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TIME, AGAIN:
UNFORGETTABLE
RIPOFF

THE CTVO
EXPERIMENT

O'CALLAGHAN
ON BEING
A PUBLISHER

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ON BEING
AN EDITOR

A
WEEK
WITH
HYPE
RADIO

POP RADIO: A MATTER OF OVER-EMPHASIS

by JULIET O'NEILL

"You're a whore," Lee Marshall said.

I looked around. There was no one else. He was talking to me. As a news reporter I was a whore. As news director Lee Marshall was the Madame, the head whore.

"The management, the salesmen, they're our pimps. They sell our talents, our skills, our voices and our ability to type 60 words a minute. We don't get the \$75 kickback for that minute on air."

After a week's training as rookie reporter in the newsroom of Montreal's number-one-rated English-language rock station I was expected to know the difference between a \$5 lay and a \$200 call girl.

It sounded simple enough.

Before I arrived in Montreal to begin the week apprenticeship with CKGM as part of requirements for a Carleton journalism course, I'd been told it would just be another rip-and-read station.

The wire machines would be clanking away, whirring midst the tapping of maybe one lone typewriter in a corner. Copy paper would pile on the floor, destined for the trash can after it was torn apart and read on air at newstime.

Monday morning half asleep I flicked the radio on in time to hear "THIS IS LEE MARSHALL CKGM NEWS!!!" come blasting out of the speaker like the booming voice of a monster bogeyman who's hijacked the airwaves and plans to infiltrate the lives of innocents preparing for a day's work.

Gadzooks! I jumped out of bed blurry-eyed in panic stricken terror. A catastrophe must've hit the city! But the power wasn't out; I heard no sirens.

Focus in on the words, you fool! What's he saying? Blam! Blam! The voice shot out pellets of frenzy. Oomph! Oomph! I pictured myself doubling over, crippled on the floor, maimed by the voice that shattered the morning with early thrills.

But the thrills faded into disbelief when my ears, finally functioning in co-ordination with my brain, realized the word content.

"THERE'S A LOT OF UNHAPPY ANGLOPHONE FACES IN DORVAL THIS MORNING," the snide voice was shouting over the air. The school board had voted to move 850 students into a larger English school.

"IF YOU'RE GETTING READY TO POUR THAT COLD MILK ON YOUR CEREAL THIS MORNING AND HEAR THAT SNAP, CRACKLE, POP . . . THINK ABOUT THIS," cried the voice. The cost of dairy products was to rise again.

A timid voice broke into the news cast. It was Marianne reading the traffic report. Her voice droned. She sounded like she had her hair in curlers and was struggling to untwist the flanelette pyjamas which had wrapped around her legs while she tossed

in sleep the night before.

Only a brief relief when the husky hounder was back on, yahooping the rest of the morning's news into existence . . .

IT'S A GOOD THING THEY'RE MAKING THE SEATS IN JETLINERS MORE AND MORE COMFORTABLE . . . OTHERWISE . . . U.S. SECRETARY OF STATE . . . HENRY KISSINGER . . . WOULD HAVE A BAD CASE OF SADDLE SORENESS BY NOW . . . THE AMERICAN PLAYBOY PEACEMAKER IS BACK IN THOSE SO CALLED FRIENDLY SKIES AGAIN TODAY . . . THIS TIME HE'S HEADING DAMASCUS . . . WHERE HE'LL TRY TO BURY THE PROVERBIAL HATCHET BETWEEN THE SYRIANS AND THE ISRAELIS . . .

I was in knots. I'd heard about gonzo journalism, muckraking para-journalism and sensationalism. Was I to get a piece of the real fear and loathing action in person?

I knew I was when disc jockey Donny Burns came barrelling into the news room; the modest football player trying to play down his he-man image. He was small, blonde and squinting like a tough guy. Suddenly, with a Jekyllish grin, he was transformed. Curled top lip, limp wrist and slightly lifted eyelash. A wimp in a moment.

"OH COSMIC!" he lisped as he made an about face and strutted from the room with a wriggle.

Enter the news director, moviemaker incognito. A tartan cap tipped over one eye covered by three inch wide sunglasses. He had the stance of a restless gorilla, swaying his hairy arms back and forth as he tipped on his feet doing his Pierre routine.

A burst of music came blasting down the hall. Crazy Bruce was coming. 'Crazy' was the operator, the switch flicker. He was also the last hippie on earth and was wearing the tee shirt the news staff had given him for his birthday which was aired right after the 8:30 newscast; the sound of his spit reverberating on mike as he blew out the candles of his chocolate cake.

The words HAVE A SHITTY DAY were stretched across his tummy which, like a pregnant woman's, curved out in a soft cushion, just barely overhanging his three-inch leather belt with the round iron buckle.

A cigaret just coming down from his lips singed his frizzled hair which flew down to the bottom of his last rib.

When Crazy Bruce walked in everyone seemed straight, conservative and right-winged.

He was living proof of anarchy. We were a bunch of deadbeats. He doesn't ever say much of anything but he generates enough anticipation to make everyone think something really big is going to happen. Suddenly he taps the ashes from his smoke, rolls his eyes and releases a loud hyena laugh. Then rushes out to his cartridge-filled room, letting a blast of a Coke commercial sweep down the hall like a gust of dusty wind.

These weren't made interludes. They were part of the news room. The disc jockeys were part of the news room. Hell, the news room was one big fat disc jockey!

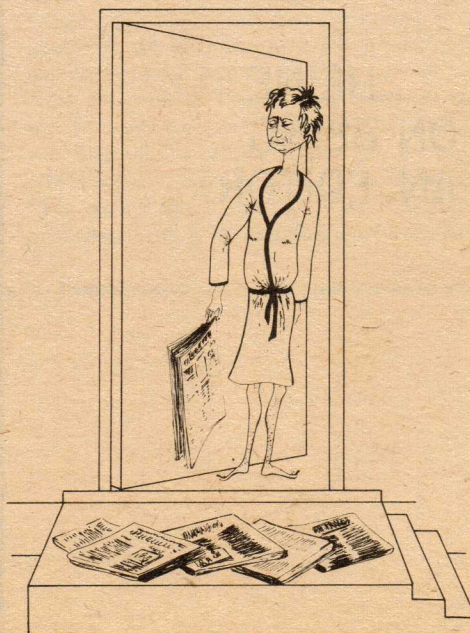
Instead of screaming out the Top Ten hits, the newsman screams out details of Bourassa's new language bill, Henry Kissinger's latest peace talks and the rising price of gold.

Everyone at the station--jocks, operators, newsmen -- are personalities. The trick is to maintain the personality. The one created through voice and style, the one blasting into thousands of kitchens, transistor radios and cars on the streets.

There was a whole world out there that didn't listen to CBC. Those were the people we were to address. Those were the people 'GM couldn't turn off. In turn they might turn off 'GM or switch to another station. The newsmen had to keep the same pace as the DJs and the Coke commercials and the Top Ten rock heavies.

That was why Henry Kissinger was a Yankee Doodle Dandy, why the weather was Mother Nature's mind games, and why I found myself writing what sounded at first to be obnoxious combinations of adjectives and nouns.

If I wanted to be a \$200 call girl I couldn't afford to turn the customers off. As Marshall warned: "If you're a \$5 lay you won't make



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it. Customers will stop asking for you."

Being aware of the customers was Marshall's most repeated reminder.

"Who are you talking to at 12:30? Housewives. A story about the rising price of gold is meaningless to them. They've chosen to be housewives. They've chosen not to understand these things."

"But shouldn't we explain it to them, put some meaning into it?" I ventured.

"Save it for 5:30 when people are coming home from work. Business people who understand this type of story. Maybe they only own one stock but it still matters to them."

