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content

for Canadian Journalists

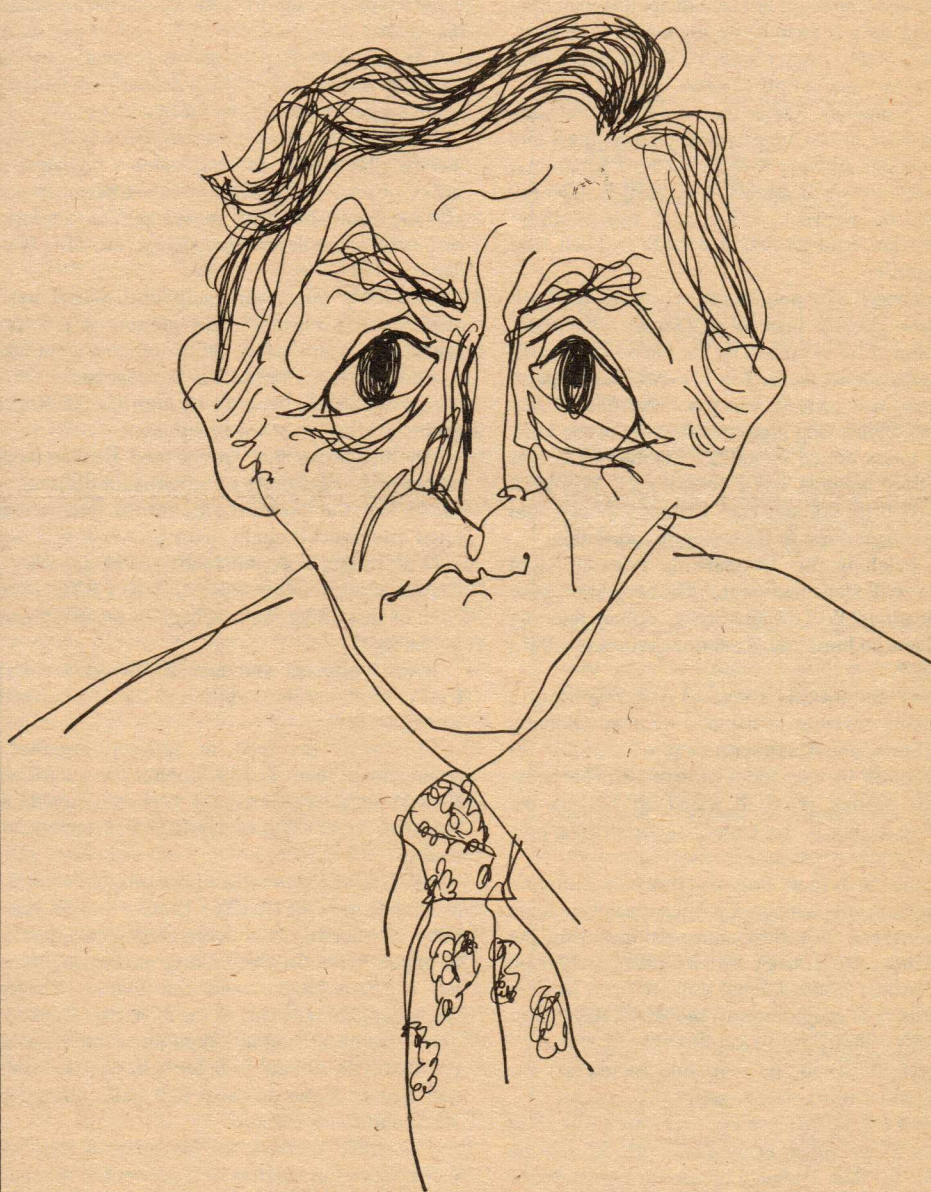
MEDIA 73
APPROACHES

LAPIERRE ON
TELEPOLITICS

FILMBOARDING
A FUNERAL

JOURNALISM
DOWN UNDER

THE GLOBAL BRUNER



Al Bruner's vision

by MARC ZWELLING

It's accepted by every broadcasting executive in the country that the people want better television. But the program bosses also know that the we never said we'll watch better television.

Maybe within twelve months, one-quarter of the households in Canada will see something different on their television sets, and maybe a little better. Will they turn off *Hockey Night in Canada*, *Hee-Haw* and the night-time U.S. TV movie?

For at least a few of the forty hours a week the average Canadian household spends watching TV, yes, they'll switch, or so hopes Al Bruner, president of the country's third TV network, which for now he calls simply Global.

The Canadian Radio-Television Commission cued Bruner in last July to start an ambitious and controversial delivery system for new programs, with hard-core Canadian content. Will it work? The private network, CTV, and the publicly-owned CBC said at first it couldn't. Then said it shouldn't.

For a mere \$20 million or so, Bruner will put his show on the tube next January. By then, according to his skeptics, he should be in no position to broadcast more than his own bankruptcy.

Bruner was able to convince the CRTC that so much advertising money is flowing to the U.S. border cities aimed at southern Ontario TV fans that a third network has a natural diet. Win back those expatriot dollars, goes Bruner's theory, and make more money in Canadian broadcasting.

The catch in this far-reaching Price is Right show is, will Canadians watch Global just because it's Canadian? Will the advertising dollars fetching Canadians on border U.S. stations return to a third network?

Bruner ambitiously forecasts \$14.5 million in advertising revenue in the first year of Global's life. That's about ten per cent of the TV ad expenditures by Canadian advertisers. To draw viewers, Bruner plans to spend \$6 million the first year to buy — he hopes — compelling programs.

Do you catch that? Buy, not produce. Bruner's scheme dovetails with the CRTC's rising Canadian consciousness. What the commission did for the Canadian music industry with its Canadian content rules, Bruner hopes Global will do for a nascent Canadian TV programming industry. His objective is to "build a program service of stature." A clever salesman, he was able to interest the CRTC with an irresistible offer.

Global will buy Canadian programs. Global will produce some other programs, with \$2 million set aside for that. Global will also do a great public service: It will virtually donate its network to educational television during daytime hours. By satellite, Global shows will be available to the rest of Canada.

The CRTC said it sounds fine. While CTV fumed and CBC squirmed, the commission said Bruner's idea "will play an important part in the building of a balanced Canadian broadcasting system, predominantly Canadian in content and character."

More Canadian programming hours, said the commission, will "help attract viewers away from non-Canadian border stations." The CRTC noted: "Canadian advertising dollars are being spent on

non-Canadian border stations and thus are not contributing to the support of the Canadian broadcasting system."

That sounded just terrific to Bruner, who had virtually scripted the CRTC decision in Global's licence application a year earlier.

Stuart Griffiths, a board member of CTV, was morose. He called the commission's decision "a serious blow." The CBC couldn't be more nonchalant. Only one-fifth of the public network's revenues come from advertising, but all CTV's do.

One thing else could help him materialize a third network: Further CRTC clamps on U.S. programs over Canadian networks (already rescinded somewhat when the networks, especially CTV, complained there weren't enough Canadian programs available yet for broadcast).

Another move that would help Bruner would be controls on exports of advertising dollars, but such a bar is unlikely, if only for the international legal dilemmas it could involve.

Will Bruner's dream really "add diversity to Canadian television services," (the CRTC's forecast) or just dilute the revenues of the established networks?

Bruner planned and waited six years for the CRTC to decide he's right and the old networks wrong.

The work involved in splicing together a management team and the capital for a third network is not well understood to people outside the industry. Give Bruner credit for a spectacular script.

His Global Communications Limited started as a subsidiary of his CanPlex Limited holding company. Ownership was diversified with injections of capital from the burgeoning media conglomerate Maclean-Hunter and the Odeon Theatres (Canada) Limited, part of the J. Arthur Rank syndicate from the United Kingdom. More than half the shares in Global will be held by the public, and Bruner hopes to raise \$10 million from the stock and bond markets.

The Rank interests see Global as a long-term investment. Less than twelve per cent of the shares are Rank's, well below the twenty per cent ceiling on foreign ownership's participation in Canadian broadcasting companies.

Bruner's dynamism is a mix of sedate free enterprise acumen and some flamboyant risk-taking. His Global strategy was based very much on making his detractors prove what Bruner postulated wasn't feasible. It worked.

"The CRTC, the CBC, and CTV, nobody at

the hearings questioned the economics of this, except to say we were a little optimistic," Bruner recalls.

At his first drive for a network, however, economics were everyone's objections. N.T.V. Communications Corporation, which Bruner organized in 1966, applied for a "mini-network" to the CRTC's forerunner, the Board of Broadcast Governors. At that time, the president of CTV, Murray Cherkover, said Bruner's economics were so wrong N.T.V. wouldn't generate enough advertising bucks to even pay for its programs, to say nothing of paying the overhead and keeping the lights on.

N.T.V.'s proposal died, however, when one of Bruner's partners, Hamilton, Ontario, broadcasting executive Ken Soble, died and financier Maurice Strong left Power Corporation for diplomatic work.

Bruner's Global idea retains much of the excitement from Bruner's defunct N.T.V. plans. In both ideas, he sensed the role of communications satellites for transmitting Bruner-vision across the continent — the most economic way in the Canadian vastness. And like the N.T.V. plan, Global offers educational television access to its audience in non-prime time.

Plans are nearly complete to offer the Ontario government's educational TV (now only seen at Toronto's Channel 19 in Toronto) to ninety-five per cent of the schools with receivers starting this September.

"We have made the system available at very nominal cost," says Bruner, though he declines to be specific about the money. "Let's say it's a substantial donation to a very necessary cause."

That blending of public spirit and private enterprise made Bruner's idea appealing to the CRTC. It's appealing to his investors because he's tearing down and decentralizing the myths and mortar of Canadian broadcasting.

