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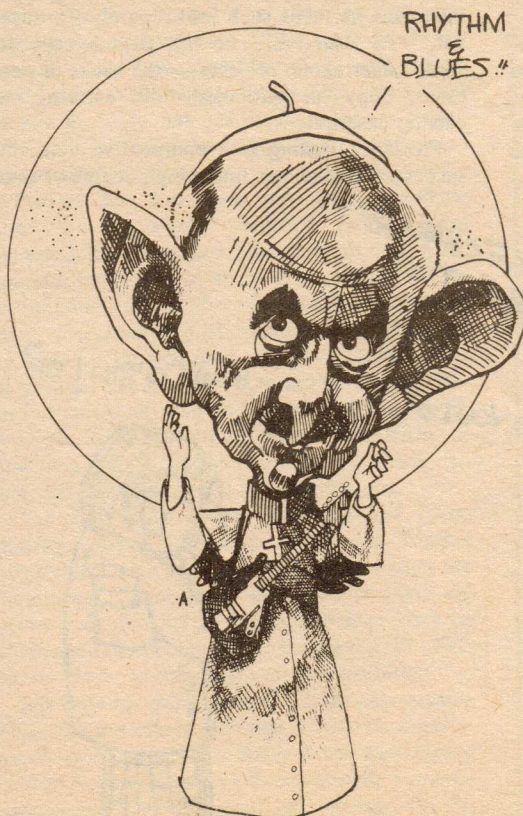
EVOLUTION
OF A
PRESS COUNCIL

A MATTER
OF TIME

FREELANCING



The precarious life



The art
of being
subtly
perverse

FREEDOM, FUN AND FRUSTRATION

by CHIP MARTIN

Dean Walker had finally got down to it. When he and his wife, Heather, moved into their new home in Willowdale, a Toronto suburb, they discovered a jammed window. It refused to slide up and down in its track. So now, a month later, armed with a shovel and helpful neighbor, Dean tried to pry the window open. In the process, it slammed shut, catching his fingers.

Quickly, the neighbor pried open the window. Blood began to trickle from Dean's squashed fingers. He hurried to the bathroom to wash his hands and assess the damage.

On his way, Heather, a practical woman, demanded: "Oh God, how are you going to type?"

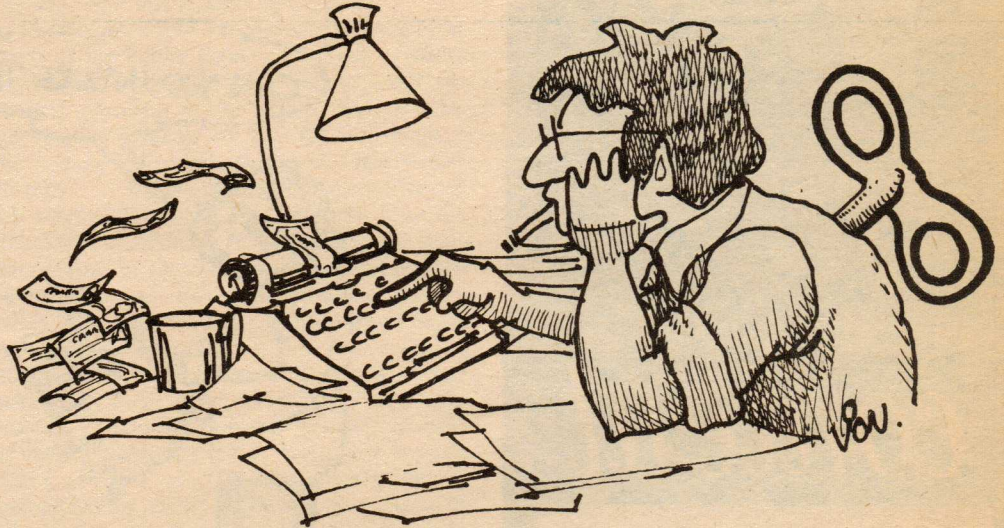
It was anything but a joke to the Walkers. Because Dean Walker is one of a rare breed of men and women in Canada: He's a full-time freelance writer. And for him, his brain and his typewriter are the tools of his trade.

Suffering a crushed hand, a broken arm, or even a case of the flu — merely an inconvenience to others — can be a real catastrophe for someone such as Dean Walker: He simply can't afford to lose the time away from his typewriter; time means money.

There are perhaps two dozen successful full-time freelance magazine writers in Canada. Since they don't report to anyone, or belong to any groups, they are hard people to track down, and some freelancers find it necessary to keep quasi-permanent jobs at the same time.

Nearly all major Canadian magazines are published in Toronto (notable exceptions being *Reader's Digest* and *Weekend* in Montreal), so most freelancers tend to live in, or near, Toronto.

"I don't think there is much question about it," says Hal Tennant who left a successful freelance career to go into the more predictable security of a government job. "Toronto is the place to be for a freelancer. Especially for the younger writer who is just getting started in the business. Magazine writers must be readily available to their editors."



The freelance writer might seem an anachronism in the days of the expense account, unemployment insurance, and the four-day work week. He is a hustling entrepreneur who never gets a chance to merely "put in time" if he doesn't really feel like working on a given day.

Time is absolutely invaluable to the freelancer. Working against the clock, he has to produce a prodigious amount of material if he hopes to attain a middle-class standard of living. A number of cancelled interviews, a few stories that don't pan out, can cut a freelancer's annual income by several thousand dollars.

When times get tough, freelancers may be forced to take jobs in public relations, advertising, or speech-writing to stay out of the poorhouse. One young Toronto writer, Doug Scott, maintains he takes such jobs "purely for survival." To "survive," he has written copy for some rather exotic projects — the backs of post-cards, copy on cardboard milk cartons, and catalog descriptions.

Freelance writing is a competitive field, but successful freelancers find a high degree of satis-

faction in their work. They are able to work their own hours (most often far more in a week than just about any other job), sleep in any day of the week, and perhaps the ultimate reason, they are their own boss. They also have a high degree of mobility and working freedom, since they can work practically anywhere there is a typewriter.

A good freelancer makes a point of knowing all the editors, what they currently are buying, and what they pay. And he studies the magazines, particularly those he is selling or trying to sell to. Many freelancers shun the larger publications — *Maclean's*, *Chatelaine*, *Weekend*, and *The Canadian* — for trade and professional publications.