What about the bogeyman blast, the pounding pulse of stories, the fiery voices?

"We don't want listeners to fall asleep, do we?" asked Marshall in confident defence.

"To appreciate your position you have to go outside the newsroom. Look at the sales charts. See where the station stands in terms of sales and listeners.

"Everyone thinks the station depends on them. The jocks say without them no one would listen. The program director says without me you wouldn't have a show. The salesmen say without us you wouldn't have the advertisers to pay for any of it.

"The news people say, what the hell. Those guys have expensive accounts, cars to drive around in, fancy lunches . . . it's us who do the work . . ."

In short, the cathouse needs the cats.

The cats had two basic rules to follow: Consider audience. Talk to that audience personally. And give them excitement.

Fires don't burn, they blaze. Bodies aren't burned, they're charred. The weather report isn't a list of temperatures, it's details of mother nature's mind games.

"You don't have to create a false sense of excitement," reporter Gerry Dixon advised. "You just paint the picture of what happened. You have to convince people you were really there and tell them exactly what you saw."

"I used to hate writing this way myself," 18-year-old editor Jeff Ansell confided. "I'm a middle-of-the-road writer really. But once you get used to CKGM news you get addicted and you can't listen to any other."

Jeff had been trying frantically to dump his MOR writing habits but Marshall was keeping tabs.

During a post mortem he warned Ansell to stay in his own territory. "Don't sing CKGM WEATHER. Each of us has a unique style and people relate to us individually."

It was Marshall who had incorporated singing CKGM WEATHER into his morning reading style. Ansell would have to devise his own tricks.

"And use 'dollars', not 'bucks'." He warned Ansell not to write dynamite stories until he could deliver them explosively. Ansell knew what he meant.

"It's the way we deliver. We always use the facts and tell the truth. It's only our interpretation that changes it. And that comes when you're reading it. Through voice stress."

The veteran voice stressers were Marshall and Ginger Jones, both having come from the Motor City madness of Windsor, separated from Detroit by only feet of water. The pounding pulse of murder and mugging reports made sense there, and according to 'GM newsman Bob Lamlee, much more sense.

"He can get away with this stuff in Windsor or Detroit. But not here. In Montreal it isn't cool at all.

"Before Marshall came in the fall, things were different. The editor was older. The news was more informative. You know, less gimmicky.

"Everyone knew what their job was and just went ahead and did it and everything fell into place."

What falls into place now means a lot to Marshall and the rest of the station staff: Listenership. Rates have risen since the fall and more people have been tuning into 'GM news.

Donny Burns waddled into the newsroom, one hand on hip. "I'm not a fag," he insisted. "I'm an omo," he lisped, the 'o' fixing his mouth in a perfect circle for a long moment. He chatted gossip for a moment, then staggered out of the room leaving a burst of laughter behind.

"Now he'll go back into his booth and be OK for another 20 minutes," Marshall explained.

"You see, there is a reason for these crazy antics. For wearing weird hats and tee shirts and yodelling down the hall."

It was to blow the hot off the cool. To oil up the axle of the next performance. You couldn't oil on air so you did it in the news room, in the corridor.

Donny screamed out the title of the next roaring hit ready to be plugged in by Crazy Bruce down the hall waiting for his cue in the booth.

Lamlee was typing up a story, Dixon cutting voice clips, Ansell marking up copy and I was waiting for my farewell prize -- an oversized tee shirt that said I LISTEN TO CKGM across the front.

"So whaddya gonna tell the people about us when you get back to Carleton?" Lee asked me.

"Oh, about the Yankee Doodle Do Gooder."

"They'll tell you it isn't journalism," Marshall replied.

He was right.

Juliet O'Neill is a Carleton University journalism student, working this summer for The Canadian Press in Edmonton.

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**Excuse us
Mr. Stanfield,
if we briefly reflect on
the theme of politicians
who fumble and
newspapers that don't.**

Democracy, according to William Ralph Inge, has the obvious disadvantage of merely counting votes instead of weighing them. The Windsor Star has spent this election campaign weighing the politicians, if not the votes, and in the process has fulfilled the duty of every good newspaper by keeping its readers informed of issues and candidates' performances. We may even advise our readers how to vote. Last time, we told them to vote NDP — and look what happened! That's the beauty of being an uninhibited, non-partisan newspaper. We can gamble on the long pass without any regrets. Now, if we could only coach somebody to catch our passes . . .



The Windsor Star

PUBLISHER O'CALLAGHAN SPEAKS OUT

by PATRICK O'CALLAGHAN

Publishers aren't supposed to have ethics, goes the legend.

Publishers are the men who count the money, the men who soothe the advertiser when the nasty reporters have needled him in print, the men who might as well be running a sausage factory for all that they know about journalism. The publisher, so they say, is a necessary evil. Somebody has to be the figurehead to keep the writ servers away from the high-minded paragon of truth and the architect of social change, who is your average, everyday journalist.

Publishers exist to attend the banquets, to mingle with the publicity-seeking politicians, to take their place in The Establishment, rubbing shoulders with the wielders of power and the moulders of influence.

Well, if you subscribe to that myth, you not only suffer from myopia, but you are drenched in a rain of misty naiveté that has softened your brain.

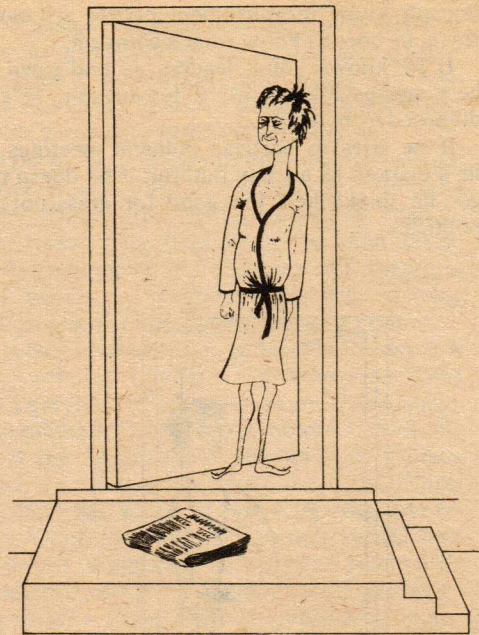
What, then, is this curious creature, the publisher? Where does he spring from?

He is a professional newspaperman, who set out to be a writer or an advertising man, or an accountant or a circulation expert. Few are imports from fields outside the newspaper.

Numbered among Canada's publishers today are at least one ex-sports writer, war correspondents, a former printer, advertising salesmen, chartered accountants, a brigadier, a former diplomat, and a former pigeon racing correspondent.

To some, a publisher is no more than a journalist with the ethics removed. In point of fact, the publisher is the standard bearer in an ethical sense for his paper, just as he carries aloft the flag of taste, judgment and perception.

That is not to say that the publisher writes the editorials or insists on putting his personal stamp of approval on every piece of copy that crosses the news desk. But every



publisher sets his mark on his paper. He shapes and forms his paper's codes to his own desires.

He bears the full responsibility for the ethical standards of his newspaper. He cannot stand aloof and say that he leaves the editorial product to his editors. He cannot wash his hands of certain advertising practices by putting the blame for them on his advertising staff.

The rules of the game are his and he stands or falls by his own game plan. His players may not always execute the game plan along the lines he has ordained, but that is the fault of the coaching, and in a good newspaper you are never far away from the practice field putting those plays that went wrong on match day.

The publisher doesn't wear his ethics on his sleeve in the manner of the starry-eyed idealist, but you can tell the quality of the publisher by the standards of his paper. If

he is defective ethically, then his paper will show it. Not even the greatest editor and the finest newsroom staff can overcome the handicap of an unethical publisher.