"The traditional concepts in television have been built around real estate," Bruner said in a news release last year which spelled out his new perspective, "a studio here, a studio there, each of them attempting some form of local programming. There's been too much concentration of 'hardware' — land, buildings, machinery and equipment — to the detriment of the most important thing to the viewer, the 'software,' or what comes through his tube."

But Bruner is not aloof to the intricacies of the electronic miasma that puts the program on the tube. Though his background is sales, he sounds as keen as the man who invented the vidicon camera when he discusses the hardware of his network.

There will be six transmitters in southern Ontario to launch the Global network. Bruner seems able to tell you of every ohm and electrode. He is not, though, a man without vision. His view of television, not surprisingly, isn't the "vast wasteland" of the former U.S. Federal Communications Commissioner, Newton Minow. The Bruner picture, nonetheless, is fuzzy right now.

His own commitment to the medium he describes as "both philosophical and social in the sense that the medium is 'of the people,'" he said in a recent interview. A bit astonished at himself, he added, "God, that sounds pompous, but it's true."

Bruner's enthusiasm for the new network is understandable and infectious. Perhaps here is the one person with the power to do something who will shake the starch out of electronic journalism.

Canadian TV news is, to be charitable, about as dull as the rest of the network reruns. There is a mundane and *déjà vu* quality about the CBC's approach to news that wrings all anticipation from the product. At CTV, it's pretty much the same story.

As with the rest of the programming, news on the tube is often a case of what one American TV critic calls a matter of picking the "least offensive program." Not since CBC's *Air of Death* five years ago have Canadian TV journalists actually made news by telling the public something they couldn't read in the newspapers first.

Sure, TV has brought us the political conventions live, the election results first, and endlessly repetitive reports "from the scene." But television has only made us more interested in what we never really cared about much anyway. Doesn't anyone ever wonder why the weather is normally the longest story in a newscast?

Global's Bruner at least has doubts about the Canadian night-time news. "We don't believe that another national news show at 11 o'clock is in order," Bruner says, in a quiet solemn tone as if uttering an oath against the Queen. "It's redundant."

Bruner continues: "What we do believe is that in society today there is a pressing need for more perspective. All news isn't hard news. We hope to flesh out the video reportage. We think we can become a new dimension in electronic journalism."

Then Bruner makes a statement that would trim the lineup of most every local TV editor's news budget: "We don't chase fires."

Even nationally, news programs have overlaid the dramatic and pictorial instead of digging into the murky grey areas that make bad television but good stories. Even the extensive Vietnam war coverage, which was supposed to have changed public opinion on the conflict, was really a form of fire-chasing by TV camera — halfway around the world. The blood was realistic enough, but the biggest story was the printed word, or the word that didn't get to print, the *Pentagon Papers*. When the *Papers* were offered U.S. networks last year, the donor was turned down. How would Canadian news directors have reacted?

Bruner says Global-TV news has three beats: provincial, national and "global." He says this approach will mean "totally different news," though he's taciturn about details.

Commentators will be important on-camera people in the Global newsroom. "There are a lot of people who can comment who have not been able to have access to television," says Bruner. "I think there are fresh voices, fresh faces and fresh minds out there."

There'll be newsdesks in major Canadian cities and New York City and London. Bruner considers London an important news centre for gathering reports from freelancers and broadcast stringers all over the world.

Instead of an 11 o'clock news program, Bruner plans "updates" throughout an evening's programming and a major news roundup perhaps beginning as early as 5 p.m. timed to sign off at 8.

"Until the pros come abroad," he says, news, like most Global programming, is still unsettled. The main news crew for Global has been picked, but Bruner won't divulge their names since they are still at work in TV news.

His concentration on news programming is a shift from traditional TV values. A typical A. C. Nielsen survey of evening TV habits in Canadian homes breaks shows into nine categories of drama, variety, sports and audience participation, but does not include news.

Bruner's plan not to compete against the CBC and CTV 11 o'clock news makes monetary sense. Nielsen says the peak viewing hours 7 to 9 get double the 11 p.m. audience. Bruner plans to do something no Canadian broadcaster has ever done before: make money on news.

"We believe," he says, "that news and information are perhaps and increasingly will become the most audience-generating feature we have." Why is the news saleable? "To me," Bruner explains, "topicality, immediacy is what makes good programming."

Bruner thinks there is "no question" the camera has a right to broadcast from the houses of Parliament, but full legislature debates he doesn't want. "... Nobody would watch it, and if nobody will watch it, what's the purpose? It's a misuse of television."

For financing and Canadian content, Bruner signed a \$3 million, seven-year contract last year with the new World Hockey Association. The deal was important to the WHA, which urgently needs the exposure to national audiences, and already is making money for Global Communications since Bruner's sports subsidiary, Global Sports Enterprises Limited, sold the WHA rights in turn to CBC for at least six WHA games this season.

Small by comparison with this competitors (Global's budget is about one-tenth CBC's) Bruner has the luxury of time to tinker with everything in his network. He can even meditate about the responsibility of the television journalist, a favorite topic.

"We're just now starting to appreciate that McLuhan was right — that the medium is the message," Bruner observes with sincere eyes and his authoritative announcer's voice.

The Democratic Party convention in Chicago in 1968 changed TV's role, he said. "The thing really blew up in everybody's mind in Chicago. All of a sudden there were porta-pack cameras, 'creepy-peepies' adding the weight of a video presence. It changed the whole grammar of things.

"Journalists have to learn new techniques so they report and not generate the news. It's a responsibility. It's a powerful thing. Journalists have got to recognize what this video pen can do.

"We must push the state of the art to get less intrusive cameras that don't need supplementary light and become a stage. They need cameras that don't become part of the action, cameras that use zooms and can stay out of the action."

If Bruner really believes that broadcasters must serve the public better than now on the public's airwaves, he has still not entirely abandoned Adam Smith. "We have been most conservative in our forecast," he says of Global's \$14.5 million anticipated first-year revenues.

Bruner does seem to be holding onto his convictions so far. He's been faithful to his tenet that Global must concentrate on product, not "hardware."

He had set up headquarters in a couple of sparsely-furnished rooms of the downtown Lord Simcoe Hotel to save money. The hotel is owned by Global Communications chairman Peter B. Hill, a former Toronto stockbroker.

At 35, Hill is 15 years younger than Bruner. But Bruner's style and pep give away nothing about his age. Short, but 160 pounds, he is just managing to repel obesity. He is awake earlier than most test patterns and often charges into the office at 8 o'clock.

Bruner copes with the deadline pressures of putting a network on the air in only a year from now with a computer-type system of self-scheduling. The new network's life is programmed on a flow chart pasted above his desk.

There is still an echo in Bruner's voice of the big-band singer, which he used to be. It's a resonant and pleasant voice, one that helped the former Leamington, Ontario, farm youth make enough money from singing commercials and nightclub appearances to set up his own radio station in Leamington in 1955.

He met a famous voice from commercials, Joel Aldred, who proposed that Bruner join the station Aldred was proposing in Toronto that became CFTO. Bruner was the station's first marketing manager, and, he says, learned how to fight competition locally (from the CBC outlet) and internationally. (from Buffalo stations selling the Toronto audience).

Bruner's salesmanship led him to Hamilton, where *CHCH* owner Ken Soble had taken his station out of the CBC orbit. With Bruner as marketing chief, *CHCH* became the most profitable non-network station in broadcasting. In 1966, Soble and Bruner put together that first application for a third television network.

Seven years later, six million Canadian viewers will see what's now in the mind of the gregarious Bruner as he puffs a cigar and focuses his Canadian dream. The third network, if it's like Al Bruner, will be somehow familiar, somehow different, never radical.

He says confidently that he'll follow no one else's model. Global was his idea from the start.

"I have no *one* influence," he says with a characteristically sardonic face. "I steal from everybody."

Marc Zwelling, formerly with the defunct Telegram, is a Toronto freelance writer.

MEDIA 73: A FIRST REPORT

Media 73 is on.

It will be held at the Marlborough Hotel in Winnipeg — home of the Winnipeg Press Club — on Friday, Saturday and Sunday, April 6, 7 and 8.

The three main topics for discussion will be:

- Press councils;
- Shield laws — laws covering disclosure of sources; and,
- A code of ethics for journalists.

In response to requests from delegates to Media 71 and 72, these topics will be the sole subjects for discussion at the three all-day workshops on Saturday and the chairmen will keep the discussion keyed to these topics.

Background papers on these three subjects now are being prepared and should be ready for presentation to delegates upon their arrival Friday, April 6.

Preparations for the conference now are being pursued and more complete details will be announced through correspondence and in the February issue of *Content*.

