

content

Canada's National
News Media Magazine

APRIL 1975
50 Cents

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EILEEN GOODMAN: WHAT CANADIAN MAGAZINES PAY WRITERS

Page 8

**EARLE BEATTIE:
SATURDAY NIGHT AS A
CASUALTY OF THE
ADVERTISING 'SANTA CLAUS'**

Page 2

**MICHAEL RYVAL:
CANADA'S CORRESPONDENTS
IN OLD LONDON TOWN**

Page 14

**KENT SWEENEY:
LOOKING HATE MAIL
IN THE EYE**

Page 12



CONTENT '75

'SATURDAY NIGHT' AS A CASUALTY OF THE ADVERTISING 'SANTA CLAUS'

By EARLE BEATTIE

If all the words of condolence, wisdom and silly comment on the suspension of publication by *Saturday Night* were paged up and printed in an 8½-by-11-inch format they would produce many issues of *Saturday Night*. From October 7 last year, when this 87-year-old Canadian magazine folded, until the present, the press and the electronic media have poured forth genuine fears for the future of Canadian identity if Canadian periodicals are allowed to die and shallow jeers that inadvertently show why we're in the mess we're in.

In the latter category was the predictable sneer of Peter Worthington in the Toronto *Sun* of October 31. Using the occasion to flex his muscles on how well the *Sun* is doing while others fail, he wrote: "...*Saturday Night*, with its patronizing, select, elitist view was out of step with the people. And it deserves to die." Apparently only jingoistic, titillating, superficial papers like the *Sun* deserve to live.

It is a sad reflection on society and media that so much of our resources and energy, whether pulp-producing forests or creative art in advertising, find their way into mediocre products. The newsstands are littered with multi-colored junk that gets prime display space; tons of second-class mail is carried daily to our doors, exhorting us to buy one more gee-gaw. Many of them use the finest lithography and letterpress, the best inks and coated paper. Their slick appeals are churned out by talented artists and writers who often would rather be working on socially-useful material.

Despite the intensity and breadth of the debate on *Saturday Night's* suspension, creeping Americanism via *Time* "Canada" and *Reader's Digest*, and cultural sovereignty, one basic issue has been missed. It was as though nobody wanted to talk about it — or such a thought had become Unthinkable in our consumer environment.

I refer to advertising — not the lack of it, but too much of it. Mass media have become so utterly dependent on advertising it apparently has become inconceivable that they can or should be financed in any other way. Life and death for

magazines, newspapers, radio and television hang on how much money the medium can attract from the ad agencies. All through the debate on *Saturday Night* it was a fundamental and unchallenged assumption that a "good" magazine was one that could pull in quantities of advertising and as *Saturday Night* didn't get enough advertising to keep afloat it therefore must not have been a very good magazine. Opinion, democratic discussion, poetry and reviews of the arts depend on the vulgar irrelevancy of underarm odour.

In fact the exact opposite exists almost as an axiom of audience studies: the higher the circulation the lower-grade the content (e.g. *Reader's Digest* as pabulum for the millions); the lower the circulation the higher the quality. Pushing circulation up to attract more advertising requires a stretched appeal to catch the lower common denominator among readers. That means becoming more conservative and reinforcing the prejudices of the unthinking. Choice of articles, fiction or poetry must change to more popular types and must be short; language must be scaled down to less sophisticated levels; artwork, layout and the use of color must be souped up to catch the eye of the reluctant reader who needs enticement to get him started. In short, the quality magazine goes out the window to make way for a more "attractive" but less thoughtful product.

Even big-circulation magazines perish when advertising lags or does not increase sufficiently to meet rising costs and profits. Most instructive on this question was the life, death and resurrection of the *Saturday Evening Post*. When the bugle sounded for the last *Post* on February 8, 1969, after 148 years of publishing, the magazine had tried every stratagem known to business managers and editors in the Magazine Survival Kit. For most of its years, the *Post* had pleased Middle America with fiction on the style of Tugboat Annie plus some better material, e.g. by Faulkner and Dreiser. In the non-fiction field, articles were descriptive pieces

and chauvinistically U.S.A.; editorials were anti-social. Then the *Post* found its faithful flock of readers was no longer young, no longer in the market to buy the cigarettes, tape-recorders, cars, boats and portable TV sets its advertisers were pushing. Campbell's soup perhaps. Advertising lineage dropped by four-fifths between 1950 and 1968 and the magazine lost millions.

So the *Post* tried pseudo sophistication, intellectuality and at one point, about 1960, some profundity entered its pages with an "Adventures of the Mind" series including essays by Arthur Miller, Graham Greene and John Hersey.

Five years later the *Post* turned to the exposé form with articles on the Mafia, the CIA, the war in Vietnam and the sexual revolution, and it was actually a bit ahead of the U.S. public in demanding a bombing pause in Vietnam.

The Rural Route boy had come into the big city, slaving for attention with such articles in its final issue as "Anybody Want To Buy Chicago?" and "Soul Music — Where It All Comes From," to say nothing of naughtier pieces like "School Is Bad For Children" and "The Second Coming Of Synanon." But the new instant *Post* turned out to be a Midnight Cowboy with the after-image of the hitching post and village drugstore still clinging to it despite the change.

In its death throes, the *Post* had also carried through one of the most astonishing manoeuvres in the history of mass media. In July, 1968, it got rid of 3,500,000 readers, dropping circulation to 3,000,000.

If you were a mail subscriber living in Pumpkin Junction you were no longer eligible to receive the magazine. Your subscription was peremptorily cut off and you were assigned to other publications. The message was "get lost, you're a nuisance, we don't need you, dear reader, BECAUSE YOU DON'T BUY THE GOODS ADVERTISED IN OUR MAGAZINE."

On the other hand, if you lived in a city of considerable size, the computerized demographic-income-age operation considered you a prize subscriber. You were

(See Beattie, Page 4)



young, urban and presumed not to be poor. Bill Emerson, the *Post's* final editor, rationalized it all this way: "We are editing for more urban, sophisticated and better-educated readers ... now we can be blunter, hit harder, make more demands."

The real reason for throwing over those 3,000,000 readers, was not that the *Post*, in a spirit of enlightenment, wanted to speak up boldly on social issues. It did want what advertisers call a "target audience." The *Playboy*, *Playgirl* and *Cosmo* boys and girls in the metropolis, nicely packaged in high-rises, young marrieds in split-levels, the jet-set, the Pop-Art people, the Pepsi Generation were easy spendthrifters and easy to reach. Advertisers could aim accurately at that target; they constituted a concentrated market. Contrarily, the subscribers in the villages, small towns and on the country roads were widely dispersed with varying tastes and, growing old, were not as consumption-minded.

All this is to say that the Name of the Game for mass media is Advertising. Its hypnotic influence is so great that even expert media men said that the *Post* failed because its readers went thataway. In the *Post's* case it was clearly the advertisers who left. Incredible that 6,000,000 people want to buy a magazine and that isn't good enough.

While *Saturday Night* suspended publication because it had too few readers in the perception of ad agencies for that kind of mass market, the *Saturday Evening Post* went broke because it had too many of the wrong sort. Reasons for the rise and fall of magazines often rest on the

whims of the ad people, and circulation is not the only criterion. The *Post* became more liberal before it expired, but several years before that another magazine, *The Reporter*, became more conservative and died.

Sometimes it is a question of too much and too late. Back in the 50s, *Colliers* improved a good deal in content and had begun to increase its circulation when it went under. Alas, ad contracts had been written for a year in advance and the magazine received no extra money for the higher circulation which cost more to service. As a final irony, two and a half years after the *Post* died, it was resurrected as a nostalgia quarterly to enlist that old audience which had been discarded and back came the Norman Rockwell cover, Tugboat Annie, Alexander Botts, writer Pete Martin, reprints of old *Post* covers, the long-discarded outline type for titles and such uplifting articles as "Pat Nixon Was My Typing Teacher." The formula to cut costs was to appear quarterly and use old material that had been paid for in the 20s and 30s, adding a bit of new stuff. There were 62 advertisers, a press run of 500,000. Out of the ashes rise the ashes.

Despite varying reasons in all cases, all have one thing in common: advertising called the shots on whether the magazine should live, die, go into limbo or resurrect. Once a helpful adjunct to the financing of media, advertising became their life-blood. From the days of the penny press to the present it has gradually dominated media, big and small.

In daily newspaper offices, the advertising dummy sheets arrive first, occupying 60 percent or more of the space, determining the size of the paper for that day; then the editorial people fill in the spaces

between. Only a few pages are spared from ads; others are so overwhelmed that news layout is impossible and the whole paper becomes an obstacle course. Often, some of the "news" (e.g. stories on fashions, real estate) is disguised advertising.

Magazines are similarly dominated by advertising. One perceptive writer, Marya Mannes, appears like a prophetess now in light of what she said in 1962. Commenting on "the price we pay for our newsprint, our television, our information and entertainment" she wrote:

It is a question which our mass magazines in particular had better ask themselves and which this particular reader suspects is at the root of their troubles. In their ferocious competition for advertising space, they may find themselves gaining revenue but losing readers. Can you be equally magazine and market, or is there a point at which the market is more than the magazine?

Ms. Mannes surveyed *Life*, *Look*, the *Saturday Evening Post* — all of which have gone under since she wrote. She found that *Life's* ad ratio had risen from six percent in 1937 to 50 percent in 1962, changing it from an enjoyable magazine with some breath-taking picture spreads to a cramped, cluttered, ad-distracting excuse for a mag. And just to confirm her forecast, the magazine she was writing for, *The Reporter*, was soon to collapse.

Yet the shrillest accusation against *Saturday Night* for its "failure" is that it did not attract enough readers and therefore enough advertising. In other words,

(See Beattie, Page 6)

content

is published monthly at:

22 Laurier Avenue
Toronto, Canada
M4X 1S3

Telephone (416) 920-6699 (if busy, 920-7733)

Editor and Publisher: Barrie Zwicker
Business/Circulation Manager: Jean Zwicker
Contributing Editor, Montreal: Dick MacDonald
Layout and Design: Terry O'Connor and Ian Martin
Editorial Assistant: Gregory Regis

Typesetting: **Red Maple Typesetters**
GUELPH, ONTARIO

Printed by Web Offset, Don Mills, Ontario
Cartoons this issue: Don Hawkes

Member: Canadian Periodical Publishers' Association
International Standard Serial Number (ISSN): 0045-835X
Second Class Mail Registration Number: 2501
(Return Postage Guaranteed)

Subscriptions:

One year (12 issues): \$5
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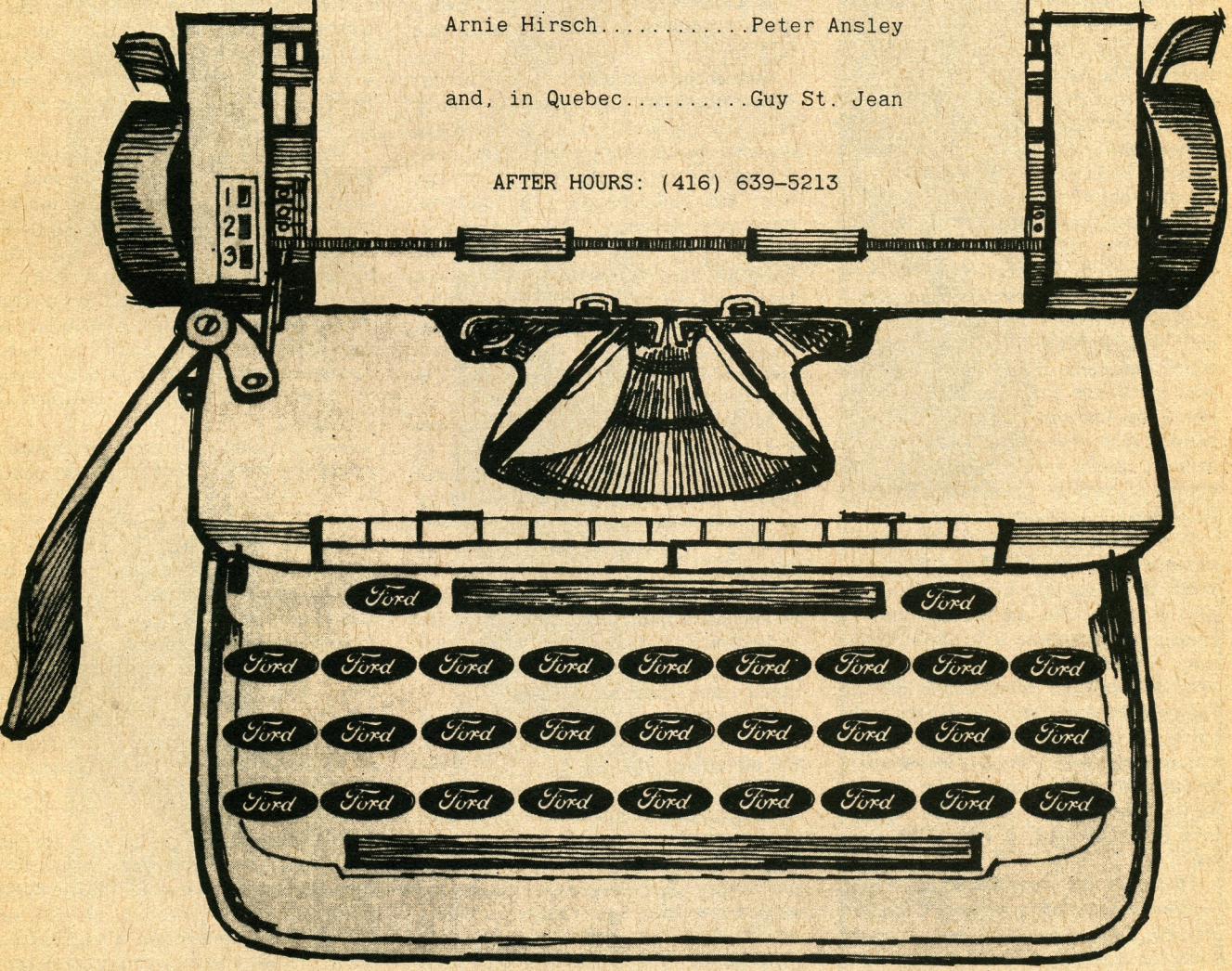
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all magazines must be "mass" magazines if they are to survive and gain our approval.