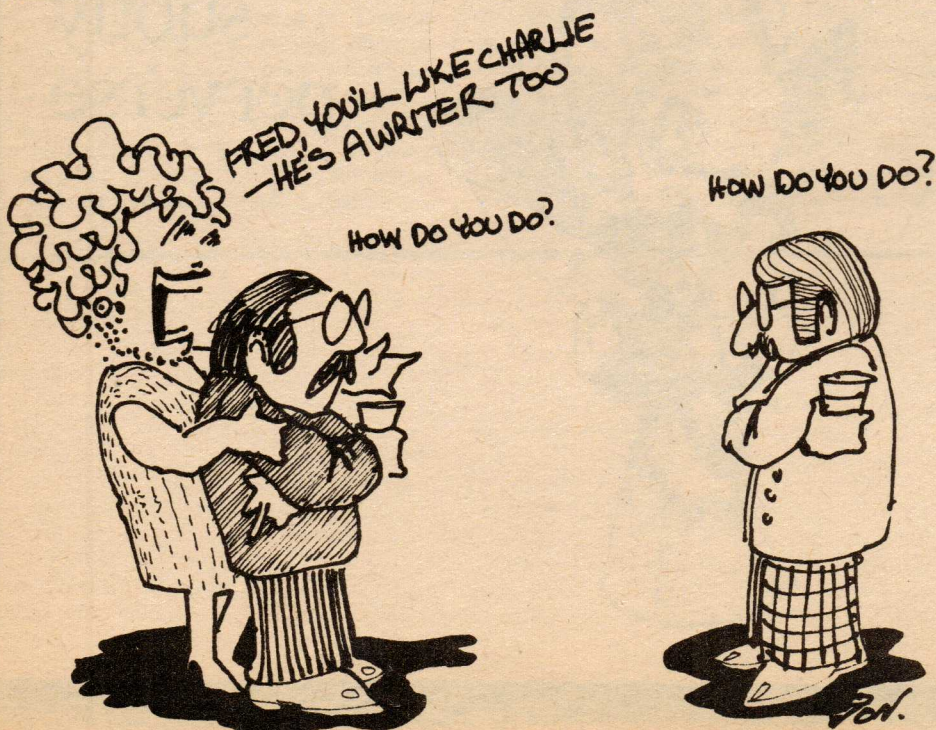
Although they generally pay less for articles, trade journals may be less demanding on the writer and they far outnumber the mass-circulation magazines. A writer might spend a month working on an article for *Maclean's*, for example, for \$500; in the same period, he might do three trade magazine pieces at \$200 each with a greater assurance of sales.

By studying all his markets, a freelancer might well sell many variations of one article to several magazines, taking a different angle each time, or changing his emphasis.

One of the more important attributes of a freelancer is his ability to generate good story ideas. "Most stories have already been written before," says Sheena Paterson, Toronto editor of *Weekend* magazine (*Weekend* buys about fifty per cent of its articles from freelancers). "But what really appeals to me, and to most editors, is a writer who has a very precise idea of how he is going to handle a story from some new angle. I get all kinds of queries from people who have only a vague idea of what they want to do. But a writer who has a fresh idea and has done sufficient research to back up his proposal is most likely to get my attention."

Often editors generate their own story ideas; consequently, many freelancers keep in touch with editors in case assignments do come up. Paterson says: "If I come up with an idea, I like to be able to say, 'That story would be perfect for John Doe, let's see if he's around and will take it on assignment.'"

Most freelancers try to be as versatile in their interests as possible. Hartley Steward, a successful freelancer-turned-staff writer for *The Cana-*



dian, and more recently the Toronto *Star's* Insight section, says "Versatility is a distinct asset. It's a real disadvantage being limited to one area in your writing."

Hal Tennant: "Out of necessity you have to be a bit of a whore in your writing. If you're good, though, you can afford to become a high-class whore."

Most of all, a freelancer must be dependable and able to use his time to his advantage. A freelancer who misses a couple of deadlines practically is through.

Word of an unreliable writer spreads quickly through the editorial community. A reputation for good solid work on deadline is far superior to that of an undisciplined Shakespeare.

"You have to be as efficient as hell," says Hartley Steward, "and that little nagging in the back of your brain keeps you on your toes."

"A good freelancer is accurate and on time," agrees Dean Walker. "It's a disaster when something you've done isn't sold. As a freelancer, everything you do has to sell."

A freelancer may appear to have a great deal of freedom in his work, but the psychological and financial pressures on him are enormous. Out of necessity he has to be a bit of a loner to get his work done. Strongly developed self-discipline keeps him from spending time with socializing.

In fact, his brain becomes a mini-computer, measuring every minute lost in terms of lost money. On the rare occasions when a freelancer is able to really unwind, chances are his friends in more "straight" jobs are not around. They are involved in their nine-to-five routines.

This loneliness can lead to drinking problems, since the man who likes to work hard often likes to play hard. Aside from the loneliness is the worry about security. It's that "little nagging" or "paranoia," as writers describe it, which keeps him working. A desire to maintain a middle-class living in a "respectable" nine-to-five job has driven many freelancers into other fields. If a freelancer were to fall ill, it could have serious financial consequences. And with wives and families depending on the freelancer, the strain can become murderous.

Then there are the bills. Whether or not he is selling his material, the freelancer gets a never-ending stream of bills — the price he has to pay for middle-class habits. Also, because his income tax generally is not deducted at the source of his income, freelancers need to maintain some form of bookkeeping. Those who don't regularly fall into trouble with the tax people.

In short, the cards seem to be stacked against the freelancer on economic and psychological grounds. In spite of all this, a good freelancer should make up to \$15,000 or even more annually. "You've got to be competent and you've got to work at it," says Alan Walker, managing editor of *The Canadian* and a former freelancer himself. "You can make \$10,000 a year. But if you're a good idea man and a good writer you can make much more than that."

To supplement their incomes and to give them some form of security against financial demands, some freelancers take on teaching, public relations, or editing jobs to assure them some sort of steady income in case they go "stale" for awhile.

Despite the hardships, a number of freelancers have done well materially. Here are a few, and their views on the life of the freelancer in Canada.

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KNOWING ZIP ABOUT EVERYTHING

by ROBERT DUNCAN

First of all, let's get it in the open: Several weeks ago, a freelance column of mine was turned down by the *Montreal Gazette* and Eric Nicol was used instead. Nicol's column — which cost me \$50 — was about playing pool with his son in Vancouver. Just the sort of thing the *Gazette* needs for its op-ed page. Well, it's their money.

The thing is, dammit, that not only does Nicol have the cheek to outsell me from 4,000 miles away, but also, a week later, publishes this handbook on writing freelance.

Now Nicol's been a freelancer for twenty years; I've been one, off and on and off and on and off and on, for about five. He's worked in all sorts of media, I've been in papers, radio and TV. So, you takes your choice.

But, it seems to me that this isn't so much a handbook for freelancers as a gimmick of the old hustler to get into every high school course in the country. And he'll probably make it.

One Man's Media — And How To Write For Them, just out from Holt, Rinehart and Winston of Canada, Limited, with no price marked on the outside cover, the inside cover, or any other cover, is a job worthy of a twenty-year freelancer. (Ed. — *Actually, the retail price is \$2.75.*)

It had to go something like this:

PUBLISHER: Eric?

NICOL: Yes sir?

PUBLISHER: We are interested in getting a book on media writing into the high schools, nothing too bright, too complicated. None of the real tricks, just the usual . . . research, how to put it on paper, that sort of stuff.

ERIC (LYING CLEVERLY): Jeez sir, I'm really busy right now.

PUBLISHER: There's a \$5,000 advance.

ERIC (QUICKLY): But I think I can manage.

ERIC PUTS DOWN PHONE. TURNS TO WIFE AND LAUGHS:

WIFE: Somebody offer you money dear?
(FREELANCERS ONLY LAUGH WHEN
SOMEBODY HAS OFFERED THEM

Doug Scott, 27, is relatively new to freelancing for magazines. He also writes speeches for politicians and does some broadcast writing. He sold his first magazine article in 1970, and since has sold to *Weekend*, *Toronto Life*, and *Reader's Digest*. After selling his first article he found himself out of work. "Someone asked me if I were a freelance writer. I thought about it for a second, considered it was better than being unemployed, so I said 'yeah'."