So when you talk of ethics in journalism, spare a thought for the poor, maligned publisher. The ethics that you uphold so strenuously are more his baby than yours; after all, he fathered the code on his particular paper and now nourishes and sustains the child that is sometimes impudent to the parent in the manner of all children who discover the world for themselves and believe it never existed for dear old Dad.

Without ethics, journalism would be no more than a daily horror story devoted to the pursuit of the fast buck.

With ethics, journalism is the stirring pursuit of truth and justice, a daily excitement and morally uplifting renewal of the spirit that has fed our egos and raised our hopes down through the centuries. Journalism, despite Nixon and Agnew and every other protesting public figure since men first learned to read, is an honourable profession and one that I am glad to have followed for more years than I care to remember.

As a journalist by choice, at least I can plead -- by virtue of the natural insanity of the race we share -- some affinity to the aged owner of a small Irish paper who recently carried the following plea for more circulation: "Please help us to live. Buy two copies of this paper instead of one. If you are dim-witted you'll be able to read both at the one time and get twice the kick."

As a publisher, I am entitled to expect three times the kick though I am looking forward to at least twice the pleasure from the stimulation.

The foregoing is adapted from an address made by Patrick O'Callaghan, publisher of the Windsor Star, to the Ontario-Quebec regional conference of the Media Club of Canada, held in Hamilton.

Decide what you want.
We can help you.

Royal Trust  Trust Royal

Nous pouvons vous aider à réaliser
ce que vous voulez.

EDITOR HEINE SPEAKS OF EDITORSHIP

by WILLIAM C. HEINE

Newspaper editors are strange people.

The editor is shown on the organization chart below the owner. He is thought to be personally responsible not only to the publisher, but also under the law, for all news and comment in the newspaper.

He isn't, really. He's more like President John F. Kennedy who at the end of two years in office was asked how he liked his job. He said he liked it fine, but it bothered him that when he gave orders nothing happened.

Like prime ministers and presidents, though without their level of responsibility, editors are the focus of a network of conflicting groups of people all of whom want something. It's astonishing that anything gets done.

The publisher quite rightly wants nothing less than the best newspaper in the country.

The advertising manager quite rightly wants the best possible display space for readers.

The production manager quite rightly wants as much copy as possible before the news event happens and the rest immediately afterward.

The editorial staff quite rightly wants to cover every significant local, provincial, national and international event -- whatever the cost.

The public, among whom are politicians, publicity flacks and the poor, quite rightly want all the news whether it is fit to print or not, and two other things -- their names in the paper when they think it should be there, and their names kept out of the paper when others think it should be there. Out of these conflicting desires comes much criticism.

If the editor listens to the bleeding hearts he's soft; if he doesn't listen, he's arrogant.

If he edits too much copy he's an autocrat; if he doesn't he's letting the staff run things.

If he works 18 hours a day in Brussels trying to understand how the European Community will affect world trade, he's living it up in Europe on an expense account and pretending to be an instant expert on his return; if he stays home, he's obviously uninformed about significant world events.

If he imposes his editorial policies on the newspaper, he's trying to be a one-man band; if he listens to other people's ideas, he hasn't got a mind of his own.

If he changes his mind on an editorial position, he's vacillating; if he doesn't change his mind, he's a bigot.

If he publishes what happens in court to other people, he's a bulwark of democracy; if he publishes what happens in court to people he knows, he is vindictive, hard-hearted, and knows not compassion.

If he writes articles about current events, he's publishing his own stuff instead of letting better writers use the space; if he doesn't write articles on current events, he's uninformed and a crummy writer anyway.

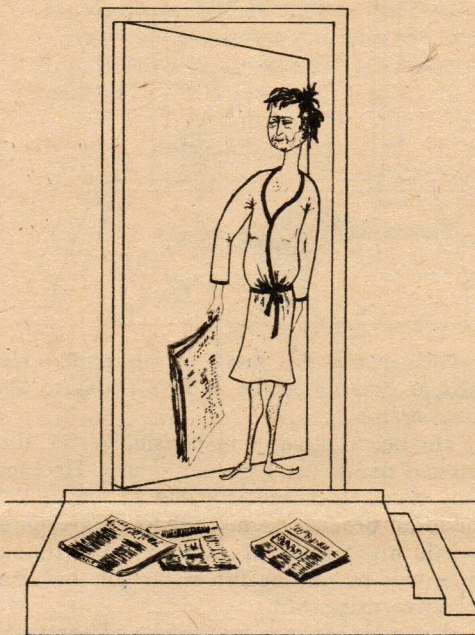
If he gets drunk with the staff, he's trying to curry favor with his colleagues; if he doesn't he's a snob.

If he knows establishment people around town, he's part of the establishment; if he

doesn't know establishment people around town, he doesn't know what's going on.

If he knows union leaders around town, he's anti-establishment; if he doesn't, he's divorced from reality.

If he goes to partisan political meetings, he's marked as a party faithful; if he doesn't go, he thinks he's too good for grassroots politics.



If he has interviews with national leaders, he's currying favor with the famous; if he doesn't, he carries no clout at all.

If he argues with newspaper critics at a cocktail party, he's defensive; if he doesn't argue, the critics are right.

If he answers criticism of the newspaper at a dinner party, he's embarrassed his host; if he doesn't respond, his host wonders why he bothered inviting a nonentity.

If he writes medicare is good, he's Communist; if he writes medicare is bad, he's Fascist; if he sees some good and some bad, he's sitting on the fence.

If he visits Jerusalem, he has no understanding of the wrong done to the Palestinians nor of their national aspirations and he's anti-Arab; if he visits Damascus, he doesn't know or care that Jews have been tortured there, and he's anti-Semitic.

If, as a Canadian, he argues that President Richard Nixon was elected by the people of United States and should therefore serve his full term, he's a right-wing kook; if he says that President Nixon should be impeached, he's interfering in the affairs of another country.

If he's right, he thinks he's too damn smart; if he's wrong, his stupidity was obvious all along.

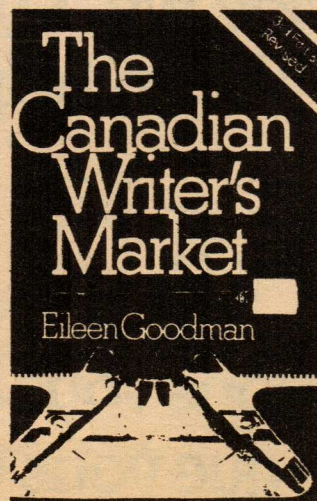
Why be an editor?

Because it's by far the most exciting, stimulating, varied, demanding, dramatic, and satisfying job I can imagine.

William C. Heine is editor of the London Free Press.

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LUCEPRESS: TIMECANTIMECANTIMECAN

by BARRIE ZWICKER

Cultural Sovereignty: The Time and Reader's Digest Case in Canada, by *Isaiah Litvak and Christopher Maule*, Praeger Publishers, New York. \$15.

The sequence was familiar. Move your audacious U.S. sheet into any country, expand by wheeling, dealing, and distorting news to entertain a gullible public, call the whole thing "a window on the world."

Nervy, restless, bigotted, the late Henry Robinson Luce built Lucepress in 185 countries that way. Lucedream was pushing American lifeway globe over, reaping loot. The Canuck operation he started now is Time Inc.'s largest.

Moving \$1.2 million out of the country last year (insiders think it could be more) was TimeCan. TimeCan gets special privileges, makes them work. Neatly-dressed, unflappable, always-smiling Timepres in Canada Stephen LaRue ever works, ever smiles, has lobbied triumphantly. No stranger to calls for removal of Time's special privileges (advertisers deduct 100 per cent of cost of their Timevertising for tax purposes), he works behind scenes, peddles his views where he can, which includes the federal cabinet.