One critic, Martin Murenbeeld, an assistant professor in the University of Toronto's faculty of management studies, expressed this view on *The Toronto Star's* Insight Page of last October 16, when he wrote: "I submit that *Saturday Night's* problems were not lack of advertising revenues, but lack of consumer appeal. Its circulation is poor; business recognizes the facts for what they are and so does not rush at the opportunity to advertise."

Apart from the fact that this non-sequitur is mind-boggling (the magazine has no lack of ads, but lacks appeal and therefore has a lack of ads) it should be noted that *Saturday Night* did in fact have a substantial circulation for a quality magazine: 70,000 paid-up subscribers.

The Canadian Forum has 7,500, a proportionate equivalent of *The New York Review of Books* (75,000). *Encounter* (politics, the arts) has only 25,000 subscribers, *The New Statesman* only 61,700 and the thought-provoking U.S. magazine, *Commentary*, has only 62,400. *The New Republic* in the U.S., drawing on a possible audience 10 times greater than Canada, has 97,500 circulation.

The long-established (1857) *Atlantic Monthly* has only, proportionately, half the circulation *Saturday Night* had.

I submit that *Saturday Night* had a healthy circulation, but not being in the privileged position of *Time* "Canada" which has most of its editorial content paid for in the U.S. and which is protected by Canadian law against competition from *Newsweek*, it had the same insurmountable difficulties as other quality magazines. It could not be compared with mass magazines.

Prof. Murenbeeld sees magazines primarily as vehicles for advertising. While he thinks that a government subsidy is acceptable, he would limit its duration and confine it to those magazines that have "audience appeal". As Prof. Murenbeeld thinks 70,000 isn't an audience, he would stuff us all back in the old bag of consuming only "mass" media. It is, in fact, the non-mass or less-massive media that need support from governments, foundations or private donors even if, or especially if, they don't grow big.

These are the periodicals that weave the Canadian tapestry, express Canadian identity and provide diverse opinion while the ad-clogged media tend to reinforce the status quo, make people comfortably apathetic and sell soap.

CBC-Television is a prime example of a medium that tried to go the big-audience way and the ad way while nearly los-

ing its role as a medium for big AND small audiences, minority views, quality programming and Canadian emphasis.

The decision of *CBC-Radio* to phase out commercials is a wise one, especially as they amount to only 13 cents per person annually. Except for certain programs *CBL* may never compete in Toronto with stations like *CFRB* which has mainstream audience appeal; but for audiences, *CBL* in Ontario and *CBC* across Canada will be preferred for enlightened broadcasting. Continuing subsidy is required and in greater amounts.

Subsidies are inevitable for small, struggling magazines and for the "in-between" select magazines like *Saturday Night* which can never hope, and should not be driven, to achieve mass appeal. The only cut-off point for subsidy should be solvency and that may first require a Canadian renaissance. Some magazines may wish to stay out of the advertising game entirely or to hold ad content to a minimum.

One of the unpalatable facts of life for magazine editors today is that they must enter into consumerism whether they like it or not, promoting products that are irrelevant to, or actually in conflict with, their editorial content. The editorial imperative becomes, "Join the Waste-Makers, the Status-Seekers and the Motivational Researchers; forget the Limits to Growth despite the global population explosion, inflation, upset ecology, depletion of resources, starvation in many countries and poverty in the affluent society."

Many magazines, big and little, have not gone out of business for lack of readers, but for lack of brightly-hued pages extolling deodorants, chewing gum, beer, a new car every year, fashions suitably changing every year, ad nauseum.

In addition to the destruction of editorial content and the social effect of consumerism, advertising has had one other effect: it has made us all believe that media come from Santa Claus.

We have come to think that radio and television programs are "free" thanks to the advertiser. But the advertiser never pays; he puts those huge sums spent on huckstering his products into the price of the goods and the public pays. And of course it pays more for all that repetition and clutter. A striking example was the way, a few years ago, California voters turned down "pay TV" after corporate propaganda dinned the idea into their heads that "nobody should have to pay for television."

The same occurs in print media, but here the reader directly pays a small fraction of the cost. Advertising pays a great

deal more. Again, translate "the advertiser pays" into "the reader pays indirectly" when he buys the product. That 10, 15, or 20 cents you put out for a daily paper, perhaps a little more on Saturday, is a ridiculously low sum for news and views of the city, province, nation and world — poor as it often is. Magazines are paid for in the same way.

The picture is complicated by the fact that buyers of advertised goods pay a little more for the goods to cover the cost of advertising. But not everybody buys the goods. This means readers who are non-buyers are being subsidized by buyers, who may or may not be readers.

I am not suggesting that all advertising should be eliminated from mass media. Some media must serve as a marketplace for goods as well as ideas, but not in the common volume with that financial and social cost, that pounding repetition, that clutter, bad taste, misinformation, seduction of the child, squandering of human and natural resources, and that premium to the big corporations over small companies in hawkering brand names of no superior merit.

The ads ought to be kept in their place which is at the beginning or end of programs on private stations, on the left hand pages of newspapers or grouped at the end of sections, and at the "back of the book" or inside covers of magazines. More importantly, not all magazines should be forced into the marketplace as mere adjuncts of the industrial state. They need subsidy and the public needs a rest from the cacaphony of commercial messages.

Ideally, readers, listeners and viewers would pay the full shot for adless media as they will soon for *CBC-Radio* and perhaps *CBC-Television*. But for many media the price would be too high as people have been conditioned by "free" or low-priced media and many can't afford a direct payment of 60 cents a day for *The Toronto Star* or \$3 an issue for a magazine. For them and for the sake of all the other values, we return to the need for subsidy from the government, the Canada Council, the Ontario Arts Council, from business (with no strings and no conditions attached) and from other sources.

Still other devices can be used for the nurture of Canadian media. When Ottawa can legislate tax write-offs for 100% of costs for oil exploration, all of it for U.S.-owned corporations, a way can be found to ensure some stability for *Saturday Night* — and not for nostalgia.

Earle Beattie is editor of Media Probe newsletter, co-chairman of Media 75 and teaches a media course at York University.

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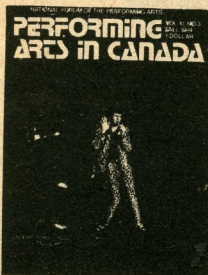
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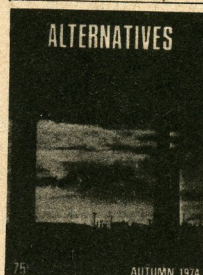
Northern Light
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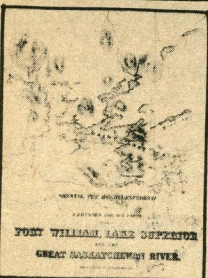
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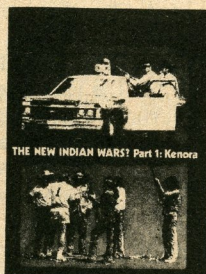
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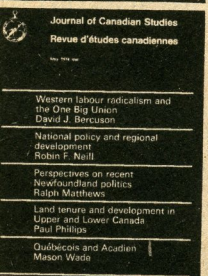
Copperfield
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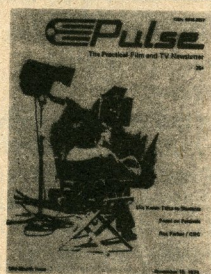
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Last Post
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Journal of Canadian Studies
An academic review of Canadian studies; history, politics, literature, society, and the arts. 4 issues (one year), only \$6.

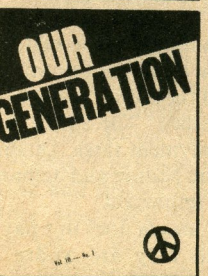


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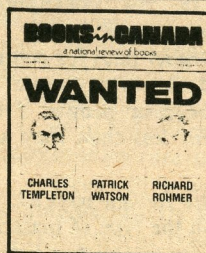
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HOW MUCH DO CANADIAN MAGAZINES PAY WRITERS?

By EILEEN GOODMAN

Not nearly enough," would be the consensus of most Canadian writers, especially those whose only experience has been with the "little magazines". A subscription, or one or two contributor's copies, seem hardly an adequate compensation for the hours spent producing an article, essay or short story.

The standard answer to anyone who complains is: "Think of the exposure." The editor points out to the writer that he will find in the magazine a vehicle of expression usually denied him in the commercial press. This may be the reason why many serious-minded writers choose these literary and often university-affiliated reviews as a starting point.

According to a recent survey by the Writers' Union of Canada, some of these academic periodicals do pay a token, or even a better rate. Their ability to do so seems to depend on their success in obtaining a grant from the Canada Council, the Ontario Arts Council or some other agency. Greater government generosity in this area, especially to the more promising magazines, would certainly do much to improve the general climate for writing in this country.

Alive pays in copies. Each contributor receives five copies of the issue in which his material is published whether it is a four-line poem, an 18-page essay or a short story. The figure may be raised from five to ten copies in an attempt to build circulation and subscriptions. *Alive* is considering taking advertising so that money available over production costs might go to the writers.

All About Boating pays 5¢ a word where feasible. An understanding on terms is reached with the writer beforehand.

Alternatives in 90% of cases pays nothing. "Most of our writers are academics, and presumably get credit within their c.v.'s (curriculum vitae) or heaven."

Books in Canada with a total editorial budget of \$500 a month admits rates are modest. It pays \$5 for an "In Brief" item; \$20 for a "Reviews and Notices;" \$50 for an article or drawing. Payment is made on publication. Before material is assigned, financial constraints are explained and agreement is reached on

rates. Without exception writers understand the problem, *Books in Canada* reports.

Boreal hopes by the fifth issue to be able to afford paying a flat rate of \$5 a page. Prior agreement is made with the contributor about the current non-payment.

B.C. Outdoors pays, on acceptance, 2¢ to 3¢ a word, with extra payment for photos. Articles of 2,500 words with b&w photos average about \$75.

Canadian Dimension usually pays \$50 per article and \$25 for reviews. No payment is made to academics.

Canadian Fiction Magazine pays \$3 per printed page and a one-year subscription on publication. Terms are set on acceptance of the article.

Canadian Forum accepts fiction, non-fiction, poetry, drawings and engravings but no payment is made. Prestige is the only reward.

Canadian Literature pays \$6 a page for articles, a little more for the rare poem published, \$7.50 for reviews with a minimum of \$15 for 1,000 words. Long essays can pay the writer as much as \$120. Naturally *CL* would like to pay more but, like most literary-scholarly magazines, it operates on a non-profit basis. It is not the best arrangement but it is all it can manage with its present circulation.

The editor of the interestingly-successful *Canadian Log House* always does the lead story himself but for other articles with illustrations, he pays \$50 or less, based upon its value in the magazine. He pays \$10 for cartoons, arriving at an understanding with the contributor before giving an assignment.

The Canadian Reader pays for contributions but would like to pay more. It says it dislikes begging people, even writers, to work for less than they are worth.

Canadian Theatre Review pays \$35 to \$200, depending on the type of material and length. Rates are established before publication.

Cinema Canada pays 2¢ a word or about \$20 a printed page. *CC* would love

to have more money for writers.