Scott fights off the paranoia about security with a job with the CBC, which he describes as his "nut", or anchor. He says "I've been working my ass off" and insists a newcomer has to be "arrogant and smart at the same time." He considers money his report card on how well he is doing. Things are going well for him this year and he expects to earn around \$20,000. He enjoys "living out of my head" and says there is really little competition between freelancers. He says there are plenty of markets in Toronto and a writer who won't help another writer "is a prick." Anyone who says a freelancer can't make a decent living is either nuts or damn lazy," he says.

Bob Collins, 48, is one of the most experienced and respected freelancers in Canada. He has

MONEY.)

ERIC: Five big ones for a high school book on freelance writing. And that's only the advance.

And Eric Nicol came through: He gave them a high school book.

Personally, I'd like to see the day when Nicol will come out with the truth. None of this stuff about how to research a story or the difference between American and British comedy — but the truth.

All that lovely stuff freelancers talk about in whispers. The bits about putting up with producers who make turnips look like Nobel winners, with editors whose ambitions are to be good husbands and fathers, with staff writers who talk to you about "getting free" after having to work about thirty minutes a day.

Some of the good stuff about stealing programs from the competition, bullshitting editors into an extra \$25 — not because of the principle, because of the money. Stuff about hustling accounting staffs to get your cheque three days before they usually pay them out. The tricks Eric, the tricks!

But maybe *One Man's Media — And How To Write For Them* is really what I'm talking about. It's a trick, a good steady freelancer's trick.

It is not up to me to discuss literary style. Eric Nicol's been selling his for twenty years. Good luck to him. I hope he makes thirty grand out of the book. I hope every high school kid in the country is forced to buy it. But if you, my freelancing friend, think it's going to teach you how to sell anything, you're mistaken.

The place to sell is in a bar, slightly pissed with the guy telling you how good *he* is and you thinking he's going to commission a book on how to be a freelancer.

One more thing, Nicol: Stay out of Montreal. The *Gazette* isn't much, but it's \$50.

If it isn't obvious, Robert Duncan is a freelancer. He's based in Montreal.

worked as a staff writer at *Canadian Homes and Gardens* and *Maclean's*.

He was also editor of the *Imperial Oil Review*, *Toronto Life*, and a staff editor at *Reader's Digest*. Bob last year began freelancing full-time again and says: "It takes a hell of a lot of writing to earn a respectable income in this business." He thinks a younger writer might be better able to meet the demands of freelancing. "They tend to have fewer responsibilities and have the extra energy required to chase after stories."

Collins comes up with the ideas for about half the articles he writes, while the others are assigned by editors. Salesmanship is awfully important for a good writer, he says, and it's a must to be available to editors. Self-discipline is the single most important attribute of the successful freelancer.

"My experience as an editor has helped me see instantly what's wrong with a piece of my writing. It's made me a more efficient writer," he says. He has written a few books which have given him a few dollars but book writing "is a luxury a freelancer can't afford," due to the time involved.

His anchor is an arrangement he has with the *Imperial Oil Review* for a set number of articles

a year. He also has been teaching magazine writing to journalism students at the University of Western Ontario and writes regularly for *Reader's Digest*.

Dean Walker, 40, specializes in writing and editing in trade publications. When he came to Canada in the late 1950s from New Zealand, he found the competition tough. He admits he is "not a great writer" but found he was able to earn about \$10,000 a year selling to the larger

consumer magazines. Then he turned to writing books. It proved a disaster. Dean's earnings hit a distinct flat spot. A couple of his books cost more money than he earned, while the most successful netted him exactly \$7.50.

About two years ago, he was seriously considering quitting freelance when he stumbled onto business publications. Since then his income has more than doubled. He edits *Stimulus*, a magazine for the advertising business, and does regular

interviews for *Executive Magazine*. Two-thirds of his annual income now comes from business publications, the rest from freelance public relations work.

Many business publications pay \$200 for feature-length articles, only slightly less than the money paid by the larger consumer magazines. Walker says he is a "real idea person — the problem is that I can generate ideas faster than I can write the stories." He insists there is "total security" in freelancing and expects to continue writing "until I'm ninety."

Hartley Steward, 30, left freelancing for a position as a staff writer with *The Canadian* magazine, then left *The Canadian* to become a staffer with the *Toronto Star's* Insight section.

He dropped out of his journalism course at Ryerson to become a copy editor for the *Toronto Telegram*. Later, he specialized in special assignments before he left the *Tely* to freelance. After another staff job with *Toronto Life* in 1971, he began actively freelancing again. He since has written for *Weekend*, *The Canadian*, *Toronto Life*, *Star Weekly*, Air Canada's *En Route* magazine, and the *Financial Post's* *Impetus* magazine.

Steward went to *The Canadian* when he realized he was beginning to do most of his work for it anyway. "I got envious of staff writers," he says. "They seemed to be going on trips paid for by the magazine all the time. As a freelancer I must pay a lot of my expenses myself."

When he was a free agent, he found he had more than enough work. "As long as you have some form of discipline you're never without assignments." Despite his staff job, Steward still finds time to freelance on the side to non-competing magazines.

He laments the fact he is not a very good idea man. "It's really hard for me to come up with ideas, and when I do, the editors are usually quick to shoot them down."

Hal Tennant, 45, has forsaken the freelance field to become an information director with the Ontario government. He has been a staff member with *Maclean's*, the *Financial Post*, and the *Vancouver Sun*. He has had articles published in *Maclean's*, the *Saturday Evening Post*, *Look*, *Star Weekly*, *Imperial Oil Review*, *Toronto Life*, and others. He also worked for CBC and CTV as a documentary writer. He has taught magazine-writing courses at Western and Toronto's Humber College.

He believes the greatest asset a freelancer can have is versatility combined with fast, reliable work. A freelancer he says, must also have a fair degree of salesmanship as well as technical competence to be successful.

He ended his freelancing in 1969 when he was earning about \$20,000 a year. To do this, though, he was having to work seven days a week and was finding little time to spend with his wife and six children. He was tired of watching his neighbors enjoy their leisure time while he had to work twelve or fourteen hours a day. He decided it was time for him to enjoy the good life, so he took his government job at about the same pay.

Tennant would like to concentrate on doing some humor writing which he says he has always enjoyed but never had the time to do.

It's perhaps significant that the only writer of the group who now has the time to indulge in humor — a fairly esoteric and unsaleable item in Canada — is the one who's quit freelancing.

Chip Martin wrote the foregoing article as part of a magazine-writing course at the University of Western Ontario in London.

Illustrations by Toronto freelance artist Jon McKee, whose work has appeared frequently in Content.

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Is it conceivable that you have not yet joined the exclusive Financial Times Monday Morning Club?



A simple oversight perhaps. The Times Monday Morning Club boasts quite a roster. Members can be readily identified by their position at the top of the Canadian corporate business community.

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All of this data comes to members first thing Monday morning. Hence the term "advantaged". A former member of the Club once described us as the "fustest with the mostest". We appreciated his enthusiasm but found the cliché somewhat hard to take. For this reason he has been merely mentioned in dispatches.

Application for membership in our Monday Morning Club is quite easy. Simply make evident your interest by telephoning any of the enthusiastic people in the Financial Times Business Offices listed below. The fees are remarkably modest and the benefits are great.