Recent thorn in Timeside was growly-voiced nationalist Richard Rohmer, gimlet-eyed lawyer, north lover and novice novelist. Rohmer wanted the TimeCan best-seller list dubbed "U.S."; he got his way.

Latest thorn is a new book in international studies series by Praeger Publishers, New York. Titled *Cultural Sovereignty: The Time and Reader's Digest Case in Canada*, it's the best source yet on subject. It covers ups and downs (mostly downs) of Canuck periodicals field from Confederation to 1972, shows Tories and Liberals rudderless, lays bare some myths endlessly trumpeted by foreign mags, calls a continentalist spade what it is (namely giving preference to non-Canadian interests), documents interference by Uncle Sam in Ottawa's highest councils, labels present policy of Ottawa "extreme leniency lavished on *Time* and *Reader's Digest*," concludes special privileges were forced by arm-twisting. The way the author academics phrase it (page 108): "... the reason for their preferred status under the Income Tax Act would seem to reflect the influence on Canadian political decisions that these two firms have managed to exert or to have had exerted on their behalf."

In short, the book spells out The Most Unforgettable Ripoff in the Canuck media-field.

Scholarly blast is by China-born Carleton University economics and international affairs professor Isaiah Allan Litvak, no stranger to impact-of-foreign-investment issues. Associate professor in same field at same U. is co-author Christopher John Maule. Two have paired previously, did much homework, perhaps not enough. Insiders say galley proofs of book were shown to *Time* and *Reader's Digest*, but L&M might have been better off to interview LaRue and RDpres in Canada Paul Zimmerman.

Carleton's daring duo question stance of recent governments that *Time* and *Digest* privileges should continue. Profs say also the issue should not be decided on economic basis alone; cite string of precedents.

L&M list three options facing present government. First in No Change. "We take the position that for sociocultural reasons the mass media field should be identified as a key sector of the economy and therefore we reject ... 'no change,' say they, quickly disposing of Time-Digest Favorite Option.

L&M second option is Straight Removal of the privileges, course advocated by 1961 O'Leary Royal Commission and 1970 Senate Committee on the Mass Media. L&M say that the Magazines Association of Canada (known to detractors as the Time-Digest Lobby) has failed to prove its case that removal of the twin U.S. mags would hurt Canuck magfield. "... there is both an audience and the Canadian talent necessary to foster a (true) Canadian periodical industry," conclude authors. L&M deny Straight Removal would be radical or punitive, claim it would "merely establish consistency in Canadian policy toward the mass media." Say they: "... we favor this consistent approach ..."

Favor yes, endorse no. Reason? "... its rejection by successive Canadian governments in recent years suggests to us that, for various political reasons, it is unlikely to be implemented."

(L&M offer fascinating history of arguments, pro and con, regarding foreign mags. Some pro-U.S. mag arguments are ludicrous in retrospect. Warned continentalist and mystic Mackenzie King (Hansard, July 13, 1931): If U.S. mags were taxed there might be a "cutback in the tourist trade, since Americans might experience difficulty in obtaining home magazines." Perhaps King would have supported a law that Canadian restaurants could serve only apple pie all summer. Tories went ahead and imposed moderate tax anyhow, in '31. Results proved interesting: "... by 1935 the circulation of American magazines in Canada decreased by 62 per cent while Canadian magazine circulation increased by 64 per cent." But King returned to power in 1935 and promptly rescinded the tax. Everyone sang *O Canada* and all returned to normal.)

L&M opt for Canadianization policy "... apply to Canadian magazines the ownership policies that are applied to Canadian banks and the content policies that are applied to Canadian television." Result would be 75 per cent of *Digest* - and *Timestock* would have to be sold to Canadians and majority of officers and directors would have to be Canadians. Copy? A whooping 55 per cent Canuck.

The profs have nerve Old Man Luce would have admired -- and crushed. L&M claim a precedent for the retroactive legislation: Famous Players Canadian Corp. Ltd. and R.K.O. Distributing Corp. (Canada) Ltd. were forced to sell 80 per cent of their Canadian holdings by CRTC.

L&M unfortunately missed two boats. One LaRue could have told them: "No way" will TimeCan go to even 50 per cent Canadian content. "Though we will probably never be able to agree on the 50 per cent Canadian content question, I do respect your ideal," wrote LaRue to reviewer March 29.

With more direct, less academic, approach, L&M would have found that Canadianization option is at least as unrealistic as total zapping of privileges.

Other boat: While past governments have caved in to Timepressure and *Digest* lobbying, mood of Canadians today is more than ever favoring a retrieval of independence. Says LaRue: "There's no doubt that Canada is of increasing interest to Canadians."

Hope is that federal government officials, others, will read book, digest some new dope on Time-Digest problem. Example:

"One might conjecture that the advertising dollars realised through magazines sales is not the entire reason these U.S. magazines operate in Canada ... *Reader's Digest* ... produces English and French editions of *Reader's Digest Condensed Books*; dictionaries; atlases and other reference works; other books on a wide variety of subjects; terrestrial globes and phonograph record albums. ... During the past 10 years (RD) has increased sales of its non-magazine products to 51.9 per cent (from 34.4 per cent) of its total sales. Success of the diversification program rests largely on the *Digest* owning the biggest magazine subscription list in Canada. This point was overlooked by both the Royal Commission and the Senate Committee."

If government removed privileges, it would have to beware of U.S. retaliation (perhaps against biggie Canuck publisher Maclean-Hunter, which runs five business mags out of Chicago). But what M-H might lose south of '49 it might more than regain north of the border. Trade open secret is that M-H wants to set up a national newsweekly. No can do with *Time* sitting privilegedly.

If privileges were removed and state of truly fair competition were restored, M-H weekly Canuckmag might make it. This would render ever-smiling Timepres LaRue doubly sad. Said LaRue to reviewer: "I believe, or I wouldn't be able to live with myself, that *Time* doesn't stand in the way of an indigenous Canadian news magazine being established." L&M's otherwise excellent book could use a few more quotes like that, quotes which illuminate how one can keep on smiling when one is operating a branchplant of Lucepress.

Barrie Zwicker is a Toronto freelance writer and journalism teacher and is associated with the Canadian Periodical Publishers Association a grouping of independent magazines.

NOW, THIS SOUNDS LIKE PARTICIPATION

by TOBY ABRAMOVITZ

CTVO is not just another private French-language television station. As the first co-operative TV station in Canada, it becomes a media experiment, perhaps even a social movement. And an experiment is meant to be observed, a movement to be followed to have any significant impact.

More than 6,700 French-speaking Canadians, the shareholders in la Co-operative de Television de l'Outaouais, are eagerly waiting for the station to begin broadcasting on Oct. 1, 1974. (UHF channel 30). It will serve the Outaouais region (extending north to Mont Laurier, Quebec and south to Cornwall, Ontario) from its studios in Hull.

CTVO will be the fifth TV station, and second French-language station, in the capital region. The area has a population of around 600,000 of whom 380,000 are Francophones.

When the Canadian Radio-Television Commission approved the establishment of a co-operative French-language TV service in Hull-Ottawa on Aug. 3, 1973, over two other applicants, noted that the co-operative formula carried extra weight:

"Through its co-operative formula, the group expressed the conviction that it has developed a mechanism, whereby the public can identify more easily with a television station, and more readily find a response to its information, cultural and entertainment needs. The commission is of the opinion that this undertaking will constitute a beneficial experience." The CRTC also commended the energy and enthusiasm with which the *CTVO* group approached their objectives.