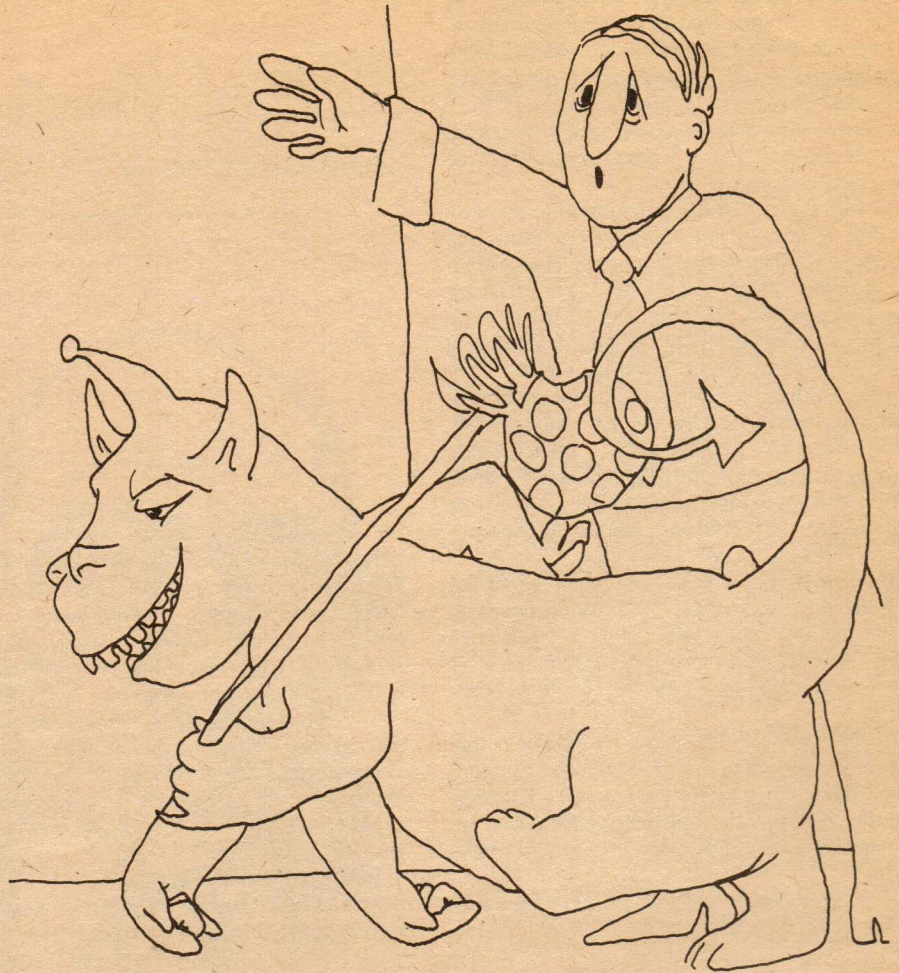
Content's March issue will carry complete program information and conference papers.

As decided by last year's conference, there will be an opportunity for cases involving freedom of the press to be heard, there will be an opening speaker Friday evening, and there will be status reports from participating organizations.

The freedom cases — if there are any — will be heard first by a distinguished panel of journalists. If the panel is satisfied the case deserves a hearing, then it will be presented to the full conference on Sunday.

In order to keep costs to a minimum, the Media 73 steering committee, with the help of the Winnipeg Press Club, has made special arrangements to hold down prices at the hotel. No dinners or other expensive meals are being planned. Rooms can be shared. Also, the possibility of a special eastern charter to Winnipeg is being examined.

Since the annual "Beer and Skits" dinner at the press club is April 7, the night the conference agenda is open, regulars for Beer and Skits are being invited to come early and stay late and take part in Media 73.



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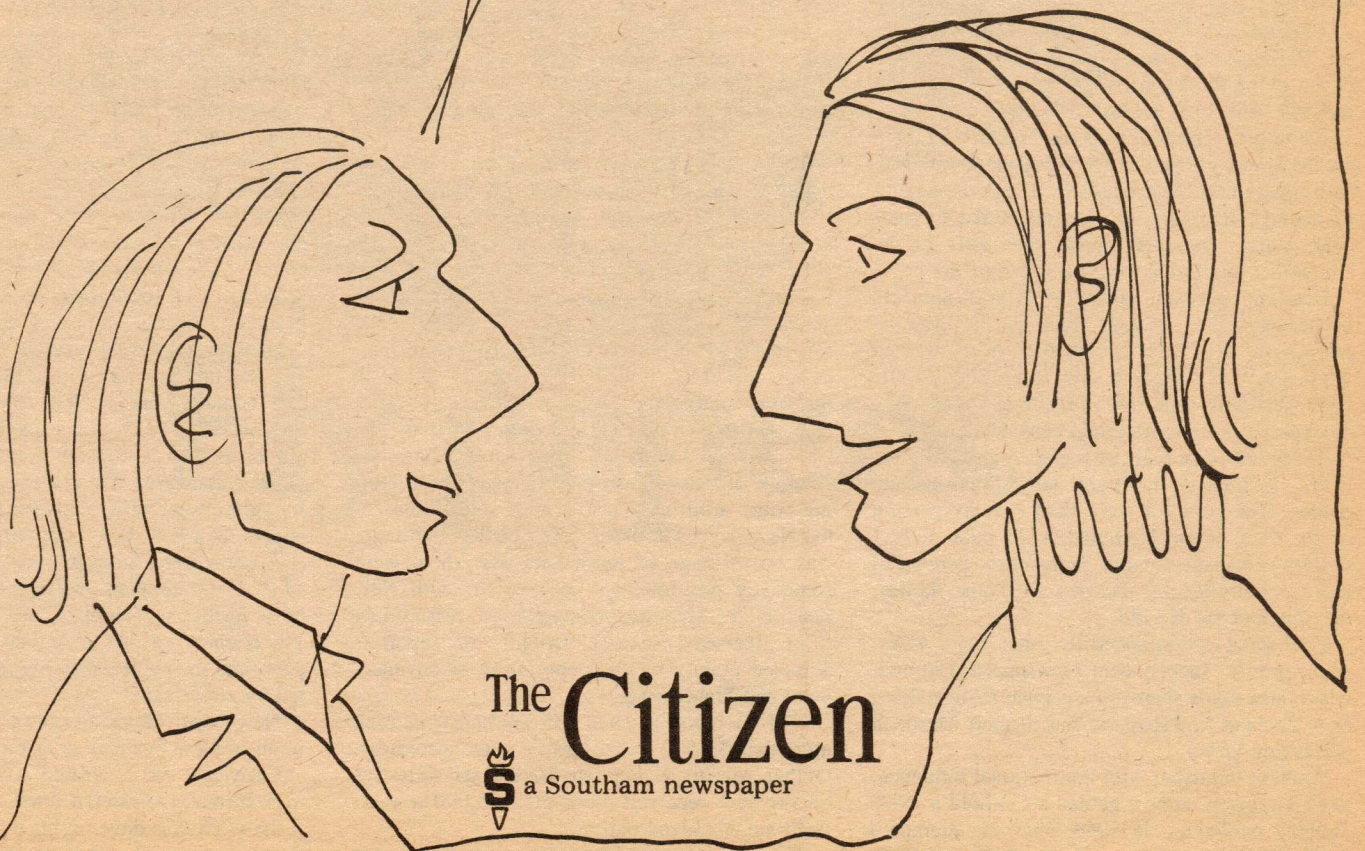
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"Where would you rather work - in The Ottawa Citizen's old multi-level congested downtown no-parking hot metal letterpress equipped newspaper building or in the revolutionary new one-storey West End cold type computerized sophisticated plant equipped with conference centre, employee parking, staff lounge, reflection pool and British built Metro Goss offset press?"

"Yes."



The **Citizen**
a Southam newspaper

JOURNALISM, DOWN UNDER

by JIM HARRIS

The journalist in New Zealand lives under a changing system. Structure of the media is undergoing redefinition as improved standards are introduced and a new genre, the broadcast journalist, becomes popular.

Newspapers: Until a few years ago nothing more was required of a cub reporter than that he should have a determination to investigate news and see that it was available for printing in the minimum time. There were no training programs of any formal nature in New Zealand. But there developed a system of qualification which remains in force today.

Newcomers are labelled "cadets" in first, second and third-year apprenticeship positions, moving on to "grades" of journalist through nine levels (eight for photographers) before becoming a senior by appointment and a senior-special.

An automatic promotion scheme started in 1965 made possible a rise to higher levels for all journalists, adequately experienced or not. Ambitious journalists are able to improve their standing by moving from a low level on a large newspaper to a higher level on a small paper, and later to a senior level on a large newspaper.

A common complaint from cadets was of the inadequate training available on the law relating to newspapers, on local government and newspaper theory and practice.

The New Zealand *Herald*, largest newspaper in the country with 200,000 circulation around Auckland and North Island, maintains its own stylebook and training scheme for employees. One of the best traditional non-formal training grounds has been the *Otago Daily Times* of Dunedin while the *Christchurch Press* is most highly regarded for its writing quality and management.

A two-year diploma course in journalism began in Wellington in 1969 and a degree course has been operating at the University of Canterbury in Christchurch for four years. A graduate from the Wellington course would be hired by a newspaper at the third-year journalist level, skipping the cadet and early journalist grades.

An in-office training scheme opened last June for the *Evening Post*, one Wellington newspaper, had experienced journalists in a rage at having to undergo undignifying lectures suited to first-year college students. Some journalists in the course had more than six years' experience.

Breaking into journalism in New Zealand is becoming more difficult than in the past as employers are able to choose from trained graduates. The college course at Wellington sets rigid standards, requiring as much as sponsorship or experience of some prospective students.

There are forty daily newspapers in New Zealand, dominated by eight large metropolitan dailies. They control more than seventy percent of the total national circulation of more than 1 million newspapers daily. Thirty-three percent of that is controlled by the two Auckland dailies, the *Star* and the *Herald*.

Publishing is dominated by three major newspaper groups: Independent Newspapers Limited, which also holds shares in a private radio station; New Zealand Newspapers; and, Rupert Murdoch publishing group.

Another publisher with international influence, Lord Thomson, almost gained a foothold in New Zealand publishing in 1964 when he attempted to negotiate the purchase of one of the two Wel-

lington newspapers. Publishers pressured the government to prevent the sale however, and the News Media Ownership Act was passed in 1965. It specified that overseas ownership of the New Zealand press should be limited to fifteen percent for individuals and thirty percent for groups. Thomson does control a small trade magazine publishing company in Auckland.