City Magazine pays occasionally but has no set rates. Payment is based on need, with distinction being made between professional journalists and the occasional writer. It resembles academic and trade publications in which getting published is the contributor's main incentive for writing. However, when money must be paid for *City Magazine* to get what it wants, it pays.

Copperfield has been unable to pay its contributors other than a free copy. It realizes this is vastly unfair to the writer who should be paid for his work, for example, \$5 to \$10 a page. If this were done, however, the magazine would have to fold.

Dogs in Canada pays for contributions at a set rate which it does not disclose. The editor arrives at an understanding with the contributor before an article is assigned.

Ellipse usually pays \$5 per page and sometimes \$25 per article. It pays mostly for translations.

Exile pays for contributions but has no set rate because so much varied material goes into the magazine - translations and so on. It pays as much as it can. For prose pieces the range is \$100 to \$400. It feels that any mag that doesn't pay something for imaginative material should either not use it, or if it does, be struck from the rolls.

The Fiddlehead pays \$5 per printed page and reaches an agreement with the writer about payment. When the writer is one of note, the rate is increased at the editor's discretion.

Golf Canada pays a modest rate which it hopes is sufficient compensation. When dealing with big name golfers or writers, it pays much higher if the material warrants it. If the author is known, rates are negotiated. If the author is a newcomer, it pays if published. The editor is against word/page payment rates. Quality is the basic criterion. Nature and demand of the piece is also important.

Heritage Canada does not pay its contributors and they are aware of this. However, for a specific assignment involving research, expenses are paid. This includes cost of photo-copying material.

Involvement is mostly staff-written with little money for outsiders. Professionals (psychologists and teachers) are glad of the opportunity to appear in print and seem happy with the three copies of the issue carrying their article. They consider it a pleasure not to be asked to contribute to the printing costs as is the practice with many of their profession "trade" magazines. Lately the editor commissioned some work by freelance writers and paid them \$100 an article, which represented a reasonable rate for the amount of time spent on research. He said he would feel happier if he could afford to pay all contributors as this would lighten his workload.

Jewish Dialogue pays \$50 for short stories of 4,000 words and translations; \$10 per poem; \$10 per photo. It will publish collected short stories at \$300-\$500 per issue for writers' fees. Terms are discussed with contributors ahead of time and agreed upon.

Journal of Canadian Studies established a policy in 1966 to pay an honorarium of \$10 per printed page. The editor feels that Canadian scholars and essayists should be encouraged in this way as they have few opportunities for publication with the hope of any income. He recognizes this is only token payment and if he is ever in a position to increase the rate, he will do so. *JCS* operates on an annual editorial budget of about \$2,000.

Key to Toronto pays contributors but does not disclose rates. Terms are discussed before hand and agreed upon.

Last Post, produced by hard-working journalists, only pays on very rare occasions. Rates range between \$15 and \$50, depending on research involved, what the contributor wants and what the editor is able to pay. Regular writers understand there is no payment; others are told before an assignment. In case of unsolicited material, inability to pay is made clear before publishing. *Last Post* would like to have money to pay contributors over a set period of time, whether from grants or elsewhere, in the hope that more regular and more frequent publication would bring higher revenues through greater sales.

Next Year Country, in Regina, is unable to pay contributors.

Northern Journey is able to pay through assistance from the Ontario Arts Council but has no set rates. It takes money available to pay contributors for a certain issue and divides it amongst the contributors according to length and nature of the contribution. Each is weighted as fairly as possible.

Northern Light pays nothing other than five copies of the issue in which the

contribution appears. *NL* has applied for a Canada Council grant which, if received, would enable it to pay contributors \$10 a page.

Open Letter pays \$3 a page of typeset copy and gives a minimum payment of \$10 for any contribution. At time of solicitation, contributors are informed of rates, and contributors of unsolicited material are informed at time of payment, unless they make an earlier inquiry. This policy has resulted in "no bitching, whatsoever." The only reaction reported is one of surprise at the generosity of the payments, particularly from British and U.S. contributors. *Open Letter* feels it would be helpful if the Writers' Union of Canada and the Canadian Periodical Publishers' Association could convince the Canada Council and Ontario Arts Council to set up guidelines of which any request for funds for contributors would be recognized as just and reasonable. This

embarrassing.

Opera Canada pays \$50 for an article, \$10 for an interview. The review payment is a little more than token in that it includes free tickets for performances.

Outdoor Canada pays for contributions. Amounts are not disclosed. Terms are agreed upon before hand.

Performing Arts in Canada pays for articles after publication. Major article, one page and up, \$100. Lead feature article \$200. Shorter contributions, \$50. *Performing Arts* points out that the Canadian periodical publishing industry should have more working capital to pay writers on time.

Quarry pays \$10 a poem and \$10 a page of fiction. It is supported by Canada and Ontario Arts Councils. Contributors

CONTENT'S POLICY

With the publication of Eileen Goodman's excellent piece on what Canadian magazines pay writers, it is appropriate for *Content* to explain its policy, and the thinking behind it. The policy:

1. All writers, artists and photographers should be paid, if they wish to be paid.

2. The basic fee should be based on the economic health of the magazine. The basic fee is \$50 for an article and \$5 for a cartoon or photo. The range of payment can be \$5 to \$500, depending on the following considerations:

(a) Quality. How much editing or re-writing was required other than because of unforeseen circumstances such as delay in publication?

(b) How much work and time were invested in the article? This is separate from quality, although "good hard work" must be rewarded more than simple "hard work."

(c) The reputation of the writer, photographer or artist.

(d) How much will publication benefit the contributor?

(e) What is the contributor's financial need? Is he or she a freelancer? Academic? Has he or she a well-paid job in the media or other field such as public relations?

(f) Exclusivity. Is the contribution commissioned? Is it a revision or a reprint? This overlaps (b).

(g) Did the contribution arrive on or before deadline?

(h) What price, other than in time and energy, did the contributor invest? Was the contributor's job at stake, or would chances of promotion be jeopardized?

(i) How much promise does the contributor hold? Will a slightly higher fee than otherwise justified encourage a contributor with considerable potential to keep working?

As Eileen Goodman's article shows, there is a tremendous disparity of financial reward for magazine articles in this country. Despite every attempt to be fair, there will always be injustices in fees paid, some being considered too high and others too low, according to who's making the assessment. As editor and publisher of *Content* I happen to believe the best I can do is put my policy out front and agree to amend it in the light of experience.

Content's manuscript requirements are outlined in the masthead on page 4. Copy deadlines are the same as listed under The Marketplace and Notice Board.

Eileen will be writing a column on new and existing markets for freelance writing exclusively for *Content* from now on. Her columns will examine one market (such as *Weekend*) at a time, giving editors' names, story preferences, technical requirements, fees and other details required by the freelancer or anyone considering freelancing. —B.Z.

are not informed of terms of payment until they receive cheques upon publication, an arrangement which seems to be satisfactory for *Quarry*.

Quill & Quire pays feature writers but not reviewers. Rates average \$65 for 1,500 words but can range from an honorarium of \$25 to \$150 for longer, more time-consuming articles that require more research. The editor would like to be able to increase rates and pay reviewers.

Simgames is a newsletter, mainly staff written, with a very small budget sufficient to pay the printer only. It carries no advertising, depending entirely on subscriptions for its income.

Take One pays contributors but not as much as it would like, about 1½¢ to 2¢ a word, usually based on the number of pages. Payment for a one page article is about \$25; two pages \$35; three pages \$45. Discrepancy is accounted for by the fact that additional pages are not all text. Rates are modified upward or downward by consideration of the author's needs. Academics and established authors are paid less than aspiring young writers. It has published authors at these nominal rates who have been paid \$2,000 for a *Playboy* article. Writers who were first published in *Take One* have gone on to appear in the *New York Times*, *The London Times*, *Harper's*, *Playboy*, and *Maclean's*.

Waves gives two copies to the contributor. It offers no apology, pointing out that many writers are willing to accept "advertisement" of their work. They are aware they fare better than some scientists who pay to be published in their journals.

Yoga and Nutrition pays if it is absolutely necessary. So far, only one contributor has been paid. At present it has sufficient contributors volunteering.

Company publications pay attractive rates, generally. They generally have healthy budgets. They are highly valued by the companies as impressive public relations projects. Usually no money is spared to turn out a glossy, professional looking product with lavish use of artwork and color. Although many company publications are staff-written, the better ones buy from outside writers at rates that may run from 10¢ to 15¢ a word, plus expenses. Examples are *The Teller* (Royal Bank), *Imperial Oil Review* and the now-defunct *C.I.L. Oval*.

As for the business and trade publications, dominated mainly by two large publishing houses, Maclean-Hunter and Southam, it must be admitted that rates have improved over the past year or two, although perhaps not as much as their increased advertising revenues would warrant. Few pay less than 5¢ a word and many now pay 8¢ to 10¢ a word.

It is a mistake, however, to think that "anything goes" into the trades. Articles must be well-researched by writers who have specialized knowledge of the field the magazine covers. Emphasis is on accuracy, clarity and conscientiousness about meeting deadlines. Rates offered by Canadian trade publications compare well with their American counterparts, many of which still pay 2¢ or 3¢ a word.

A brief rundown on some other rates in Canada:

Canadian Business pays from 6¢ to 12¢ a word and buys photos at the going rate.

Canadian Homes pays 15¢ a word and up, and top prices for photos in color or b&w.

Canadian Magazine also pays rates well above average for articles, com-

parable with *Weekend* (read on).

Chatelaine pays \$400 and up for articles of 2,400 to 4,000 words; \$10 and up for poems of 4-30 lines.

Canadian Labour pays \$200 minimum for articles of 1,200 to 1,500 words.

Homemaker's Magazine pays \$250 and up for articles of 1,200 to 4,500 words.

Reader's Digest pays a minimum of \$120 per *Digest* page for a first article. *RD* buys a "first person" article of 2,500 words for \$3,000.

Saturday Night was paying \$200 to \$400 for articles of 1,500 to 3,500 words. The new *SN's* rates will be reported later.

Stimulus pays \$50 to \$200 for articles of 500 to 2,500 words.

Weekend pays \$400 to \$650 for articles, \$25 to \$200 for photos.

The best news of all has been saved for the last. Peter C. Newman, editor of *Maclean's*, has announced that effective with all stories purchased after January 1, 1975, payment will be increased 25% to \$1,000 per article to established writers. One-interview or other "so-called easy pieces", as well as first-time-in-the-magazine articles, will be assigned at \$800, with this fee clearly specified at the time the writer is approached.

Higher or occasionally lower rates will be negotiated in advance, depending on the nature of the assigned projects, whether they are travel pieces, columns, picture stories and so on.

Peter Newman points out that *Maclean's* rates are competitive with most magazines published in fabled New York. For example, *New York Magazine* pays \$350; *Esquire's* rate for all but superstars is \$1,000 and many of the pieces run twice the length of *Maclean's*. *Atlantic* pays by the page, only \$100. *Saturday Review* pays \$750 per article. For a 3,000-word article in the *New York Times'* entertainment section, expect \$250.

One-thing-leads-to-another Dep't.

NOTHING'S OFF THE RECORD BETWEEN HERE AND THE T.P.C.

By BOB PURCELL

The following conversation may or may not have taken place scant days before this issue of Content went to press.

Zwicker: Bob, how are ya? (No opportunity given for a chance to respond). Lookit, I'd like to place an ad for *Content* in *The Byliner*. And congratulations on your ascension into hell.

Purcell: Eh?

Zwicker: Your election as president of the Toronto Press Club, dummy. About the ad: what does a page cost and when do

I have to get the material to you?

Purcell: Don't get it to me, get it to the guys running the mag. And don't quote me but I think maybe they'll give you a page free if it's to promote *Content*. By the way, howcum you're with *Content*?

Zwicker: I own it.

Purcell: What?!! What happened to Dick MacDonald?

Zwicker: He sold the magazine to me. Now it's Barrie Zwicker, editor and publisher, *Content*.

Purcell: Watzamatter? Can't you get honest employment?

Zwicker: No. By the way, how about writing a piece for me about the press club?

Purcell: What about the press club? It's the same old joint, the same old guys at the bar, the same characters getting suspended. What's to tell?

Zwicker: Well, I've heard reports that you're now allowing women members. There's gotta be something worth saying

...at the development. I mean, do they gonna drive you into bankruptcy or will they be an asset for the place?

Purcell: Why don't you put up the scratch for a membership and find out for yourself? After all, the president and publisher of a lofty rag like *Content* — a journalists' journal, for God's sake — certainly should belong to a journalists' club.

Zwicker: Hmm. But I'm not a drinker, really. And after all, that club isn't much different than any other bar in town. Except that occasionally you run across a genuine newsman in there.

Purcell: Come on, Zwicker, the club has about 800 members and half of them are guys who have spent enough time in the journalism field to qualify for active membership or are currently employed in same.