This group began with 15 citizens from western Quebec and eastern Ontario who emerged from a Hull French-language media conference, in April, 1972, to investigate the possibility of creating a co-operative broadcasting medium. The group, plus many volunteers, held meetings in almost 200 villages, discussing their ideas and listening to people's reactions. These ventures were promoted with a color film "starring" local residents.

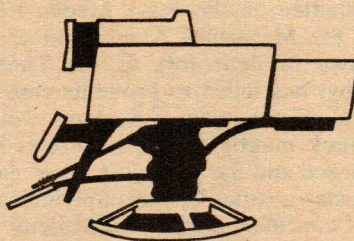
By December, 1972, more than 1,500 people had pledged their membership in *CTVO*. Eighty letters, or, in many cases, well-researched papers supporting the co-operative project, were sent to the CRTC, and more than 300 supporters attended the public hearing on June 26, 1973.

What they were endorsing was a station whose main aims are: To create a strong regional conscience, to provide a channel for expression by the region's French-speaking residents, and to establish a local information system. *CTVO*'s main route to achieve these aims is through their local programming plans to put the accent on community initiatives, to expose local problems and to draw on the untapped local artistic talent.

In their licence application (Nov. 27, 1972), *CTVO* promised to air 16.5 hours of local shows per week during their first year and possibly increase the local diet to 21.75 hours in the second year and 25.5 hours in

the third. These programs would be spread throughout the day with accent between 5:30 and 7:30. As a comparison, Radio-Canada in Ottawa (*CBOFT*) airs an average of 7.5 to 8.5 hours of local programs per week.

In the same document, *CTVO* emphasized that news and public affairs will be examined in a "dynamic perspective," by placing events in a historical context and analysing future trends. They also envisage dedicating the studio entrance hall to the regional residents as a meeting place for discussion, from which a large portion of programs might be filmed.

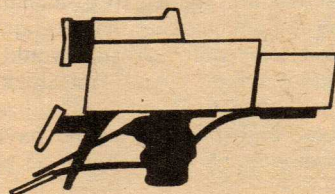


But the most interesting, and probably most shaky, aspect of the programming is the planned "zone" shows. The region's total listening area is divided into ten zones (five in Quebec, five in Ontario), designed to represent homogeneous areas as much as possible. With the help of *CTVO*'s technical staff and mobile studios, residents and groups from one zone in Quebec and one in Ontario will each prepare and participate in a half hour program every week (thus, each zone airs a show once every five weeks).

This is not a totally original idea. It is the formula that has been proposed and in some cases attempted on community cable TV. In the case of community TV, the funds have been limited, deriving in part from the cable company subscription rates. Still, it has been noticed that it is not always easy to solicit and maintain participation in this type of programming. *CTVO* will likely have to draw on every ounce of the current enthusiasm for the project to create successful zone shows.

Gilles Poulin, general director of *CTVO*, says some script writing and filming of local shows should be under way this summer.

Besides local emissions, four and a half hours of programming per week will come from the network TVA with which *CTVO* is affiliated. These programs will include



national and international news and sports. The remaining 79 hours per week will be divided among programs purchased from the U.S., Europe, NFB, and other stations, including movies, talk shows, serials, educational shows and specials. The pro-

gramming committee of *CTVO* has begun negotiating with various organizations about buying shows.

In buying and planning programs, theoretically every shareholder in *CTVO* has a voice. The 6,700 ordinary shareholders have contributed a total of approximately \$260,000 to the station's financial base. A bank loan will provide \$400,000 and mortgage loans on equipment and furniture will amount to \$1,400,000.

The \$10 ordinary share will collect an eight per cent annual interest and gives the investor a right to vote at the co-operative's general assemblies. The \$100 privileged share carries a nine per cent yearly interest but does not give a voting right to the holder. All 1,500 privileged shares have already been sold. Investment shares of \$1000 are available to companies (again, no voting right). There is a \$500 limit on shares per household, and \$5,000 per company.

According to director Poulin, the co-op is representative of a wide range of people. A breakdown of 1000 pledge shareholders, compiled for *CTVO*'s licence application, showed 32.4 per cent were administrators and in liberal arts professions; 39.4 per cent were office employees, salesmen, in recreation, transport and communications services; 21.4 per cent, farmers, butchers, miners, factory workers; 6.8 per cent, students, unemployed and unknown. In effect, three quarters of the sample membership could be regarded as middle class.

No matter how many shares one owns, each investor has only one vote. Every year this investor may exercise his vote at his zone meeting to elect members of a zone council. Each council, comprised of a president, a representative on *CTVO*'s administrative board, a programming committee representative, and two others, all non-salaried, meets every second week. Their functions include discussing complaints and suggestions from zone members and reporting of activities at and to the administrative levels.

At the top level of the organizational hierarchy is the 15-member administration board (five of these members, representing zones with greater Francophone populations, are elected in a general assembly of all 10 zones). There also is a separate 15-member programming committee to plan, purchase and periodically evaluate emissions.

Theoretically, the general director, along with the technical, commercial and programming directors, are responsible to the members of the co-operative. Personnel, salary, profit level, programming, commercial policy and technical and economic decisions of directors must be approved by the administration board or programming committee and in turn go before the annual general assembly.

It is one thing for the ordinary Francophone to pay \$10, watch *CTVO* and wait for his annual interest; it is quite another for him to attend meetings, join research and policy committees, and participate in local

programs. Of course, it is the latter level that must be attained for the co-op to realize its goals. Robert Pharand, an administrator (Ottawa zone), admits that in any such venture a minority is active while the majority lets the council members do the work.

He claims, however, that there has been about a 20 per cent turnout at most general meetings so far. "That's relatively good."

Meeting times, new developments and members' comments are published in a monthly newsletter, and are to be announced on TV once CTVO is broadcasting. More important, zone leaders try to actively contact co-op members to study their reactions, desires, and interests through discussion. They also solicit members' help on special committees, such as a current one on the TV station's commercial policy.

On the administrative level, Mr. Pharand points out that there has been an almost perfect attendance record at meetings so far, ensuring that at least 50 co-op members participate in CTVO affairs. Those on the administration board include directors of citizen cultural centres, clergymen, professors, a merchant and a financier - hardly representative of the population as a whole.

As Marcel Gingras, in an editorial in Ottawa's *Le Droit*, (Aug. 12, 1972) warned:

"No one can be made to believe that the shareholders run the boat. Natural leaders install themselves in the administrative councils without 'the people' even noticing or wanting to change things."

Peter Desbarats, Global TV news director in Ottawa, says "not many people will devote a lot of their time without pay. Those who do often have a 'political axe to grind'. The result may be that one dominant political group influences the programming in a partisan way."

Mr. Pharand, an Opportunities for Youth project officer, and Serge Forget (administrator), agent for an urban citizen committee, want to ward off these fears. Both say they chose to run for election to try to prevent control of the co-operative by an elite.

General elections will be held every year to replace five administrators. Perhaps this is one measure to help the co-op retain its responsiveness. In an article "Co-operatives as Agents of Community Education and Development," A. Laidlaw writes:

"Organizations, like individuals, tend to become old and too relaxed -- they must regularly be given a transfusion of youth and new thinking to ward off senility."

One cannot dispute that the co-op's principles are noble. "(These principles) put man above money and money at the service of man," wrote Claude Blanchet, administrator and a CTVO founder, in the licence application. But co-operatives also are business enterprises. Mr. Blanchet makes no apologies.

"We never renounced . . . a modern rigorous financial administration . . . or functional and profitable planning," he emphasized at the CTVO public hearing before the CRTC (June 26, 1973).

