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FEBRUARY
1971

content

for Canadian Journalists

**NEWSROOM
RAGS**



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ON EVERYTHING**

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**THE
WATERING
HOLE**

**BOOK
REVIEWS**



"GREAT FENIAN SCARE," 9th October, 1869

**ARTS COVERAGE:
LITTLE ADO
ABOUT A LOT**

FILM

**The politics
of film**



**JOURNALISTS'
CONFERENCE
PLANNED**

**QUEBEC HAS
FIRST
PRESS COUNCIL**

NEWSROOM RAGS:

Communication among the communicators

In recent months a new breed of publication, variously called insider sheets, newsroom rags, in-office reviews and newsletters has started appearing in newsrooms across the country. Although varying widely in quality of expression and content, they share a concern about the current state of Canadian journalism and newsroom politics.

The movement, if it can be called that, started in the United States. Even staffers of the Associated Press publish a critique of the news agency's performance. In Canada, at last count, there were three such publications: At the Vancouver *Sun* and two Ottawa dailies—the *Journal* and the *Citizen*. A third Ottawa effort, "Le Bombe" at *Le Droit*, went out of business after getting one issue off the press in December. However, there are still strong intentions to resuscitate the publication in the not-too-distant future.

Technically, the insider sheets are simple, unpretentious mimeographed sheets. Editorially, some tend to become a bit heavy-handed and even a little self-

righteous at times but on the whole they display a fresh spirit, a sense of seriousness spiced with wit. They may be abrasive and they definitely are assertive, reflecting dissatisfaction and a healthy degree of impatience with the nature of change in the country's media.

To some people the rags may appear juvenile and undisciplined. Perhaps this stems from their infancy and the fact that the people who put them out tend to be the young turks in the trade. Regardless, they have all grown out of strong feelings of frustration, real difficulties in communicating and, in certain instances, what they considered to be management provocation.

At this point it might be beneficial to pass on a word of caution from some people who have been active in the launching of these publications to others who are considering embarking on similar ventures. "Have solid support from the staff, otherwise you're only whistling in the wind. And to be taken seriously, avoid giving people opportunities just to express their pet bitches."

The main purpose of the newsroom reviews which have appeared so far seems to be to draw attention to weaknesses and problems within their respective newspapers and attempt to point out remedies. This does not mean, however, that they are uninterested in the general state of journalism and, indeed, they have much to say on this heady subject.

Nevertheless, it is the wider-interest journals such as *content* that are better suited to this type of activity while the newsroom rags are best at handling matters close to home.

Some questions: Can we expect to see these protest vehicles spring up like mushrooms at almost every daily newspaper, radio station and television outlet in Canada? Is their very existence an embarrassment to management? Will they function as powers of persuasion or forces of intimidation? Will they in fact be able to influence change and the development of higher standards?

The following three items may offer a few clues.

VANCOUVER SUN

SunShiners, the unofficial journal of opinion and information of the Vancouver *Sun* editorial staff, was born of civil strife. The idea took hold during the three-month newspaper shutdown in Vancouver last winter and spring, but a summer riot and a demonstration were needed as momentum to actually produce it.

First, the shutdown: The Vancouver *Express*, the unions' thrice-weekly interim newspaper, may have been a miracle of production, but, for all that, it was just a warmed-over version of the *Sun* and the *Province*. If anything, worse, given its single-minded devotion to gangster stories and front-page cheesecake.

As in the bad old days, the reporters accepted it meekly. They grumbled in the beer parlour, but by and large did nothing to assert themselves or to make the newsroom operation more democratic.

In the three months following resumption of publication of the *Sun* and *Province*, a number of informal post-mortems—in the beer parlour and in private homes—was held by various staff members of the *Sun*. The main group numbered about a dozen (the underground newspaper *Georgia Straight* more precisely dubbed them "the committee of 14"). The group was about evenly divided between beat reporters, generally in their late 20s, and part-time *Sun* staff from the University of British Columbia.

To this group, the lesson of the shutdown was that working newspapermen—at least those in Vancouver—simply are not motivated to pursue their own interests. The group decided to undertake an educational

program to show reporters they do have power within the newspaper establishment, and that they needn't be afraid of using it.

Most in the group more or less subscribed to the "reporter power" movement manifesting itself in Chicago, New York, Minneapolis and elsewhere. But some were interested primarily in mounting a campaign to wrest the *Sun* from the desk-bound, middle-level bureaucrats who make most editorial decisions by default, while others wanted to turn the reporters onto activism on a broader stage.

After some rather frenzied debate, it was decided for the sake of unity only to pursue reform of the *Sun*. Still, the first action planned was a street demonstration. It was a made-to-order issue: The need for an all-

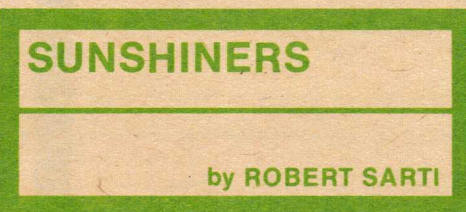
Georgia Straight. The *Sun* ran it on the front page in one edition, but neglected to mention that the demonstrators were *Sun* reporters publicly declaring they were entitled to the same political rights as ordinary mortals. The *Province* ignored the whole thing.

Sun management took things calmly, other than bowdlerizing the (accurate) story submitted by one of the group. "I have tremendous admiration for what you (all) did, but we have a rule that when anybody becomes involved politically in a controversy he can't write about the subject any more in the news columns," said managing editor Bill Galt. He conceded that the rule originally was aimed at journalists running for political office.

The rubella demonstration took place July 26. During the previous few weeks, Vancouver had experienced a number of police-youth confrontations, with attendant injuries, arrests and property damage. Coverage in the *Sun* was superficial and biased toward the police. In some cases, the reported facts never made the paper; they were deleted by faceless censors protected from the public by their own anonymity.

On August 3, the first *SunShiners* appeared on the office bulletin board. It was a single zeroxed sheet and began: "Are we being objective about police and young people?" and went on to expose the censorship in the rubella demonstration story. It concluded: "You have the start here of what can be a continuing forum for constructive criticism. Criticism, comment, rebuttal, anything is welcomed."

As with the *Chicago Journalism Review* and similar publications, the idea of *SunShiners* was to encourage reporters—and, inevitably, other editorial workers—to speak up, to exchange opinions, to get into the habit of asserting themselves. Almost



out, provincially-financed immunization campaign against rubella (German measles).

In the first organized, political street protest ever staged by newspapermen in Vancouver, the group organized an immunization clinic on a downtown street, arranged for vaccine to be flown in from Montreal and brought in a public health doctor to administer the shots. To liven the proceedings, the reporters painted their faces and dragged out a life-sized dummy of the provincial health minister to be immunized in effigy and then tossed into the street.

The demonstration received good coverage on the local CBC-TV outlet and in the

everything in *SunShiners* has been anonymous in order to further this goal (although no attempt was made to shield the identities of the chief agitators).

SunShiners was meant to demonstrate what a true reporters' paper could be like. The role of editor as middleman was abolished. The reporter had the responsibility for his own report. Each issue had a different editor (from copyboy to columnist), whose duties were to edit only for space, to keep an eye out for libel and to attend to the production.

From the start, *SunShiners* was received cordially by management. City editor Pat Nagle said he welcomed any device which would encourage reporters to think more and managing editor Bill Galt provided a mail drop for anonymous *SunShiners* (editorial) contributions.

But on the newsroom floor, the response was quite different. The first issue largely was ignored; when it became evident that *SunShiners* was a fixture, the counter-attack became heated and personal. Comments anonymously posted on the bulletin board or bruited around in conversation inferred that the *SunShiners* (as the chief agitators came to be known) were runny-nosed punks, trouble-makers, anti-union (a reference to their lack of zeal for the *Express*) and American draft-dodgers (not true). Generally, opinion was divided along generational lines.

As *SunShiners* proceeded, it kept returning to several main themes: Discrimination against women staff members; uncritical and slavish coverage of Mayor Tom Campbell's publicity stunts; pro-police and redneck bias of transient youth, during the summer;

unthinking adoption of AP Cold War rhetoric; the need for more democracy in the newsroom (e.g., election or rotation of city and news editors—something missing even from the *Express*, the "workers" newspaper).

As well, there were the customary general complaints: Lack of depth in reporting, so-called objectivity as a euphemism for establishment-bias, penny-pinching on the part of management, etc. etc. etc.

In its first incarnation, *SunShiners* lasted through 11 weekly issues. By the third issue, it went to mimeograph (being produced at the *Georgia Straight* office) and to four pages in length. Costs were shared by the original group.

What killed *SunShiners* in its original form was a combination of the post-summer doldrums and the impenetrable defensiveness and apathy of the unsaved. To the end, and with only a few exceptions, the contributors were the original group. Even after frequent appeals for co-operation, even after *SunShiners* started running informative and commendatory items, even after the chief agitators started condemning their own work for the *Sun* and started running beer parlour criticism of *SunShiners* as legitimate items, there was little encouraging response. Eventually, even the grumbling about *SunShiners* ceased as it grew to be a bore to most of the staff.

In this respect, the original *SunShiners* failed in its mission. But it succeeded in several other ways. After all, it was an experiment, meant to be only one of a variety of educational devices.

It provided experience for the core group of staffers for future organizing attempts and

put them in contact with like-minded people across North America.

It served as a lever to get the local American Newspaper Guild unit more interested in professional affairs. It was the launching pad for a Free University course on the media. And it provoked management to undertake a series of mass staff meetings (starting on the neutral turf of the Hotel Vancouver) to find out what all the commotion was about.

Besides, *SunShiners* isn't quite dead yet. Since mid-December, under the prodding of at least one staff member who wasn't even around when it all began, *SunShiners* has been appearing again under a new guise. This time, its role is strictly informative. It has advised the staff, for instance, that management is planning a reorganization of the night news desk, that there is no compulsion to participate in a management efficiency study (this based on a *SunShiners* interview with the managing editor), and that failure to wear the *Sun*'s newly-acquired riot helmets could put a reporter's sick benefits in jeopardy.

This kind of information should be brought to the staff's attention but management is not doing it. It's the irony of the newspaper business that there is so little communication among professional communicators. Maybe *SunShiners* will find a useful and mutually acceptable role yet.

Robert Sarti is a staff reporter with the Vancouver Sun.

OTTAWA CITIZEN

First there was the *Chicago Journalism Review*. Then there was *SunShiners* at the *Vancouver Sun*. Then there is the *third edition* at the *Ottawa Citizen*. In about that order of quality, our detractors would add.

Life has not been easy for a five-page, gestetnered weekly that frequently begs to differ with what has transpired at the *Citizen*. There has been plenty of talk about "irresponsibility" and "insolent young pups" during the past four or five months and more than fifteen issues.

A recent petition "dissociated" the signers from the contents of the *third*. We took some comfort in the fact that those who signed had not contributed a line to our "insider sheet."

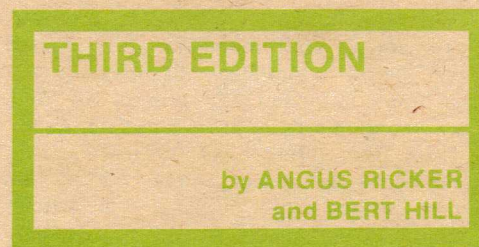
Part of our "problem" is an editorial policy specifying that everything submitted is printed. If we have legal doubts or space problems, we consult with the contributor. ("Uhh, would you like to cut the stencils yourself?") is usually a strong argument for brevity.)

Anonymous and signed pieces have dealt with disputes in the proof room, ancient newsroom dictionaries, missed stories, sloppy editing, cliché-ridden sports and news writing, four-letter words and where and how to panhandle venison in the Ottawa Valley. We find we haven't changed much, but we've learned a lot.

For example, a mention of taxi voucher abuses is far more controversial than, say, our pollution coverage. And if anyone slips in some personal criticism, then ranks close and the usual pecking-order noises are heard.

An interesting development was a *third edition* survey of staffers which found widespread dissatisfaction with the paper's performance. Of twenty eight responses received (fifteen from editorial) half described the *Citizen* as an "average" newspaper, not much better than what Keith Davey's Senate committee called "mediocre".

Slightly more than two-thirds of the sample said the opposition *Journal* gave better



local news coverage than did the *Citizen*. That was something of a shocker, even considering the small number and critical nature of the respondents.

Yet there is a positive side to the welter of internal criticism. Management has been interested in the *third edition* from the beginning and has frequently responded to its comments.

This concern recently broadened (with an assist from Senator Davey) to a full-scale conference of the purpose of the paper. Borden Spears, who had worked with the Senate committee and journalists Doug Collins and Michael Cassidy addressed the *Citizen* staff at a meeting in the national Press Building.

We think the *third edition* is making a positive contribution within the slightly

self-critical climate which now exists at the three Ottawa dailies. All now have staff-written reviews.