Generally, column space devoted to overseas news by provincial newspapers keeps its readers better informed than many larger newspapers in more sophisticated countries. Overseas news entering New Zealand is channelled through the office of the New Zealand Press Association in Wellington, where a team of sub-editors selects news worth sending over the network to newspapers and cuts redundant material. The association is controlled by directors elected from newspaper publishers of the country. It receives Reuters, AP and UPI and sends staff to overseas posts or to important events affecting the nation.

The only other permanent news gathering organization is New Zealand Associated Press, a co-operative of the *Herald*, *Evening Post*, *Otago Daily Times* and the *Press* of Christchurch. The group maintains an office in London manned by one staff member from each paper in turn as an overseas experience ground for senior reporters.

Although national circulation of newspapers is increasing by about three percent a year, an accurate assessment of circulation in individual areas is difficult because many newspapers, some of them large, either refuse to make public their circulation figures, or reveal them only occasionally, even to the Newspapers Publishers' Association annual index.

One complaint among journalists is the increasing tendency to mergers among former rivals. The competition is disappearing, they lament, and that contributes to a falling standard of writing.

Economics is catching up to small and unprofitable newspapers throughout the country. Owners are making contracts and joint use of plants as the need for money overtakes the value of quality in reporting.

The country's newsrooms have long been plagued with a fast turnover of reporters, partly because of the search for better wages and partly because of dissatisfaction with the scope of writing permitted. Stiff policies restrict the style of writers wishing to express themselves, although the appearance of Sunday newspapers during the last few years, with a notable liveliness in their format, permit reporters limited to mundanity all week the opportunities they desire.

A statistics report compiled last year by the New Zealand Journalists' Association showed a shortage of trained journalists in the country. During wage arbitration last year a spokesman for the Newspaper Publishers' Association said there was no shortage of journalists. But there were some key positions not easy to fill with New Zealanders. This was alleviated by recruitment from overseas, usually Britain, of reporters attracted mainly by the opportunity or advancement and higher wages.

NZJA's report showed 155 journalists earning more than \$5,500 a year (before wage increases). Of that, seventy-eight on the *Herald* and sixty-five on the *Star* received more than \$5,000 a year. Both are Auckland papers.

The report showed fifty-two percent of reporters

from grades one to six left their newspapers in 1971. The papers in Wellington and Dunedin experience a staff turnover of about thirty-three percent each year.

Few shift to other newspapers in the country. A small number enters other fields of work and many turn to public relations, the most lucrative and fastest-growing form of journalism in the country.

There is a small drain of journalists to other countries where wages are higher and material benefits are more easily attained than in budget-conscious New Zealand.

Chunky wage increases won last August though, should help control the turnover rate. Increases ranging between nineteen and forty-two percent, backdated to last April, were granted by a separate arbitrator appointed to rule on negotiations between NZJA (excepting the Auckland-area union) and the NPA. Negotiations went on for two years between union and employers. With the exception of a nineteen percent increase in 1971, further negotiations produced few positive results.

All but five percent of the increase went toward making up losses in the position of journalists and their related trades, compared with other areas of the economy that have drawn ahead over the years.

The forty-two per cent increase went to the readers' section, to third-year copyholders and copytakers, bringing their wage with benefits up to \$48.51 from under \$30.

Graded journalists and photographers received increases of between twenty and twenty-five per cent, with the highest to first and second-year levels. Reporters on small town and rural newspapers received parity with employees on the large city papers. Benefits were also achieved for overtime, night and weekend work and vacations.

The negotiations brought a strengthened tie with the Australian Journalists' Association, whose members crossed the Tasman Sea to testify in the arbitration hearing about disparities between New Zealand journalists and those of other countries.

The separate Auckland District union, Northern Industrial Workers, has indicated it may be interested in rejoining other union districts in the country. The northern group split from NZJA three years ago so it could maintain a higher wage level in the advanced economy of the area.

Now that the wage dispute is out of the way, NZJA is talking of a national union for journalists and related workers. The present association, registered in 1912, links six autonomous trade union districts across the country — except for the Auckland area. There are separate associations for agricultural writers and for reporters of newspapers with less than 4,000 circulation.

A press council began operation in 1971, with a board of journalists and reporters, presided over by a former president of the Court of Appeal. The council will act as ombudsman between the press and the public, handling grievances submitted by either side.

Newspaper ethics and laws are essentially the same in New Zealand as in Canada.

Copyright for a written work does not have to be formally registered. First owner is the author if the work was done on his own time or inspiration, or the employer if the work was produced

in the course of employment. A photograph belongs to the person who makes the negative, unless he is commissioned for a substantial sum to make the photo.

There is no copyright of news as such, but the literary form of a news article is protected, particularly regarding feature articles. Fair dealing with a copyrighted work is not seen as a breach of copyright.

Broadcasting: Before 1970, the government-run New Zealand Broadcasting Corporation ruled the airwaves over the country. With headquarters at Wellington, rebroadcasting and production units operated from other major cities through the country. News was delivered matter-of-factly by anonymous voices at selected hours.

Radio of the period is not remembered for its innovation and came out with such a timid stand on public affairs that conscientious New Zealanders dubbed it "Aunty". It received an annual operating budget from the government, as well as revenue from licences sold to owners of radio and television sets — a law which nobody seems upset with and last year, at \$20 a receiving set, brought \$10,500,000 to the corporation.

In 1966 however, a young man put to sea off the coast near Auckland and began regular broadcasts from his own transmitter.

His station was immediately branded a pirate, not being controlled by NZBC and, during the next four years, repeated attempts were made to silence it. Radio Hauraki, as it became known, claimed private radio was necessary because it provided an alternative to the NZBC diet. The NZBC, on the other hand, claimed there was no need for private radio because their local stations were already filling the role. But sympathizers kept the station afloat financially and on the air.

In 1970, the pirate station won its last hearing and private radio became legal in New Zealand. There are five independent stations through the country and licence applications for others are with the broadcasting authority.

Critics of commercial radio said the format of NZBC stations began to change immediately to compete with those of the new stations. Sports coverage was expanded in time and scope, satisfying a prominent complaint of sports followers; the network news became "personalized" as news

readers added their names, gave more frequent newscasts and tossed in blips between items; personalities became available for open-line programs.

A public relations chief for the corporation, meanwhile, told one newspaper the revamping was "coincidence." A later report had the spokesman saying presentation has been "tightened up" to offer "a more professional approach."

The competition for audiences has continued blatant and wavering. Private radio, after running the range of schmaltz to smooth and treating audiences to circus-like advertising spectacles, is settling down to more dignified gimmicks and more clearly defined broadcasting formats. At least, as much as possible under the Broadcasting Act.

Under the act, the holder of a private licence is restricted to putting out the kind of programming it was licensed for. But the NZBC is free to change a station's format where necessary.

Discussion between private radio licencees and the minister responsible for broadcasting in the former government brought a promise of some liberalization. But nothing had come of it by the end of 1972.

The private stations have bound themselves and together as the Federation of Independent Commercial Broadcasters, to keep an eye on one another's security. Its most telling fight has been for economic survival, won to some extent with the acquisition of experienced staff from overseas and people with knowledge of the strengths and weaknesses in the local market.

One experienced Australian brought in to save a private station from sinking said New Zealand is an expensive place to start such an operation. Royalties and commissions are high and staff training is expensive, particularly when staff turnover is so high.

The head of the country's oldest independent market research organisation says security hasn't yet been achieved in private radio, that the war still is on and the station that can satisfy the greatest number of a listener's needs at any one time will show best in the ratings.

The battle for security has been lost in some cases. Licences have been denied for private stations in certain areas, economics being cited as the key factor. Economics remains the biggest danger to private broadcasting. Some stations

can't break even under the tight-budget system that New Zealand lives with.

An attempt among the independent broadcasters last year to maintain a central radio news service resulted in its retrenchment to a minimum size within one of the Auckland stations. They opened an office in Wellington with a staff of about a dozen writers and teleprinter operators. News from Reuters and UPI was edited for transmission to the private stations. Pay was exceptionally high for journalists outside Auckland, about \$75 a week to start. But the restrictions of the economy soon caught up and the staff was cut to four last April. Further difficulties among the private stations culminated in the Wellington office being closed in July.

There is no share for private radio in NZBC receipts for radio and television fees, and the new stations must depend fully on advertising for their revenue. But the Broadcasting Act places restraints on some types of advertising as well as on advertising on Sunday. The manager of one private station says this represents a loss of about \$30,000 a year to his station.

Now the Authority is casting its eye in the direction of the only source of private radio's respite — sponsored religious programming. It proposes to amend the rules to prevent such sponsorship.

Speculation is whether the rules will change even more, with the Labor Party now in power. Its socialist-oriented policies are clearly not in favor of expansion of private radio.

Color television is to be introduced to New Zealand this year; black and white came in 1960. The former National government was of the opinion that color should be the direction of expansion for television, under the control of NZBC.

But pressure to open a second channel to viewers with alternative programming prompted the government to set up a separate body to investigate the possibility.

The Labor Party prior to the election said it would award a second channel to NZBC. Journalists are waiting to see what the government will do and whether its moves will crimp even more severely private broadcasting in New Zealand.

Jim Harris, a Canadian journalist whose base address is Orillia, currently is travelling through the southern Pacific and Asia.



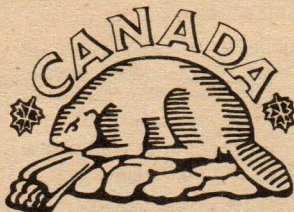
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A DEATH IN THE FAMILY, ON 35 mm.

by ROSEMARY SULLIVAN

When the telephone beckons with that kind of message, you always say afterwards that it had a funny ring. That Wednesday night, it had a funny ring.