Unfortunately, economic considerations and social purpose are not always so compatible. For instance, a committee headed by Serge Forget is currently preparing a commercial code of ethics which should be ready in June. The committee is toying with prohibiting certain types of commercials, such as those from credit companies and ones aimed at children. However, CTVO needs to sell about \$1,200,000 in advertising to survive, and the station would like to obtain about 60 per cent of its ads locally.

"In such a situation discrimination is difficult," Mr. Forget admits. "Also, national ads are arranged through advertisement agencies over which we have very little control. Perhaps, if the code is not so rigid, we can counter it with a strong consumer education program."

In programming, too, there are economic limits and constraints. Mr. Forget may boast that CTVO, unlike CBOFT, does not have to worry about getting too political. "Our only concern is for the program to sell." Conceivably, though, certain advertisers might stay away from "too political" programming, as may a portion of the bilingual Ottawa audience.

As for their heavy local program schedule, CTVO may find they have been over-imaginative without having been tough enough in their internal accounting and management. Global TV, which began broadcasting in southern Ontario in January, 1974, would probably testify to this as some people think part of Global's recent financial difficulties stemmed from this factor.

"Televised citizenry" also imposes financial strains. "Interesting community programs demand better-than-average producers, script writers and directors; and they are considerably more expensive," points out Mr. Desbarats.

Certainly a program must be interesting to attract an audience. Even the most devout shareholder will turn the television dial away from CTVO if something better is on another channel.

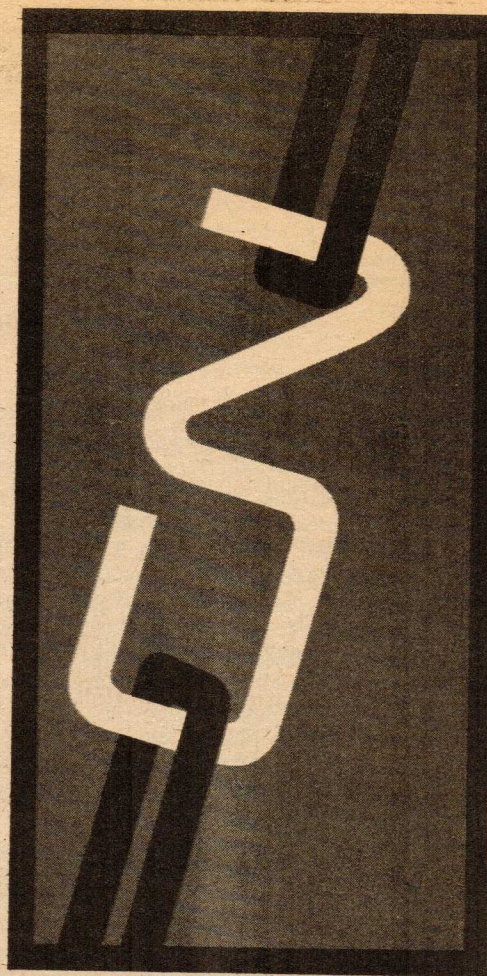
For CTVO the "other" channel is mainly CBOFT. Georges Huard, CBOFT director of French programming, predicts: "After a while the general weekly TV viewing of the population should rise, but the CBOFT program ratings will most probably remain the same."

Capturing an audience is what it is all about. How will CTVO survive? "That is a good question," figures Mr. Huard. "Perhaps with a more elastic and aggressive advertising policy, giving clients better rates and more air time."

There is no need to elaborate further on this point. The question is not merely one of survival, but survival without having to compromise objectives. The possibility does exist that in the final analysis CTVO's programming may be decided and realized the same way as in other commercial stations. On the other hand, "If it comes to the point where survival means dropping our most important principles, then maybe the members would withdraw their support from CTVO," Mr. Pharand says.

In either case, the co-operative experiment has not necessarily failed, but must be modified the next time around.

Toby Abramovitz is a Montreal writer.



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LETTERS

SHRINKING MEDIA

Editor:

Not that any one will care but just for the record Earle Beattie's transition paragraph in *The Shrinking Media* (Content, April-May 1974) has the time wrong on the sequence of the *Star Weekly* and the *Standard*.

The *Standard* started with a fanfare in September, 1905. It made a bid for circulation nationally, although the effective span probably was from Toronto to Halifax. Beginning five years later, the *Star Weekly* aimed first at a local market. Recollection is that it was around 1920 before the *Star Weekly* circulation passed the *Standard*. By the end of that decade, of course, it was no contest, with the *Star Weekly* pulling ahead to dominate the national potential.

It was an undeclared race. There is no entry for the *Standard* in the index to Ross Harkness' *J.E. Atkinson of the Star*. The competition was W.F. Maclean's *Sunday World* at first in the Toronto area and then in Ontario back of beyond. In 1919, the *Star Weekly* found a winning formula and by 1924 eliminated the *Sunday World*. It passed the *Standard* in this process and in the next decade consolidated an overwhelming lead in the national field that the Montreal weekly was never able to challenge until the inspired shift to *Weekend* in 1951.

This in no way affects the thrust of Earle Beattie's article, but it interests me that the decisive content that bracketed W.F. Maclean's hopes of expanding his markets was the comics from the United States. In 1913, he found one day that Hugh Graham had brought all the most popular ones which Maclean had believed were promised to him. In 1919, the *Star Weekly* acquired Canadian rights to so many winners that no competitor had a chance.

C.M. Lapointe
Montreal

(The following letter by Pierre Berton was sent to the Toronto Globe and Mail.)

PROFESSIONALISM?

Editor:

How is it that the country's two richest and best-staffed newspapers -- the *Globe and Mail* and the *Toronto Star* -- can manage to miss the biggest story of the month when it takes place right under their noses?

How come 50 police can stage a massive raid on a large motel in this province, strip and abuse 115 people to little or no avail, without the newspapers reporting the incident?

The raid took place May 11. The story finally made your front page on May 28 -- and not as a result of any investigative digging but simply because a member of the legislature raised it at Queen's Park. If it

hadn't been for Vernon Singer's question, we'd still be in the dark.

We criticize the press of other countries -- notably the satellite nations of Europe -- for not telling their people what is really going on. But a pretty good case can be made that the newspapers of this country are not covering the real news at all. They are covering the pretend news, the fake news, handed to them on golden platters by politicians, police departments, public relations offices and various other handout-experts.

Instead of telling us what is really going on in this country, you continue to woo us with the same old formulae. No second-rate night club entertainer who arrives in town for his schtick, but fails to get a juicy feature story re-hashing the already familiar details of his life. Tiny Tim, Lord help us, was the latest pseudo-celebrity to achieve this accolade. Sometimes, indeed, the press cannot wait for the second-rate performers to hit town; feature writers are dispatched to Chicago, Detroit, New York and Los Angeles to pen their breathless interviews and hang the expense. Nobody, alas, seems to have been sent to Fort Erie.

The press trains and aircraft following the three national leaders are jammed with your men, all involved in a conspiracy with the politicians to write and re-write the same speech day after day and pretend each day that it is a new speech. This is called reporting. But young girls have their rectums opened by strangers and young men are humiliated by the gendarmerie and nobody is there to expose it.

If this were an isolated instance it would perhaps be excusable, but it isn't. The great untold story in this country is the vicious campaign of prejudice against the young by the authorities -- a campaign in which the press has been, at best complacent and passive, and at worst enthusiastically co-operative.

The Fort Erie hassle, horrifying as it is, is only the tip of an iceberg that the news media have never really uncovered. There are many instances, most of them unreported, possibly because there is no public relations organizations for the young to package it all in a neat release, which can be used with scarcely a comma changed by publishing houses too lazy to dig out the real news.