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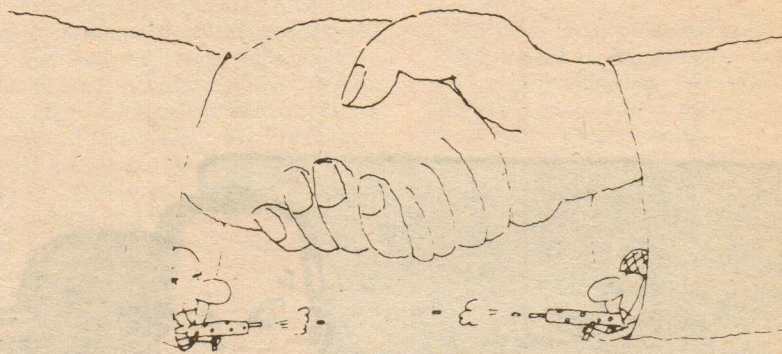


A Southam Newspaper

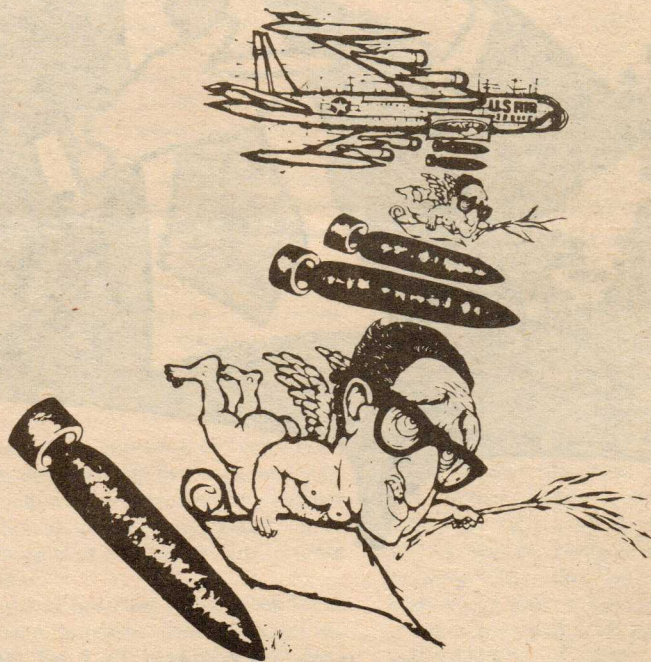
Noble, jugular art



Roy Peterson, Canada



Desclozeaux, France



Ewert Karlsson, Sweden

If, for the writer, there is some truth in the adage that the pen is mightier than the sword, consider its application to the caricaturist. He prods and arouses and makes us laugh at the figures portrayed by his art. He also may make us angry. Given the task of making us respond to the world around us, and to the people who have a part in shaping that world, little escapes his rapier wit. Often, his pen may be mightier than *two* swords.

The political cartoonist is both a reporter and reflector, mirroring situations while cutting through sham to make an essential point. He works with brevity and economy of line, reducing to a simple statement — albeit with exaggeration — the basic quality of a subject.

The caricaturist captures the Vatican's position on birth control by drawing a noticeably-pregnant Pope. He sees Dr. Christian Barnard grinning after a transplant operation — with tombstones substituting for teeth. He portrays the senselessness of war simply by depicting a frightened

Cambodian mother clutching to her breast the mangled body of her baby. He spoofs the Watergate Affair by casting Richard Nixon on a quiz show — with the moderator asking for the real bugger to please stand up.

Cartoonists are commentators, revealing new insights about our elected, and appointed, representatives, and about ourselves. Their drawings sometimes enable the publisher to make editorial statements otherwise impossible through the medium of words.

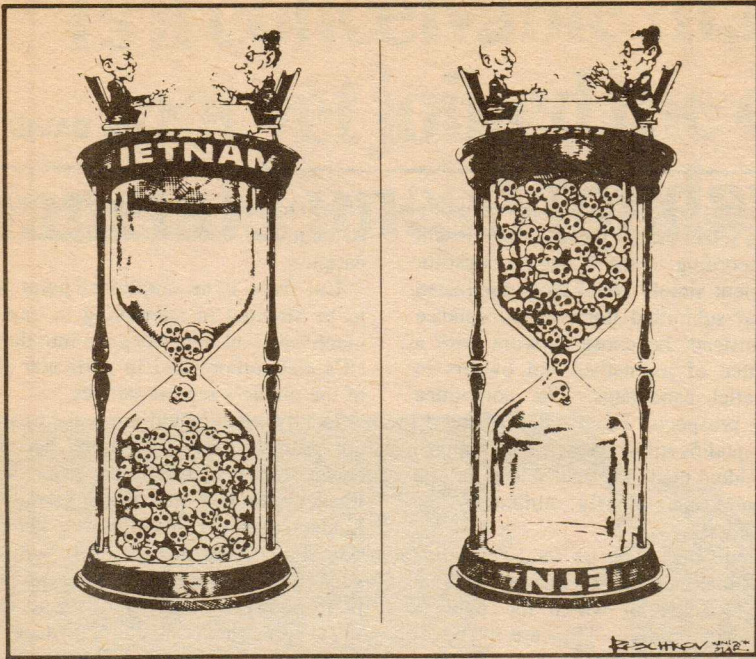
North American cartoonists met in Ottawa this spring and among visitors to their exhibition were such favorite caricature subjects as John Diefenbaker and Pierre Trudeau. This month in Montreal, the tenth International Salon of Cartoons at the Humor Pavilion of Man and His World announced its winners. Top prize went to Roy Peter-

son of the *Vancouver Sun*; his winning entry, published last year, depicts French President Georges Pompidou promoting his Mururoa atomic test as a fine wine. Peterson received \$5,000 from the prize money provided by Coca-Cola.

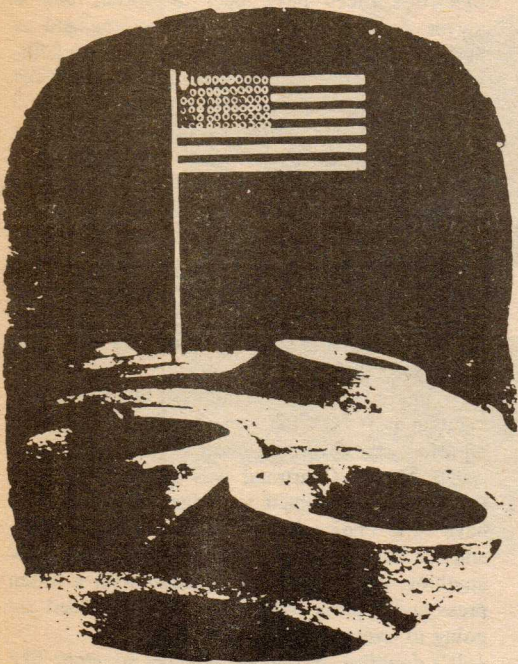
On these pages are representative sketches from the International Salon, which was developed largely through the efforts of Robert Lapalme, for many years the respected editorial cartoonist for *Le Devoir*. President of this year's jury was Patrick Oliphant, of the *Denver Post*, whose work is syndicated to more than 250 newspapers around the world.