A major reason for getting into the "inside criticism" game was a strike at the *Citizen* in July. A number of staffers returned, determined that the torpor for which Ottawa dailies sadly are known should no longer go unchallenged. Looking back, after five months, we have no regrets about starting the *third edition*.

And finally, to let *Content* know that our justice is even-handed, we would be asking questions like this if we were running a *third edition* for your magazine. Concerning the *Second* issue (November, 1970):

Why does a magazine that titles itself as being "for Canadian journalists" rely on transcribed interviews for material? This surely is the rawest kind of journalism.

Does a magazine with close connections with the Montreal *Star* through employment (the editor and associate editor are on staff) not realize the danger in lauding the *Star's* layout changes while pooh-poohing those in the Toronto *Telegram*? And weren't the *Star's* changes only aping formats that have long been in use at *La Presse*?

And the description of Nicholas Johnson as "the Harry Boyle of the U.S.A." may be good nationalism but it's also poor journalism. Mr. Boyle is a kindly soul who writes folksy books and occasionally speaks his mind to broadcasters. Mr. Johnson is an angry reformer who appears to be willing to brawl with anyone.

We're watching you.

Angus Ricker and Bert Hill are staff reporters with the Ottawa Citizen. They are editors/compiler of the third edition, the Citizen's newsroom newsletter.

OTTAWA JOURNAL

Bitching over a bottle of beer at the Belle Claire about the woes of the newsroom has been a daily melodrama for staffers of the *Ottawa Journal* for years.

But an afternoon at the B.C., despite its charms, can be as frustrating as the seeming insurmountable problems being discussed. And the cool, reasoned discussion soon dwindles, as do the members of the group.

Things have changed at the *Journal* in recent months. Some of the old (and new) horses have switched to the water hole at the National Press club. Others have quit drinking altogether.

More important, perhaps, a new institution for bitching has been created.

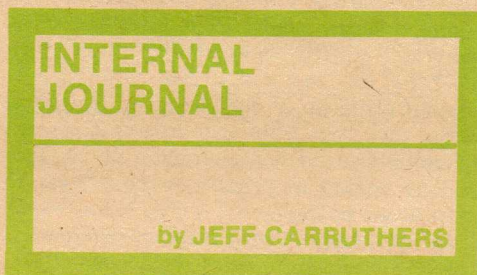
It cowers under the humble (some suggest insipid) title of *The Internal Journal*, purporting to be a bridge between newsroom staff, editors and general management. The founding fathers and mothers of the two-to-three-page mimeograph fortnightly imagined the *IJ* would somehow act as a catalyst to communication, a natural reaction that some would say had stagnated in a corner of the newsroom, next to the overburdened sports department files, and amidst the spiders' nests, the dust and the cigarette butts.

Volume one, number one of *The Internal Journal*, with a rising sun emblazoned across its hand-made masthead, rolled off the presses on Oct. 9, 1970. The first issue discussed such topics as the make-up of the weekend staff, a libel suit story that mysteriously never appeared in the *Journal*, Be Heard (the *Journal's* answer line), and the newspaper's planned new building (What New Building?? the 10 point headline asked).

It was not an earth-shattering or even a newsroom-shaking beginning. But then it produced (to everyone's surprise) results and without alienating either staff members or management. The communications bridgehead was established, and it expanded as a result of subsequent issues. Small but important changes have occurred as a direct result of articles in the seven additional issues produced to date. These include the addition of a much-needed copy boy to the Sunday skeleton crew to help answer phones, the managerial approval of pantsuits for women staffers, and the first, official provision of details to all employees on the progress of the *Journal's* new building, scheduled for occupancy late this summer. At the same time, fears that the *IJ* would

be a scurrilous rag filled with personal attacks and other examples of irresponsible journalism have been, for the most part, allayed.

Some facts, for the record: *The Internal Journal* was formed as a direct result of the *third estate*, published by staffers at the opposition *Ottawa Citizen*. The *IJ* has been described by some of these Ottawa innovators as a patronizing and timid publication, perhaps because the *IJ* is not only approved by the *Journal*, but printed on *Journal* paper and mimeograph machines. But there is another side to that story. *The Internal Journal*, through its admittedly cautious approach to constructive criticism and communication in a non-union newsroom, has been able to muster general support and participation from the large majority of its editorial staff, including management. Confrontation politics have been used, but only when necessary. For the name of



the game is communication. And communication does not work well in a dichotomized situation.

There have been some interesting suggestions and discussions both inside and outside the pages of the *IJ*. Accepted, for example, was the idea of a rotating editorship. Broader participation has been achieved and the work load has been spread out. The concept of a troika editorial board composed of two staff members and an editor was rejected as a result of fears of censorship.

As a result of some minor problems arising from articles in the *IJ*, at least one person other than the two editors reviews the stencils before the paper is run off, to try to catch any typographical or other mistakes.

The large majority of articles is signed. Fears among staff members of retaliation have almost completely disappeared—not that there has been any ground for such fears based on articles printed to date.

With the number of critical articles diminishing in recent weeks, editors are trying to get more informational articles

(new staffers, upcoming activities, official announcements from management, etc) and brief discussions of professional matters. The *IJ* is continually changing, as its contributions change and as its audience's interests change, and as it should.

In many respects, *The Internal Journal* is a valuable contribution to the newsroom at the *Ottawa Journal* because it is a microcosm of the world journalists at the paper are molding. Reporters have difficulties understanding the problems of the desk and the mechanical problems of newspaper production. Deskmen all too often forget what it is like to be a reporter and to be a writer. More important, perhaps, employees in a newsroom tend to forget what power they wield, what effect their reporting and writing can have on human beings out there in the real world, people who don't understand journalism nor care sometimes. In a small way, the *IJ* helps counteract these tendencies, I believe.

It is most enlightening to watch the reactions of staff members and other employees when the *IJ* is distributed at about 1:30 p.m. every second Friday. There are those who immediately search for misspellings and typos and then make a point to come over to point them out with feigned disgust. There are those who interpret an article as a direct or indirect slight and who all-too-often overreact, oblivious to reason or forgiveness.

And finally there are those "after its in print" jam sessions to hash over why it was good or bad, where the mistakes were made, and what can be done to make the next issue of *The Internal Journal* not only interesting but meaningful and constructive.

On the larger scale, communication—communication of information to the most people in the most interesting and digestible but at the same time most meaningful and constructive manner—is what the gigantic communications industry and the journalism profession is all about.

And strangely and sadly, communications—internal communications—is what both the communications industry and the journalism profession all too often lack most. And the unions, despite enormous strides forward in obtaining better pay and better physical working conditions for journalists, have done little if anything to better newsmen-management and newsmen-newsman communications.

Jeff Carruthers is science writer for the Ottawa Journal and vice-president, eastern region of the Canadian Society of Professional Journalists.

ALMOST 30 FOR THE TRIB?

Not so says its publisher

by A. R. WILLIAMS

EDITOR'S NOTE: In our December-January issue, which largely dealt with Keith Davey's Senate report on mass media, Eric Wells pondered the state of newspapers in the West. A former editor of the *Winnipeg Tribune*, now a free-lance writer and communications consultant, he offered a rather dismal outlook. *Tribune* publisher A. R. Williams be-

lieves too many misimpressions were left by the Wells' article. His reply follows.

As I understand it, *content* is dedicated to the desirable goal of improving standards of journalism through self-criticism by people

in the business. If accuracy is one of those standards, and I submit it is, the piece by Eric Wells in the last issue, headed "Almost 30 For The Trib," is not going to help the cause.

Error 1: Wells says I said in a lead editorial commenting on the Davey Committee Report that the *Tribune* was broke.

No such statement was made in the editorial. Moreover, at no time, either privately or publicly, have I ever made such a statement. I said that we lost money in 1969 and would do so in 1970. It is true we cancelled the Christmas bonus.

Also dealing with the Davey committee statement that average profit in the industry over a 10-year period varied between 12-17 per cent, I said the *Tribune* rate of return on equity—the yardstick used by Davey—was under four per cent. What I was trying to say was that if Davey felt that profits of the industry as a whole were too high, don't blame it on the *Tribune*. I'd prefer our return to be closer to the average, but four per cent isn't bad at all.

Error 2: Wells reported the *Tribune* was slipping in circulation. He parroted the *Free Press* television and billboard advertising that MORE than 2-to-1 read the *Free Press* in Winnipeg. Then he quoted ABC figures to prove it. I don't know where he got his figures but they aren't the latest. The most recent are for the six-month period ending September 30, 1970. Those figures give the *Tribune* 49,734 in the city and 29,214 in the country for a total of 78,948. The *Free Press* had 98,502 in the city and 31,744 in the country for a total of 130,246. In other words, the *Free Press* is short of a 2-1 edge in the city by 966, and short of the 2-1 edge in total circulation by 27,650. In addition, those figures reveal that in comparison with the corresponding period in 1969, the *Tribune* achieved a gain of 2,268 and the *Free Press* lost 1,673.

Incidentally, the ABC figures are available to anyone who wants them, as Wells knows or should know having been the editor of the *Tribune* for some years.

Error 3: Wells claims the *Tribune* has been slipping during the post-war period. The figures I have and which I would have gladly shown him had he asked, show the circulation ratio has remained fairly constant for 20 years or more. Relatively speaking, the circulation position is unchanged.

Error 4: Wells says the *Tribune's* total annual operating cost for a 40-page paper every day would be about \$4.5 million. He is badly informed. It runs to a great deal more than that.

Error 5: Taking issue with the conclusion of Davey that advertising helps pay for the news, Wells says that, on the contrary, advertisements themselves account for the greatest portion of the paper's production costs. According to Wells, it is the reader who is subsidizing the advertiser. The fact is, advertising produces two-thirds of our revenue but is responsible for only one-quarter of our costs.

The *Tribune's* ratio of news to advertising in 1970 was 44 per cent which is considerably higher than the *Free Press* and also higher than the average for the more profitable newspapers.

Error 6: Wells claims our problems are not caused by a lack of readers wanting our news and commentary, but rather because we haven't enough subscribers to subsidize the advertisements. Elsewhere he says what's hampering the *Tribune* is that it doesn't have enough advertising, particularly classified. "Without classified," he says, "the paper can't get circulation and without circulation it

can't get ads." He can't have it both ways.

The fact is, whether Wells or I or any other newspaperman likes it, advertising is news and readers insist on having it. Wells himself testified inadvertently to it with his reference to classified. The biggest single criticism of the *Tribune* which we encounter is that it doesn't have enough classified advertising. As a reporter, editor and now a publisher, I don't particularly like this. We try hard to put out the best newspaper we can and yet we find what appears to matter to many people is classified advertisements.

There is all kinds of evidence to support the statement that advertising is news. Marshall Field was convinced New Yorkers would buy a newspaper without advertisements. His newspaper, *P.M.*, died in less than a year. *Vancouver Times* failed to make it largely because it could not get department store advertising. Obviously, what newspapers are selling today is news and information—and the information includes advertising.

This brings me to Wells' questionable

analysis of the small amount of news he claimed is carried in an average issue of the *Tribune*. He used our issue of December 11, 1970 as a test.

This was the issue in which we dealt editorially with the Davey Report. It was a 42-page paper. He said it contained 213 columns of ads and "only 74 columns of news." The other 49 columns he listed as "non-ads." I can only assume that he means by this features, comics, editorial page—anything other than stand-up news.

By segregating news and other matter, I gather he is dismissing comics, features, Dear Abby, crossword, etc. as unnecessary. The hard fact of the newspaper business is that both are essential in varying degrees as Wells himself admitted.

In conclusion, I wish Wells and other critics of newspapers would devote as much energy and glee to constructive comment as they now expend in destructive and ill-informed criticism.



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WEEKEND READING: ITS STUNTED GROWTH

by HUGO MCPHERSON

The MacLaren Newspaper Awards encourage good design in Canadian newspapers. Three years ago, as a member of the Awards jury, I was staggered at the massive clutter that I saw before me — a wild scramble of type faces; major stories hacked up so that the front page looked like a crazy quilt, with all the tag ends scattered through five other pages; advertising used so intrusively that news and features looked like bundles of excelsior inserted as packing for the precious pay-load of ads. And the general level of writing often sub-professional, though a 49th parallel higher than the average American daily.

But even then the haze of mediocrity was beginning to lift slightly. A few journals had begun publishing "insight" sections — well researched and well written articles on current issues. Other sections took on a fresh clarity of design. And there were hints that the underprivileged sections on entertainment and the arts might develop into genuinely critical reviews.

This season the Montreal *Star's* "Entertainments" has taken a notable step ahead in both design and content. A year ago its tabloid-style format looked as though somebody was working desperately to fill up the pages. Despite a few good feature writers, reviewing of local events and artists was often perfunctory, stodgy, and even ill-informed; and there were too many reprints of articles culled from elsewhere (good for the budget, but bad for editorial vitality). In sum, there was small evidence that Montreal had anything original to say as a community. What a pity for one of the world's most original cities!

The new vigour of the *Star's* "Entertainments" is primarily a matter of design. It

looks bold, well-organized, and authoritative. It has a new coherence. But will this be a face-lift or a rebirth? Will the new design remain alive? Will muscular writing support the toned-up skin?