Zwicker: Okay. But it's still just a bar.

Purcell: You put the place down like that and expect me to write a piece for you about it? Tell you what — drop down to the club in a month or so and see

whether you think it's still just a bar. What's going to be different a month hence?

Purcell: Plenty. We've just spent the better part of \$30,000 redoing the place. New drapes, carpets, paint, wallpaper — that kind of thing.

Zwicker: About time. The club was looking pretty ratty last time I was in. So you've cleaned it up. Big deal. It's still just a bar.

Purcell: Uh uh. After five years of deliberation the members who run the place have decided it ought to have a media flavour like they feel the old Yellow Submarine on King Street used to have. So we're working toward that. Within a couple of weeks we'll have installed at great expense a *Canadian Press* Pictures of the Month and Pictures of the Years wall. We're hoping that one of our members can persuade his organization to put up the bucks for a series of wall plaques that will honor members of the Toronto Men's... sorry the Toronto

Press Club's Hall of Fame. We have terrific artwork — all media oriented — that's been sitting in storage for years that'll be up on the walls shortly. Zwicker, you still there?

Zwicker: Ya.

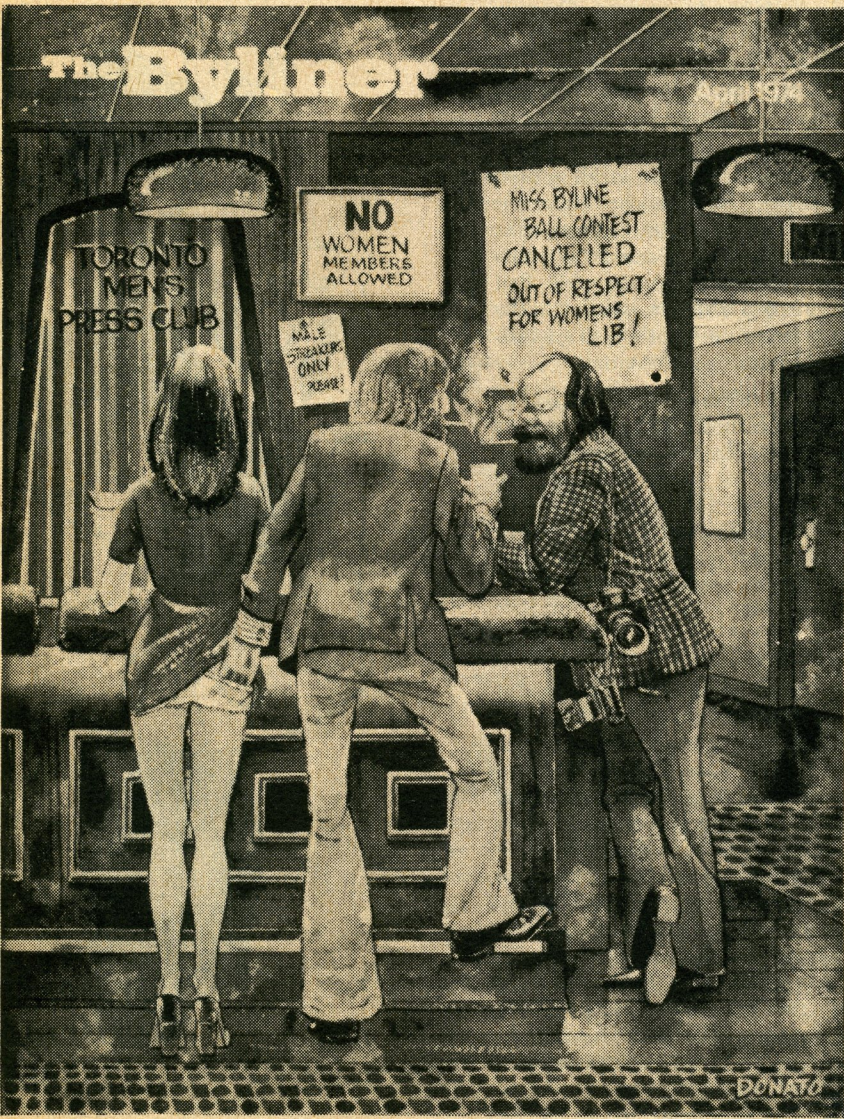
Purcell: In addition, we can think of no better place for press conferences to be held. I mean, most people who want to make an announcement to the media tend to rent a hotel facility and do it there. Silly. They can use the club for free and within a few weeks we'll have studio lights permanently installed for TV cameramen, a sound system that isolates the press conference from the rest of the club and a disappearing wall that eliminates the racket at the bar from the working area.

Zwicker: Sounds good. Why don't you put all this stuff on paper and we'll run an article in *Content* about the new pertinence of the press club?

Purcell: Okay. When do you need it? And what length?

Zwicker: Yesterday. And not very.

Bob Purcell is president of the Toronto Press Club and is vice-president of the PR firm of James McPhee & Associates, Toronto.



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.

Let's
talk.
The First Canadian Bank
Bank of Montreal

I DO NOT LOVE THEE, DOCTOR FELL (OR WHY SOMEONE THINKS THIS AUTHOR SHOULDN'T RIDE ANY MORE)

By KENT SWEENEY

Editor:

I recently (Sept. '74) did a cover story for *Impetus*, the magazine of the *Financial Post*, on biking. Among the letters that the article ("One Does Not Make Friends with a Killer Kawa") engendered was one that almost frothed with hate.

And a few weeks later (Oct. 20, 1974) another story I did, for the *New York Times*, also elicited its share of hate mail.

The enclosed essay is an account of how at least one writer deals with the problem; it resulted from a letter that I wrote to the editors at *Impetus*.

* * *

Better put the bike away before it turns on 'ya, Laurence my friend!

The letter was in reply to a cover story that I had done for *Impetus*, the magazine of *The Financial Post*, and a perplexed editor had forwarded it on to me. What did I make of it, he wanted to know, and since the story was originally submitted under the pseudonym of "Dermott Trellis," did I now regret letting them publish it under my own name?

Well, I wrote back, as a specimen of epistolary malevolence it wasn't all that great, certainly not when one compared it with some other samples of the *genre* that I've garnered. Nowhere, for example, did it scale the heights of vituperation that resulted from an article I did for an American magazine last year. Then, my correspondent had waxed eloquent on the everlasting torment that awaited me in the world to come, and made use of her personal intercession with the Almighty to call down upon my head His wrath and that of all the heavenly host. For several days thereafter I went around with a wary eye heavenward lest an errant bolt of lightning reduce me to a lump of glittering salt.

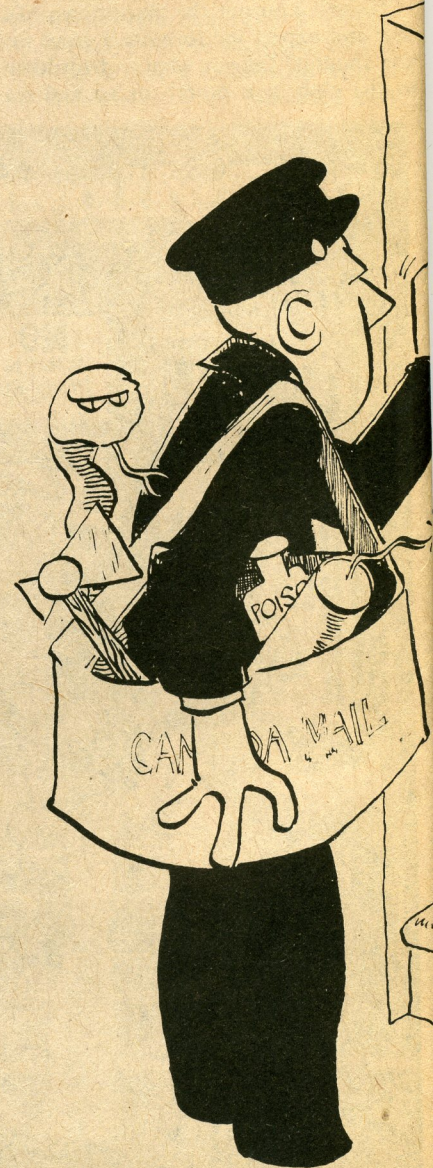
That woman, like the one who wrote and suggested I visit a massage parlour to assuage the lust she so clearly detected in my writing, excelled in her ability to find recondite meanings interspersed

amongst my prose; nuances, I admit, of which my mundane mind had been blithely unaware. But in the delivery of their invective they bordered on the eloquent, whereas by comparison this new fellow was a merely third-rate hack.

I have replied to the four other letters that I received from people who had read the *Impetus* article, but not to this one. Whether he agrees with me or what I've written is quite beside the point. The only test that I employ with mail from strangers is, would I have dinner with them?, and I can't imagine breaking bread with someone who says things like "I own a trail bike that is not only bigger than Mr. Sweeney's, but in all probability, quicker." How gauche, I mumble to myself. How did this creature ever make it past the door, I wonder as I hurriedly excuse myself from the table. Bad manners are bad manners, whether at the table or in letters, and nothing in my contract says I have to suffer either.

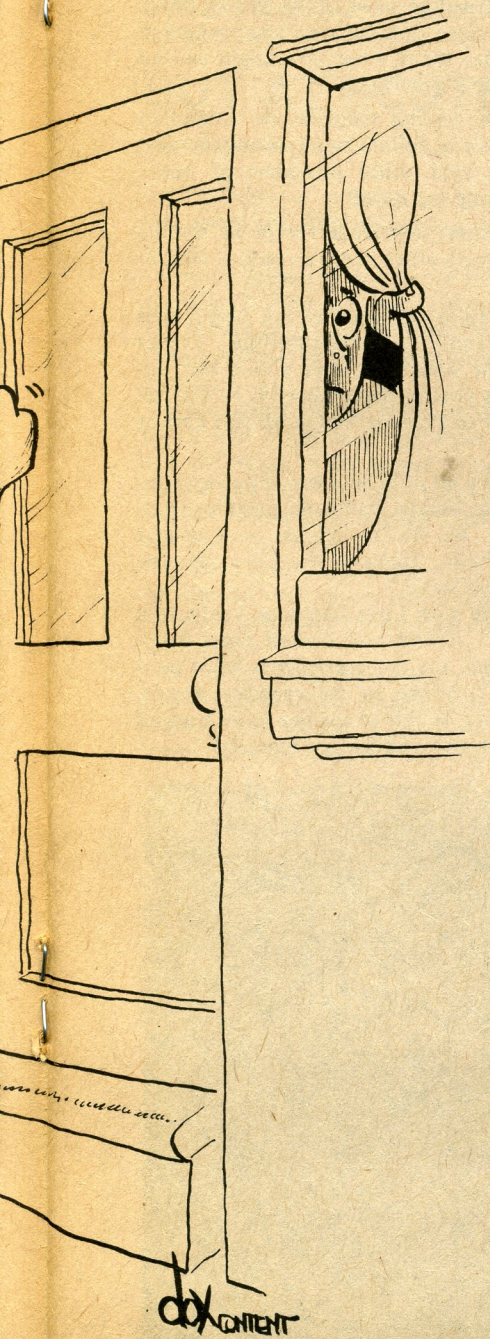
Not that I don't take what they have to say in deadly earnestness: I do, because I remember what nearly happened to Terry Melcher when he lightly dismissed the musical writings of Charles Manson. There are enough fanatics and crazies running loose out there without waving a red flag to attract their attention.

Every politician, writer, or person who allows his name to stand before the public is a recipient of hate mail, and sometimes I think it is only us and The Shadow who are truly privy to the evil that lurks in the minds of men. Once you decide to freelance as a writer you're subjected to an entirely different kind of abuse than you usually encounter in the work-a-day world of commerce. The hard-nosed boss who charges through a sea of pickets with all the intrepidity of a British gunboat suddenly goes jelly in the knees with the approaching publication of his poem. In the first instance he is a businessman acting through standard and sanctioned conduct; in the second he is leaving



*I do not love thee, Doctor Fell
The reason why, I cannot tell
But this I know, and know full well
I do not love thee, Doctor Fell.*

— Thomas Brown (1663-1704) writing of
Dr. John Fell, Dean of Christ Church,
Oxford, about 1670.



himself open to be criticized as a unique, singular individual. As a capitalist he can accept or at least understand the allegation that the system is dishonest, but as an artist he is suddenly faced with the accusation that he **personally** is dishonest. Writing and art are not for the faint of heart.

I remember how impressed I was when I first saw "Lawrence of Arabia" and Peter O'Toole stared Omar Sharif straight in the eye and said: "My name is for my friends." It was like the revelation of an eternal verity: guard your true name from your enemies and you ward off the evil eye and extirpate the venom in poison-pen letters. Even the Cheyenne knew enough to give a child a false name to mislead evil spirits.