Put five well-known caricaturists in the same room and the conversation might follow these lines, starting with **Oliphant**:

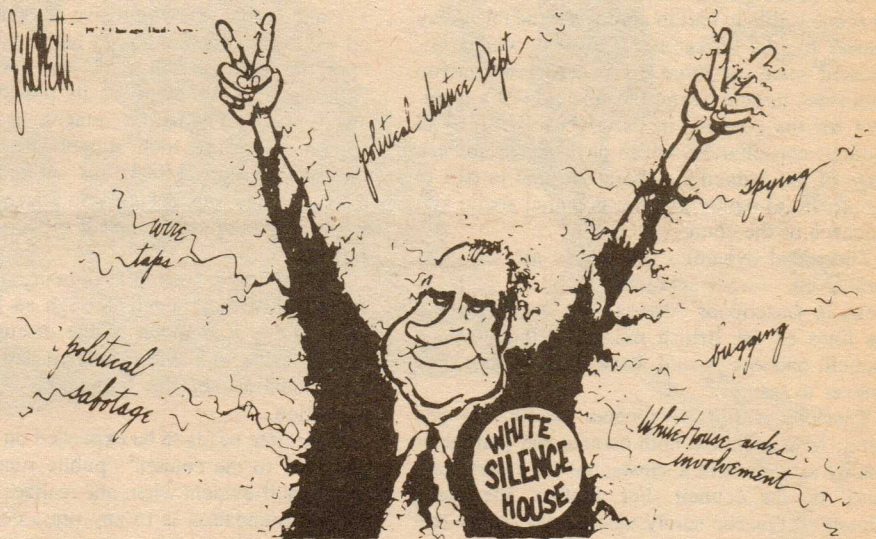
"It's a jugular art. You can't teach it; it's all your own personal tastes. I can do pretty well what I want, but freedom comes slowly: You



Victor Roschkov, Canada



Wally Fawkes, England



... HALT THE EROSION OF MORAL FIBER IN AMERICAN LIFE AND THE DENIAL OF INDIVIDUAL ACCOUNTABILITY FOR INDIVIDUAL ACTION" — PRESIDENT NIXON

John Fischetti, United States

have to be at a paper for a few years and forge yourself a certain amount of freedom. When you get a reputation, it helps. I don't have any political involvements . . . well, I'm anti-Nixon, though I didn't make that White House list. I was upset about that. I called up Bill Mauldin and he called up Art Buchwald and he came up with the idea of filing a suit against Nixon about threatening our livelihood by not recognizing us as critics of the administration."

Aislin (Montreal *Gazette* and other publications): "The only thing that's absolutely essential to a cartoonist is that he be perverse. By attacking something, you're defending something. Every one of us is so pretentious about our own sense of importance . . . The limitation isn't in what can or can't be printed; the limitation is in your head. By doing political cartoons, you're part of

an act of social progress. A good political cartoon always has the sense of the razor blade instead of the sledge hammer."

Gerald Scarfe (*The Times* of London and other media): "I don't go around looking for horrible things, but I see the qualities I most abhor — selfishness, injustice — in everyone and everything. Caricature is not a pleasant art. I think it should really exaggerate something about a man to tell something about him. I like to see how far I can stretch a face and still leave it recognizable . . . I dread violence and draw it, I suppose, to exorcise my worst fears. I want to dig it out, expose it, and be rid of it."

David Levine (*New York Review of Books*, etc.): "I call my work satirical drawings. I don't ask readers to wonder about whether my figures are real people, for they really are playful creations. You seek to penetrate complex character, through the eyes, for eyes say the most. You

make Voltaire's grinning, Tolstoy's hidden behind vast brows, Dostoevsky's slightly crossed."

Vittorio (Montreal freelancer): "I try to say something all the time. What good is a beautiful thing if it doesn't say anything. Subtlety doesn't mean it can't be mass art. People will look and they might be disturbed. We cartoonists are not hypocrites, though we might be egocentric artists. Be cynical. Laugh at all kinds of cripples, especially politicians."

Pope Paul on cover: Aislin

TOWARD A RESPONSIBLE MEDIA

by DAVID WATERS

Nearly three years have passed since a protocol was signed between the Fédération professionnelle des journalistes du Québec and representatives of Quebec's media owners instituting Canada's first provincial press council. Almost two and a half years ago, the fédération elected its six members, and the organizations of owners appointed theirs. About seven months ago, a president of the Quebec Press Council was named. A few weeks ago, six representatives of the public were nominated and approved. And about two months from now, it is hoped, the Quebec Press Council will examine the first case brought before it.

Given the fact that both the Ontario and Alberta press councils were created at a later date (*Content*, March, 1973), and that both have been handing down judgments for some time, an explanation of why the Quebec council has taken so long to arrive at its own moment of truth obviously is in order.

The Quebec Press Council's protracted *mise-en-scène* is due in part to an understandable delay caused by the strike at *La Presse* which implicated many of those who were involved on both sides in negotiating the selection of a president for the council, in part to the careful and cautious consultations which have gone into each stage of the council's elaboration, and in part to the structural nature and the potential social significance of the council.

The social dynamics of Quebec precluded an exclusively owner-appointed council such as those in Ontario or Alberta or even one along the lines of the British model — though such council patterns would have been easier and quicker to set up.

Tensions within the Quebec media, for one thing, were such that both owners and journalists readily saw merit in a substantial third-party presence on the council. For another, the social climate of Quebec surely would have meant that a press council without significant public representation would have been received very skeptically. But it also should be recognized that the founding members, as a result of the thought they gave to the matter, wanted to create a press council structure that was better and more responsive to contemporary needs than those existing elsewhere.

Understandably, the kind of press council structure which emerged from the protocol between Quebec owners and journalists likely would not have seen the light of day without a great deal of preparatory work and negotiation. There were, after all, some nuanced social calibrations built into its provisions, and these, for a number of reasons, had to be nurtured, if not actually nursed, into effective realization.

The presidency, for example, was not only a full-time appointment, but one which would evidently be the centre of considerable social pressure and challenge, both from within and from without the media. Against that backdrop, and given the fact that the president obviously would be the person most visibly responsible for the council's integrity and independence, it is understandable that no one who possessed the right qualifications would be likely to accept the post without considerable forethought and negotiation.

The same kind of careful negotiations which went into the selection and acceptance of Jean-

Marie Martin as the council's president went into deliberations to select the six persons to represent the public. According to the council's constitution, the president simply could have nominated his choices and submitted them for acceptance or rejection. Instead, he chose to work with a mixed committee of journalists and owners to examine potential candidates. The committee screened sixty prospects. From a list of nearly twenty whose qualifications were deemed appropriate, the president made his final selection, and his choices were unanimously ratified by the existing council members.

But much more than a desire for "consensus politics" and "unanimity of acceptance" was involved in the manner in which the public's representatives were chosen. They are intended, in a sense, to be the cornerstone of the Quebec Press Council. Along with the president, they hold a carefully-constructed balance of power in any divisive deliberations of the council. Their importance is worth underlining.

Unlike other press councils, the Quebec council has been structured so as not to be dependent upon the noblesse-oblige of either media owners or journalists, although, as its president is well aware, it would be hard to imagine its meaningful continuance were total support from either of these two groups effectively withdrawn. Nonetheless, it has been designed to exist without having to rely upon the complete support or collaboration of either.