To bring these questions into focus we must look briefly at what other newspapers have achieved in covering entertainment and the arts. Toronto's *Globe and Mail*, which would like to be Canada's semi-official paper, has clearly tailored itself on the New York *Times*. On coated stock, the *Globe* gives us a micro-version of the *Times' Magazine* and *Review of Books*; it does showbiz and the arts (with lots of travel thrown in) on newsprint — again a mini-*Times*. The effect of all this is dignified, restrained and unexcitingly *midi*.

Le Devoir, with such critics as Naim Kattan, is probably the most authoritative paper on the arts, though at the price of occasional academic tediousness. *La Presse* is much fresher, but erratic. It shines, though not often enough, with such stars as Jean Basile. The Toronto *Telegram* tries for hoopla, strong opinions, and splashy controversy; it swings relentlessly, even though the music gets lost in the decibels. The Vancouver papers try the up-beat tone as well, but the performance is extremely erratic: one art critic, for example, can be crudely malicious, while another, Joan Lowndes, is one of the most sensitive in Canada. Winnipeg's *Free Press* is both conservative and erratic; it uses professional critics when available, but too often routine reporters. Its rival the *Tribune* is more concerned with human interest than ideas, but its design is very clean, and its temper lively.

What remains? The story of O—Ottawa—and the Toronto *Star*. Saskatchewan, Alberta,

and the Maritimes are as yet relatively exempt from problems of comprehensive coverage of entertainment and the arts. They have local columnists with local reputations, some of whom are most engaging. They report local events, and are most hospitable to visiting personalities and groups.

Nothing comes through from Ottawa in the arts, though some of the biggest events happen there. In that city of public servants and politicians, many speak waspishly at ritual cocktail parties, and the press reports (anonymously) their bickering. The best reviews of the arts in Ottawa usually come from visiting critics. That is a cross that the National Gallery, the National Arts Centre, and professional artists there have to bear.

In this discussion the Toronto *Star* is the most significant paper for comparison. Its Entertainment section over the past years has been a melange of personalities, confused motives, and ideas-that-sell-papers. As in fruit-cake recipes, it has tried to have goodies for everybody. The ingredients have included: book column by Robert Fulford (one of Canada's ablest writers in several fields); flamboyant articles on people who are mint-new in showbiz, or people who are making a comeback in spades, or occasional pieces of the "Whatever Happened to . . .?" variety; many brief news stories; grand interviews with Roloff Beny or the Duchess of Windsor; Tyrone Guthrie or Lili St. Cyr; Jules Fine or Margot Fonteyn (the reader decides whether the style is camp); a book page of capsule reviews (Who reads to-day?); erratic coverage of painting and sculpture; a prestigious and malicious drama critic from the world of Thomas Hobbes; "eating out" with gourmets who might confuse a truffle with a dessert; a lot of helter-skelter

The Globe and Mail ENTERTAINMENT • TRAVEL

Can Rudolf Nureyev keep up his frantic pace?



By [unreadable] (L.A. TIMES)
W hat if Rudolf Nureyev, the most famous of all dancers, were to die tomorrow? The answer, perhaps, is that the world would be a poorer place, but not a poorer dancer. Nureyev's dancing is a kind of magic, a kind of miracle. He is a man who has defied the laws of nature, a man who has made the impossible possible. He is a man who has made the world a better place, a man who has made the world a more beautiful place. He is a man who has made the world a more interesting place, a man who has made the world a more exciting place. He is a man who has made the world a more wonderful place, a man who has made the world a more amazing place. He is a man who has made the world a more incredible place, a man who has made the world a more unbelievable place. He is a man who has made the world a more extraordinary place, a man who has made the world a more remarkable place. He is a man who has made the world a more phenomenal place, a man who has made the world a more sensational place. He is a man who has made the world a more extraordinary place, a man who has made the world a more remarkable place. He is a man who has made the world a more phenomenal place, a man who has made the world a more sensational place.

Linking the mysteries of deficits to puppets, talks, children etc.

[Text continues with a discussion on deficits and other topics, mentioning puppets and children.]

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ENTERTAINMENT

It's the world's biggest competitive music festival

Cast of 28,000 gathers here for Kivans-sponsored event

By [unreadable] (L.A. TIMES)
A massive musical gathering of 28,000 performers and 100,000 spectators is under way here for the Kivans-sponsored event. The festival, which is the largest of its kind in the world, is a celebration of music and art. It features a wide variety of musical styles, from classical to contemporary, and is a true testament to the power of music to bring people together. The festival is a joyous occasion, and it is a privilege to be a part of it. The music is fantastic, and the atmosphere is electric. It is a truly unforgettable experience, and one that everyone should have at least once in their lifetime. The festival is a celebration of the human spirit, and it is a testament to the power of music to bring people together. It is a truly remarkable event, and one that everyone should be proud to be a part of.



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Actress Rachel Roberts heads the 'Save Rachel Roberts' drive

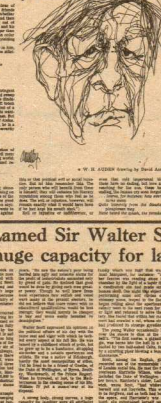


By [unreadable] (L.A. TIMES)
Actress Rachel Roberts is leading a drive to raise money for the 'Save Rachel Roberts' fund. The fund is dedicated to supporting the arts and the performing arts community. Roberts is a passionate advocate for the arts, and she is committed to making a difference in the lives of artists and the community. The drive is a testament to her dedication and her love for the arts. It is a truly inspiring effort, and one that everyone should be proud to support. The fund is a vital resource for the arts community, and it is a privilege to be a part of it. The drive is a celebration of the power of the arts to bring people together, and it is a testament to the power of the arts to make a difference in the world.

BOOKS

You shall love your crooked neighbor with your crooked heart

By [unreadable] (L.A. TIMES)
The book is a masterpiece of literature, and it is a testament to the power of the written word. It is a truly remarkable work, and one that everyone should read at least once in their lifetime. The book is a celebration of the human spirit, and it is a testament to the power of the arts to bring people together. It is a truly inspiring effort, and one that everyone should be proud to support. The fund is a vital resource for the arts community, and it is a privilege to be a part of it. The drive is a celebration of the power of the arts to bring people together, and it is a testament to the power of the arts to make a difference in the world.



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Lamed Sir Walter Scott: A huge capacity for laughter

By [unreadable] (L.A. TIMES)
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ads and sho-bizzy stills. In sum, the bourgeoisie's culture-bag with a cologne of intellect.

Within this trans-Canada spectrum the Montreal *Star's* new "Entertainments" section assumes an eminent place. The design is crisp and clear. Major articles begin and finish on the same page, and they are usually illustrated with a strong photograph. The cover lets us know what to expect. The ads have a clear and positive space of their own, and thus gain in impact. The "Calendar" of the week is simple and comprehensive. The TV and Radio schedules appear separately in an easy-to-keep tabloid section, with critiques and articles comfortably included. The radio schedule, however, is too skimpy for the many people who listen more than they look.

These changes at the *Star* are excellent. I believe that they have already had an effect on the Toronto *Star*, and that is an event in East-West communication. But I would raise five questions which I think should be constantly kept in view by the "Entertainments" editors:

1) The clean and bold new design should not become static. The pattern, once established, should adapt itself to the content: there should be moments of syncopation in layout and typography — surprises that reveal fresh variations of figure on the basic ground.

2) Writers need not always have the same photographic byline, and the design should probably not present a dozen writers on entirely equal terms. The arts scene cannot be broken down into tidy categories which deserve the same coverage every week. (There are already signs that the editors are searching for solutions to this problem of stasis.)

3) Should there, then, be one or two major columnists who set the critical and intellectual tone of the publication — a Jean Basile, Naïm Kattan, Robert Fulford, the early Pierre Berton, or a Peter-Newman-of-the-arts? Pat Pierce used to provide this essential authority and urbanity at the *Star*.

4) Is the general standard of reviewing lively enough? My feeling is that the over-all tone of the section is polite and even defensive. A defensive review (the pattern is common everywhere) usually begins with a theoretical wind-up; then the critic puts-down or applauds the artist in terms of the opening thesis. This is the easy road for critics who want to be God. A fresher approach might begin by describing the uniqueness and impact of an event — an immediate impression of what happened to a member of the audience, a reader, or gallery-goer. The reviewer's personal theories could be saved for the last paragraphs. Undoubtedly the reader wants an authoritative view, but does he want a reviewer who regards a yardstick

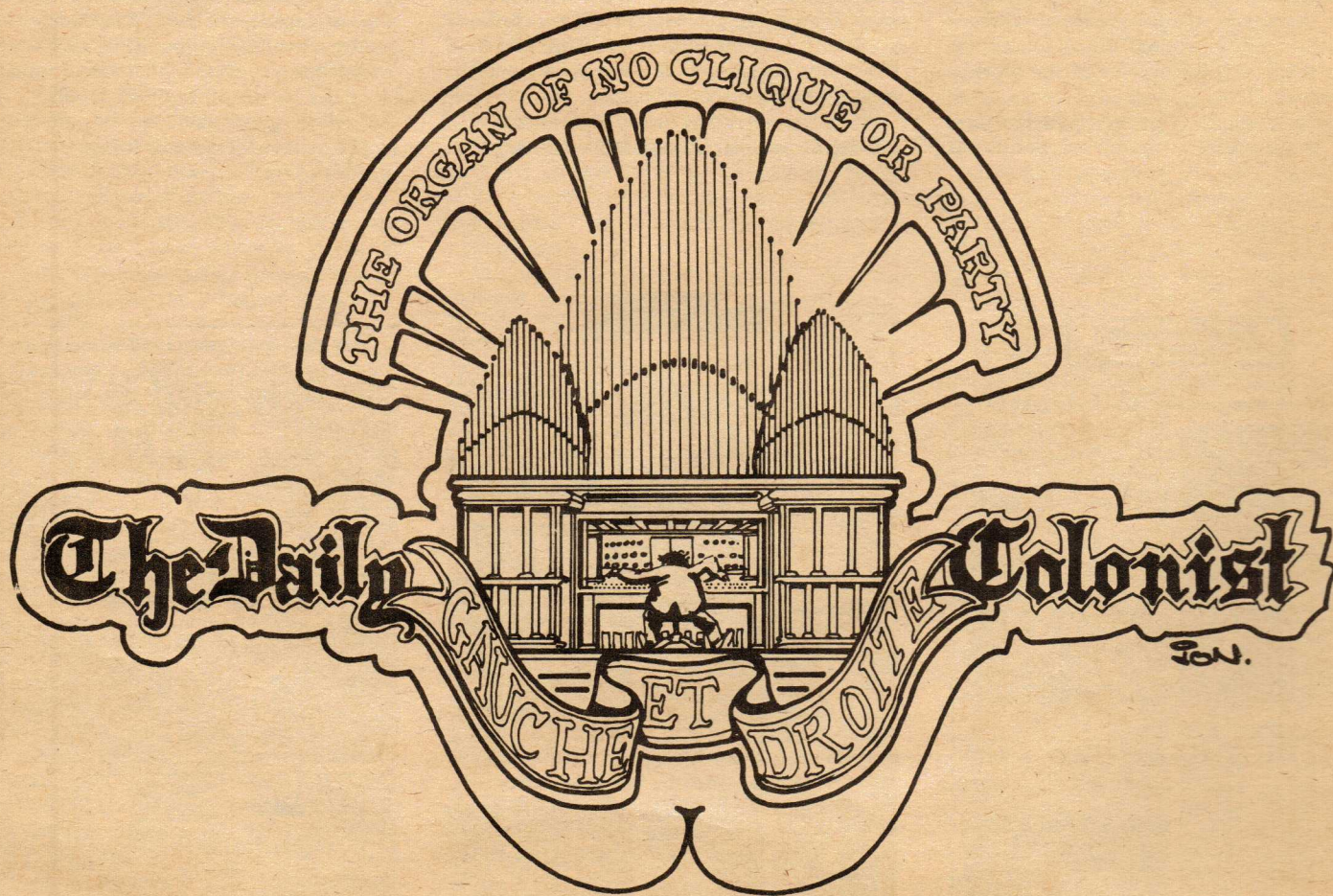
as more important than a newly creative event? Readers will learn fairly quickly to estimate the quality of mind of a critic: so why should the critic erect his defenses before beginning his review?

5) Finally can we do without the rag-bag clutter that lures us to rummage through the latest showbiz news? I think not. I recommend some kind of *pot pourri* that gives me some hint about ten or twenty things that I'm not going to see; about people who have started something new — whether a novel, a marriage, a musical score, a court case, or location shooting on a film. The gossip element has almost disappeared from the *Star's* "Entertainments"; but someone who is a good gossip is indispensable to us all. The *Star* now gives us substantial coverage of the arts (except for painting and sculpture, where a new critic is badly needed). But with all these good things, we still need the smell of greasepaint and the roar of the crowd.