But it is not because of simple atavism that I prefer a pen name. For one thing when friends discover that you write they immediately become apprehensive about past confidences. "Omigod, is he going to tell everybody about me and that young nurse? Will he trumpet to the world that I've never been able to correctly pronounce 'anemone'?" No, I won't, because above all, I believe that one should never humiliate. I know the value of my work and I don't have the excuse that I'm churning out deathless prose: in a few days it will be forgotten and a transitory authorial satisfaction cannot be equated with having imposed upon someone an eternity of embarrassment. I'm not a snitch.

And I also admit using other names on other occasions. Two American mores to which I've never been able to successfully adapt are the prompt use of one's given name, immediately followed by the thrust of a card. "Hi, Kent! My name's Al. Here's my card!" Against this insidious habit I conduct a relentless war of attrition. To the next person I meet I heartily exclaim, "Hi, Bob! My name's Al. Here's my card!" And I think I carry it off with remarkable aplomb. In my lifetime and under various names I have

been a salesman of securities, a seller of sewerpipes, a tuner of pianos, and other trades too numerous to mention. But I have never (and on this you have my word of honor), I have never signed a motel register with anything other than my own name.

No, I'm not sorry that the *Impetus* story didn't appear under "Dermott Trellis," although I was disappointed that no one ferreted out the allusion. The name was from a novel beloved of James Joyce, a work of which Dylan Thomas wrote, "just the book to give your sister, if she's a loud, dirty, boozy girl." It was written by a man who sometimes wrote under the name of "Miles nagCopaleen" and sometimes under the name of "Flann O'Brien," but neither of those were his real name, either. And in the book there is a character who is sometimes referred to as "King Sweeney" and sometimes as "Mad Sweeney," so now you can see how it all begins to come together.

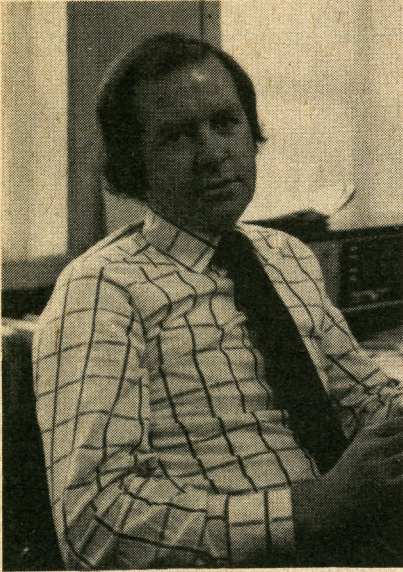
Jean Stafford, the Pulitzer Prize winner, recently wrote a magazine article in which she detailed some of the more vicious hate mail that she had received, and pondered the motivation behind it. "While the compulsion," she wrote, "is not quite as sinister as making obscene telephone calls or poisoning dogs, it does seem somewhat kin."

And so, while I appreciate the kind editors at *Impetus* giving me my brief hour in the limelight, I'm sure they'll understand when they hear I'm searching around for a new alias. And I'm bringing my dog inside at night, just in case. Out there are creepies and crawlies and things that go "THUMP!" in the night. Some of them have sent me letters.

Laurence Kent Sweeney, 32, vice-president and a director of a fisheries company in Yarmouth, N.S., has studied acting, archaeology and business; sculpts (his sculpture won first prize at the Atlantic Winter Fair in 1971) and writes. He has travelled extensively in Europe, Mexico and the Far East, largely on a Kawasaki 350.

CANADIAN CORRESPONDENTS IN LONDON TOWN: BEING AGREEABLY IRRELEVANT CAN GET 'EM DOWN

By MICHAEL RYVAL



Kevin Doyle

London — In 1959 former *Globe and Mail* London correspondent George Bain brought a complaint to the British Foreign Office.

He had noticed, with some resentment, how at press briefings *New York Times* correspondent Drew Middleton was usually taken aside and given the full story. The *Globe*, a subscriber to the *Times'* news service, tended to run Middleton's copy more often than Bain's a situation of some embarrassment to Bain.

"And the man said: 'Good God, no! You're a Canadian!' And that was the end of it."

Well, things have improved somewhat since Bain's return 15 years later but he attributes this to a general easing up of the government's attitude towards the press.

"I guess that the government isn't so uptight about dealing with the press as it used to be," says Bain in his tidy, small office in Shoe Lane, one of the many alleys running off Fleet Street, nerve center of the British press.

Government appears to have become more accessible, though to what degree is a question.

For Bain and two of his Canadian counterparts, James Anderson of *The Globe* and Kevin Doyle of *The Canadian Press*, accessibility is still rather limited in comparison to that granted to American, French and German newsmen.

The problem is, says Doyle, "you have to establish a good relationship with government people who have basically little to gain from that relationship."

Doyle, a 31 year old former reporter for *The Windsor Star* who has been with *CP's* London bureau for almost three years, feels there is some distrust among the people he interviews.

"They don't see your material in print," he says in his dusty, cluttered office one floor up from *Associated Press*. "And it can take about two years to be acknowledged as a reporter for a foreign paper."

The Globe's Anderson agreed: "If I call up the Labour Party for some information and tell them I'm from such-and-such paper they just say 'what?' They couldn't care less about you; you're nothing to them."

Bain elaborates: "The British politician wants his view known in Washington, Paris, Bonn — sometimes there've

been cases where they go to the foreign press first. But they're not interested in the Canadian press.

"We don't influence them much, and vice-versa. For instance there's hardly any Canadian news in the British press; you'll never find out what's happening in Canada. We're what you might call an agreeable irrelevancy."

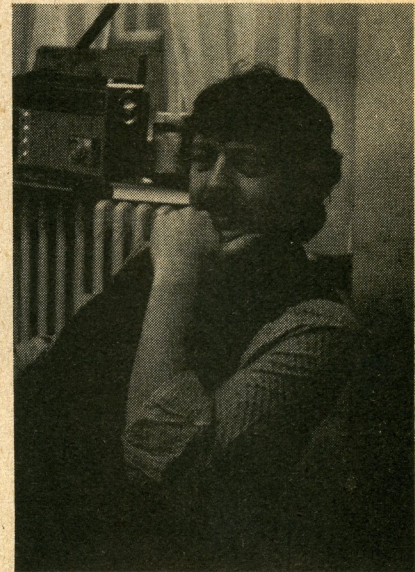
Well, having reduced our Canadian presence in Britain to a typically modest scale, what other problems of news-gathering are there?

For one, says Anderson in his Temple Chambers office, there's a lack of continuity.

"A third of time I'm not here," says Anderson, a Gitane-puffing Reuter veteran who took over Colin McCullough's post in September 1973. "I'm going off to Portugal or the Middle East or Italy."

"It's a bit of hit and run. Anyway, running the bureau is a bit of a great imponderable. We sort of operate on a hit and miss basis, filling in the gaps that the agencies leave."

Since most Canadian papers subscribe to *AP*, *Reuter* and *United Press International*, the correspondents leave hard news coverage to the agencies, Doyle, however, is able to spend a lot of time on interpretive and feature material.



James Anderson

Both Anderson and Bain, who recently completed a Persian Gulf tour, use London as a base and both complain of the problems of simply getting around.

"The amount of time you need just to get a visa," says Bain, "is mind-boggling! You can waste literally days."

Anderson cites the case of last summer's Cyprus civil war. He was deported to Athens but managed through some good connections to get back onto Cyprus.

Anderson says he misses a competitive atmosphere. "Look, on a special Canadian-interest story, like a minister's visit here, we scramble," says Anderson. "But it's hardly likely that we'll scoop the Brit-

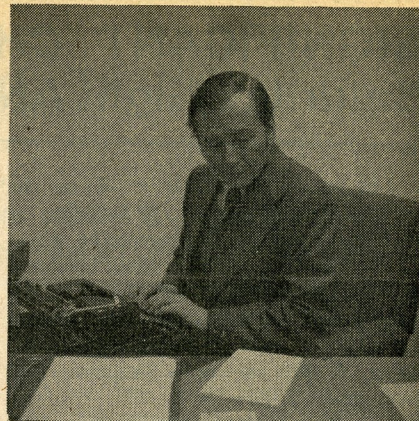
ish press on their news. We've got no impact on their society, and it wouldn't serve us any purpose."

Anderson also feels Britain's impact on Canada has waned significantly. "Most people, I suspect, don't really care what's happening here."

Well, comments Bain, "some people must care about Britain, care about this phenomenon that's going on here. Otherwise *The Star's* wasting a lot of money and a lot of time."

Which Bain believes is very much not the case.

Michael Ryval is a writer living in Toronto.



George Bain

BUT AT REUTERS, THEY PLACE OUR BETTS

LONDON — A Canadian newsman now holds one of the hottest seats in Fleet Street.

On the second to last day of 1974, 38-year-old Dave Betts, formerly of the Halifax *Herald*, took over as World Services Editor at *Reuters*, the international news agency.

It's an exacting job. It means shaping the flow of world news into Fleet Street and out again to the world, minute by minute and hour by hour, checking the content and calling in background or explanatory material.

Disciplines are subtle and challenging. An international agency has to cope with complex and often conflicting national sensitivities.

In his new post, Betts leads a team of some 50 editors on the fourth floor newsroom at the Reuter building on Fleet Street, directly opposite the big black *Daily Express* building from which the late Lord Beaverbrook used to hurl his editorial thunderbolts.

Betts, a native of Amherst, N.S., who likes to play the bagpipes when he's not poring over the latest bulletin, is the first among equals of four supervising editors at *Reuters*. They are known to subordinates as The Four Horsemen, adapted from the phrase, "Four Horsemen of the Apocalypse."

A second Canadian in the quartet is Jack Hartzman, who once lived on Montrose Avenue in Toronto and came to London after working for the *Vancouver Sun*.

Reuters has proved something of a catch-all for Canadian newsmen. Sports Editor Clare McDermott is from Edmonton. Other Canadians include Mark Meredith of Ottawa, Nova Scotian Brian Creighton and Alan Harvey of Toronto.

Cy Fox, formerly of CP London and also a Canadian, joined *Reuters* last

month and is working on World Desk.

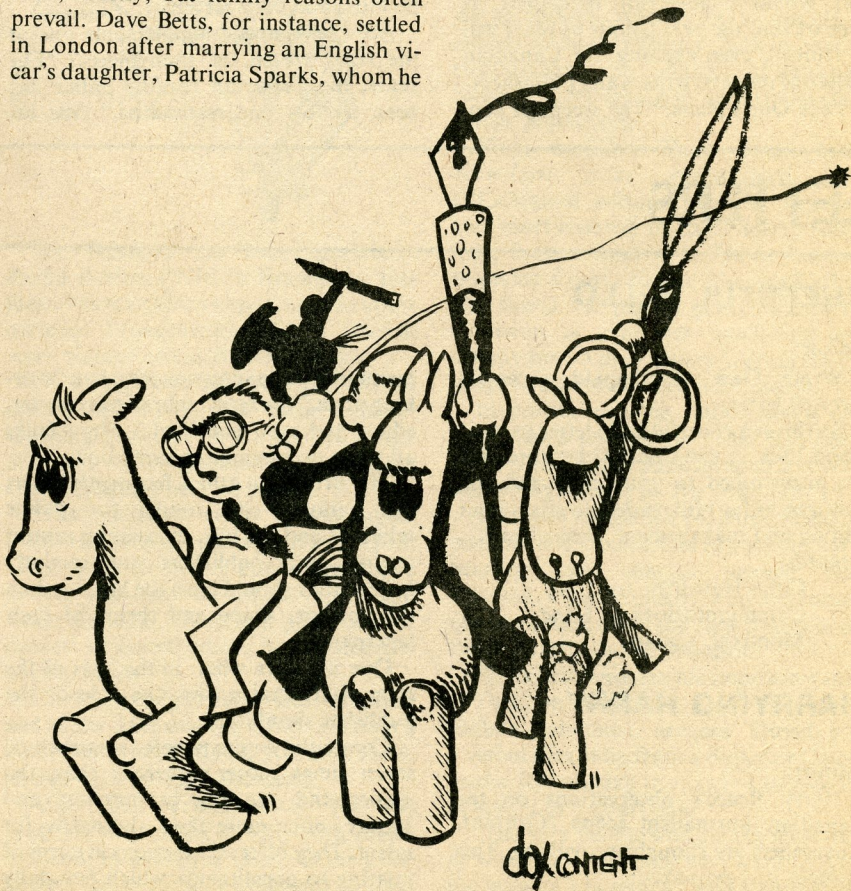
Distinguished Reuter alumni include Stuart Underhill, now publisher of the *Victoria Times, Globe and Mail* showbiz writer Blaik Kirby, Ottawa columnist Charles Lynch and *CBC-TV* executive Ian Glenday.