Provision, for example, is being made for the financing of the council through an independent foundation. And much of the discussion at the first meeting of the full council had to do with the modalities of the foundation's charter and operation.

That time needs to be expended on such a matter prior to the council's public functioning becomes self-evident when one realizes how crucial such a foundation is to any press council which wishes to be more than a token gesture towards the public's rights.

For its first year of operation, the Quebec Press Council has been provided with a budget of roughly \$70,000. But it will need more than double that annually in the years ahead if it is to seriously fill its mandate.

Any press council dependent upon annual subsidies from the media for its existence is theoretically, if not in fact, seriously compromised from the outset. With regard to the Quebec Press Council in particular, the problem of adequate financing is compounded by the fact that its moral mandate encompasses all Quebec media and not only those who subscribe to its operations either monetarily or philosophically. Nor is it just a print press council, but a radio and television one as well. Moreover, its mandate is not just to hear specific complaints from the public. It is empowered to initiate its own inquiries, and is expected to present an annual report on the state

of the Quebec media. Such responsibilities cannot be acquitted without considerable advance preparation.

But there is an additional point which needs to be stressed in attempting to explain why so much care and time has gone into the press council's elaboration, and in particular the selection of the public's representatives.

Ideally, the council's moral impact will come not primarily from the moral acceptance it receives from the media, but from the moral and financial support the public gives it. That is a fundamental and not simply a nuanced distinction. Its success in this regard will depend to a very considerable extent on the quality, contribution and representativity of its public members. In selecting them, an attempt was made to ensure that they were as representative as possible of geographical regions, social backgrounds and local involvements.

Now that the public's representatives have been selected, offices have been acquired, and a lawyer, Jean Baillargeon, has been engaged as the council's full-time secretary, why is an additional delay required before complaints from the public are accepted for study and adjudication?

The reasons are simple: Now that the public's representatives have been appointed, the president thought that a set of guidelines for hearing public representations needed to be developed. He also believed that a rough program of the work the council intended to undertake on its own needed to be drafted. Two sub-committees are now at work in these areas.

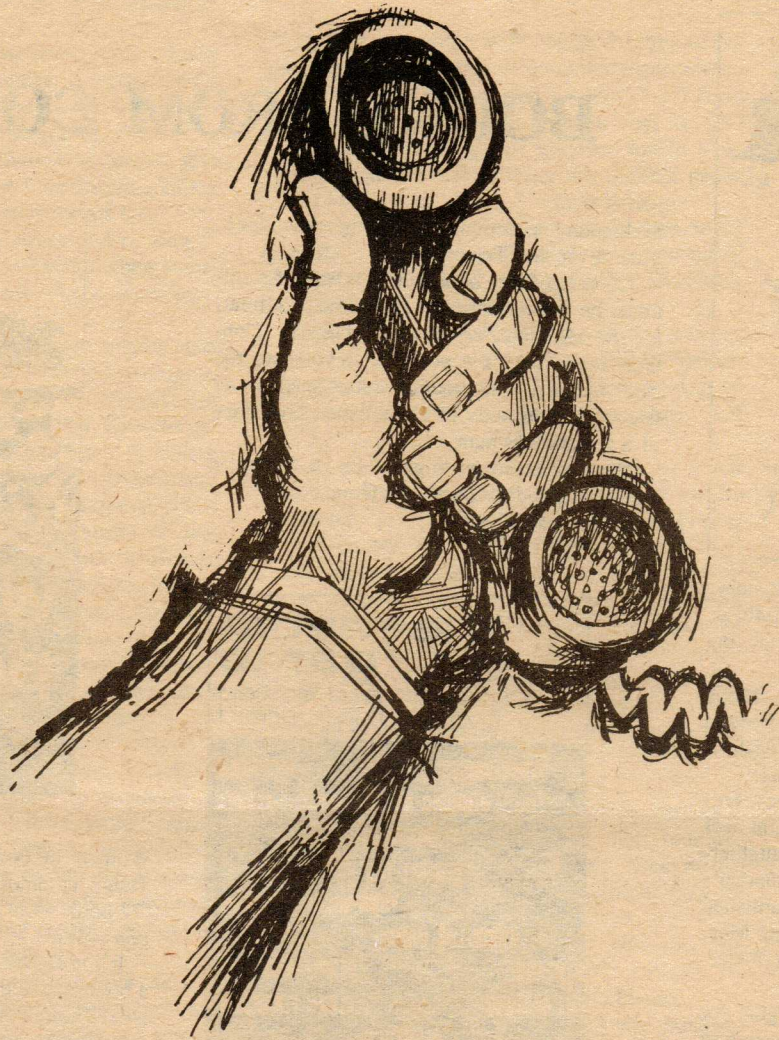
But is all this preparation and care in setting up a press council really necessary? Members of the council, certainly, do not need much convincing that it is. On the very day that the public representatives were named, for example, labor leader Michel Chartrand was quoted as saying that anyone appointed to judge the media will have little choice but to defend those in place and see that the media does not upset anyone or anything. "It's not," he added, "with a rotten press and a press council that the oppressed are going to overcome their problems."

It's doubtful, of course, whether someone like Chartrand would see value in a press council no matter how much preparation went into it. But there are others, including many Quebec journalists, who are less outspoken but equally suspicious of the council and the role it will play in improving the media. Criticism will be more than superficial or sporadic if the council, once it begins operations, shows that it has been ill-conceived, ill prepared, or inadequate to the challenges it intends to assume.

David Waters, an Associate Editor of the Montreal Star, is a member of the Quebec Press Council and former president of the Association of English-Media Journalists of Quebec.

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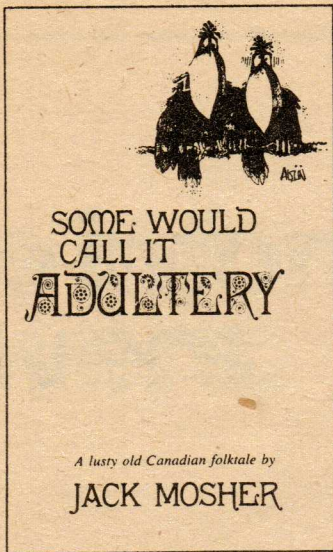


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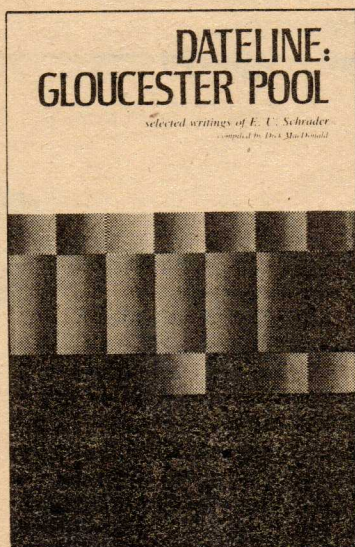
Jack Mosher's first novel "bulges with history, yet there is no apparent attempt to inform. Quite a feat," says Richard Doyle of the Toronto *Globe and Mail*.

"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. \$1.95.