Right under your own nose is the Rochdale story -- an incredible tale of police harassment and misrepresentation. The press has cheerfully swallowed every kind of myth about this curiously flawed but genuinely experimental institution including the appalling statement -- totally unchecked and uncheckable -- that it is "the drug capital of North America." Because the police say so, it must be true! But only in a police state does the press believe the police without further evidence.

No real attempt (a few half-hearted ones) was ever made by the Toronto newspapers to have reporters of intelligence and ability actually live in the Rochdale environment for a period long enough to find out what was

really going on. If it was the drug capital of North America then your own men should have been able to verify that fact, rather than accept police handouts. And this is only one example. The catalogue of press neglect and distortion in this field stretches back for 20 years to the days of The Beanery Gang.

Ironically, Rochdale has recently acquired a slightly better image simply by adopting the methods of the Establishment which the press so cheerfully accepts. It holds an Open House; it hands out releases; it makes it easy for lazy newspapers to look on the bright side. The result: Feature stories about weaving and crafts in an institution which has been solidly labelled for five years. These stories aren't the truth either; but they help (too late, alas) to balance the image.

I hear, from time to time, newspapermen talking about their "profession." In my day we called it a business or a "game", which it more accurately resembles. But *profession*? With no code of ethics, no standards, no training period, no professional association to cause disciplinary action? It is to laugh.

The Davey Report's appendix on lavish publishing profits makes it clear that newspapers can, if they wish, afford to pay their

(Continued on page 11)

Let's talk
about
personal loans
for boats,
trips home,
fur coats,
household
appliances,
baby grand pianos...
and just about
anything else
that's important
to you.



The First Canadian Bank

Bank of Montreal

Let's
talk.

more miscellany

(from page 12)

activities as an immediate alternative and urged guild locals to make contributions on their own. The committee warned it would have to disband unless it got new financing and is asking \$10 contributions from members of the working press.

The U.S.S.R. vows to prosecute publishers of dissidents. Boris Pankim, director of the Soviet agency dealing with rights of authors, said the government will prosecute publishers who print the works of Soviet dissident authors without the permission of his agency. . . *Pravda* is the world's largest newspaper with a 10.3 million circulation, Robert G. Kaiser writes in *Esquire*. Despite the fact that the bulk of the paper's material (*Pravda* means truth) is government propaganda -- and the public knows it -- circulation goes up every year. It also is a very profitable newspaper. With an average of three cents a copy, without advertising it is an important source of funds for the party.

In Mexico, 32 international publishing houses who neither edit nor print have been blamed for the country's massive \$3 million deficit in the book trade last year. The president of the National Publishers Association of Mexico urged the government to limit the import of foreign books to 1,500 copies per title. He also wants titles themselves to be limited to encourage publishing within the country.

In West Germany, lack of agreement on a Publisher's rights to change his paper's orientation is the biggest stumbling block to passing press legislation. The Social Democrats say that once the publisher has laid down his political stand, he may not change it without the majority consent of his editorial staff. The Free Democrats say this infringes on the publisher's rights and it should be enough merely to notify the editorial staff.

CRTC chairman Pierre Juneau warned the ad industry of further crackdowns on TV commercials because people are becoming increasingly annoyed by the clutter of ads in broadcasts. Although he admitted to the Association of Canadian Advertisers that there had been some improvement in the content of TV commercials, he said that the total advertising experience on television was negative to viewers . . . Maybe Sweden has the right idea. A committee of inquiry on the role of advertising in Swedish society reaffirmed the present policy of not allowing advertising on Swedish television. The re-

(from page 10)

people well enough to enforce professional standards and hire enough staff so that incidents as shocking as the raid at Fort Erie aren't hidden from the public. But until they do, the public will continue to grow more and more cynical about the press.

Pierre Berton
Toronto

port concludes that advertising is without social value and would work to the detriment of Swedish broadcasting. The committee has produced one of the most detailed studies of advertising ever done, covering objectives, methods, scope and development of advertising in relation to society . . . The *New York Times* says that TV commercials aimed at women -- those picturing the little lady of the house getting affection and respect by doing menial cleaning tasks with The Product, are reinforcing commonly held and demeaning ideas about the role of women in society.

The CRTC has proposed new regulations forbidding the use of foreign-produced radio commercials altogether and is raising Canadian content in TV advertising. Canadian content in TV commercials is to be 70 per cent by Sept. 30, 1976 and will be increased to 80 per cent by 1978 . . . In that light, Toronto radio station *CKFM* has picked a good time to expand. It has completed a \$250,000 expansion which includes new offices at 24 St. Clair Avenue West, an eight-track recording studio, and an affiliated production company. St. Clair Productions has been created as a marketing tool for *CKFM*, offering its advertisers production of custom-made commercials at a nominal cost. In addition to in-house work, it will be an independent production studio for radio commercials. The fully-equipped eight-track recording studio, Roundhouse sound, also will be available for hire by outside productions. James Applebaum and Peter Pacini, former owners of Agency Production Services, are producers for St. Clair Productions. Gerry Bascombe of the Bascombe Group Inc. is handling program syndication.

An ethnic radio station granted a license by the CRTC as an exception to its usual foreign language broadcast criteria is doing well in the Vancouver area. *CJVR*, broadcasting in 26 languages, got its license because it reaches an aggregate foreign language population greater than the CRTC minimum of 150,000. Content of the maximum 40 per cent foreign language broadcast is news and facts on Canadian life.

The first annual report of the Ontario Press Council says it has received 96 signed letters of complaint against the press. The council announced adjudication in 11 complaints, disallowed five as invalid and found 22 were settled between the parties. They were not pursued by the complainants. There was only one complaint by the press against the public -- the *Ottawa Citizen* against the planning committee of Ottawa-Carleton for drafting the region's official plan in secret sessions. The annual report covers the first 16 months since the council's formation in mid-1972 to the end of 1973. It was formed by eight Ontario daily newspapers with about 55 per cent of the province's daily newspaper circulation, to consider complaints by the public against the press and visa versa. It has 21 members, 10 from newspapers and 10 from the public, with the chairman, Davidson Dunton, former president of Carleton University, as an independent member.

THE LITTLE MARKETPLACE CLASSIFIEDS

The Little Marketplace offers categories for which no basic charge is made — SITUATIONS WANTED, STAFF NEEDED, RESEARCH AIDS, FOR SALE, WANTED TO BUY. For the first 20 words (including address), no cost. For each additional word, 25 cents. Indicate bold-face words. Display heads: 14 pt., \$1 per word. 24 pt., \$3 per word. Blind box numbers available at 50 cents. Cheque should accompany text. Copy must be received by the 5th of the month in which the ad is to appear.

EDITOR/REPORTER: The 4th Estate, a rapidly-expanding provincial weekly in Halifax, requires an experienced editor/reporter in April or May. Excellent future for person with proven ability. Some editing, reporting major stories. Send resumé to: Nick Fillmore, Editor, The 4th Estate, Box 890, Halifax, N.S. B3J 2V9.

EXPERIENCED NEWSPAPER PERSON: Wanted to handle layout for national mining publication and to do general mining news reporting. Please write or phone: Editor, The Northern Miner, 77 River Street, Toronto M5A 3P2. (416) 368-3481.

TYPESETTING: English or French cold typesetting of manuscripts, essays, etc., on selectric typewriter. Phone (416) 449-8744, evenings.

PUTT-PUTT: Delightful poetry is Ron Grant's new book, *Let's All Light the Candle in the Putt-Putt Boat*. \$3. Orders: Alastair Ink Reg'd, Box 52, Pointe Claire-Dorval, P.Q.