Hello. The answers were subdued, simple assertions connoting deeper understanding. Lester B. Pearson was on the brink of death. For members of the National Film Board, this imminent death in Canada's family meant a swing into action far more complex than the purchase of a black tie.

Even before death came, the organizational members of the NFB crew, John Howe and Denis Gillson, were called to a meeting in Ottawa. Gaetan Jeaurond, director of state protocol and special events, gathered the media to guarantee that proper arrangements would be planned and followed, most contained in a "restricted" document, "Procedure for a State Funeral of a Former Prime Minister", handed out to the gathered throng of journalists, CBC reps and those from the NFB. That was the morning of Day One.

In the afternoon, the assignment for the film board heads was simple: To battle with the CBC for the best camera positions, work out lighting arrangements and sound feeds, all to capture this last tribute on 35mm colour film ... for the archives ... for the family of Canada. By the end of the day, twenty rooms had been booked at the downtown motel closest to "the Hill" which had direct car access to the rooms for ease in handling the equipment. The camera positions were pretty well determined and the proper documentation for the expanding crew was being processed.

Back to Montreal, weary, weary from the long day, weary for the days ahead. On Day Two the equipment began to be gathered, cars packed and headed towards The Capital. Fifteen cameras were uncovered, eleven cameramen, nine assistants, two electricians, one grip, two soundmen were assigned. In Ottawa, setups were already under way with one Mitchell BNC, one Mitchell Reflex in a blimp, one Arriflex in a blimp and one Arri ready to go outside and on The Hill at the Parliament building setting of the lying-in-state.

By the end of the day, the principle prop, the coffin, was already placed in the Hall of Honor behind the rotunda under the Peace Tower, a narrow marble hall with pillars forming alcoves hardly suited for cameras. It was after midnight before the crew could safely go "home" by way of one of the "eateries" on Rideau Street and know that things were ready to roll by 9:30 a.m.

Day Three: The call was for breakfast at seven. The snow which had started the evening before was continuing. Slowly the cars rolled out with the director, assistant director, two location managers, four assistants and one electrician. In the Hall of Honor, the director has worked out the only approach under the circumstances with cameras set up to catch those coming to pay their respects as they came in on the right, walked around the coffin and medals, and filed out on the left.

And Mrs. Pearson, what of her entrance?

Perhaps a dramatic effect of heels clicking on the marble, a loan figure in black approaching down the long corridor?

But no. A throng seemed to descend all at once, the sound cluttered and uninteresting. The cameras hardly were intruders, no private moment. They merely saw a woman, not a dramatic character

responding to cue, no teardrop poised on black veil, but a woman tired and weary. The most telling moment of the sequence was her sigh and heave, the weight of this affair having its effect.

Ten minutes before schedule, the flag ceremony began with no warning. A fast reflex and the cameras rolled. It would have been too great an irony to miss this event, one filled with so much meaning to the man who saw this flag become Canada's own.

The dignitaries who followed; Trudeau, Stanfield, Paul Martin, Stanley Knowles, and the rest did not follow the carefully-laid-out plan. They came in on the left, not the right, and as if on cue, stopped right in front of camera position, revealing nothing but backs to the zoom lens set up especially for dramatic close-ups. One shot of Trudeau miraculously captured through a fleeting gap. Stanfield didn't fair as well. This camera only managed a close-up of his ear on this auspicious event. But then, there are two other cameras.

Cameramen and assistants plugged on until 11:30 p.m. recording reels of visitors, foreign representatives and the wreaths that continued to arrive filling up the precious space. Wreaths: From the Queen, white carnations, yellow sweetheart roses and blue snapdragons; from the Commons, white carnations with a sprinkling of red; from the Senate, the same design but the balance going to the red over the white to denote that body's magnificence; from the Yugoslav government, from the Canadian Legion; from individuals and groups.

By the end of the third day, the snow was snarling everything. Two cameramen had not yet arrived for the shooting scheduled for the funeral, one had not even been heard from, but the NFB station wagons, cars and trucks got through from The Hill to the board office for more meetings, to the church for more planning and talks. The lighting was finished but the film was still going to have to be pushed one stop in the lab to give the cameramen enough depth of field.

The scaffolding of the camera platforms was shaky, very undesirable with the 160 lb. weight of the Reflex BNC plus the cameraman and assistant. Where to get some 2-x-4's on Saturday night at 10:00 p.m.? One camera had to have its tripod head changed from a friction head to a fluid head at its position half-way down the church on the left side stationed as discreetly as could be by one of the columns. The Mitchell R35 in its blimp on the scaffolding in the alcove just off the altar was just able to get a shot with both sides of the arch in view ... a nice touch. The scaffolding, however, shook with the slightest movement. The camera on the rear balcony was a Standard BNC which had been set up too low, a change of legs an absolute necessity, but what to do about the zoom lens? The cameraman was left to make the best guesses he could as the eyepiece in that camera doesn't give you what the lens is actually seeing.

The morning of the final day didn't dawn, but oozed its gray coldness over the buildings and cars hanging heavily with ice. Frozen rain was now entering the picture to play its part. The planned helicopter sequence of the final cortege through the Gatineau hills to the chosen plot had to be cancelled. But despite the weather, the final two cameramen managed to arrive in time for their allocated shooting positions for the procession from the lying in state to the church. The weather conditions meant much more than dodging cars, horses and other cameras as the viewfinder eyepieces had to be kept from misting and the filters protected from the rain.

But the rain kept up soaking the new fur hats of the RCMP escort, the honorary pallbearers, the drums as they droned out over The Hill, the guns as they called their final salute, the umbrellas and heads of us the people and the cameras and cameramen who had been summoned to do this duty, to preserve this event, to make authentic this death in Canada's family. TV just wasn't enough.

CREDITS:

Director

John Howe

Assistant Director

Bill Pettigrew

Director of Photography

Denis Gillson

Cameramen

David de Volpi

Jacques Fogel

Laval Fortier

Bob Humble

Tony Ianzelo

Doug Kiefer

Jean Pierre Lachapelle

Roger Morelec

Michel Thomas-d'Hoste

Toma Vamos

Don Virgo

Senior Assistant Cameraman

Doug Bradley

Assistant Cameramen

Valmont Jobin

Martin Leclerc

Frank Lenk

Serge Lafortune

Ernie McNabb

Jacques Parent

Jacques Tougas

Electricians

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Sound

Jos Champagne

Jean Guy Normandin

Location Manager

Marcel Malacket

Assistant Location Manager

Jean Savard

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Rosemary Sullivan, with the information department at Montreal's Dawson College, is a freelance writer and broadcaster.

TELEPOLITICS: TOWARD THE BEGINNING

by LAURIER LAPIERRE

TELEPOLITICS by F. D. Wilhelmsen and Jane Bret; Tundra books / 1972, \$10.

What happens to us when we watch television? What happens to politics (political life, principle, method, end, etc.) when television serves as the basic instrument of communication?

Wilhelmsen and Bret proceed to answer these basic questions. In the process they invent a new vocabulary, full of words and concepts which demand many paragraphs for explanation and understanding. They also become prisoners of the words they have fashioned.

It is for this particularly, that *Telepolitics* is such a dramatic experience an event, and worth experiencing.

What happens to us when we watch television?

We become neuronics men. This means that the very process of watching (no, not *watching*, because this implies only one sensory activity, and television demands the totality of sensory activities — so what word?) television transforms the watcher into the doer (a passive action becomes an active one); *we become that which we see*. An "identification" cutting across "time and space" has been made. This *identification* is made possible because television "has become an extension of man's central nervous system. Of course, this process affects the neurons in the brain.

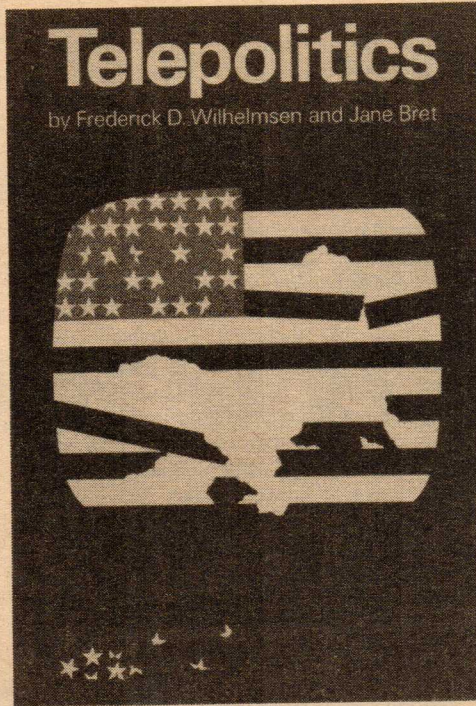
As many know, the neurons are the storehouses and transmitters of messages in man's nervous system. Now when television is involved, the neuronics man "receives, stores and transmits his messages into and from the moving electrons which constitute the television image." Man's technology has extended his senses and electronic technology extends "all his senses by imitating them in the way in which they act".

We become, we are that which we see. So two beings are created in one single person (oh Shades of the Trinity!) — an inner me, and an outer me (or is it I)!

None of this process is tragic or abnormal. It is, in fact, quite normal and natural and apparently pleasant (how else do you account for the amazing amount of time each person spends in front of the television screen?). What is tragic and heavy with fatal consequences for all of us is that the *inner me* and the *outer me* become blurred and I begin no longer to perceive whatever distinction existed between them.

I do not personally find this explanation very revolutionary. After all, those of us who have spent sometime in Catholic seminaries where Thomas Aquinas reigned supreme will have no difficulty perceiving what the authors are about. *Surely we always become that which we perceive*, through external as well as internal senses. (It is no accident that Marshall McLuhan's academic career has been spent in a Roman Catholic institution, St. Michaels University, in Toronto, an institution belonging to the Basilian Fathers, and a center of Thomistic philosophy.) Consequently, that television involves all senses in a unified way and causes a becoming is no great revelation. The revelation would be otherwise.