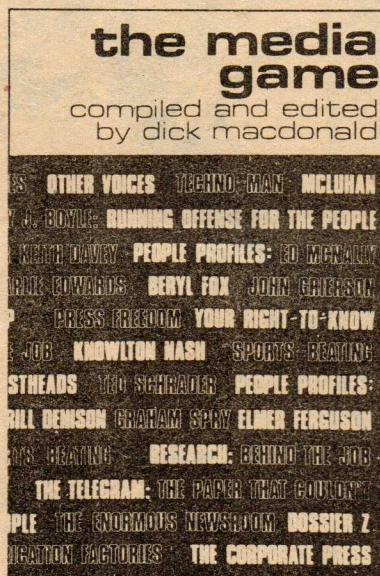
Ted Schrader had retired as chairman of journalism at Toronto's Ryerson Polytechnical Institute not long before he died in 1971. His career in journalism started in childhood, in

BOOKS FROM CONTENT

Saskatoon, and continued through Winnipeg, Vancouver and Toronto.

The title of this book is taken from the columns he wrote from his Port Severn retreat, for the *Midland Free Press* in Ontario. Contents range over the years he devoted to the news media . . . in practice and as teacher and friend to thousands of Canadians. The story of a remarkable man.

These selected writings of E. U. Schrader were compiled by Dick MacDonald. 172 pages. \$2.95.



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.

Everything from the tabloid press to Harry Boyle of the Canadian Radio-Television Commission. From Knowlton Nash of the CBC to the sports-beat syndrome.

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Profiles of Graham Spry and Merrill Denison and Elmer Ferguson and Charlie Edwards. And of others.

There's McLuhan, Norman Smith, Patrick MacFadden, Barrie Zwicker. Canadian Press. Dossier Z. And much more.

The Media Game is a selection of the outstanding material which has appeared during the first two years existence of *Content*. Compiled by Dick MacDonald.

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Women in contemporary Canadian society. That's essentially the subject of this Winter '72 book — an anthology of writings by Montreal women.

It's not a Women's Lib book, so-called, nor a book devoted solely to the subject of feminism. Though there are arguments for both — and some arguments suggesting ways in which women and men can share equally in the development of a humane society.

There's some politics, some poetry, some social science, some educational matter, all weaved together in a volume which should be mandatory reading for college and university students and faculty as well as for the general public.

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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AT THAT POINT IN TIME

by FRANK B. WALKER

There is something deadly in most official histories, to which Robert Elson's *The World of Time Inc.* (McClelland and Stewart, \$11.50), sub-titled *The intimate history of a publishing enterprise (1941-1960)* is no exception. However honest an author may wish to be, the terms of reference are clear enough: At the conclusion of the trial the overall verdict must be not even 'not guilty', still less 'not proven', but 'discharge without stain on the character'. This does not mean that a few warts cannot be scattered, but they must serve only to enhance the shining clarity of the skin. The very nature of the author's association with the situation he is trying to describe, the heavy emphasis on official sources, all combine to produce a highly subjective picture.

I missed the first volume of Elson's history but there is enough in the second to confirm the basic outlines of this charge. One can, for example, deal with the recall of Theodore White, *Time's* able correspondent in China, towards the end of the Chiang Kai-Shek regime. Though the details are basically the same as the account in W.A. Swanberg's *Henry Luce and His Empire*, the flavor of the situation is entirely different. Luce did not behave well over the White issue and the stated judgment on what happened is quite different. Swanberg comes nearer to presenting the case fairly.

Similarly, Elson devotes one short paragraph to the situation of *Time* in Canada. Though he has a great personal knowledge of that situation, he merely states that the Canadian edition of *Time* was started because of the paper shortage in the United States. The magazine was thus able to use that portion of the paper ration formerly devoted to Canadian subscribers for Americans and bite into the Canadian ration for Canadian subscribers.

But there is much more to the Canadian edition and the controversy surrounding its continuance than Elson would have us believe and it is important not because it is Canadian but because it illustrates just how Luce himself worked.

That method was a curious mixture of childlike frankness — he admitted, for example, to the 1961 Royal Commission on Publications headed by Senator Grattan O'Leary that *Time* was a

REFRESHING PAUSE

Editor:

Just a quick note to express my appreciation to you and my congratulations to Tony Westell for one of the most interesting and thought provoking articles on our trade I've ever read (*Content*, May, 1973; "Toward a Better Daily Paper").

Tony's piece demonstrates the advantages in giving professional journalists time away from the daily deadline drudgery to do some solid thinking about the future of the outlets that give them employment.

The implications in what Westell says go beyond the scope of print journalism and in fact could have an impact in the current navel-gazing going on in broadcasting with respect to the future of FM programming. It could be argued that no longer should radio and television licencees consider themselves as providers of every type of programming to meet the widest possible audience.

Paul F. Taylor, Newsradio, Ottawa

foreign publication in terms of Canada which a lot of Canadians were claiming but which his own people were denying — and a total ruthlessness. The ruthlessness came later, off the record and out of the chamber, when he warned that any attempt to jeopardize the Canadian edition of his magazine would be highly dangerous since he had dozens of U.S. congressmen in his pocket. The implication was very clear and no one doubted it.

Most of this official reaction on behalf of *Time*, it is true, happened after the period covered in Elson's second volume, but not all of it. It was Louis St. Laurent and Lester Pearson, after all, who were the victims of an undignified and almost hysterical outburst of shouting by President Eisenhower in defence of *Time*.

The sub-title of Elson's work includes the adjective 'intimate'. Not the right word for it. A long string of memoranda, examples of internal disagreements, accounts of promotions and demotions and new ventures are not in themselves intimate.

They can be, as they so often are in this book, personal and presumably in the past, confidential, but intimate, no. This does not mean there isn't much material of interest in Elson's history.

The details of the financing of *Time*, the problems of the birth of *Life* — a birth so successful it almost sank the entire operation — are fascinating to those whose lives are spent in this trade, and perhaps to others concerned with the problems of publishing, but to the ordinary reader can become tedious.

For all the pseudo chumminess of its operation and the much Harrying of Henry Luce, *Time* appears to have been more a no-holds-barred jungle than a drawing room. Publishers in the *Time*, *Life* etc. complex were not publishers as that term is generally understood — titles were used very loosely in the Luce organization — and editors rarely seem to have been editors. One gets a whiff of this in Elson but not the hard, sharp reality of what it meant to be in the upper echelons of the empire.

For all that, Luce was obviously something close to a genius in his ability to produce what the public felt it needed. One remains constantly amazed that a man so sharp in one direction and so familiar with centres of power could exhibit about the generality of living so commonplace an attitude. He managed, however, despite this, or perhaps because of it, to attract around him an extremely diverse and talented group of co-workers, and few others have come close to matching the degree of competent professionalism, the hallmark of the Luce operations.

The contrast between Swanberg and Elson dealing with the same subject is marked. Elson's history of *Time*, no matter how many names are mentioned or how many situations covered, remains a document. Swanberg's history may be challenged on specific points but the overall effect comes closer to the reality of any institution.

Life now has unfortunately left the newsstands. *Time* and the others continue. It will be interesting to speculate whether Harry would have closed up *Life* as quickly as his less emotionally involved successors did. *Time* itself has changed for the better, and the standard prejudices — unthinkingly pro-Republican, anti-Communist, pro-business — are now no longer the philosophic threads

woven through every human activity described in the magazine. But the Elson history will do nothing to eliminate the prejudices against *Time* which still linger in this reviewer and others.