Why do so many Canadians gravitate to Fleet Street? A desire for broader horizons, mostly, but family reasons often prevail. Dave Betts, for instance, settled in London after marrying an English vicar's daughter, Patricia Sparks, whom he

met when her father was posted to the Nova Scotia fishing village of Ecum Secum.

Patricia took a job on the Halifax *Herald*.

"She was such a dreadful reporter I had to marry the girl to get her out of the newsroom," says Betts, tongue firmly in cheek.



SIGNIFICANT CHANGES IN STORE FOR Maclean's, Saturday Night AND (CAN IT BE?) The Canadian

The ancient logjam in the Canadian periodicals field seems to be breaking up in exciting and partly unexpected ways.

Maclean's — whatever the final shape of legislation concerning *Time* "Canada's" and *Reader's Digest's* special privileges — will go fortnightly in October. A shift to weekly frequency will presumably follow.

Saturday Night will be back on the newsstands April 26, according to publisher Ed Cowan. The new *Saturday Night* will be backed up by a full marketing staff, will have a national retail section as well as editions with regional advertising and will sell for \$1, an increase of 50 cents. The first (92-page) issue will be printed in 90,000 copies.

The connection, if any, between these developments and the exciting plans of Don Obe, new editor of *The Canadian* magazine, may be intangible. But taken together, the changes indicate a remarkable shift in the Canadian magazine field has begun.

Barring a national economic plunge that would change all ballgames, it appears that the next couple of years will be fruitful, even exciting, for Canadian magazine readers, writers and publishers.

Take Obe's plans. "The weekend sup-

plements have been accused of trivializing the most serious things," Obe told *Content*. "To put it at it's simplest, we're just not going to do that any more."

While *The Canadian* will continue to carry light pieces, he noted, "we will anchor the book with something very very solid every week."

The Canadian is also being redesigned, with the help of Jim Ireland, who is returning as art director after a stint with Analytical Communications Inc., a subsidiary of the Vickers and Benson advertising agency.

The earliest changes will not become evident until sometime in April, and the revision of the magazine will be "gradual over the next year."

Kinds of articles to expect in the new *Canadian*? Heather Robertson is doing a piece on Flora MacDonald, a potential Tory leadership candidate; Ontario Premier Bill Davis will be profiled as will B.C. Premier Dave Barrett ("What happens to a first-rate reformer, in fact?" Obe asks) and "Western alienation" will be looked at very seriously.

Are the weekend supplements one of the right places for such pieces? "For years, the Canadian reading public has been terribly underestimated," Obe be-

lieves. "I'm banking on *The Canadian's* readers wanting this (new approach)."

And the publishers of the papers that carry the supplements? "They've never demanded a light magazine, to my knowledge," Obe replies. "It would be absurd to think a paper like the *Montreal Gazette* would want a package of light entertainment so out of tune with the times."

Obe was twice an associate editor of *Maclean's*, his latest stint being for nine months. Before that he was for seven months (until the financial crisis hit) one of two executive producers of news for *Global TV*, and he has freelanced.

The lineup at *The Canadian* under Obe now includes Alan Walker, who remains as managing editor; contributing editor Paul Grescoe, formerly of *Maclean's* and Roy MacGregor who also comes from *Maclean's* and who will write and edit. Gerald (Jerry) Anglin is associate editor although he has heavy responsibilities for Southam's *TV Times*. On the business side Henry Cuke of Southstar Publications Ltd. is Vice President, Publishing. — B.Z.

LETTERS

CHEERFUL HELLO

Editor:

Wrote Dick MacDonald a tearful farewell letter.

So this is a cheerful hello letter to you. Good luck in the *Content* venture. We are accustomed to your copy and will continue as faithful readers to study your editing and management. Best of luck. Regards,

Colin Haworth
Communications — 6 Inc.
Montréal, Canada

HARRYING HARRY

Editor:

Harry Bruce's observations on the Canadian journalism scene (*Content*, November) are thought-provoking. This thought was provoked:

He makes no reference to community (alias weekly) journalism and its op-

portunities for expression for a true "working press," the term embracing reporter, editor and even publisher — frequently all three occupying the same body.

Mr. Bruce and others frequently desert the nation's city rooms for public relations and the like, in seeming protest against daily publishers who quaintly believe they should have the last word on the content, shape and thrust of their newspapers.

One wonders what, in the eyes of the thus disaffected scribe, the role of the publisher should be.

Community newspapers, some six or seven times more numerous than the dailies and growing in numbers and stature, offer more than alternative for talent. They offer satisfactions in terms of relating to constituents which few daily situations can boast.

And if you don't like your publisher,

never were there more opportunities to be your own.

John W. Sancton,
The Westmount Examiner,
Westmount, P.Q.

THE REAL THING

"People are alarmed by world conditions. What we have to do is create a fantasy that's bigger than life, a fear that's bigger than their fear." — Frank Yablans, President, Paramount Films, U.S.A.

OMNIUM-GATHERUM

n. *Miscellaneous assemblage of persons or things, queer mixture, party to which everyone is invited.* [mock L (omnium of all, GATHER)] — The Concise Oxford Dictionary of Current English, Fourth Edition.

Troop movements: The news and information programming staff at the CTV television network has been re-organized, with three new program units being formed.

Tom Gould, network vice-president, placed **Jerry Lawton** in charge of one new unit which will handle production of all documentary programs.

Larry Hertzog is to supervise a second unit, which will concentrate on developing new film projects for the department. **Jack McGraw** will be in charge of a unit formed to handle the continuing *W-5* and *Inquiry* series, with **Joan Donaldson** working as associate producer for *W-5* and **Jeff Fry** handling the same post for *Inquiry*.

John Macfarlane, left the presidency of ACI, an offshoot of the **Vickers and Benson** advertising agency, to return to *Maclean's* magazine as executive editor. He previously held a top editing post at *Maclean's* and was also editor of *Toronto Life*.

Also joining *Maclean's* was **William Posner**, a writer with *Financial Post's* *Impetus* magazine.

And *Maclean's* also has talked with art director **Neil Shakery** from San Francisco about designs for its proposed news magazine. Shakery has been a designer for *The Canadian Magazine*, *Canadian Homes*, *Look* and *Saturday Review*.

(Thanks to **Michael Hanlon's** *Toronto Star* column for all the dope on *Maclean's*).

* * *

The Winnipeg Press Club's 1975 executive looks like this: President, **David Lee** (*Free Press*); Vice-President, Administration, **Al Maltman** (*Quantum P.R.*); Vice-President, Activities, **Ron Hill** (*CFRW*); Secretary, **Chuck Grieve** (*Tribune*); Treasurer, **Nick Hunter** (*Tribune*); Directors, **Roger Currie** (*CJOB*); **Jock Bates** (Prov. Gov't Info.), **Ed Oliverio** (*Oliverio Assoc.*), **Joan Bowman** (*Tribune*); **Verne Prior** (*Air Canada*); **Rod Edwards** (*CP*). Past president is **John Cochrane** of *CJOB*.

The club entered the year in its best financial shape in many years. Maltman, as outgoing treasurer, reported a bank balance of \$6,595 and total assets of \$13,169.

A final note: the club's 42nd annual **Beer 'n' Skits** production will be held May

3 in the new Winnipeg Convention Centre.

And a male chauvinist 'Peg footnote: the 27 women members of the WPC tried to have the male-only admittance to Beer 'n' Skits lifted, since this is **International Women's Year**, but they were outvoted by the 218 men. However, **Mary Fletcher** of the *Tribune* made a motion that the Club petition the United Nations for an international year to honor males. That one carried.

* * *



The - Russians - are - hear department: Radio station **CHIC** in **Brampton, Ontario**, has started an experiment in international broadcasting with a once-a-week feature called *Radio Moscow*.

It's a telephone question and answer session done live with three English-speaking Russians on the staff of *Radio Moscow*. The questions come from **CHIC** listeners who phone in.

"The questions cover a wide spectrum," said **station manager Harry Allen**. "This week we talked about Brezhnev's health, customs, the Baltic states and Team Canada. There is a great deal of interest in Russia about having another hockey series."

There is an eight hour time difference and so the Russians call **CHIC** at about 5 p.m., their time, to do the 9:15 a.m. show, hosted here by **Paul Richards**.

Allen said arrangements for the program were made directly with *Radio Moscow* to avoid red tape. As far as he knows, the show isn't broadcast in Russia.

He says **CHIC** is making plans for

similar shows with *Radio Peking* and *Radio Zambia*.

* * *
At year end, circulation of the 1,615 daily newspapers in the U.S. was 62,419,760 copies per issue, a dip of 185,641, reports *Editor and Publisher*.

At the same time, the *Audit Bureau of Circulations* says that **Canada's** 114 dailies had an average circulation of 4,827,337, an increase of 3,751 copies per issue.

A further breakdown of the figures revealed that the trend toward increased morning and decreased evening circulation continued in both countries.

* * *
You-can't-win department: In separate cases in February, one Canadian newspaper was fined for giving too much information and a reporter for another got a tongue-lashing from a judge for not giving enough. And to top things off, a federal cabinet minister took a verbal roundhouse at daily newspaper publishers for trying to undermine consumer protection.

First, **Southam Press (Ont.) Ltd., Windsor Star**, publisher **J.P. O'Callaghan**, editor **Robert M. Pearson** and **column reporter Michael John Frezell** were fined a total of \$6,750 in Ontario Supreme Court. **Justice Thomas Callon** had found the parties guilty Jan. 24 of contempt of court for publishing testimony from a preliminary hearing after a judge had banned such publication.

In passing sentence, Callon said it was clear that a prohibition order had been given prior to the publishing of a report written by Frezell in *The Star* Jan. 15.

The news media had been instructed to publish only the decision of a preliminary hearing into charges against **Jan Zaborek**, 49, of Windsor, who was subsequently convicted of the June 6 murder of **Anne Sutak**, also of Windsor.

He was sentenced to life imprisonment.

Then, in **Montreal**, *La Presse* automobile columnist **Jacques Duval** got a verbal thrashing from a Superior court justice for refusing to answer a subpoena to testify in a court case.

"The very people who get the most out of society are the ones who want to give the least to it in return," said **Justice J.A. Nolan**.

"The courts exist to protect the public,

OMNIUM-GATHERUM (CONTINUUM)

and those who disregard court directives must take the consequences.”

When Duval failed to appear as summoned, Nolan issued a bench warrant for his arrest.

Nolan said that Duval had let it be known he didn't intend to answer the subpoena when first served with it 10 days previously.

Nolan called it “intolerable” that any person could feel so important that he could tell the court what to do, and this had led him to issue the arrest warrant — though he delayed execution so Duval wouldn't have to spend the night in cells.

Explaining the circumstances of Duval's non-appearance, his lawyer **Bernard Blanchard** said Duval's regular lawyer had been taken to hospital with a cerebral hemorrhage and Duval had thus been without counsel.

Duval himself apologized to the court. He said he thought he would be in conflict of interest if he testified in the case, because he was asked to speak about a certain type of car.

Nolan said Duval was guilty of contempt, punishable by a \$100 fine, 90

days in jail, or both. In view of the circumstances, he said, he would assess only costs.

And finally, in **Ottawa, Corporate Affairs Minister Andre Ouellet** accused daily newspaper publishers of trying to weaken consumer protection measures in the Combines Investigation Act.

He was commenting on a brief presented to the department that seeks amendments to the federal combines law. A delegation from the **Canadian Daily Newspaper Publishers Association** called on Ouellet after the submission was made.

The publishers argue the Combines Act unfairly permits advertisers to combine to agree to withhold advertising from a newspaper, affecting the newspaper's primary source of revenue.

The publishers want the legislation amended to remove advertisers' rights to agree to reduce advertising purchases. They argue the change is needed “for protection of the freedom of the press...”

Ouellet pointed out that the section the publishers want dropped from the Combines Act has been in effect since 1952.

“They (the publishers) are asking for more than simply amendments. They want changes to be made in the whole Combines Investigation Act,” Ouellet said.

Department officials say the rationale behind permitting advertisers to withhold their business from particular newspapers is that it is one important method for reducing consumer costs. Since advertising makes up a large part of product costs, permitting large advertisers to jointly curb advertising budgets is an effective way to lower consumer prices across an entire product line, the department says.

The publishers say the federal combines law now gives advertisers an economic club to hold over newspapers, which may be exercised if the advertisers disagree with a paper's editorial comment.

An amendment proposed last December to the government's competition bill would prevent advertisers from completely boycotting particular newspapers, but the publishers claim this still would allow advertisers to

SALISBURY SEES 'FUNDAMENTAL SHIFT' IN THE PRESS

By Dianne Smale, Grant Kennedy and Marg Van Helvert

A “fundamental shift” in the press, and the society it serves, is being experienced, in the view of Harrison Salisbury, former associate editor of *The New York Times*.