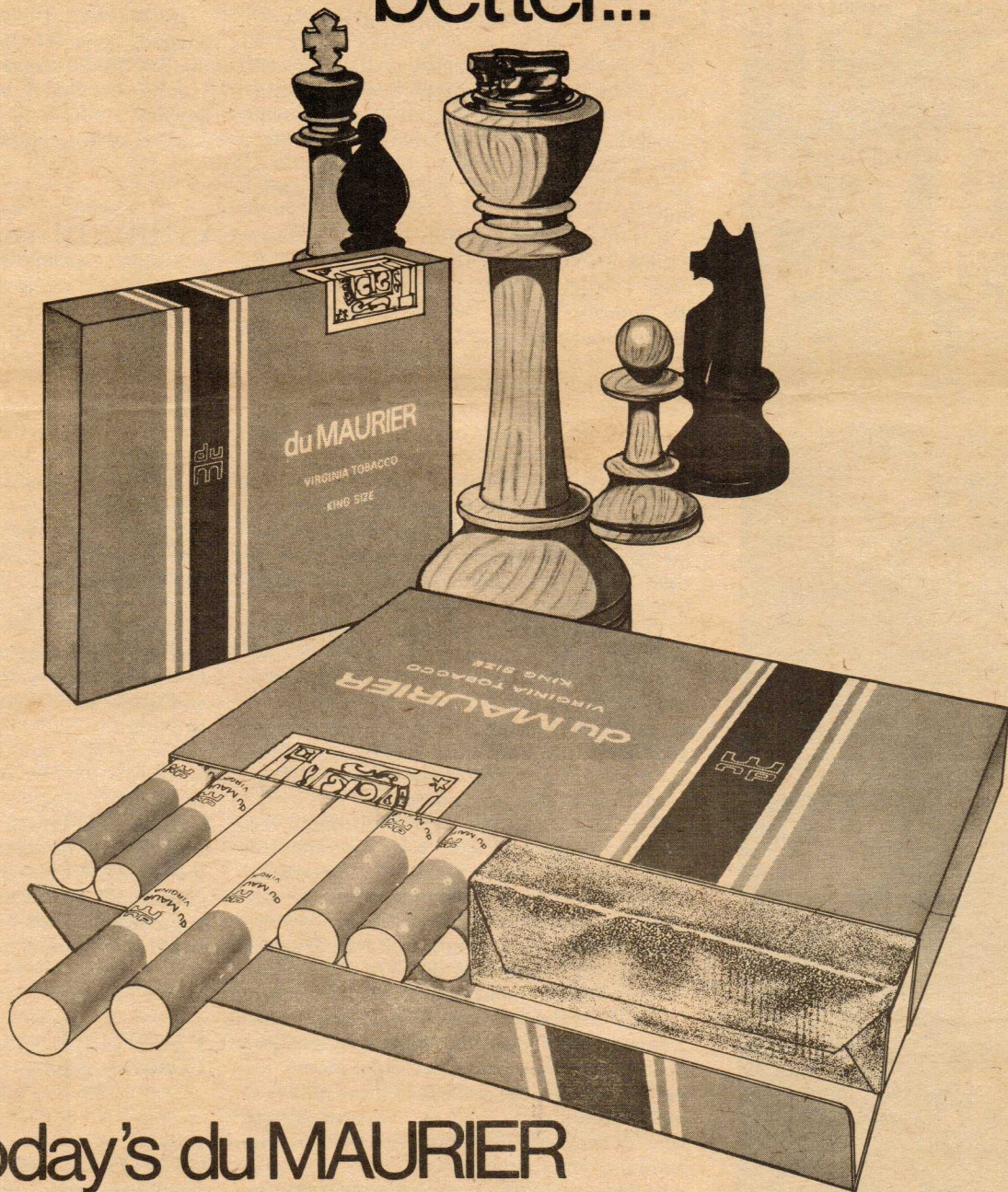
Hugo McPherson, former commissioner of the National Film Board, now is attached to the department of English at McGill University in Montreal.

WHEN THE MEDIUM WAS THE MOTTO

A masthead is a masthead is a masthead. Unless, of course, it is seen through the eyes of Toronto cartoonist John McKee. In this fourth of a series of satirical sketches, he points the pen westward again, to the Victoria Daily Colonist.



for people
with a taste
for
something
better...



today's du MAURIER

A CONVERSATION

by STUART GILMAN

American writer Nat Hentoff talks with Montreal free-lance journalist Stuart Gilman, former associate editor of the McGill Reporter who will be contributing occasionally to Content. Gilman's previous interviewees have included philosopher Paul Goodman, political scientist Karl Deutsch and Quebec activist Stanley Gray.



Gilman: As a writer, do you think of yourself as "versus the establishment;" that what you are doing is "language against power?"

Hentoff: Well, against power you don't have any real counter-power. Violence against power in America is simply idiotic. I think the Weathermen, quite apart from accelerating the repression, are just plain stupid. They are, I think, quite wilfully trying to bring on fascism. The theory is that you will not awaken the mass of American people to their shackles until you put them in real shackles. This is playing God, among other things, and wrecking a lot of lives without asking anybody. It is a very dangerous game indeed.

But, if we can stave off a real police state, I think that this generation is going to fulfill itself. I believe it is going to be the saving of the country. People tend to underestimate its importance because Students for a Democratic Society split so fast, because there is "National Organization of Students," etc. But look at what's happening among our young people. Young lawyers, for example, are saying no to the Wall Street law factories and going into civil liberties and civil defense work. Doctors (of all people) and the young interns and recent grads are having fundamental debates about "health service as a right not as a privilege." This kind of thing is to be found in all the professions.

They make up a great potential mass base themselves. In America there are seven and one-half million college students. I think you can say that a couple of million of these have already been radicalized. Not in any ideological sense, but they know exactly what they are seeing in a Nixon or an Agnew. It may even be more than two million.

It is also a mistake to underestimate the working-class white kids. Sure, a number of them voted for Wallace. But it is becoming clearer to them, too, that the system is not working for them any more than it is working for blacks, or chicanos, or Puerto Ricans. This does not mean that they are much readier now to join in alliances.

I had all kinds of reservations about Bobby Kennedy but I think he became a very important politician in the last eight months of his life. He saw the making of those alliances and he was able to speak to disparate groups who underneath had some real and fundamental common interests.

Look, as a writer, you keep on trying to show as best you can what is happening in society and what can happen. If I do pieces on education I won't do all the pieces showing how terrible the schools are because that gets repetitious. The most satisfying work I have done this year was a piece I did for the *New Yorker* which took about seven months. It is about a school on the West Side of New York called the Children's Community Workshop School. It has no connection with the Public School System, charges no tuition and

is dying for lack of funds, but I think it will somehow survive. It's the best school I've ever been in. It's an open classroom situation but it's much more than that. That story needs to be told.

You see, one of the hangups I have about the underground press is that too much of their stuff is just polemic after polemic saying that things are terrible. Well, O.K., we know they're terrible, but it's useful to point out what can be done. That's where my work on the community school comes in.

By the way, I always share sources with anybody who asks because it seems to me that we are all engaged in a common effort. I don't feel that I am in competition with anybody. You write to communicate. How can you be in competition in communication?

Gilman: You don't think that the publishers, writers and editors of the *New York Times* are in competition with those of *Ramparts* and *Scanlons*?

Hentoff: They are in competition as far as making money is concerned, but it seems to me that if you are a writer for any of those publications and you consider yourself in competition with any other writer (in that dreary tradition of scoring beats) then you're pretty silly. If I have a lead that I can't handle, or more often, a lead that I think would result in a story that would have more impact if it appeared in the *Times* than in the *Village Voice*, I'll give it to the two or three guys at the *Times* that I know and trust, who I figure might have a chance to print it.

Gilman: As I speak to you, I notice that there is no distinction for you between the act of writing and the material you are concerned with. Do you find that ethical commitment is a common denominator among writers and journalists?

Hentoff: I believe that most writers I know are hoping to better society.

Gilman: Then along comes a film like "Joe," and I wonder whether it makes all their work pretty much inconsequential.

Hentoff: I didn't read all the reviews, but I thought that, as usual, most of the ones I read misinterpreted that film. The film, first of all, seemed to me to be a counter-myth to "Easy Rider," a counter-myth aimed deliberately at the "hard hat" or the so-called silent majority. And for them I think it would

be a marvellous, vicarious, wish-fulfilment experience. They made those hippies so ugly. I would think that it is almost like a vicarious orgasm for a guy who is against the hippies to start with, especially to watch that last scene where they all get gunned down. It's a great wish fulfilment.

Gilman: The people who respond to it in that way, who are glad to have that vicarious experience, are not the people who read you anyway, I suppose.

Hentoff: No, you see, that's the problem. I want to reach the unconverted. You could spend all your life writing for *Liberation*, *The Nation*, or *Ramparts*, but what are you really proving except that you are a righteous guy? I welcome the chance to write for *Playboy*, if it is on my own terms. But even with *Playboy* you are reaching people who are relatively sophisticated. Although they are not radical, generally, they'll listen.

I would like to write for the *Daily News*. That's the paper in New York City with a huge circulation that really reaches "Joe." The *News*, like any other institution, cannot insulate itself from the generation that's coming up. You can often get some very sympathetic accounts from the *News'* young reporters of what is happening on campuses and so on.

A case in point: before the prison rebellions here in New York, Don Singleton, a young reporter on the *News*, did an absolutely superb series on the Tombs—the house of detention in New York. The *Times* hasn't even approached this subject, yet Singleton wrote it from the point of view of the prisoners, who were mostly black and Spanish-speaking. If "Joe" reads that series (and I think he would), it's going to impinge on his consciousness that his stereotype of these "animals" may not be entirely accurate.

I am not at all convinced that Joe can't be reached. After the hard hats in Wall Street beat up a lot of students, Neil Postman brought some of his students down to a construction site in the Village where a lot of hard hats were working on a library for New York University. Neil started out by going on alone, like in a western, carrying a couple of six-packs as a peace offering. It was fascinating because these exchanges lasted two or three hours at a time. The workers gave up their lunch hours to talk to the kids.

On the other hand, I ain't about to be asked to write for the *Daily News* and I don't know any other way I can reach that kind of audience. What I try to do is make contact with people who are going to be teachers, who are teachers or administrators in schools, people who get into contact not only with the kids of those classes but with the parents as well. I'll try to indicate to them that they should reconsider their own stereotypes and that they ought to realize that the guy with the American decal flag on his car has a lot of problems himself, the causes of which he is not at all aware of in most cases.

I would like a chance to have a syndicated column that would be read by "Joe" but this is illusory. The best I can do is to try to reach him indirectly.

Gilman: Hardly a week goes by that we don't come across a number of articles

by you. You're probably one of the most prolific journalist-writers in America today.

Hentoff: I don't know about that, but allow me to talk for a moment about my work load. I'm a staff writer on the *New Yorker*, which means that I can do very long pieces—long in terms of preparation and long in terms of space (if I can justify the space). My particular designation there is as a "long piece" writer. Rarely do I have a deadline. I make my own deadlines, so I can develop the story as long as the story needs developing. I spend a fair amount of time on these articles and from them have come a number of books.

Every week I write a column for the *Village Voice*. In part it's criticism of the press and television; in part, political analysis (if you want to call it that); in part, about whatever is going on at the moment that seems to me nobody else is covering or has covered badly.

One of my main obsessions last fall was the drugging of children in American classrooms. It has reached proportions I never suspected. So-called disruptive kids—kids with so-called brain disfunctions or "minimal learning disorders"—are given amphetamines. This is done with the great enthusiasm of teachers because they like nothing better than malleable clods. But more appalling yet, this is done with the advice and consent of psychiatrists and doctors. That's the kind of thing I do for the *Voice*.

Then, I do a monthly piece for *Evergreen* on anything I want. Generally, my writing for *Evergreen* is a way for me to distill and clarify my views on particular themes, either political or literary. I am going to start writing a shorter piece for them every month on films. I dig films a lot and I get so bugged by the quality of practically all the writing on films I read (except for Pauline Kael in the *New Yorker*) that I decided that I would try it as a kind of therapy.

I also teach. I am what they call an "adjunct associate professor" at the N.Y.U. Graduate School of Education. It's great because I don't give any courses or lectures. Ten or twelve graduate students decide on a project in the media they want to look into and I evaluate it and give them leads.

Then, I write fiction, which is what I most like to do but find least time for. I've written two novels for the "young" reader: *Jazz Country* and *I'm Really Dragged But Nothing Gets Me Down*, as well as a couple of novels for adults. I'm working on a new novel now.

Lastly, I do occasional free-lance but only on stuff that interests me. I never take anything that I don't want to find out more about for myself.

Gilman: How did you get into writing?