Frank Walker is Editor-in-chief of the *Montreal Star*, where this commentary first appeared.

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The Quebec Press Council has selected its public members and now is moving into full-time activity under chairman Jean-Marie Martin. The council, unique in its structure and scope, is examined in this issue by David Waters. See elsewhere . . . Igloo Press, a new Vancouver publishing house, has released *Rabbit Ears*, by Ted Ferguson. It's a collection of humorous essays on Canadian and American television written while Ferguson was a TV critic for the Vancouver *Sun*. Cartoons in the book are by a former *Province* reporter, Duncan McWhirter. Ferguson left the *Sun* this year to return to freelancing and lives on a farm near Westlock, Alberta.

Russ Griffiths is a public relations officer for the Montreal Alouettes . . . The Canadian Community Newspapers Association graphic arts trade exhibition, the only national show of its kind which moves around the country, will be held in Calgary August 15-18. This third annual show will run in conjunction with the 54th annual convention of the CCNA, the association's first convention under its recently-established federation; under federation, 540 Canadian papers now are represented, increased from 367 in 1972. Nearly 70 per cent of the weekly and community newspaper industry in Canada now uses offset printing and cold type composition.

Oxbow, Sask. has remembered a son by creating the Ralph Allen Memorial Museum. A fitting site for the museum is the small railway station where Allen's father served as agent from 1923 to 1938 and where the columnist-editor-novelist lived for eight years. Ralph Allen died at 53 in Toronto in 1966. During the Second World War, he distinguished himself in war despatches under the title of The Sarge and was awarded the Order of the British Empire for his reporting. He was editor of *Maclean's* during the 1950s.

A recent arrival on the editorial page of the Montreal *Gazette* is Hugh Nangle, with the Windsor *Star* prior to a stint with the Botswana ministry of information as a volunteer of Canadian University Services Overseas . . . Despite more conservative estimates by investment analysts, newsprint industry executives say the current recovery cycle will last at least five more years. The newsprint market, weak since 1970, began to recover last autumn and some observers are worried that the industry may over-expand capacity and again depress the market. Demand for newsprint now is strong and some small American papers are experiencing a shortage.

Cartoonist-caricaturist Aislin, based at the Montreal *Gazette*, has a collection of sketches coming out in October, published by Content Publishing . . . Carol Winter, assistant editor of the Toronto Board of Trade *Journal*, has moved to the Hospital for Sick Children as PR and editor of *What's New* . . . Look for *Chatelaine* to change to a smaller physical format, as *Maclean's* did a few years ago . . . A belated notice: George Bain has left his columnist's chair at the

miscellany

Globe and Mail to become editorial page editor of the Toronto *Star*. Succeeding Bain at the G&M is Geoffrey Stevens, formerly of *Time* . . . Worth waiting for: A profile of CBC news chief Denis Harvey, later this summer in *Content*.

Mildred Jeffery of Vancouver was elected president of the Public Relations Society of British Columbia — first woman member and first woman president of the group. She is public information director of the B.C. division of the Canadian Arthritis and Rheumatism Society . . . Among a group of Chinese journalists touring Canada in June were Chu Mu-Chih, director of the Hsinhua News Agency, and Wang Chang-yun, of Ottawa, Canadian representative of the HNA . . . columnist Alexander Ross (a behind-the-scenes writer of Keith Davey's Senate report) has left the Toronto *Star*. He's working on a book for Maclean-Hunter dealing with entrepreneurs and will contribute to *Maclean's* . . . Ivor Williams has settled in as editor of the Regina *Leader-Post*, having left the London *Free Press* . . . Mobility, mobility: Dining-out columnist Helen Rochester has joined the Montreal *Gazette* from the *Star*, where her duties are being assumed by Beverly Mitchell . . . Hubert Bauch has joined the Quebec bureau of the *Globe and Mail*, from the *Gazette*, replacing Richard Cleroux, who is going to the *Globe's* Montreal bureau in August . . . Anthony Westell has returned to full-time employment with the Toronto *Star*, with the title of Ottawa editor. Peter Desbarats has left the *Star* as columnist to become Ottawa bureau chief of the new Global television system. New bureau chief of the *Star* is Carl Mollins, who left The Canadian Press . . . At this writing, expected to be new director of journalism at Carleton University in Ottawa was Stu Adam. T.J. Scanlon, who resigned, will continue teaching.

An interesting project to watch: The information services (Ken Kelly, formerly with CP) of the ministry of state for science and technology is supervising a research program aimed at investigating the impact of science and technology through the mass media. The project will examine the principal avenues through which the public receives its contemporary science news.

As everyone knows, advertising directed at children has been the subject of much discussion by and before the Commons committee on broadcasting. John Twomey, chairman of the radio and television department of Ryerson Polytechnical Institute in Toronto, said in the Canadian Advertising Advisory Board's brief: "Equal to the drive and intensity of the consumer movement of the past decade have been the actions by manufac-

turers and advertisers to improve upon and otherwise upgrade their standards of performance . . . Broadcasters and advertisers are sincere in their efforts to correct the shortsightedness of the past practices — and their efforts should be recognized and applauded." Twomey said research into the effect of advertising on children still is in its infancy and that much of the research had shortcomings in its sample size or social class bias, or was American and could not be correlated with the Canadian scene.

Food for thought, from *Ramparts* magazine: "The current press conflict is basically a conflict between two centres of established power. If the Nixon Administration succeeds in crushing the press, even such a limited exchange of opinion as we've known will be foreclosed. But the irony is that even if Nixon loses, a free press acting objectively and critically is not guaranteed. In the end, that result is likely only if reporters face their publishers and news executives with the same courage they have shown in defying the government."

The Outdoor Writers of America, which held this year's conference in Grand Rapids, Minn., meet in Quebec City for the 1974 Convention . . . The Toronto *Sun* starts a Sunday edition in mid-September . . . The CBC is closing its Moscow and Paris bureaux, partly for financial reasons and partly in an attempt to strengthen domestic news coverage. And in the convolutions of the CBC hierarchy, among many programs killed for the autumn season is news-magazine *Weekend* . . . Dorothy Lipovenko, an award-winning Ryerson journalism student, is spending the summer with the Canadian *Jewish News*. Editor is Ralph Hyman, who retired from the *Globe and Mail* in 1971 and found that his consulting role with the *Jewish News* turned into a full-time job.

Conrad Black, whose Sherbrooke *Record* is the centre of his expanding publishing complex, apparently plans to make a daily of his Sept-Isles paper. Which pleases The Canadian Press, always pressed for revenue; papers in Vernon, B.C. and Chicoutimi, P.Q., however, also are considering taking the CP service. And CP plans to start using CRT equipment in Halifax by this autumn.

As the revamping of the *Thesaurus* continues, John White of the St. Catharines *Standard* sends along this suggestion: "CP Stylebook is a Bible used to stifle any creative ability a reporter may have; seldom referred to by anybody who has been in the business for more than six months."

Defeated at the Canadian Managing Editors Conference in Vancouver was a suggestion from Douglas Fisher of Sports Canada that the CMEC lend its support to presenting a seminar for sports writers in connection with amateur sports. The feeling, it seemed, was that to co-operate in such a program could set a precedent for participation with other organizations. The managing editors, whose president is Clark Davey of the *Globe and Mail*, meet next May in Windsor.

content

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