Pulitzer Prize winner Salisbury, the second speaker in the Atkinson Lecture Series at Toronto's Ryerson Polytechnical Institute, told a capacity crowd of more than 200 on Feb. 5 that increasing investigative reporting has elevated the press to an unofficial fourth branch of government.

The investigations will increase centering around the CIA, FBI and “other inquisitive agencies of government,” Salisbury predicted. The “shock waves” from this vigorous reporting are hitting other countries including England, France and Japan, he noted.

Papers in London, England, published — in defiance of British law — information on a real estate scandal, Salisbury said. And publication of details of Japanese Prime Minister Tanaka's financial situation led to his downfall, Salisbury added.

The public, in re-examining many of its

institutions, is also taking a look at the press, Salisbury cautioned. Many persons feel the press is not representing them; some look at it simply as a “bringer of bad tidings.”

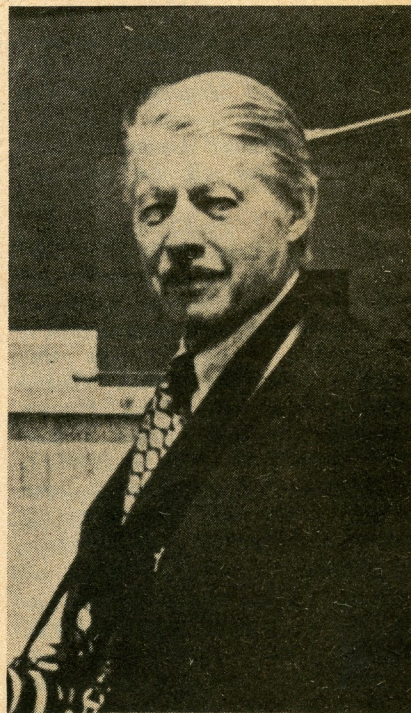
He believes, however, the press can withstand the pressure. “The press can stand the heat and won't get out of the kitchen.”

The Watergate coverage would not have had the impact it did, were it not for the coverage of the Vietnam War that preceded it, Salisbury suggested. Disparities between media reports and government reports from Southeast Asia “added enormously to the public feeling that (people) couldn't trust their government.”

Watergate, he said, then demonstrated the public belief that Washington's “crooks and liars” would go to any lengths to serve their own self-interest at the expense of good government.

It is too early, Salisbury said, to foretell the results of all the journalistic scrutiny.

The reporters are Ryerson journalism students.



Harrison Salisbury

"diminish significantly but not completely" their business to a newspaper.

* * *

Awards from Canada and Europe carrying a total dollar value of about \$3,000 have been earned by "The First Inch," a microphotography documentary in the *CBC* series, *The Nature of Things*. The *Bell-Northern Research* \$1,000 award for excellence in scientific journalism in the electronic media was presented to Nancy Archibald, executive producer of *The Nature of Things*, at a ceremony in late February at Hart House, in The University of Toronto. About the same time, word was received from Paris, France by Hugh Salmon, *CBC's* foreign relations officer, that "The First Inch" had won the Special Prince Rainier III Prize (Protection of the Environment Category) at the Monte Carlo Festival 1975. That award is worth 10,000 French francs.

Trying, with Nancy, to figure out how to share the award money are producer Milan Chvostek; micro-photographer Eli Kassner who also composed the music; Lock Johnston who devised and edited the remarkable sound track, and script writer William Whitehead. Whitehead co-narrated "The First Inch" with *CBC* announcer Jan Tennant. The half-hour film explores the bacteria and microcosms in the first inch of topsoil, which sustains all life on the planet. *The Nature of Things* series attempts to give, in Archibald's words, "more than a superficial understanding of the biological world."

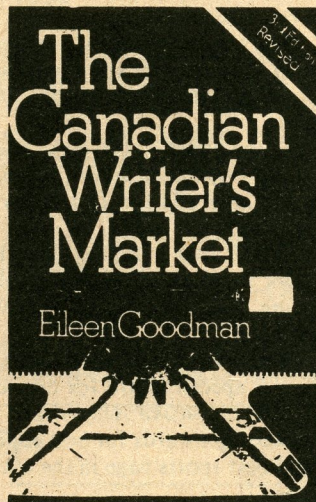
Barbara Frum copped the National Press Club of Canada award for Outstanding Contributions to Journalism with her probing and entertaining *As It Happens* show on *CBC Radio* and the Tuesday midnight *Barbara Frum Show* on *CBLT* which has drawn praise from critics and public alike.

Still on the awards front, Lydia Dotto of *The Globe and Mail*, Toronto, shares the \$1,000 prize for science writing put up by the Ministry of State for Science and Technology with Thomas Pawlick of *The Montreal Gazette*. Dotto's two-part series on the spread of nuclear technology and Pawlick's series on medical ethics were cited.

Heather Carswell, staff writer for *The Medical Post*, a Maclean-Hunter publication, won the Ortho-Pharmaceutical (Canada) Ltd. \$1,000 award for excellence in medical journalism for two stories. One, titled "Metamorphosis North" referred to the health and disease patterns in the Northwest Territories which have resulted from

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increased industrialization there. The other was a report on Chinese developments in replantation — putting severed limbs back on. Previous winners of this award were Joan Hollobon of *The Globe and Mail* (currently president of the *Science Writers Association of Canada*) and Marilyn Dunlop of *The Toronto Star*.

* * *

Long-time newsman, public relations man and civil servant Royd E. Beamish has been seconded from the federal government's Consumer and Corporate Affairs department to Information Canada to "develop a completely new English-language style book for Canadian government writers and editors," to use his words. The book will go beyond elements of style to include information that should make it useful to junior officers in their writing generally. Beamish was a staffer on the Port Arthur *News-Chronicle*, *The Globe and Mail* and the *Toronto Telegram*. He worked for Maclean-Hunter and did public relations for The Bank of Canada and Canadian National prior to joining the public service.

* * *

Judy Creighton, of *The Canadian*

Press, Toronto, has become the first woman director of the Toronto (formerly Toronto Men's) Press Club. She's among 21 males.

Denis Massicotte of *CBLFT*, Toronto's French-language *CBC* television station, has been returned as president of the executive of the Queen's Park Press Gallery. David Allen, *Toronto Star* bureau chief, is first vice-president; Fred Ennis of *Contemporary News* is second v-p; Jim Waters of *Thomson Newspapers* is treasurer and Al Dickie, *CP* chief of bureau, is secretary. On Feb. 19, by the way, that gallery's representatives voted to turn the annual bar profits of about \$1,500 over to the Ontario government.

* * *

Sheena Patterson moves up to editor of *Weekend Magazine* from the managing editor's chair, replacing Frank Lowe who is taking a medical leave.

* * *

A new \$2,500 scholarship is being offered to any French speaking Canadian interested in improving his or her skills in electronic journalism through full-time training in a Canadian university or equivalent, reports the *Newsletter of the Canadian Communications Research Information Centre*.

The scholarship, in memory of **Raymond Crépault, Q.C.**, commemorates his contribution to Canadian broadcasting and his commitment as a French Canadian to the unity of Canada. It was created by the Crépault estate, *Radiomutuel* and the *Canadian Association of Broadcasters*.

Additional information and application forms are available from **Mlle. D. Langlais, Canadian Association of Broadcasters, P.O. Box 627, Station 'B', Ottawa K1P 5S2.**

* * *

Parlez - vous - everything? department: *CKJS*, Winnipeg's new ethnic radio station, went on the air in February, boasting announcers in English, French, Armenian, Filipino, German, Greek, Hindi, Hungarian, Italian, Lithuanian, Polish, Portuguese, Ukrainian, Urdu, Yiddish, and others.

* * *



Harper's Weekly, which ceased publication in the U.S. in 1916, after 59 years, is being revived by the publishers of *Harper's* monthly magazine. The new weekly, printed on tabloid-size newsprint, will be a vehicle for correspondence from readers.

Tony Jones has moved from associate editor of *Harper's* magazine to edit the Weekly and he says, in a full-page ad in the *New York Review of Books*, "I want to offer a variety of communications from real people about just about anything.... I want you, its readers, to write for it. I want you to write about your point of view from where you are."

Jones sees the Weekly as "a kind of extended variant of the Op-Ed page of the *New York Times*, the letters to the editors of all times, hubbubby, and reflective of our civilization."

The ad invites interested readers to do three things:

Clip and send items of interest in return for a credit line and \$10 research fee for each item used;

Write about experiences that deserve sharing, in exchange for a byline and \$25 honorarium upon publication;

Take a 24 - issue subscription for \$6 (the single copy price will be 50 cents).

The address is **2 Park Avenue, New York, N.Y. 10016.**

* * *

The Mississauga News took the top award in the **Ontario Weekly Newspapers' Association** competition when it was judged first for excellence in the over-10,000 circulation class.

The News, owned by **Inland Publishing**, also added special awards for photo-

graphy and contribution to community service.

Other winners:

In the general excellence category for papers of 6,501 to 10,000 circulation, first prize went to the *Renfrew Mercury*, followed by the *Dundas Journal* and the *Hawkesbury Le Carillon*.

In the 4,501 - 6,500 class, the winners were the *Milton Canadian Champion*, the *Strathroy Age Dispatch* and the *Kapuskasing Northern Times*.

In the 3,001 - 4,500 class, it was the *Listowel Banner*, the *Port Perry Star* and the *Gravenhurst News*.

The *Carleton Place Canadian*, the *Lincoln Post Express* and the *Georgian Bay Beacon* hold awards in the 2,001 - 3,000 class.

In the under - 2,000 class, awards went to the *Penetanguishene Citizen*, the *Elmvale Lance* and the *Thornbury Review - Herald*.

In the over - 10,000 class, the *North York Mirror* had the best display advertising and placed third for over-all excellence.

The *Mirror's Robert Maxwell* also won a special award for his cartoons.

The *Etobicoke Advertiser - Guardian* picked up awards for best editorial page and best sports page in the over - 10,000 class.

A special award named **Donna and Norm Matthews** champion correspondents for their work on the *Richmond Hill Liberal* in King Township.

The *Aurora Banner* had the best clas-

sified ads page in the 6,501 - to - 10,000 class.

Oshawa This Week was named best for photography and the *Brampton Guardian* best for composition and layout in the over - 10,000 class.

James Bailey's column and **Jim Unger's** cartoons in the *Mississauga Times*, a **Metrospan** paper, were rated the best in Ontario by a panel of 13 judges.

Metrospan is a subsidiary of **Toronto Star Ltd.**

The Times also was judged to have the best classified advertising page and given second place for overall excellence in newspapers with a circulation more than 10,000.

The awards were presented in February at the 25th anniversary dinner of the **OWNA**, which has about 200 members.

* * *

The - press - of - power department: The world's first jumbo press has begun printing in **Antwerp, Belgium**. At a celebration attended by government officials and press representatives from around the world, the *Gazet van Antwerpen* unveiled its six plate wide Koenig and Bauer press.

The economic value of the jumbo lies in its ability to jump from the daily 32 page paper to a 144 page Sunday supplement without any reruns. Industry spokesmen say the jumbo will have the same effect on the newspaper industry as the Boeing 747 is having on air transport.

It takes up less space, uses fewer wor-

WEEKLIES BEAT DAILIES FOR NEWS IN RURAL EYES

By **STEVEN DILLS**

Rural communities are more dependent on weekly newspapers than on dailies for their news, according to a marketing survey reported at the Ontario Weekly Newspaper Association convention in Toronto in mid-February.

OWNA research director Clyde McDonald said that weeklies in Perth and Huron counties had 34 per cent readership which was not dependent on daily newspapers for news and which only bought dailies "once in a while."

In an area assumed to be saturated by the London and Stratford dailies, 82 per cent of the people took a weekly regularly compared to 57 per cent who took a daily regularly.

A similar survey in Grey and Bruce counties also showed 34 per cent of the people taking a weekly who also only occasionally took a daily.

Of those surveyed, 89 per cent took a

weekly and 63 per cent a daily, regularly. The Grey-Bruce survey also established that the weekly is in the home longer than the daily. Sixty-four per cent of those polled still had the weekly in the home six days after it was issued. Five days after issue 70 per cent still had their weekly and four days after issue 84 per cent still had the weekly newspaper in their homes.

A "new day" is fast approaching for weekly newspapers, according to McDonald. Circulation figures for daily newspapers across Canada were up 15 per cent in the 10 years ending in 1973, while weekly newspapers' paid circulation rose 52 per cent during the same period.

Journalism student Steven Dills is the son of James Dills, new president of the O.W.N.A. Dills Sr. publishes the Canadian Champion, Milton and The Independent, Georgetown.

kers, uses less energy and costs less per equivalent unit than a standard press. As an example, the Antwerp jumbo handles a printing schedule using 44 fewer square feet of floor space than previously possible.