Hentoff: Through jazz. I was at Harvard Graduate School and I dropped out because I found the whole academic scene pretty unrewarding. I went on the radio in Boston where I did just about everything, as you always do on so-called independent stations. I did sports, news, and for kicks I had a jazz program that led to my being a Boston stringer for *Downbeat*. Later, I came to

New York as a full-time bureau chief for *Downbeat*. Then I started to free-lance. But for a long time it was hard to get out of the jazz bag. I don't know about Canada, but people here have a tendency to put you into boxes and it is very hard to break out. But through jazz and through all the black guys I knew as a result of jazz, I was in on the whole civil rights scene long before it was called "civil rights." I started to report that scene and this led inevitably to everything else—education, housing, politics, etc., because they all are part of the same rotten Gestalt.

After a while, I was able to choose what I wanted to do so long as I could convince an editor that it was a worthwhile story.

Gilman: How old are you now?

Hentoff: Forty-five.

Gilman: What motivates you now? What motivated you in the beginning?

Hentoff: Two things, really, and they are as important to me now as ever. It sounds corny but the first motivation is the idea of constant learning. I am very curious. To me, finding out about things I want to find out about is an ideal way to make a living. Second, and just as important as the first, ever since I can remember I've been what I call a radical. This means to me that I'm always trying to get at the root of things, to change the goddamn society. You can do that by trying to show what actually is going on and what can be done to change it. This is what I am currently trying to do in education.

Gilman: What do you feel is the relationship of your readers to your work? Do you ever think about that?

Hentoff: Yes, I think about it, but it is an awfully hard question to answer. I am under no illusion that I reach all that many people. I write for a lot of publications, but none of them except for *Playboy* has a mass circulation. With *Playboy* you can begin to have an idea of the impact of your work.

All in all, it is very hard to tell just how many people I reach and how my work affects them. It's very seldom that I can see direct relationships and most of the time it is hard to tell what you are doing. You hope that you reach one person at a time but what happens to him you never know. I do a lot of lecturing in colleges, though I don't really think of it as "lecturing." I give a formal (more or less) talk for maybe half an hour or forty minutes, but most of the next two hours is dialogue. That way I can get the feeling of some kind of rapport. But obviously, you are not going to change anybody's life there.

I can't give a clear answer to your question although I've thought about it a lot. In any case, even if I thought I was reaching nobody I would do what I have to do.

Gilman: When you come across a group of aspiring writers and they ask you what they should do, what do you say?

Hentoff: My advice to such people is that free-lance is the best approach to take because then you are under nobody's control and you can do what you damn well please. I have never had any sympathy with people who say, "Well, I'm not going to write for *Playboy* because it has all those ads." When Jimmy Baldwin's "The Fire Next Time" first came out in the *New Yorker*, I heard the most obtuse criticism from so-called radical writers who said, "How can you read all that stuff that Jimmy is writing when there are these luxurious ads page after page?" So what! He's getting it across and he's getting it across to a lot of people who never even thought about this before, and that's what is important. So I'd say, write wherever you can provided that you don't have to say what you don't believe.

But let me get back to education. You know, I've become really obsessed with education during the past five years. When you talk about "Joe," it's not only "Joe", it's people in ad agencies, people in government—most Americans have such a limited sense of who they are. Tom Hayden used to lay on a phrase that makes a lot of sense to me. He said "You can't change anything unless you have a sense of your *personal legitimacy*." Now, why do so many Americans accept a lot of the demeaning things that are done to them in the course of their daily work? And it doesn't matter whether you are making sixty grand a year on Madison Avenue or you're some guy on the line in Detroit. I

think that somewhere in your life (and it has to be in school more than any other place because that's where you spend most of your developing time), you've been truncated. Your whole capacity for finding out who you are, your individuality, sense of enquiry, sense of wonder—all those things get taken out of you and it's awfully hard for most people to put them back again.

There is a paradox here. How come so many of our young people, nonetheless, have transcended this deadening experience? I think the reason for that is the trauma of Vietnam. Because of television and all the instant communications that McLuhan talks about; because of all that we, as a country, have been able to see ourselves, people acting in our name, committing atrocities, night after night in living bloody colour on T.V. This has affected people, you know, especially kids under twenty, in a way that nothing else could have. Vietnam broke through the deadening quality that school had affected.

I'm convinced that until you really change the schools, starting with kindergarten on up, so that people can find out who they are and not be "educated for docility" (and that is Charles Silverman's phrase), you're going to have a great danger that this country will eventually become crystallized, rigidified, and drugged, whether literally or figuratively.

I would say that the real thrust now in education is in the growth of the so-called free schools. There are now about 600 of them in the country and three years ago there were no more than four or five. That's encouraging. So I think that this focus of energy by a lot of young people and some older people, changing education for the better, is a long-term reason for hope.

Now all of this may be whistling in the wind because you still have a country in which a Spiro Agnew becomes vice-president. Which brings me back again—I think that we are in a very dangerous transitional period and I don't know if we'll make it or not.

Gilman: Through all this, what can the writer do which is really valuable, regardless of outcome?

Hentoff: When I was growing up, the book that most influenced me was Arthur Koestler's *Darkness at Noon*. What it does, aside from waking you up or turning you around or revealing something new to you, is that it gives you a sense of connection. And that's the one thing writing can do that really reaches you. You're not alone, there is somebody out there who may be a bastard personally, but who is on somewhat the same wave-length you are. And then you keep on making other connections and your life becomes, in part, a connection of thoughts out there.

You know, Paul Goodman says, "I write for Socrates." Well, I don't go quite that prestigious. I write for contemporaries. When I read Denison's *The Lives of Children*, which is the most important book I have ever read on education, and I had a connection. I knew there was this guy out there who knows a hell of a lot more than I do, but we are still on the same wave-length and that gave me a source of strength. If a writer can do that he has done something really important.



RYERSON POLYTECHNICAL INSTITUTE

This position has become vacant because of the resignation of the present Chairman for health reasons. He is returning to full-time teaching. Ryerson's Journalism Department is recognized as one of the leading such departments in Canada.

QUALIFICATIONS: The successful applicant will have high academic qualifications in Journalism, and a commitment to, and knowledge of, modern analytic print journalism. He preferably will have well-established relationships with Canadian media.

RESPONSIBILITIES: It is anticipated that a Centre for the Study of Communication will be established at Ryerson shortly. The successful applicant would be one of a number of Chairmen in such a Centre. The Chairman will be responsible for the develop-

CHAIRMAN JOURNALISM DEPARTMENT

ment of courses, and will assist in the development of curricula in the Centre. He will have supervision of the teaching faculty and will be responsible for such duties as budgeting and counselling. He will also be required to do some teaching.

SALARY: Salary is negotiable and will be commensurate with educational qualifications and experience. Fringe benefits are attractive.

APPLICATIONS: Please submit resumes no later than March 15, 1971, and include details of education and personal and business background to Mr. A. Sauro, Dean of Applied Arts, Ryerson Polytechnical Institute, 50 Gould Street, Toronto 200, Ontario.

QUEBEC CREATES CANADA'S FIRST PRESS COUNCIL

by DAVID WATERS

With moral persuasion its only tool for action, Quebec's press council, the first in Canada, was created February 1.

Quebec media have been seriously considering the idea of a press council for 16 years, and the latest round of negotiations began long before the Davey committee decided a Canadian press council should be created.

Signing the Quebec council into existence at a news conference in Montreal were representatives of the Federation Professionnelle des Journalistes du Québec (FPJQ), the Association of Quebec Dailies Inc., the Association des Hebdomadaires du Canada, and the Association des Radiodiffuseurs de Langue Française du Canada.

Although participation in the council is voluntary, nearly all major media outlets in Quebec and more than 700 of the province's journalists were involved in its founding. Among those whose adherence must still be negotiated are *Le Devoir*, *Le Journal de Montreal*, its sister publication in Quebec city, the province's English weeklies, the CBC's outlets in the province, and all those journalists who are not members of the Federation.

Some English media journalists were involved in the council's creation through their membership in the Association of English Media Journalists of Quebec which is a constituent member of the FPJQ. But a number of the English media's executives and many of its journalists were visibly surprised by the announcement of the council's formation. They had apparently not been aware that serious negotiations had been going on for almost a year.

What will the council do? Its constitution sets out eight key functions, similar to those of press councils in other parts of the world.

1) To protect the freedom of the press and ensure the public's right to information.

2) To promote the highest ethical norms in the research and dissemination of news.

3) To promote the highest ethical and professional standards in the preparation and dissemination of press releases.

4) To see to the media's full and free access to information, and to the adequate protection of its sources of information.

5) To receive, study and deal with complaints concerning the conduct of the media, or the conduct of persons or organizations towards the media.

6) To make representations to anyone it deems necessary on anything within its terms of reference.

7) To publish an annual report, and when necessary interim reports, on the work of the council and on the state of the Quebec media.

8) To issue identity cards to the province's journalists.

The council is to be made up of 18 members and a president. Six members are to be delegated by the media owners, six elected by the FPJQ, and six selected to represent the public.

The council is not expected to be fully operational before the end of 1971, although it will probably convene privately for the first time in July.

First, the owners and the journalists will have to agree on a president. The constitution specifies that his choice must be unanimous, that he must not be a journalist, nor a person directly involved in a media outlet, a union or a managerial organization, that his mandate is to last for two years, and that he is to nominate the six members who will sit on the council on behalf of the public. His nominees, however, will have to be approved by a two-thirds vote of the six members elected by the journalists and the six members delegated by the

media owners.

Arrangements will also have to be completed to finance the council. Although participating organizations are expected to contribute to its funding, most of its budget will be met by a parallel foundation to be set up for that purpose. The foundation will not have any say in the running of the council; rather, the idea is that such an indirect funding arrangement will ensure the council's freedom from the possible disenchantment of its original founders.

Before the council can become fully operational, it will have to enunciate the norms upon which it intends to base its judgments. Since the council will have no regulatory powers, only moral persuasion as its tool, its effectiveness will depend on the calibre of the people who are appointed to it, the resources which are placed at its disposal, and the use which is made of it by both the media and the public.

As everyone in the Quebec media has remarked by now: "It's not going to be a panacea but..." Of course it won't be, but will it be influential enough to be a meaningful vehicle for resolving some of the internal and external problems of the media, or will it be a token gesture, skillfully misused to diffuse and obfuscate them? As everyone should know by now, Quebec is electric with the kind of tensions which could challenge, if not ulcerize, the most prestigious of press councils. Those who have founded Quebec's press council have commendably set out with the best of intentions. Let's hope that their follow-through under fire is equally meritorious.

David Waters, an associate editor of the Montreal Star, is president of the Association of English-Media Journalists of Quebec.

DO THE MEDIA LISTEN TO THE POOR?

by DAVID ALLEN

The leaders of about 300 low income citizen groups from across the country met in Toronto in January to plan the beginnings of a national poor people's movement. They talked about poverty, economic nationalism, unemployment, hassling their local welfare administrator, gaining control of public housing projects and, to just about everyone's surprise, the media.

The role reporters would play in this, the first Poor People's Conference, became a key issue for the conference itself and strikingly revealed the depth of discontent—and even anger—among the poor with the media and those who serve it.

The conference, financed with \$68,500 in federal funds, was to have been closed to reporters (politicians, bureaucrats and social workers, as well). But, at the last minute and in an effort to head off crit-

icism about secrecy, the poor people who planned the conference decided to open a few sessions to the media.

At the first of these sessions, delegates were informed of the planning committee's press guidelines. They reacted angrily and an hour-long shouting match followed. Peter Robinson, a member of the Black Liberation Front of Toronto and chairman of the conference planning committee, said restrictions on the media were thought necessary because of "harrassment, misinterpretation and misquoting" by the press.

He also used the word "red-baiting" in reference to a series of articles in the *Toronto Telegram* by Peter Worthington which conference organizers thought was an attempt to suggest they were Communists plotting the violent overthrow of the government. The organizers had earlier held a

press conference to dispute Worthington's articles, which had been given prominence on the *Tely's* display pages. The story from the press conference was carried under a comparatively small headline on an inside page.

This was the local background to the decision to bar the media from all but the conference's plenary sessions (the bulk of delegates' time was spent in small workshops). Delegates, however, had all had personal experience with the media in their own cities and what they told the national session was hardly flattering to anyone involved in the news business at any level.

There was frequent talk about distorted coverage of the activities of poor people's groups and—what was thought by some to be as bad or even worse—no coverage at all.

"The press never listens to us," said one

woman from the Maritimes. Peter Harrington of Toronto, one of the pro-press delegates, said "complete and total coverage" of the conference was the only way the poor could get their grievances across. A Kingston, Ont., delegate saw reporters as a mixed blessing: "We should make sure we use them, not they use us. They scare me sometimes. They've got one hell of a lot of power."

Finally, reporters were asked to leave the church hall where the meeting was being held and left with some delegates chanting: "Out, out, out." One delegate tried to grab a reporter's notes and there were shouts that a photographer should not be allowed out of the hall until he had turned over the film on his camera to the delegates.

Later, they returned to the downtown hotel where the remainder of the 3½-day conference was being held and began voting on whether reporters should be allowed to attend all meetings, only the plenary session or be barred completely.