The same may be said for man living "outside of himself" and living "inside of himself" and that even "inside and outside blur and commence to lose their distinction". Is this not what sin is



all about? Is this not the everyday conflict (and at the same time challenge) of man? No doubt "perfection" which Christ speaks about, this "making through", consists essentially in the full becoming of the reality of the inner man and the outer man.

Since the premises established by the authors are part and parcel of human experience and if one understands them as I have explained, then why the claims for TV. The authors see one and I see one. In their discussion on the impact of technology, they assert: First, that all technology extend the senses of man, "but electronic technology extends all his senses by imitating them in the way they act."

In other words, the nature itself of man is imitated and the image has a reality of its own. In fact "image becomes reality." Politicians can be all things to all people because the people by reading into the image reflected that which they like a politician of their own making emerges, which they accept or reject.

My reason is less dramatic. It consists, essentially, in the rise of television as opposed to what it is. I do not deny any of the processes the authors claim; however, they make a claim of the *uniqueness* of television as a human experience.

I don't.

I cannot see that claims that are made on TV's behalf are not significant or do not hold for any human communication experience. The only difference would be in the intensity of use. Television works all these processes faster and in a more general way than any other means of communications, because we use it more frequently. I think this is about all.

This, of course, brings us to *Telepolitics*.

This is essentially the result of what happens when television is the main instrument of political battles. In such a process, we are not dealing with issues, but images; not with a predefined content but a general framework in which we may pour whatever content we wish.

In 1968, for instance, Pierre E. Trudeau was

an image, the parts of which were admirably put together, in order that Mr. or Mrs. everyone would develop or acquire the Trudeau of their choice.

That's why he won.

It had nothing to do with content, ideology, new departures, or anything else. An image was sold and it found many buyers. By 1972, a process had taken place — the image became blurred, tarnished because the experience of filling in the content by Trudeau's government conflicted with the content that many had put in on their own. And furthermore, the image of 1972 was not so well drawn.

In 1968, there was euphoria after Expo — so the image was "emballée." In 1972, many images had been superimposed and therefore the contours were not precise enough. Those of us who deluded ourselves in thinking that in 1972 the issues caught up with the image were sadly mistaken. All there was, was an unclear image. This would account as well for the success and lack of success of other politicians.

Here again, I do not deny any of this. But, as an historian, I am quite aware that human experience cannot be reduced to a common denominator. This is why history never repeats itself. Only people repeat it.

Involved in some ways in *La Revolution Tranquille* of the early 1960s in Quebec, and as a witness of its life and development, there was something else than TV which made it possible or even dominated it.

The creation of a ministry of education, which was, in effect, the most important event or moment, was brought about not primarily through TV, but through the royal commission, the well-orchestrated and well-planned tours of the proposed minister Paul Gérin-Lajoie, and the less-publicized activity of members of Parliament and civil servants who became engaged in a very wide "animation sociale."

TV was an instrument. Furthermore, how much does *La Revolution Tranquille* owe to the new articulators who emerged during and after the Second World War?

I would think quite a lot. The unification of the labor movement during the Asbestos strike had nothing to do with television.

Of course, one could claim that *La Revolution Tranquille* was essentially a moment of "rattra-page," when Quebec, caught up to the images of another world which their TV had brought them.

In conclusion, I must say that I disagree with the pious statement made on the page before the table of contents: That we are entering a new dark ages and the only way to survive "in this desolation of withered hopes" will be to ask the right questions.

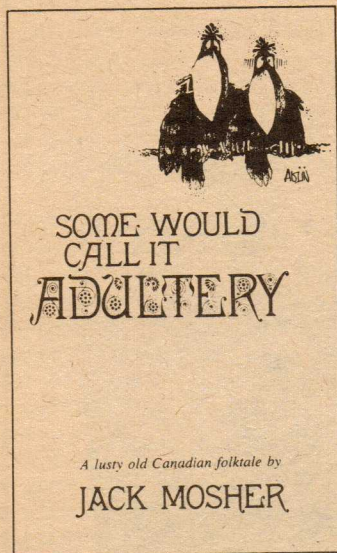
That's the statement of social scientists of the behavioural school. I prefer T. S. Eliott's view that after we have undertaken all our voyages of discovery, after we have passed beyond remembered gates, we will reach a place that we know well, because it was the beginning. Amen.

Laurier-LaPierre, professor of history at McGill University, was a co-host of CBC-TV's This Hour Has Seven Days and is an associate of producer Patrick Watson.



Fly papers.

BOOKS FROM CONTENT



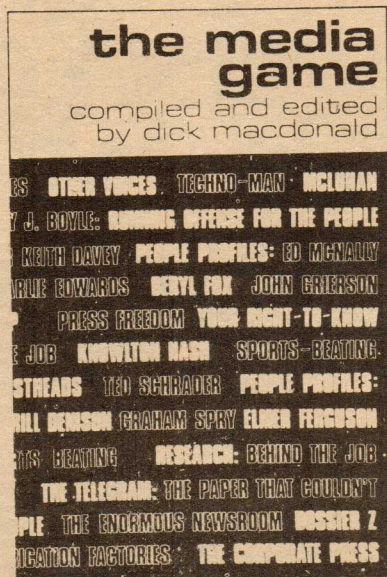
Jack Mosher's first novel "bulges with history, yet there is no apparent attempt to inform. Quite a feat," says Richard Doyle of the *Toronto Globe and Mail*.

"They're quite likely to cop a Leacock Medal," says the *Toronto Star's* Borden Spears of Mosher and his son Terry (Aislin), who illustrates this slightly-ribald novel.

Some Would Call It Adultery revolves around Grandpa Tucker who managed, at near 90, to get his seemingly-frigid daughter-in-law, Harriet, good and pregnant. Grandpa's main assistance came from the unpublished memoirs of his long-dead uncle, General Morton Tucker, who helped Wellington at Waterloo.

Jack Mosher pulled together thoughts for *Some Would Call It Adultery* during years of magazine and newspaper writing in Toronto and New York. He's 66. His son Terry, using the pen-name Aislin, already has established himself as a caricaturist of renown on either side of the Atlantic.

208 pages, paper. \$1.95.



This 240-page autumn book is not an exposé as such, but it's the closest thing to a self-analysis of the Canadian media as you'll find. It's a must for the layman as well as for media folk and should be in every library. Ideal for studies and casual reading.

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Mother Was Not a Person was compiled and edited by Margret Andersen, Ph.D., an associate professor at Loyola of Montreal. Her previous works include *Paul Claudel et l'Allemagne* (Ed. de l'Université d'Ottawa).

Contributors to *Mother Was Not a Person* include Marlene Dixon, Lise Fortier, M.D., Katherine Waters, Christine Garside, Lilian Reinblatt and Mary Melfi.

224 pages. \$3.95.

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HANDS ACROSS THE WATER

by BEN SWANKEY

Journalism in the German Democratic Republic is a vigorous and flourishing profession, highly respected by the general public.

This was the impression I gained from two trips to the GDR this past year, one connected with writing assignments and the other with a summer holiday. I was able to meet several journalists and to examine a wide range of GDR newspapers and other publications.

One such meeting, actually an interview, was with two leading officials of the Union of German Journalists, Dr. Hans Treffkorn and Horst Grotzke, the latter from the union's international relations department, who briefed me on the activities of their union.

All journalists in the GDR belong to an industrial union, the Printing and Paper Workers Union. Everyone working in any capacity in the production of a newspaper or magazine, from the editor-in-chief down, belongs to this union.

But journalists also have a professional organization, the Union of German Journalists. This is limited to journalists as such, to those whose major source of income is derived from journalism; furthermore, journalists may only call themselves such after they have graduated from a school of journalism or secured a university degree in the subject. The UGJ has 6,700 members.

The average wage of a reporter, one who has no special qualifications, is about 1000 marks a month (about \$325 in Canadian funds at the current rate of exchange), plus an added annual bonus equalling a month's salary, plus added bonuses for special or meritorious articles.

(In making any comparison with this wage and that of Canadian reporters, it should be remembered that the GDR has a comprehensive medicare scheme which covers just about everything, including prescriptions, glasses and dental care; that rents are low, about five to ten percent of income; that meals are served at the place of work at very low prices; and that holidays are available at first-class resorts at extremely low rates. An extensive system of crèches and kindergartens is also available for working mothers.)

The work week is 40 hours, based on a five-day week. The union has its own cafés, bars and club rooms in major cities.

The Union of German Journalists also operates its own training school (Fachschule) with a three-year course emphasizing practical work on the job. The university course in journalism at Karl Marx University in Leipzig is for four years, with the first year devoted to practical work. Applicants for university courses must first have completed the normal 10-year polytechnical course (roughly equivalent to our public and high school), plus two years in college courses that act as a transition to the university.

More than 40 dailies are published in the GDR, the largest being *Neues Deutschland*, the official organ of the Socialist Unity Party, which has a circulation exceeding one million. Almost all the daily newspapers, as well as the weeklies and magazines, are owned and published by such organizations as political parties (of which there are five), the trade unions, and women, youth and cultural and sports associations. Many of the big dailies which are centred in Berlin publish seven days a week and many of these papers also have local editions in the other major cities.

The entire contents of most of the Berlin dailies is transmitted by electronic means to other major cities making possible simultaneous publication.

I was told that the newspapers are self-supporting through subscription and news-stand sales; advertising, though limited (by Canadian standards), is an additional source of revenue. Crime reporting is sparse, and when used mainly is for educational purposes. Nor can you find news about the personal lives of people (divorces, etc.) in the GDR press; news is mainly of a social nature, matters such as political and economic development, culture and sports.

