



# Yardley Jones on rocking the boat

by Brent Jang  
**Interview with Yardley Jones, editorial cartoonist for the Edmonton Sun.**

Yardley Jones immigrated to Canada from Wales in 1957. He started with a magazine called the *Roughneck*. It was an oil magazine that produced four editorial cartoonists.

Besides Jones, Lance Rodewalt of the *Calgary Sun*, John Larter of the *Toronto Star*, and Ed Uluschak of the *Edmonton Journal* got their start with the *Roughneck*. Jones joined the *Edmonton Journal* in March 1963. He has also worked for the *Toronto Telegram* and *Montreal Star*, both of which, Jones laughs nervously, folded.

Now with the *Sun*, Jones' cartoons are syndicated in 50 newspapers in Canada and the United States.

**Q: Do you think of other editorial cartoonists as competitors?**

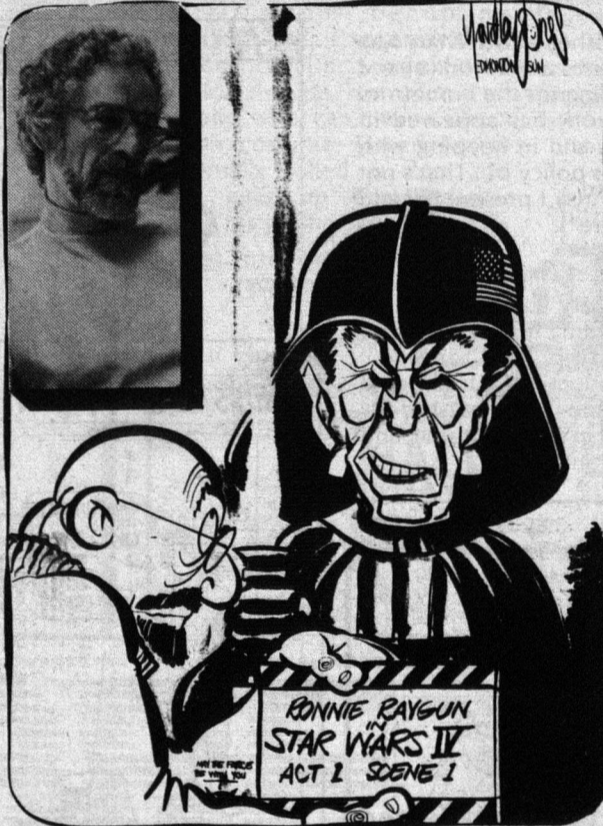
**A:** I've never looked upon other cartoonists as rivals, rather as allies in the same field. The opposition is the editors. We (cartoonists) are essentially a bunch of loners, a bunch of independents. And although there is an Association of American Cartoonists, and that includes Canadians....I do not keep in touch with other cartoonists generally. I have not been in touch with (Ed) Uluschak (of the *Edmonton Journal*), not for any reason of competition because I count some of my closest associates to be over at the *Journal*.

**Q: How much influence does the editorial cartoon have?**

**A:** Perhaps that (influence) is overestimated. I think people are more sophisticated today. They're not as easily swayed by another's opinion whether it be written or drawn. Rather than try to form public opinion, I try to rock the boat. I try to be deliberately controversial on occasion, to provoke thought and to provoke people to form their own opinions. And in the process, I've tried to throw in an element of humour so that there's an element of entertainment....A cartoon has to be more concise (than an editorial).

**Q: What about a politician's response?**

**A:** When I draw a cartoon, I am criticized and violently, and very often threatened by the supporters and aides

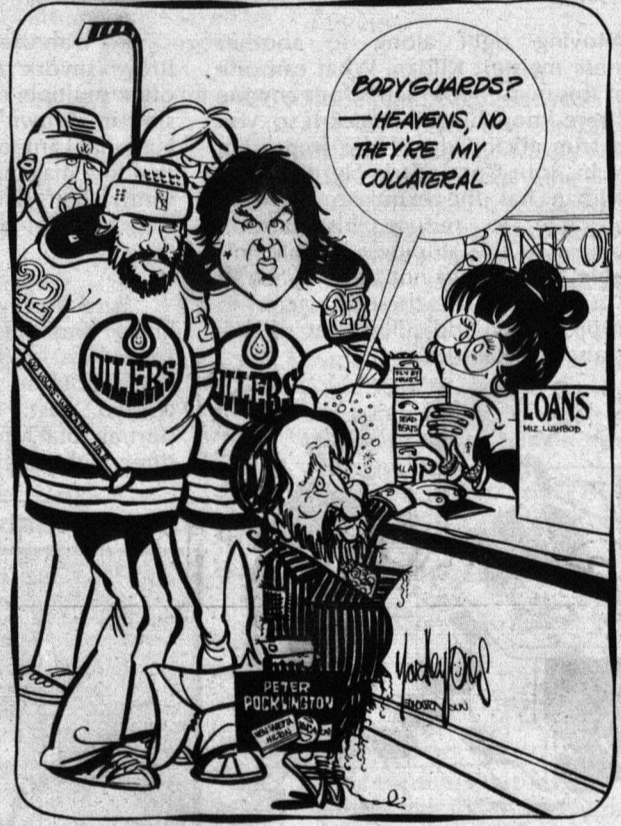


of a politician I have nailed to the cross. And yet, the response from the brunt of the cartoon — the politician — invariably phones up the next day and asks if he can have the original to frame and hang in his office. That attitude is interesting. It either says much for their sense of humour or their ego. I'm not sure.

**Q: How do you handle reader criticism?**

**A:** I always listen to them because after all, I'm sort of invited into their home on the editorial page. I give my opinion quite forthrightly, so the least I can do is have them express theirs.

**Q: How did you get interested in drawing cartoons?**



**A:** My hobby has always been art in some form or another. I always had a tendency to put my ideas down on paper. To keep me occupied my parents would often shove a piece of paper and a pencil in front of me as a child. This seemed to keep me out of some element of mischief. I've always thoroughly enjoyed the art of caricature and cartooning. I would as a young person, and even now — and I'm still a young person, damn it — I would carry a sketch book around with me and sketch whatever I saw on buses, trains, and so on. And this is how I developed my ability to caricature without any formal instruction.

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 with spot prizes  
 Music by BUNNIE

Wednesday, November 2  
**Jazz Band**

Saturday, November 4  
 8 PM - midnight  
**Live Reggae Band**

**gateway**  
 Oct. 27, Vol. 74, No. 14

The Gateway is the newspaper of University of Alberta students. Contents are the responsibility of the Editor-in-Chief. All opinions are signed by the writer and do not necessarily reflect the views of the Gateway. News copy deadlines are 12 noon Mondays and Wednesdays. Newsroom: Rm. 282 (ph. 432-5168). Advertising: Rm. 256D (ph. 432-4241). Students' Union Building, U of A, Edmonton, Alberta T6G 2G7. Readership is 25,000. The Gateway is a member of Canadian University Press.

## Two new disarming features

**IN THE KING OF PRUSSIA**

A moving re-enactment of the Plowshares 8 civil disobedience trial. Eight church people, including the Berrigans, symbolically destroy nuclear missile parts at a General Electric Plant.

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A beautifully-photographed and delicately-edited film. Nonetheless, a powerful expose of plutonium leaks at the Rocky Flats nuclear weapons plant. All is not well in the suburbs of nearby Denver. A sensitive blend of "heavy" material and "ordinary people" footage. (90 minutes. Colour.)

**Tuesday Nov 1**  
 Circle 7:15 pm  
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