As they filed into the hotel lobby, the early edition of the *Globe and Mail* arrived in the news-stand. The lead story on a section page largely devoted to the conference carried a head stating "Bar business brisk" as the meeting began.

"This is what the press is capable of, eh?" said a man from Montreal as he got ready to vote. There was some talk of delegates staging a protest march on the *Globe's* newsroom just across the street. They didn't.

The *Globe*, however, changed the head and downplayed what was meant to be a color story in the next edition. It mentioned the delegates' anger over the head in its final edition but said it had been changed "independently" of their feelings.

The *Globe's* Mary Kate Rowan was cornered in a hotel room and berated for the decisions of her editors, some delegates arguing the "bar business brisk" head was part of an anti-poor plot by the Establishment and others saying the fact it was changed in later editions showed the *Globe* editors weren't all that insensitive.

The Montreal *Star* played the story on page four of its Metro edition under a two-column headline reading "Press angers poor people's conference." The story was almost a full column long. The Toronto *Telegram* ran it on the front page under a four-column head saying "Partial press ban at Poor conference." It, too, was about a column in length, turning to an inside page.

In its first edition, the Toronto *Daily Star* ran the story on page 2 under the head "Poor admit newsmen after bitter dispute." It ran about two-thirds of a column of type. Above it, under a three-column head, *Star* editors placed another story of similar length that told how much the conference was costing. In later editions, both stories were moved to page 48, the middle of the family section.

The *Star's* decision to give a story on the

cost of the conference more prominence than the story on the question of the media also angered some delegates. Alex Bandy of Vancouver said in a CBC radio interview this was an example of the media playing down the "blood and guts" of the conference, focusing instead on a secondary issue and blowing it out of proportion.

What this shows is that the poor, particularly those from the cities, have become acutely aware of the role of the media, an awareness they have not voiced previously. Behind this is both a growing consciousness of their own public image and a feeling that the media, particularly newspapers, are the tools of big business and government.

The media don't accurately reflect them and don't articulate their desires. Whole sections of newspapers are given over to fashions and business. Hundreds of journalists are employed as sports reporters. At last count, less than a dozen Canadian dailies had staffers writing full-time about poverty, the condition that afflicts one out of five of their readers.

David Allen, a member of the Canadian Society of Professional Journalists, has travelled across the country writing about the poor and their problems for the Toronto Daily Star for the past two and a half years.

THE WATERING HOLE

by DOUG HARKNESS

They closed the doors to the Halifax Press Club for the final time a few days ago. An autopsy will show the club was broke, poorly managed and patronized by only a hard-core of faithful imbibers.

Its passing will probably create pangs of guilt for those journalists who let it die by not distributing a fair share of their boozing budget to the upkeep of the bar.

The closing will also stir memories of some of the finest booze orgies in Atlantic Canada—the full revelations of which would probably cause even the crustiest journalist to pale.

When the club executive met to decide the final verdict, it was faced with the following facts. The club owed \$7,200, had monthly operating expenses of \$750-plus and nobody with enough courage to take it over.

Why did it fail?

There are probably 100 and one answers.

The press club, known to its creditors as the Nova Scotia Press Gallery Association, was formed in early 1969—the brain child of a group of reporters who had belonged to press clubs elsewhere in Canada.

Most of the initial executive were young. Elder statesman of the fraternity didn't appear interested. They had tried before to no avail.

Spurred on by tremendous initial response, the club took shape, elected officers, secured a liquor licence and rented and remodeled modest premises.

Booze sales soared even under a volunteer bartender system. For the first six months the club was making money hand over fist.

The membership felt the quarters were too small and voted to move into newer, more lavish and larger surroundings.

That decision probably caused its downfall, because operating costs jumped from \$250 a month to over \$1,800.

There were other little things along the way that probably led to its demise. Some of the members insisted that they should be entertained. Others preferred to entertain themselves.

An executive decision brought on professional musicians to the delight of many. To the malcontents, it posed a challenge. Often the professional entertainers competed with rousing choruses of hymns and saw their instruments confiscated by active members who felt they could perform better.

Most groups did not ask to return.

It was also during a time when the Fillmore Family's little newspaper *The 4th Estate* was taking shots at the *Chronicle-Herald*. Ill feeling ran high.

In fact, it is reported that members of the *Chronicle-Herald* were politely advised that membership in the club was not a prerequisite to becoming managing-editor. Most *C-H* staffers never did join and only seldom patronized the club.

The volunteer bartending system started to break down. Some refused to serve because of the clubs hours. Legally, the bar was closed at 12:30, but usually one of more executive members on hand at that hour would pass new legislation extending the bar hours. One morning, the club actually closed in compliance with the law, 12:30 a.m. Pacific Standard Time.

The press club also got into the cheque-cashing business. Paper hanging became an instant art with some members more proficient in that trade than in their journalistic endeavours.

Business took a drop after the first six months, but the executive read all the wrong reasons into it. It was felt a full-time bartender was required and larger premises were necessary.

New premises were obtained for the advent of 1970 and the New Year's Eve party and levee were smashing successes. Business was booming again.

The bloom soon wore off the rosy new quarters.

The annual meeting became such a shambles it had to be postponed at 4 a.m. because the members were too intoxicated to participate. A motion that the bar be closed at the future meetings was defeated on 12 different occasions with the margin of defeat widening on each vote.

When the annual meeting was completed about three weeks later, feelings ran high. No longer was there the comradery of the past. People were actually reported to have thrown punches at fellow members. There was also spitting and biting rumoured.

Animosity also developed between the club's salaried manager and bartender and some members. One of his faults was that he closed the bar at the prescribed hour.

After three months of operating in new quarters, the handwriting was on the wall. The club was in financial trouble. To cut costs, the executive fired the bartender.

The executive took other stops to cut costs, slicing the operating budget to about \$750 per month. But by that time, the club was in the death throes.

It was only a matter of time.

Doug Harkness, a key figure in the creation of the Halifax Press Club, is with CJCH's award-winning public affairs program ID.

whatever the weather The Journal is read hot everyday!

The Journal gets to its readers "hot off the press" even when it's 30 degrees below. And in our market it often is.

But we really don't have to chip the ice off the presses and the city editor before we begin each morning. Our reporters don't wear snowshoes. And overtime for dog-teams isn't a problem.

Sure, we're on the same latitude as Goose Bay, Labrador, but with a definite difference. We think of ourselves as the centre of Canada's near North.

Our location makes us unique in Canada, for it gives us the most wide-spread and colorful news beat in the country. From Edmonton's Jasper Avenue to Inuvik, and beyond to the Eskimo settlements. That's our coverage area, and down the broad Mackenzie to the Arctic coast, natives and whites refer to The Journal as "our newspaper".

True, the circulation in places is as sparse as the thin and scattered population, but we are the daily newspaper presence in the western Arctic. We're proud of the distinction and also the responsibility

— to carry the news of the outside into the Territories and to report N.W.T. to the outside.

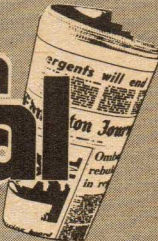
A Journal staff writer is based year-round in Yellowknife. He's the only full-time newspaper correspondent in the Canadian Arctic, and from the territorial capital he roams his vast beat. This is journalism on our last frontier.

And at The Journal it combines with our concentrated metropolitan coverage of one of Canada's fastest-growing cities. Plus the resource and agricultural land of Northern Alberta, fanning out around us from Saskatchewan to the Peace River country.

Edmonton has come a long way since Leduc and now is on the brink of another big push forward as the base for gas and oil pipeline construction to the Arctic coast. Another great story to cover. And an event to bring the near North even nearer.

The Journal today is by far the largest daily between Toronto and Vancouver with circulation of 160,000 and counting. You can count on it!

The Edmonton Journal

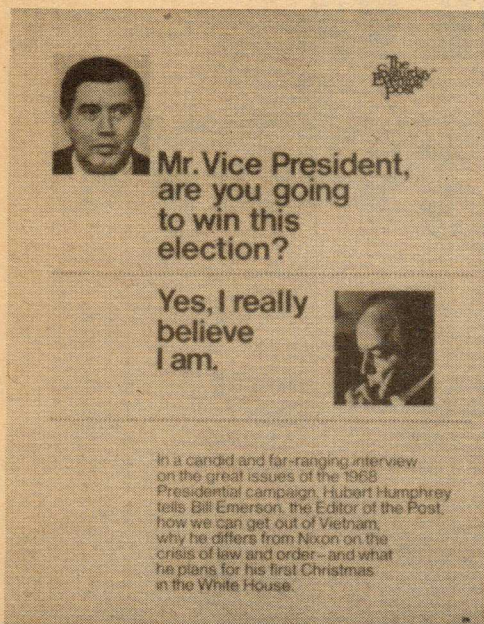


A Southern Newspaper

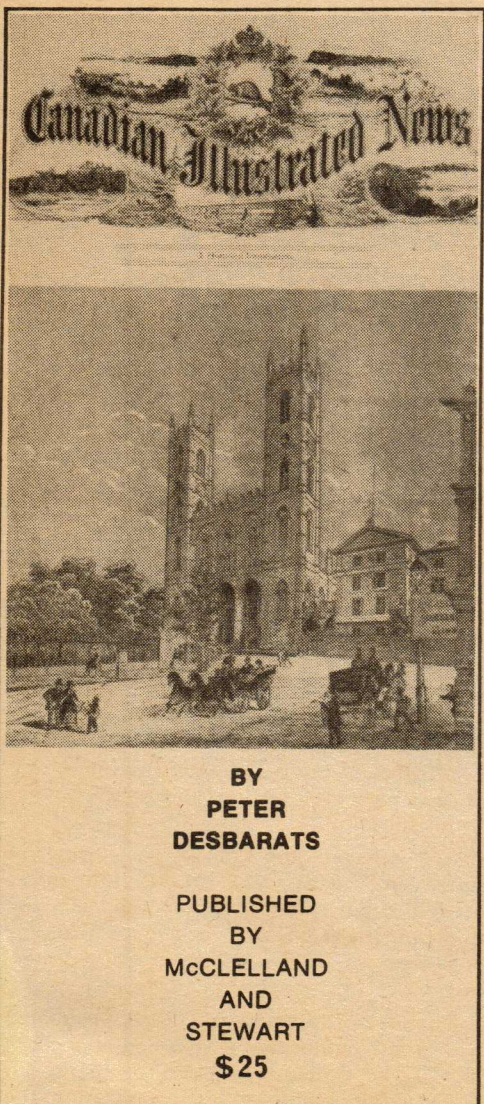


THE POST BECAME A CORPORATE CALAMITY

by HARRY E. THOMAS



DECLINE AND FALL
By Otto Friedrich. Published
by Harper and Row. 500 pgs. \$12.50



BY
**PETER
DESBARATS**

PUBLISHED
BY
**McCLELLAND
AND
STEWART**
\$25

Someone once said the object of a good book review is to leave no doubt in the reader's mind that the reviewer knows far more about the book's subject matter than the author himself. This review of Otto Friedrich's "Decline and Fall" of the *Saturday Evening Post* will attempt no such intellectual pretension. In fact, what I intend to do is simply pull out a number of passages which, if nothing else, serve very well indeed to support my own particular biases towards the publishing business.

On January 9, 1969, Marty Ackerman, president of the Curtis Publishing Company, announced that the magazine founded by Benjamin Franklin 242 years before had published its last issue. This was the inevitable culmination of a power struggle within Curtis which had been carried on unremittingly since 1961, pitting management group against management group, editorial group against management group and editorial group against editorial group. There were no winners and millions of losers. During the late 1950s, the *Post* had 6.5 million subscribers and even when it went out of business they numbered in the order of 3.5 million.

Nevertheless, in the face of such incredible turmoil and having to constantly function under the pressure of crisis management, the *Post's* talented editorial staff still managed to turn out, issue after issue, a magazine of considerable quality. Friedrich deserves much credit for placing the responsibility for the demise of the *Post* where it properly belongs—with the owners and managers.

If this seems a gross oversimplification of a complex problem, don't be overly concerned. Let's remind ourselves that the dice are so heavily weighted against the creative side of publishing, that anyone's attempt to redress the balance should be given our full blessing. Friedrich, moreover, offers page upon page of insights pertinent to all areas of journalism. The following excerpts are particularly telling just now as efforts to grasp the role of mass media in modern society are gaining momentum all over the world.

On publishers and publishing

"The decisive fact is that the *Post* was part of our competitive economic system—a system it had glorified as long as it suffered little competition itself—and magazines, like everything else within this system, survive not because they are good or bad but because they make a profit. And they make a profit not because of their inherent quality but because somebody is hard-at-work on the relationship of costs to revenues."

"For just as the tough and skilful editors beneath him were determined to publish their own kind of magazines, the executives above him were determined to retain control of their rich offices, their prerequisites and power."

"I don't give a shit what you call them," Ackerman said. "But let me just make one thing clear: I intend to participate in the editorial direction of the *Post*, okay?"