RELIGION COPY from Alberta Bible Belt. What can Noel Buchanan offer? 956A 8th Street South, Lethbridge T1J 2K8 Alberta, (403) 327-8101.

SITUATION WANTED: Young man, 29, MFA writing, editorial experience, seeking position newspaper/magazine Ontario/Nova Scotia. R. Bernthal, 440 Riverside, New York City.

SITUATION WANTED: Young man, 22, bilingual, college-educated, seeking position as junior reporter with daily or weekly, anywhere in Canada. Availability: Immediate. Contact: Serge Tittley, 896 Lafleche Rd., Hawkesbury, Ont. (613) 632-8417.

STU LOWNDES, vsw, alive and well and living in Montreal. Wire, metro, country, community, trade and PR experience. Open for assignment — freelance and otherwise. 514-389-6355.

WANTED: Experienced women journalists for editorial positions on innovative women's magazine-in-the-making. Contact Helen Baxter (613-235-5656) or Julia Weller (514-933-9594).

REPORTER-COPY EDITOR with five years' experience on medium-size daily seeks media or related employment in or near Metro Toronto. Emphasis in city government, financial reporting and editing. Resume, clips, Box M, Content, Suite 404, 1411 Crescent, Montreal 107, P.Q.

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BORN AGAIN Christian religious writer with B.A. in honors philosophy and 12 years' newspaper experience including two years as religion writer for mid-western Ontario daily seeks position with Catholic, charismatic, inter-denominational or non-denominational publication or as religion writer for secular publication. Reply to Box D, Content, Suite 404, 1411 Crescent, Montreal 107, P.Q.

Another Canadian magazine has died -- *Mediscope*, a Canadian Medical Association publication aimed at improving communications and information flow among all members of the health care industry, died in April, after a life of less than a year . . . From another corner, a group of Toronto women, treading the broad path between *Ms.* mag and the *Ladies' Home Journal*, are producing a new Canadian women's magazine which will "take feminism for granted and move on from there", says one of its founders, Marni Jackson . . . And a new newspaper is born across the ocean. Out of the ashes of Beaverbrook's *Scottish Daily Express*, which stopped publishing in Glasgow in April, ex-newspaper employees are starting a paper of their own, a "truly independent Scottish national paper." The Beaverbrook paper died because the chain claimed it could not absorb its financial losses. The new *Scottish Daily News* hopes to avoid money problems by operating with about one-third the manpower of its predecessor and aims to overcome labor difficulties that are plaguing the industry by setting up a works council of management and employee reps.

News is not TV's baby, Lord Annan and his committee of inquiry into the future of UK broadcasting were told by communications expert Joe Hogaly. He says that on-the-spot television reporting must necessarily be inaccurate because its purveyors have not had time to consider or analyze their impressions of an event. Even serious documentaries involve so much visual trickery to make them appealing and therefore should not be seen as an effective means of communicating the truth. So Lord Annan is charged with the examination of the lying camera . . . Over here, attitudes differ. CBC executive v-p Lister Sinclair said news was the corporation's "number one priority" on TV. He conceded the analytical advantages of print media but said TV was vastly superior in affecting people's emotions. He defended the use of sensational stories and techniques in the media because they made people ask questions. But, he said, there had to be a serious attempt made on the media's part to answer these questions.

U.S. networks are cutting down on violence in their fall series line-up, a response both to rating inadequacy and to recent Senate Communications sub-committee hearings. The thrillers and police shows are pushed over to late-night viewing. In their stead are series concerned with family life and personal relationships . . . But that's not enough to improve U.S. TV fare, according to the *Globe and Mail's* Blaik Kirby who says the pilots of the new shows are commercial rubbish, nothing more than a tired

miscellany

collection of cliches. Kirby mourns that so much talent (acting and production are good) craftsmanship and money are lavished on such unworthy projects . . . Maybe it's no wonder the U.S. is losing its dominance in the world TV market. A report by UNESCO shows that the BBC now is the main U.S. competitor and also the biggest foreign seller of programs to the U.S. itself. The only countries entirely self-sufficient in their TV programming are the U.S., China, Japan and the U.S.S.R. while Western Europe imports some 30 per cent of its programs, Eastern Europe 23 per cent, Asia about 33 per cent and the Near East about 50 per cent.

NBC-TV will pay MGM a whopping \$5 million for one showing of its blockbuster film *Gone with the Wind*. It's the first time the 1939 film has been released for TV broadcast and the price is the highest ever paid by a network for a film. NBC plans to air it in '75 as part of its bi-centennial celebration contribution.

By the end of this year, U.K. tely viewers may see an electronic newspaper on their screens. The BBC and IBA have agreed on technical standards for the CEEFAX system. The system would supply an index of available news and public service information which could be selected through a keyboard. Cost to the consumer -- about \$70 to convert a home set for this reception. . . TV and radio are very big in Saudi Arabia -- mainly because there are no movies, theatres, or bars. Next year all five Saudi stations will transmit in color. There are no licenses and no commercials yet, but strict moral and political censorship is enforced. With a population of 500,000, they say they've got about a million TV sets -- many households have three or four.

Here's an item vindicating everyone who's always believed comic books are art. One copy of the first *Superman* adventure published in 1938 sold for \$2,000 and the first *Super Hero* comic published by Marvel in 1961 is worth around \$50.

While in the comic domain, it seems Canada isn't the only place suffering language pains; unrest is growing among French speaking members of the EEC who dislike the increasing use of English in the Community's affairs. Two Dutch Senators have put forward an even more radical idea than the use of Esperanto and it's only half in jest, they say: Re-establish Latin as the Common European Language . . . The UN is grappling with a language explosion. In the

past three years it has added Chinese and Arabic to the original six as working languages at international conferences. The move is in response to language nationalism as more countries push for official international recognition of their own language. . . Despite the fact that the Welsh language is vigorous in many ways, its numerical strength continues to fall. The number of Welsh speakers has dwindled to 550,000, the *London Times* reports.

A bill placing all newspapers in Hawaii under the Public Utilities Commission was ruled unconstitutional under the constitutional freedom of the press guarantees. This bill would have allowed the government to pass injunctions stopping the publication of newspapers -- a power tantamount to censorship. However, Honolulu's mayor said he asked the government to pass the bill as a means of "getting a clear picture of newspaper profits and not to regulate newspaper policy."

Press freedom still is being jostled in South America. *Marcha*, a left-wing journal, was closed in Uruguay. Journalists have been imprisoned in Cuba, Brazil, Chile, Paraguay and Peru. Mexico and Peru have used controls on newsprint importing to control critical journals and Guyana has denied permits to import presses. The Brazilian government has banned an article which claims the rigid censorship by Brazilian editors is morally and materially undermining their publications and alludes to the torture of journalists. . . . Meanwhile, in Chile, the military government's closure of many publications has thrown some 600 journalists out of work. Others have been arrested, including Allende's press secretary and the publisher of the former pro-Allende paper *La Nacion*. Some unemployed journalists have been reported selling chickens and eggs to their better-off still working colleagues.

Members of The Newspaper Guild at the *Washington Post* ended their strike April 24 when they signed contracts for record-breaking salaries. The new two-year contract raises top minimums for reporters, photographers and outside salespersons to \$423.25 immediately and to \$448.25 next April. And a cost-of-living clause provides for additional increases next April for any rise of more than 4.7 per cent in the Consumer Price Index . . . The Newspaper Guild gave \$2,500 to the Reporters' Committee for Freedom of the Press, organized to combat attacks on reporters' privilege and other threats to press freedom. The Guild's International Executive Board said it and other media organizations have considered establishing a legal-aid fund to help protect First Amendment rights. They've decided to support the committee's

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