In addition to the dailies are scores of weekly papers and magazines, some examples of which are *Wochenpost*, a family paper; *Freie Welt* and *Horizont*, concerned mainly with international affairs; three women's magazines (*Für Dich*, *Saison* and *Sybille*); and a satirical weekly called *Eulen Spiegel* (Owl's Mirror).

The outlook and philosophy of journalists in the GDR is set out in the constitution of its union. It is pledged to the development of socialism and "the maintenance of the principles of socialist ethics and morality." It "works for truthful journalism which serves understanding among nations and peace and against the misuse of journalism to engender national hatred and war mongering." It has close links with the journalists of other socialist countries and supports "all anti-imperialist journalists who fight for freedom of their peoples."

The representatives of the Union of German Journalists I met expressed interest in the work of Canadian journalists and in establishing contact with journalists' organizations here.

Ben Swankey is a Vancouver free-lance writer.

THE WATERING HOLE

by ROBERT DUNCAN

The cameraman's name was Pierre, but to Harry Brown everyone there was "Johnny", and "Johnny the cameraman" didn't have the right angle, according to Mr. Brown.

"Move it around a bit ... na ... en français or en anglais it's the same to me kid ... move it around there Johnny ..." Pierre moved, probably ruining his shot, ... "that's better ... let's make a big show out of this ... it's the biggest damn show this joint has had since 1948."

The joint was the Montreal Press Club. The show was Harry Brown's reunion.

Harry Brown, CPR Telegraph Service for 52 years. "And don't call it CP Telecommunications ... it's the CPR Telegraph Service and I knew them all ... don't kid me Johnny."

Harry Brown, honorary member, Montreal Press Club, "Na this joint's no good any more, all the good guys is barré, understand? ... barré for drinkin' and singin' ..."

Harry Brown whose picture runs every day on top of the betting column in Montreal's *Le Devoir*, "had a double yesterday, paid \$210 ... 210eroonies ... that's two, one, oh, oh, oh, en français or en anglais ... didn't even bet it ... you can't buy a paper today ... had a helluva time ..."

Harry Brown, who retired in 1958 as Supervisor of Telegraph Messenger is "the best goddamn barbershop singer this side of the Rocky Mountains ..." for instance:

"Oh the Englishmen they have
St. George's Street,
The Welsh, they have St. David's lane.
The Jews are awful fond of Craig Street
and every nation has the main.
The Scots they have Argyll Avenue,
The French have good old Côte
St-Paul.
But the Irish you can't beat,
cause they have St. Patrick's Street,
Every nation has a street in Montreal,
Ta ra ra raaaaaa"

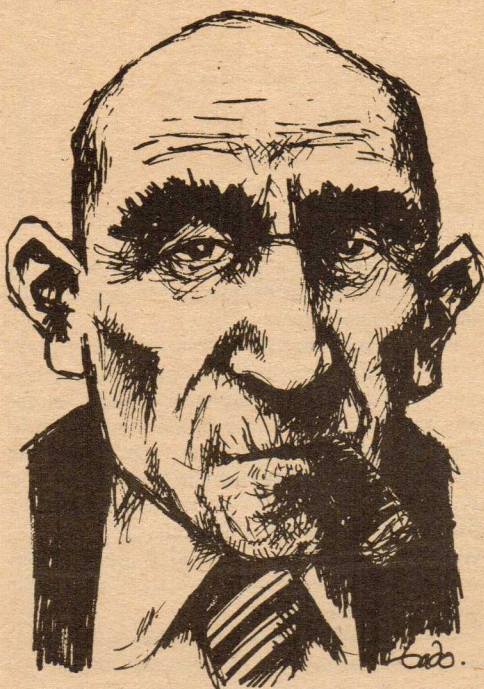
One Sunday, in June, 1926, Harry Brown arranged for all the Montreal messenger boys in "CPR Telegraphs" to polish their shoes and stand in front of the Montreal Stock Exchange. Brown put all their hats to the side ... "had to give them a bit of razzle, make em look like big-shots" and the picture was taken. Harry had on his best "boater."

That picture reappeared late last year just in time to be blown up and presented to Harry Brown for his 79th birthday. Then it became a project. Were any of the boys in the picture, still around?

"Still around? Why ya potato, we got doctors, lawyers and multi-millionaires, they were all messenger boys ... we got Harry Labe, one of the biggest guys in Montreal, owns restaurants and everything ... Owned the Windsor Steak House before he sold it. We got Joe Rubin, Mr. National Typewriter, we got the Dardano boys, best Italian singers you heard in your life, they'll knock your eyes out doing 'Oh Marie', in Italian."

So it was on. We would round up seven or eight of the boys in the picture and bring them to the Press Club, put them in front of the TV cameras, and let them talk.

"We had some good times," Alan Armstrong was telling TV host Brian Stewart. "I don't think that man'll ever change."



"Ya, tell the truth, you were the slowest boy on the route, but you were a good man just the same, excuse me sir," said Harry, who had just finished helping rearrange the producer's big show.

The cameras were put away after awhile; Harry Labe, Joe Rubin, the Dardano boys, Joe Sasenza, Mr. and Mrs. Armstrong and Joe Vincelli went to their offices or their homes. Harry Brown leaned back in his chair.

"Helluva show, helluva show ... biggest thing this joint has seen since 1948."

"What happened in 1948?" asked a newcomer. "Why ya tamata-can, the joint opened in 1948, don't ya know nuthin'?"

"Anyway I'm going to Florida ... I only stayed this long to help these guys organize the big show ... Those guys were tickled to death to come. Sammy's got no teeth now but he was alright. Joe Rubin's a big man around the town, they're all big shots ... ah, you monkeys don't know nuthin' ... sing us a song, Johnny, sing us a song ..."

Bob Duncan is a Montreal writer and freelance broadcaster. This story first appeared in CP TeleNews.

LETTERS

JUNKETS, AGAIN

Editor:

As one of the university students chosen, by the journalism department of Carleton University, to go on a Volkswagen of Canada sponsored business editor's tour in Germany (1966), I think it was remiss of me not to write earlier in defence of Frank Segee and his management of the tour described in "The Junket Press" by David McKendry (November, 1972).

I am not writing this because I feel beholden to either Mr. Segee or Volkswagen Limited — it was made clear to me in the beginning that I would not be. But, with a number of years experience in both the news media and the public relations field, I have never experienced a more thorough, complete, tasteful and enjoyable introduction to an industry, a country, its economy and its culture than I did on that tour in 1966.

It was a tour for members of the working press. Each of the six members of the party had every opportunity, courtesy of detailed groundwork by Volkswagen personnel in Germany, of meeting business and economic leaders at almost any level in industry and government. Appointments were made, itineraries set up, and every step of the way prepared so that the editor concerned could get his interviews, necessary background information, photographs, etc.

During the "travel" sections of the tour,

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between the visits to the different Volkswagen plants in Wolfsburg and Hannover, the shipping facilities at Hamburg, and so on, we were introduced to the charm of small towns with narrow streets and Hansel and Gretel houses, foods in season, the great-international-city hustle and bustle of West Berlin, and the grey drabness of East Berlin — a trip that really opens one's eyes to the economic achievements of East Germany under communist government.

We met and spoke with workers, doctors, immigrant workers, members of the German business "press", economists, transportation executives and anyone else one cared to arrange to interview.

If I have one outstanding memory of the tour, it was of the thoroughness, the opportunity to do a day's work (story-wise), the continuing high level of good taste, and the type of hospitality that does not demand reciprocal favours.

The attitude of Volkswagen public relations and other personnel, in Germany in the years since the tour, and at Puebla in Mexico, has been exemplary. I have been treated always with impeccable taste and courtesy, accorded every opportunity of getting the information I wanted, but never fawned upon or "junketed". Indeed, the Volkswagen public and corporate relations programs are worthy of study by any person or agency considering improving their media relations practices.

Eon Fraser
Algonquin College
Ottawa

AWARDS

Editor:

I was saddened to see that *Content* in its December issue gave free publicity to the Cigar Institute of Canada by announcing the results of the institute's sixth annual grand awards.

The Cigar Institute of Canada offers a cash payment each month to the photographer who takes the "best" published photograph involving a cigar. Because of this cash reward, photographers tend to take an astonishing number of photographs of personalities with a cigar stuck in either hand or mouth. The result is a repetitive stream of such photographs, which appear with monotonous frequency in Canadian newspapers.

The Cigar Institute of Canada's awards are a cheap and highly-effective method of placing cheap advertisements for its product in the news pages. It is an excellent example of a certain kind of public relations.

Surely *Content*, as a publication for what likes to think of itself as a profession, should not fall into the same trap by giving the Cigar Institute of Canada free space in its own pages?

Peter W. Moon
Toronto Star

Editor's Note: Well a story is upcoming on the entire game of awards for journalists. It may match your view.

HOT AIR

Editor:

The tribal village has heard once more from its witch doctor. Marshall McLuhan waves his non-linear electric wand and mutters incantations that are meaningless to lesser men. The natives swallow his potions unprotestingly for his prescriptions

are written in a language they do not understand. They are strong magic and will cure all their electronic ills.

In an article entitled "Patterns Emerging in the New Politics", published in the *Globe and Mail*, McLuhan treats us to an assortment of the usual obscure "McLuhanism". He says, "Now a happening is not just an event, but an entire surround or environment of events which is managed by media-mix." Or try this one: ". . . or from the fact that although everybody now *experiences* the global environment of electrical information this experience lacks the *replay* and recognition that comes with even momentary coverage".

It may be said that I have quoted out of context. Alright; that's fair enough! Try them in context and see what you make of them.