On cost accountants

Friedrich quotes Bill Emerson, the *Post's*

last editor: "It's like being nibbled to death by ducks."

On computers

"The computer also cut off a subscriber named Martin S. Ackerman."

On advertising and advertisers

"Cyrus H.K. Curtis, who might in a later incarnation have become a great television tycoon, expressed this view quite succinctly many years ago. 'Do you know why we publish the *Ladies Home Journal*? The editor thinks it is for the benefit of the American women. That is an illusion, but a proper one for him to have. But I will tell you the publisher's reason . . . To give you people who manufacture things that American women want to buy a chance to tell them about your products.'"

"And since the loss of *even* one advertising page in the *Post* meant a loss of \$40,000, not even the most quixotic editor could easily ignore the businessman's reaction to the magazine."

On the subject of salesmen

"At the time, it seemed an incomprehensible outburst, but that was because I did not realize how desperately these salesmen needed a sermon."

"They do not get their satisfaction from making things, or even fixing things, but from the quasi-erotic art of selling things."

Why the *Post* died

"Under Walter Fuller, the company splurged on machinery but failed to buy into television."

"But the essential difference is this: Publishing is based on ideas—the *Saturday Evening Post* was really little more than a series of ideas—and ideas are valuable—they can be bought and sold. Printing by contrast is a manufacturing industry and it is based not on ideas but physical objects—printing presses, factory buildings, paper mills, tons of woodpulp, vats of ink, fleets of delivery trucks. To a mind that doesn't believe in the value of ideas, wealth and security can lie only in the accumulation of physical objects. And no such mind can ever understand publishing."

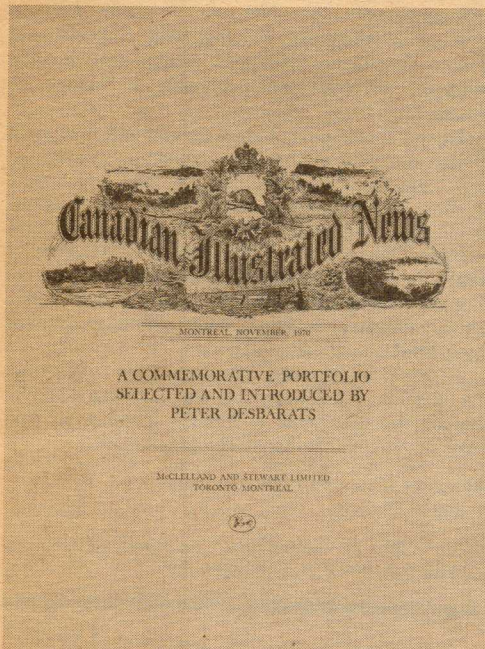
"What happened during the early 1960s, therefore, was that a magazine that had supported regiments of accountants and printers and promotion men finally began to falter under the burden. It could no longer earn \$100 million a year."

"And finally, Marty Ackerman became president of Curtis not because of his ability and experience but because he invested \$5 million in new capital, and he killed the *Post* not because of any faults he saw in it, not because it failed to entertain and edify millions of readers, but because he couldn't figure out how to prevent the magazine losses from endangering his investment."

Harry E. Thomas is president of Reporter Publications Ltd., which publishes Content, for Canadian Journalists.

WHERE WAS DAVEY A CENTURY AGO?

by MERRILL DENISON



CANADIAN ILLUSTRATED NEWS

A Commemorative Portfolio Selected and Edited by Peter Desbarats. Published by McClelland and Stewart. Printed and bound in Canada by The Desbarats Printing Company, Montreal. \$25.

It is safe to predict that only encomiums will be bestowed on this happy collaboration between two of Canada's blither creative spirits. And rightly so. The Portfolio is at one and the same time a collector's item, an important historical document, a browser's delight, and a welcome addition to the mounting obelisk of Canadiana which, like the corn in "Oklahoma", is climbing as high as an elephant's eye.

For Jack McClelland, the work represents another feather in the flowing headdress he wears so jauntily as THE Canadian publisher. For Peter Desbarats, it must represent the fulfillment of a long-held and worthily cherished dream—the rescue from oblivion of the remarkable attainments of hitherto unacclaimed ancestors.

Among them was George Edward Desbarats, the great grandfather of the present head of the family, Peter—author, poet, TV journalist, now lovingly turned commemorator.

Born in Quebec in 1838 and trained as a lawyer, George E. eschewed the bar, following two years of European travel, and in 1794 entered the successful family printing and publishing business, founded by his great-grandfather Joseph, an émigré from Pau, France, to Quebec in 1754.

Since the business still is in a flourishing condition, the record of the Desbarats family as pioneer 18th century Canadian enterprisers is matched only by that of the Molsons. This is quite an accomplishment when one considers the potential profitability of their respective spheres of endeavor.

George E. succeeded to the ownership of the business upon the death of his father and, in 1869, was appointed Queen's Printer—a position also held in Lower Canada from

1798 to 1826 by the first Canadian Desbarats. Not content with the new post in Ottawa, or his flourishing establishment in Montreal, George then embarked on the venture which should have made his name familiar to succeeding generations of Canadian school children.

This was the publication of the *Canadian Illustrated News*, a worthy contemporary of the *London Illustrated News*, *Harper's Weekly* in the United States, or *Le Monde Illustré* in Paris.

All the events of the early years of Confederation, together with the doings of European royalty; were covered by the new weekly, but the feature that gave the magazine unique distinction and marked it as a technological trail blazer was the first use, anywhere in the world, of photo-engraving to reproduce pictorial material. Known as "leggotype", the process was the invention of William Leggo, a German engraver from Munich whom George Desbarats found working in Quebec.

The quality and purpose of the *Illustrated News* should have won its acceptance as the first and only Canadian national magazine. However, it took thirteen years to convince Desbarats of the irrefragable apathy of the Canadian reading public toward native emanations of the mind and spirit.

George's stubborn disinclination to accept this central fact of Canadian life eventually cost him what must have been a very considerable fortune, the sacrifice of his magnificent residence with lovely orchards and gardens, built by his father on Dorchester street, and the loss of the family printing business to satisfy his creditors in bankruptcy.

Yet despite a seemingly endless succession of misguided enthusiasms, calamities and downright disaster, his love for Canada and publishing were so irrepressible that he managed in the course of his career to launch several other Canadian publications, and to invade the American market by founding the world's first illustrated daily newspaper—*The New York Daily Graphic*.

All told, more than 525 issues of the *Canadian Illustrated News* appeared between October 30, 1869 and December 28, 1883. Peter Desbarats has succeeded in capturing the essence of the whole by a brilliant synthesis of pertinent (and impertinent) material. The result is presented in six separate folios, beautifully reproduced and boxed.

The first is devoted to an introduction and historical summary by Peter himself, the second to an exact facsimile of the first issue dated October 30, 1869. It bears on its cover the first photo-engraving ever published, a reproduction of a photograph by Notman of H.R.H. Prince Arthur then recently arrived in Canada to join his regiment.

Other folios are embellished with such gems as a study of the Grand Duke Alexi skating with regal aplomb at the Victoria Rink in Montreal, Macdonald pushing Cartier over a cliff (although the text pretends otherwise), and, to this reviewer, the jewel of the entire collection—a picture of a young lady of wealth and position, corseted, bustled and water falled, essaying to throw a

bowling ball.

The text, for its part, gives vivid impressions of the struggle to reach and open up the West, of the Riel rebellion, the Pacific Scandal and the beginnings of the Long Depression and the Great Exodus to the United States. Three folios deal affectionately with sports and social activities, business and politics. Also included are sixteen full-page illustrations on colored stock, ready for framing.

The first reaction to the *Canadian Illustrated News* is aesthetic delight in the rightness of the presentation; the second, amazement at the scope of the coverage with the primitive communications that prevailed 100 ago.

For example, one of the items reported in an early issue is the completion of The People's Telegraph between Montreal and Quebec City, and all news from the West had to be transmitted in long hand and consigned to chancey mails. But such reactions are swiftly supplanted by a kind of fascinated incredulity. It is hard to believe that business and politics could have been conducted a century ago with the leaden pomposity mirrored in the pages of the *Canadian Illustrated News*, or that sports and social activities could have been pursued with such coy gentility.

As one becomes more fully immersed, however, an uneasy feeling of *déjà vue* steals over one. The sense of having passed this way before grows stronger until finally it dawns on one that there is nothing so very new or novel in the Davey Report. The generation gap may be much narrower than we thought. The Canadian psyche, together with its hang ups, has not greatly altered in the first century of Confederation.

Merrill Denison, who resides in Montreal, has been variously a dramatist, broadcaster, author and historian.

SCIENCE WRITERS COME TOGETHER

On January 20, about two dozen writers gathered in Ottawa to form a new Canadian professional journalists' organization, the Canadian Science Writers Association.

Since then more than 20 science writers and qualified public relations individuals have officially joined CSWA by submitting \$15 along with a membership application. Executives of the organization estimate that at least 75 to 100 persons in Canada qualify for membership.

In a nutshell, the CSWA was formed to foster the dissemination of accurate information about science, to encourage its use in the media, and to provide a mechanism for advancement of the science writing fraternity.

The idea of establishing CSWA originated with a few enthusiasts a year ago at a meeting of the Canadian section of the much larger and much older U.S. organization, the

National Association of Science Writers.

Because the organization is attempting to encourage more science writing and science writers in Canada, every effort has been made to make the organization as wide open as possible. At the same time, a committee is being formed to draft a code of ethics for science writers which will be used for self-discipline of CSWA members.

Active membership, with full privileges, is open to persons devoting most of their working time to the writing or editing of science information in the communications industry or in the teaching of science writing.

Associate membership is for those persons who devote some portion of their time to the writing or editing of science information but who do not qualify as active members.

In both cases the persons must have been engaged in the qualifying activities for a year or more.

Executive officers elected at the first meeting are Ken Kelly, Canadian Press, president; Jean-Claude Paquet, La Presse, vice-president; and Peter Calamai, Southam News Services, as secretary-treasurer.

LETTERS

CAPTAINS COURAGEOUS

If it weren't so frightening, implications of Quebec Justice Minister Jerome Choquette's latest brainchild would be comical. According to the Jan. 19 *Globe and Mail*, he proposes a "drive against underground printing plants."

The most common such printing machine is the Gestetner or offset variation. Controlling them involves licensing. Each secretary would become a censor. In addition, all printing plants would have to be licensed: *La Presse*, *Le Devoir*, *The Gazette*. And if any should offend the justice minister, he could lift its license.

Armed with the *Globe* story, I went into my Ryerson journalism class of neophyte "watch-dogs of citizen's rights" and alerted them to watch for editorials in the *Telegram* and the *Toronto Daily Star* that night on the subject of infringement on a free and courageous press by licensing.

Their arguments, I predicted, would trace the history of licensing. The Tudors checked the rising tide of Protestantism and Henry VIII listed prohibited books. Such measures failed to achieve their goals, so licensing of printing plants was adopted in 1530. By 1540, the Privy Council was arresting printers who produced street ballads about political matters.

A literary black market sprang up, I told them. An underground press published accounts of a battle in Scotland and the English authorities acted swiftly.

To create a monopoly, and thus hold its directors responsible for everything they printed, Queen Mary established the Stationers Company. Queen Elizabeth I went a step further and instituted a weekly search of printing plants, to ascertain what orders were on hand. Then William Carter was hanged for printing pamphlets favourable to the Catholics.

Harrassed, underground printers farmed their manuscripts to The Netherlands, even as Montreal underground printers will set up shop in Cornwall, Ont. In 1613, some 25 corantos containing news of the Thirty Years War were being imported to England, so the customs officers began seizing such material and impounding it in huge warehouses.

The next step was to confiscate unlicensed presses, so wily dissidents wrote their scurrilous material by pen.

The licensing act was so difficult to enforce that it died of neglect in 1694.

Rude writers continued to harry officialdom, so the Stamp Tax on newspapers was introduced in 1712. The taxes made the price per paper so high that the masses could not afford them. Coffee house proprietors bought newspapers and rented them to patrons.

So watch the *Tely*, *Star* and *Globe*, I said, for editorials exposing licensing of underground presses as an erosion on freedom of the citizen's right-to-know. Powerful newspapers had nothing to fear, I suggested, but as Senator Keith Davey quoted Lord Devlin in his mass media report, loss of freedom will not come suddenly but by a gradual attack on the economically weak and defenseless members of the Fourth Estate.

But guess what? Not a word appeared in the *Tely*, the *Star* or the *Globe*.

E. U. Schrader
Journalism Dept.
Ryerson Polytechnical Institute,
Toronto

A FAN

Congratulations!
Content is great. (I've just finished No. 3.)
And boy, do we need it!!

Bob Oxley
CBH, Halifax

I've just finished reading the December-January issue of *Content*, and I'm sitting here regretting that I didn't read the earlier issues when I had the chance. The effort is an impressive one. *Content* is badly needed in Canada. I am a working newsman, and therefore presumably qualify for a free subscription, but I'm enclosing my five bucks, which I see as a sort of war bond, and I'm hoping others will do the same.