Stripped of its pseudo-scientific jargon I believe that McLuhan's thesis is, basically, that the public are demanding participation in the media; thus changing the content, presentation and effect of the media on today's political campaigns.

The audience wants to become, or are becoming, the actors. This isn't new — the audience always have wanted to be actors. The Nazis made use of the fact long ago at the Nuremberg rallies; hot-line programs have been in existence for years; local papers are inundated with copy from service clubs and sewing circles; with news of births, deaths, marriages and graduations.

People always have wanted to take the stage. The Howard Hugheses and Greta Garbos tire of "centre stage". They seek obscurity — try to get lost in the crowd. But those who have been lost in the crowd all their lives welcome the opportunity to stand apart, for a brief moment, as individuals. Not only to be an individual but, and what is more important, to be seen to be an individual; not only to hear your voice on the hot-line but for the rest of the "crowd" to hear your voice. It matters little whether they say, "I owe it all to you" or "I refuse to tell you until we are on camera".

McLuhan quotes George Bain, speaking of hot-lines: ". . . rarely is anything of substance said on either side". Of course not! This is not the purpose of the exercise. The host is conducting an entertainment program. He is a "feed" for the caller. The caller is not concerned with *what* he is saying; only that he *is* saying and, furthermore is heard to say.

I see no mystery in this, no world-shaking facts.

No! It just won't do! I am not an expert, only a member of the "great gullible public" and I am tired of being bamboozled by the doubletalk and gobbledegook of the experts, the politicians and the advertisers. The emperor is *not* wearing a new cloak; more often than not he is stark naked.

If Marshall McLuhan wants to address the public, through the media or in any other way, he should do so in a language that is comprehensible. As the arch-priest of communication theory he should be well aware that there is no communication in a one-sided hot-line.

If I speak English to a Francophone I can be certain that he is in no position to refute my arguments. If he should attempt to, I would say that he did not understand what I was saying. If I speak jabberwocky I am in the same fortunate position.

Who can argue against such phrases as this one from McLuhan's *Understanding Media*?

When electric speed takes over from mechanical sequences, then the lines of force in structures and in media become loud and clear, we return to the inclusive form of the icon.

or this:

The meeting in the mechanical clock of this ancient extension of hand movement with the forward rotary motion of the wheel was, in effect, the translation of the hands into feet and the feet into hands.

These paragraphs can be argued to mean any-

thing. McLuhan himself has said that he changes his meaning. Terry Coleman, of the *Manchester Guardian*, interviewed McLuhan when he was in London in 1969. When Coleman asked him what "The Medium is the Message" meant he replied that he was not sitting, he was moving. Coleman asked if this meant that his meaning was changing all the time. McLuhan replied that it did! As Humpty Dumpty said "When I use a word it means just what I choose it to mean; neither more than less".

McLuhan's supporters contend that nobody else has offered a valid answer to the problems McLuhan is studying. To coin a McLuhanism, "Nothing will be gained by trying to fill the vacuum with hot air".

John Benson
Ottawa

THE LITTLE MARKETPLACE

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Directors of the Institute of Canadian Advertising voted to pursue licensing of the advertising industry, in association with government and other interested groups. The ICA committee is to examine advertising and its social and economic effects and to consider guidelines for disciplining the whole process. One can't help wonder whether the horse already is out of the stable.

CFCF Montreal was awarded a gold medal for community involvement by the Broadcasters Promotion Association. The "Free Dope" campaign told listeners and viewers where they could obtain a federal government information kit on drug use and also involved the *Gazette* and Claude Neon Outdoor Advertising . . . Richard Spry now is executive producer, information programming at CBC Winnipeg. He previously was with CBC in Montreal and also produced *Under Attack* . . . Edmonton *Journal* editorial writer Larry Elliott has been awarded a six-month urban journalism fellowship at the University of Chicago. He's been at the *Journal* since 1964, specializing in local government, having graduated from Ryerson Polytechnical Institute in Toronto. The course is financed by the Markle and Ford foundations.

Ortho Pharmaceutical (Canada) Ltd. is making available a new cash award of \$1,000 for Canadian journalists, in co-operation with the Canadian Science Writers Association. The first presentation, for work published during 1972, will be made early this year. The winner will be the person or persons making an outstanding contribution to medical journalism in Canada by way of an article or series of related articles carried in print. Applicants are limited to three submissions. Contest details and entry forms are available from: Secretary-treasurer, Canadian Science Writers Association, Box 1406, Station B, Ottawa.

National advertising sales for the country's TV stations and networks for the August '71 to August '72 period showed an increase of 11.7 per cent — for total sales of \$155.9 million . . . Vancouver is the locale of the personalities in the news media — or, at least, people in the media seem to attain the status of personalities. Allan Fotheringham is no exception, and he's a first-rate journalist. November House of Vancouver has just published a paperback of Fotheringham's, called *Collected and Bound*, drawn from his *Sun* columns. Illustrations are by cartoonist Roy Peterson . . . Also from Vancouver, though published by Toronto's James Lewis and Samuel, is *She Named It Canada*, a popular history of the land in words and cartoons. Produced by the Corrective Collective, it's superb and warrants spots in school libraries.

The ban on production of a controversial National Film Board documentary — *Vingt-Quatre Heures ou Plus* (Twenty-Four Hours or More) — was lifted by commissioner Sydney Newman. It had been cancelled because it "advocated the overthrow of the entire political and economic system as it operates in Canada." Lifting of the ban, however, calls for revisions in

MISCELLANY

the film and submission to Newman for reconsideration.

The Canadian Radio-Television Commission moved cautiously in a precedent-setting decision on the matter of increasing the number of foreign television and radio stations carried on a cable system, in Calgary bids. The CRTC has been trying to bring about co-operation between cable companies and television stations so that such communities as Calgary can receive the maximum variety with the minimum economic damage to local stations. And for the first time, cable companies will be required to delete commercials on the foreign broadcasts and substitute commercials or other appropriate signals from local stations when the local stations so request . . . On the subject of community antenna TV, Rogers Cable TV Ltd. and two associated Toronto cable firms won approval for the first Canadian cable television service offering more than 12 channels. The CRTC gave them approval to offer a special seven-channel service, at extra cost involving a converter, in addition to their normal 10 channels.

Denis Brodeur of *Montréal-Matin* won the 76th monthly cash award of \$75 given to news photographers by the Cigar Institute of Canada. The winning photo showed John Ferguson lighting a cigar for Toe Blake at a reunion for the former Canadiens coach, with Jean Beliveau, Tom Johnson and Doug Harvey looking on . . . Net earnings of Baton Broadcasting Inc. amounted to \$1 million or 16 cents a share for the first fiscal quarter ended Nov. 30, up from 15 cents a share in the same period a year earlier. Revenues totalled \$8.8 million versus \$7 million. Latest-period results include the acquisitions in 1972 of radio stations in Saskatchewan and Ottawa.

The December bulletin of the Canadian Managing Editors Conference and the Canadian Daily Newspapers Association briefly reviewed press council activities. Among reports: Only one formal complaint was taken to the Windsor Press Council since it was created in October, 1971. It involved rejection of a classified ad and the *Windsor Star's* decision was accepted by the council. A complaint from the municipal chapter of the IODE about lack of coverage was settled by negotiation without reference to the council and the council secretary discussed about ten other complaints which all died at that level. Out West, the Alberta Press Council found for the Calgary

Herald and against a complaint lodged by the city council over *Herald* coverage of charges made by the mayor against other members of his council. The attorney-general of Saskatchewan has said he might seek cabinet support for a provincial press council if nothing is done voluntarily; he'd include the electronic media as well as print and would like to see several local or regional councils. In the U.S., the independent Twentieth Century Fund Task Force urged creation of a national council which it described as an ombudsman to investigate complaints brought both by public and press; it, too, would monitor electronic media.

If it hasn't been noted previously in *Miscellany*, Bill Metcalfe has retired as managing editor of the *Ottawa Journal*. His successor is veteran news editor George Paterson . . . The managing editors' conference, incidentally, is set for May in Vancouver.

Betty Lee, a *Toronto Globe and Mail* staffer and one of this year's Southam Fellows (sic), has completed a history of Canadian drama for McClelland and Stewart. To be published in April, it's entitled *Love and Whisky*, the story of the Dominion Drama Festival.

Headquarters for the NewsRadio network are being moved from Ottawa to the CKEY location in Toronto; the shift is expected to produce an overall reduction in transmission costs. Bureau chief Taylor Parnaby will be managing director in Toronto and the staff in Ottawa increases to four. NewsRadio now serves 23 newsrooms in Canada — most of them in Ontario — and hopes to move into the Atlantic Provinces before June.

The BBC is to experiment with a television service which would enable viewers to select up to thirty different written news reports at the flick of a switch. "Ceefax" — see the facts — may be in full operation by 1976 with some experimental work this year. A viewer would buy a small adapter for less than \$200 to attach to his regular TV unit. Apart from the written service on demand, the adapter could store information carried during the day for retrieval even after the transmitter closes for the night. During normal transmission periods, every service would be updated continuously. The printout reports would appear on a regular BBC channel and would not involve the use of cable. Cost and the problem of ownership concentration would appear to be the most immediate roadblocks for a similar system in Canada.

Ken Bambrick of the University of Western Ontario's journalism department is editor of the newsletter of the Radio and Television News Directors Association of Canada. He's instituting an opinion section and invites contributions regarding broadcasting; write to him at Western in London.

The Media Club of Canada will hold its 1973 convention in Ottawa May 24-27. For information write to Box 504, Station B, Ottawa K1P 5P6 . . . and for details on the Media 73 conference in Winnipeg April 6-8, see a story elsewhere in this issue.

content

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