Your publication is attracting considerable attention among third-and fourth-year honors students of Carleton University's School of Journalism.

In the third issue, I particularly enjoyed Eric Wells' analysis of the news-advertising question and Barrie Zwicker's article on semantics. Closest to my heart, though, was Stephen Kimber's piece on radio. I was both angered and relieved when I finished it; angered because it really is as he describes it, and relieved because I wasn't imagining the wretched state of radio in this country. In fact, I may get angry enough to submit an article of my own.

I don't know, and can't imagine who your "Angel" is, but I hope his wallet doesn't expire before the magazine is healthy enough to survive on its own. Keep up the good work.

Michael O'Connell
CKOY, Ottawa

Your \$5 is gratefully acknowledged and deposited. What's an Angel? Ed.

I'LL PAY

You state that the paper is free to journalists, but I would be quite willing to buy a subscription if you find it necessary in other issues. I think *Content* fills a need not only for information on journalism, what is happening and what will likely happen, but a more needed forum for self-assessment.

Jim Clements
Kitchener-Waterloo Record

OUR SELF-PATRONAGE

It's time that the unbridled internaccine competition and self-patronage which have lodged themselves within the cracks and crannies of journalism's house were rooted out to the benefit of both the "profession" and the public-at-large.

Perhaps your publication can provide a forum in which this upgrading and rebuilding of our field can occur. Best of luck in your venture... and I hope that as a result of your publication, journalists will soon come to understand that though the medium is the message, we can't forget the content.

Earl J. Hansen
CFLD,
Burns Lake, B.C.

MEANWHILE, UP HERE

The mail moves a little slow up here in Yellowknife so it is only now that I'm getting around to reading your November issue. The article by Robert Stewart on coverage of the Quebec crisis interests me very much. His suggestion that street reporters rather than Ottawa pundits are more in tune with the mood of the times and what in fact is happening is an immensely valid proposition and is just as relevant to the scene here as it is in Quebec.

Quebec and the North share an unhappy role: The most-talked-about parts of Canada and yet the least understood, and the media must fairly accept the blame. In the North, it seems largely a lack of adventure and sense of purpose which accounts for the media's

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failure to come to terms with this land. Only one Canadian daily (the *Edmonton Journal*) has established a bureau in this country; the CBC has a two-man newsroom here, and that's about it.

If readers next ask who then is writing all those stories about the North, it's a good question. One "northern expert" was asked to comment on the recent general election here from the comfort of her southern living room. Admittedly, this hardy individual had visited the North but enough good sense prevailed to make sure she was out of the country before the real winter set in.

There are "northern experts" in Ottawa, Montreal and Toronto. Probably the best of this multiplying breed is to be found in Quebec where the recent articles in the *Montreal Star* were reasonably well informed and to the point. But when you get a Toronto editor calling you to pass on a message to a colleague in Whitehorse you begin to wonder. The *Globe and Mail* is at best patchy. I asked one of their front-line reporters how the coverage was going lately in Yellowknife; he said they were right on top of it, so and so was covering for them. So and so had left the country six months ago.

And that's the danger about the northern beat—two weeks out of the country can mean you're out of touch. Recently, Farley Mowat was telling the nation that in Siberia they were building multi-storey buildings in the middle of winter. "Why can't we do that here?" he asked. At the same time Mr. Mowat was telling the world what retarded people these Canadians were, a 13-storey high-rise was being completed in Yellowknife, there were hotel extensions in progress, a residential and office complex was almost done in Frobisher and numerous schools, houses and apartment buildings were waiting for occupants. Most of this work was done in the dead of winter.

Another rather perverse aspect of the mis-reported North (and here Quebec and this country have a lot in common) is that the rest of Canada has its own ideas of what the North is all about and these people don't want their myths destroyed by facts. A peculiar manifestation of this is assessment by dateline. In other words, if the story comes out of Resolute Bay then it must be worth using regardless of what the story says. In CBC radio, the way we do it is by producing such hardy perennials as the annual sealift, bush pilot stories, people flying south to see the Grey Cup and DISCRIMINATION.

This last one is a sure-fire winner. Everyone knows in the South that there is discrimination in the North. Why, all you've got to do is look at those poor Indians. On being briefed before coming North, I had the mental picture of the local white population belonging to some John Bircher society and good clean Ottawa as the white knight crusader trying to bring justice and opportunities to all. If you want to deal in black and white arguments (and the danger of this is more than evident in Quebec), then in my humble assessment the situation in the Territories is exactly reversed.

The people who live here are more capable of accommodation along racial lines than any society in the South. The oldtimers respect the native's skills of survival and the newcomers tend to romanticize about the native. I'll admit there may be a few bars where the Indian isn't welcome, but the racial situation here is much healthier than it is anywhere else in Canada, especially when you consider the hypocrisy of the local Ottawa establishment. The Indian and the Eskimo are beginning to find their voice

and although the feds may see themselves as a tool in bringing about political articulation in the North, it's more in spite of them than because of their influence.

This is a most difficult situation for an Ottawa pundit plugged into the handout machine to fully appreciate. The general election was reported in Ottawa as a major step towards bringing majority rule to the North. Ottawa had divided the ridings along racial lines and came up with the interesting proposition that the native people held the majority in at least six districts. There is no denying the figures, although the situation is rapidly changing, but the results in no way supported the feds in their game of race politics.

Four native people got in, one by acclamation so he doesn't really count. The second candidate was running against another Eskimo and the third was elected by his own people, probably the first strictly racial vote in the Territories. In the other constituencies, Eskimos voted in a white man, Indians voted down their chief in favor of a one-time missionary and former councillor, and in the electoral district of the Mackenzie Liard where there is a majority of white people a young Métis got in, sending to defeat an old-line white politician hack who apparently couldn't turn out the votes.

What this all means is that the racial argument which the feds have introduced in the North is not valid. To paraphrase Gertrude Stein, a northerner is a northerner is a northerner. When I tried to say this in a recent report it was edited out. However, it is fairly obvious from the election results with the biggest turnout in the Territories history—the color of your skin isn't a factor. Can you do the job? the electorate asked the candidates, and it would seem common sense prevailed.

As far as that goes, the prize mightn't even be worth having, and here the federal government really reveals its colours. Territorial councillors are, in fact, political enuchs and if the feds were sincere in bringing about some kind of political development in the North they'd give the council a little more power. Ottawa says the North now has more members, more members to argue among themselves and add grist to what David Searle calls a "debating society".

Ottawa has been dishonest by introducing the racial question as a political factor in the North. It has consistently failed to accommodate the political ambitions of the people who live here largely on the grounds that is has to protect the native people. This need for federal paternalism is not borne out by the local native organizations; it's not the local whites they fear so much as the decision-makers in the South. Mr. Chretien's performance during the Banks Island oil affair was at best dismal and certainly some of his officials were dishonest. It is fairly obvious that the Ottawa bureaucrats are in no hurry to talk themselves out of a job; as long as they can confuse the issue, they're likely to be able to hang on.

What annoys me is that the southern media are, by and large, playing along with this game, "northern experts" notwithstanding.

Why don't you come up here and see for yourselves? You're more than welcome to drop in at the newsroom. Very few of the "northern experts" ever do—why try and confuse the story?

Val Wake
CBC News
Yellowknife, N.W.T.



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PROVINCE

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May conference will focus on what Davey Committee did and did not say

Has Keith Davey said all there is to say about the media?

Many journalists think not. There are vital areas which the Davey commission ignored or merely skimmed—such as professional standards, training, social responsibility.

For this reason a two-day conference is being planned for May 1-2 at the Skyline Hotel, Ottawa.

Overall theme will be the Davey report.

On the first day, Saturday, there will be an opening plenary session followed by workshops on "What Davey Said". Tentative topics are: Power and Ownership—are review boards the right response; "other voices"—are development funds the right response; media performance—has the Davey report provided the public with a coherent and valid appraisal?

Sunday will focus on "What Davey Did Not Say". Morning workshops are planned on: Journalistic freedom, control and access-

ibility (including the idea of press councils); the search for journalistic standards; the media of tomorrow.

Senator Davey has agreed to take part, and the Sunday afternoon session will be an open-ended discussion with him and other members of the committee.

Among the Canadian journalists who have already agreed to participate are:

Pat Nagle, Vancouver *Sun*; Bob Sarti, Vancouver *Sun*; Eric Wells, former editor Winnipeg *Tribune*; Frank Drea, Toronto *Star*; Ted Schrader, Ryerson Institute of Technology; Jeff Carruthers, Ottawa *Journal*;

T. J. Scanlon, Carleton University and Association of University Journalism Teachers; Doug Collins, CBC Ottawa; Mark Starowicz, CBC Toronto; Doug Fisher, Toronto *Telegram* and CJOH Ottawa; Angus Mac Donald, Moncton *Times* and president NB press gallery;

Doug Harkness, CJCH Halifax; Claude Ryan, Montreal *Le Devoir*; Margaret "Ma"

Murray, Lillooet-Bridge River *News*; Louis Martin, Laval University; Jean-V. Dufresne, Radio Canada Montreal; Don Cameron, *Mysterious East*; Mel Hines, Regina *Leader-Post* and president Sask. press gallery;

Kay McIver, CBC Montreal; Dick MacDonald, Montreal *Star* and *content*; David Waters, Montreal *Star*; Gilles Couture, CBC Montreal; Joan Fraser, *Financial Times* of Canada; Richard Spry, freelance broadcaster Montreal; Robert Fulford, *Saturday Night*; Dallas Smythe, University of Saskatchewan; Beryl Fox, television journalist.

A steering committee for the conference is being formed from among the above.

All Canadian journalists are invited to attend the conference. A finance committee has been set up to try and arrange free or reduced-cost transport for people outside Ontario and Quebec. Non-journalists will also be welcome as observers.

Anyone interested in participating is asked to contact *content*. We will be publishing more details next month, including formal program, workshop members, a list of regional representatives and cost estimates.

MISCELLANY

Not all reporters starve to death for the cause of free speech. Next month at the New York *Times*, the top minimum weekly salary will rise to \$325.83. The current goal of the Newspaper Guild is a \$400/week minimum for top-ranking reporters. In 1972 they will come even closer with a top weekly salary minimum of \$361.67.

PEOPLE:

APPOINTMENTS: Bruce Larson, assistant managing editor of the Vancouver *Sun*, has been named to the B. C. Racing Commission. . . David J. H. Stinson was made manager of Pacific Press Ltd., publisher of the Vancouver *Province* and *Sun*. . . Jim Proudfoot recently became sports editor of the Toronto *Star*, succeeding Milt Dunnell, who will continue his column. . . Murray Poskitt has been named assistant to Hal Straight, publisher of the North Shore (Vancouver) *Citizen*, Canada's largest weekly newspaper. For the last ten years he was publisher of the Campbell River *Courier*, during which time that newspaper won eight CWNA newspaper awards in nine years, including two first. Circulation grew from 1800 in '61 to 4300 in '70. . . John D. Muir has been made vicepresident of Southam Press

CUT-OFF TIME

Journalists receive *Content* free. Many people who are not practicing journalists have been receiving *Content* at no cost to them—sort of an introductory gesture on our part. They're in the public relations, advertising, political and university fields. But this is the fourth issue and our kindness must be tempered with a sense of reality. So now it's time to say to the non-journalist: Please remit the meagre \$5 annual subscription fee or your name will be dropped from the mailing list. We hope you wouldn't want that to happen. You'd be missing a lot.

content

for Canadian Journalists
P. O. Box 1778, station B,
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Ltd. and the new publisher of the Hamilton *Spectator*. He began newspaper work with the Kitchener-Waterloo *Record* in 1935 and joined the *Spectator* in 1952 as assistant publisher and business manager. His father before him was a newspaper man. It runs in the blood. . . Gordon Beck, photographer, and Linde Howe Beck, reporter, are both leaving the Montreal *Star* for two years of travel in Europe, the Far East and South America. Gordon will be taking photographs for a book and photo exhibit at Man and His World in 1973.

RETIREMENTS: T. E. Nichols, 63, announced his retirement as publisher of the Hamilton *Spectator* after 36 years with Southam Press Ltd. A former journalist in Winnipeg and Vancouver and a director of the Canadian Press for eight years, he came to the *Spectator* in 1935. In 1955 he was named its publisher. . . Winnifred Stokes Hill, 68, has retired as managing editor of the Niagara Falls *Review*. She joined the paper back in 1919 for a salary of \$12.50-a-week and succeeded to managing editor in 1956.

DEATHS: Earl Werstine, 82, staff member of the Galt *Reporter*. He joined the newspaper as a printer's apprentice way back in 1905. One of Canada's oldest active journalists, he was so well known in Galt that his mail sometimes came addressed to "the man with the cigar." . . . Jean Michel Legault, 62, president and general director of Ste. Agathe radio station CJSA. One of the founders of the Timmins Press, he was also general manager of Radio-Nord and started the first radio station in Shawinigan Falls.

content

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