Another cost advantage is that the jumbo uses shorter web leads. Technicians are confident that this will lead to substantial savings in paper once the machine is fully operative.

* * *

Golden-rules department: In its January issue, the *Chicago Journalism Review* offers the following helpful rules on grammar and spelling, compiled by the late **Ernest Tucker**, then assistant managing editor of the *Chicago American*:

- Don't use no double negatives.
- Make each pronoun agree with their antecedents.
- Join clauses good, like a conjunction should.
- About them sentence fragments.
- When dangling, watch your participles.
- Verbs has got to agree with their subjects.

- Just between you and I, case is important too.
- Don't write run-on sentences they are hard to read.
- Don't use commas, which aren't necessary.
- Try to not ever split infinitives.
- It is important to use your apostrophe's correctly.
- Proofread your writing to see if you any words out.
- Correct speling is esential.

A simple following of these rules should prove invaluable in helping you write real good.

* * *

Has - funds - will - travel department: **Jamie Portman**, entertainment editor of the *Calgary Herald*, is this year's recipient of the **Canada Council's** annual "travelling theatre critic" award. Portman will receive \$3,000 for the costs of coast-to-coast travel during the year to produce a series of articles surveying the Canadian theatre scene.

The object of these awards is to help create a closer-knit Canadian theatre community, to provide information about various theatre groups in Canada,

and to encourage a more national outlook among drama critics across the country. Last year's recipients were **Christopher Dafoe** of the *Vancouver Sun* and **Martial Dassylva** of *La Presse*, Montreal.

Portman, 39, has been with the *Herald* for 15 years and has been entertainment editor for the last three, prior to which he served as the paper's drama critic. Born in **North Battleford, Saskatchewan**, Portman was raised in Manitoba and received his B.A. from the University of Manitoba (St. John's College), Winnipeg. He is on the editorial board of the *Canadian Theatre Review* and is a regular freelance contributor to *CBC Radio*. Mr. Portman is an active supporter of theatre, and of the arts generally, in Calgary.

* * *

Breaking - the - code department: A **U.S. National Labor Relations Board** official has ruled that newspaper publishers cannot unilaterally force codes of ethics on their reporters. Codes must be negotiated with the reporters' union before being accepted.

The case involved the publisher of the

MEMO OF THE MONTH

MEMO RE: WEATHER STORIES IN WINTER

Feb, 12, 1974 (sic)

General:

- Find out from the person who assigns you to the weather story what the basis for the story is likely to be — a coming holiday? a bad storm yesterday? an unusually warm or cold day expected? and so on.
- Find out if a full-scale weather story is required, or just a limited one.
- Don't say such and such **WILL** happen in regard to weather, unless you are attributing a statement to the weather office. Always say such and such is **likely** or such and such is **expected**, or so and so is **forecast**.
- If you are given a CP weather bulletin, use it only as a guideline for questions to ask of the weather office.
- Don't take sides. Leave it to the reader to decide whether a particular kind of weather is good or bad. Remember that some people like winter and some people don't.
- If there's been a bad storm, you'll need to check with sources of information other than the weather office... the Manitoba highways department, the Winnipeg streets department; the Manitoba Telephone System, Manitoba Hydro, Winnipeg Hydro (for possible power failures, downed lines and the like) Winnipeg transit, private bus companies, Winnipeg International Airport, air services and the railways. Ask city desk for help if you need it.
- Use yesterday, today and tomorrow in weather stories, instead of Monday, Tuesday and so on.
- Make clear what area you are referring to, Winnipeg? southern Manitoba? all of Manitoba? the prairies?
- **LOOK OUT THE WINDOW** — is it snowing? has the snow stopped; is there a wild wind?
- Keep in mind as you write that your story may be read any time from early afternoon to evening (or later).
- The weather office will often give you an **outlook**, not a

forecast, for a couple of days ahead. If there's a holiday two days ahead, the weather outlook for that day may be your lead.

NOW YOU NEED TO ASK THE WEATHER OFFICE MANY QUESTIONS. AMONG THEM ARE:

- How cold is it now? What are the expected low and high today and tomorrow? What was the coldest temperature overnight or this morning? What was the cold place in Manitoba and Canada yesterday? What was the warmest place? (The answers to last two questions may be in the CP temperature list which comes over regional wire.)
- How long has the temperature been below zero? What is the record for a spell of below-zero temperatures?
- When is the cold snap or thaw expected to end? is it in sight?
- What is the long term normal low and high temperature for today or tomorrow or yesterday (whichever is pertinent)? What is the record low and high temperature for that date? (Temp chart is on library bulletin board and pillar near city desk phone board.)
- What about the wind, was it, is it, will it be strong? What will the wind chill factor be?
- If there's been snow or freezing rain, how much has fallen? how much more is expected? when is clearing likely? If there has been a series of snowfalls or rain, what is the total?
- What is the **cause** of the current weather, e.g. a disturbance in Alberta, a low pressure centre over North Dakota or what? Is the disturbance (or whatever it is) moving quickly or is it more or less stationary? (This will affect the length of time the current weather will last.)

Management memo to staff, taken word - for - word from newsroom bulletin board, Winnipeg Free Press, Feb. 1975.

Capital Times paper in **Madison, Wis.**, who enacted a code that dealt with free tickets, gifts, travel junkets, and outside employment for reporters.

The reporters' union argued that as the code affected the reporters' wages and working conditions it should have been subject to collective bargaining. The paper argued that setting a code of ethics was a management prerogative, and as a newspaper it was protected by the freedom of the press section of the U.S. Constitution.

NLRB administrative law judge **Nancy Sherman** rejected the newspaper's arguments. She notes that Supreme Court rulings assert that news organizations are not released from labor laws because of the Constitution. The newspaper plans to appeal and while it does the code will remain in force and no bargaining will take place.

James Reston has retired as vice-president of *The New York Times*. The winner of two Pulitzer Prizes will continue to serve as a director of the paper and will continue to write his tri-weekly column.

Margaret L. Hamilton has been named Senior Vice-President, **Thomson Newspapers Limited**, it was announced Feb. 26. Miss Hamilton, who has had wide experience in the newspaper field in both Canada and the United States, was previously Vice-President.

THE MARKETPLACE AND NOTICE BOARD

The Marketplace and Notice Board offers the first 20 words (including address) free of charge for up to three consecutive issues. Each additional word, 25¢ per insertion. Indicate boldface words. Display heads: 14 pt., \$1 per word; 24 pt., \$3 per word. Box number: 50¢. Cheque must accompany text. Deadlines for 1975: Mar. 20 (for *Content* 51), April 16, May 20, June 23, July 21, Aug. 25, Sept. 16, Oct. 16, Nov. 19.

Situation Wanted: Young man, 22, university journalism degree, business press experience, seeks general reporting position on daily/weekly anywhere in Canada. Contact Dave Pommer, 5900 Yonge St., Apt. 1408, Willowdale, Ont. Phone 225-8721.

Wanted: Summer employment for Ryerson journalism student. I design and lay out *Content*; will work in any media-related field. Ian Martin, 315 Mutual Street, Toronto, Ont. Phone (416) 921-2377.

Lifeline

Newsletter designed as a meetingplace for writers, illustrators and publishers. Sample \$1.00. Lifeline, c/o Highway Book Shop, Cobalt, Ontario, P0J 1C0.

According to a *CP* story Feb. 19, **Solicitor-General Warren Allmand** promised to investigate reports that reporters and cameramen were held in the B.C. penitentiary Feb. 17.

Allmand was replying in the House of Commons to Don Munro (PC — Esquimalt-Saanich) who asked why the reporters and cameramen, invited into the prison while a guard was being held at knife-point by a prisoner, were then locked in a room for two hours, before being released without explanation.

Munro said the men were invited in about 90 minutes before inmate Michael Plapko released the guard, and held there 30 minutes after the unarmed guard was released.

Fred Leech, director of security at the penitentiary, said he would conduct a full investigation into the detention.

Bombing-the-ban department: The **French** daily, *Le Monde*, reports that the Brazilian government is legitimizing its main source of opposition — the press. **President Geisel** has stopped the government's issuance of daily press directives informing journalists what subjects could not be reported on. And pre-censorship has stopped for "all but two or three papers in the country."

One reason for this, says *Le Monde*, may be the obvious support which opposition papers like *O Estado de Sao Paulo* have received from their readership. Although the paper's editor was one of a group of civilians who originally supported and encouraged the military takeover of government, since it happened he has been the most vocal critic of the new regime.

The about-face has paid off both in reader interest and consequent advertising. On a circulation of 200,000 daily and 300,000 on Sunday, *O Estado* grossed \$39 million in 1973 and netted an incredible \$8 million. Seventy-two per cent of the revenue was generated by advertising, which occupied 70 per cent of the paper's space.

At that ratio there can't be much left to censor anyway.

J'accuse department: Quebec Premier **Robert Bourassa** has threatened that reporters writing stories critical of Liberal backbenchers may be called before a National Assembly committee to explain their actions. **Patrick Doyle**, writing in the *Montreal Gazette*, says "Summoning a journalist to appear before the National

'BROADCASTERS LOST FOR WORDS'

From a speech by Ontario Transportation Minister John Rhodes to the Central Canada Broadcasters Association in Montreal:

It continues to surprise me that despite the power of the broadcast media, our daily newspapers remain the opinion makers in our country.

Broadcasters seldom get up on their own soap box and discuss major issues with their listeners and viewers. This is regrettable. Broadcasters appear not to be willing to fill this role to help form the opinions of the community.

But surely it is the broadcasters who have a much greater opportunity to invite the views of the public on matters where public opinion is desirable. I am not speaking of "phone-in" shows, although these are one effective means for public expression. Rather I challenge you, the responsible broadcast executives, to give leadership to the discussion of issues in your community and to find ways to obtain far greater input from the public from which may be selected those expressions that best represent what the public is saying.

Surely this would be far better than the Letters to the Editor in the newspaper and would enable a broadcaster to know his community better and be able to become more responsive to its views.

Assembly or one of its committees to explain his professional conduct is without precedent in modern Quebec history — although the legislature has the power to summon any citizen to account before it."

Bourassa acted following publication in December of news stories containing allegations that two MNAs violated the Legislature Act by acting as prosecutors while holding assembly seats and that a third was president of an engineering firm which received at least \$1-million in provincial contracts since his election. All three have threatened legal action unless retractions are printed by the papers involved — *La Presse*, *The Gazette*, *Journal de Montreal* and *Journal de Quebec*. Bourassa said they have convinced him of their complete innocence.

Two electronic media reports which might be of interest:

A general introduction, history and description of telecommunications developments in Canada is now available in *The Vital Link: Telecommunications Serving Canadians*, published by the **Canadian Telecommunications Carriers Association**. For copies, address the **CTCA Executive Offices, 1 Nicholas**



Street, Suite 700, Ottawa, Ontario K1N 7B7.

And a CBC report, *Community Radio in Canada*, the results of a survey of twenty community radio organizations in Canada, is available in hard copy (\$1.50) or microfiche (75c) — plus postage — from Disclosure Inc., P.O. Drawer "O", Bethesda, Maryland 20014. Quote ED 090.

(Ed. note: If Maryland seems to you like a strange place to pick up a CBC report on Canadian community radio, you've got company).

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U.S. Public TV is receiving strong signals *WNET*, the public television station in New York City, has launched a fund-raising campaign to raise \$10 million for a new station headquarters and broadcast center. The station has been working on the fund raising for eight months, but decided to announce it formally only after having already raised some \$5.2 million of the total.

The success of the station is not an isolated incident, as private contributions are being made in record amounts. Public TV has attracted more viewers in recent years, especially during prime time, as the larger stations have a fairly strong prime-time line-up, and the Stations are becoming more sophisticated in their appeals for funds.

They no longer ask for contributions or donations (philanthropy is out), but emphasize the need for money to insure high quality programming. Also, the image of public TV has greatly improved, and corporations are much more willing to give money to public TV to help support the firms' public images.

Time - out - of - department: *Time Inc.* has filed suit against the market research firm that conducted a 1974-75 readership survey showing *Time's* share of the market fell by 6.5% while its rival *Newsweek's* audience increased by 36%, giving it almost as many readers as *Time*.



W.R. Simmons and Associates Research is charged with producing "biased and unrealistic statistics." The suit claims that *Simmon's* study was defective in design and used invalid procedures to compile data.

The controversy will have a wide impact on the U.S.

publishing industry, not because of *Time's* exalted position, but because the sort of study under attack is used widely by U.S. advertising agencies.

According to *Time*, which has asked to be forgiven its \$188,346 bill to *Simmon's*, the report has already hurt magazine advertising. Observers in the advertising field suggest that the study is in fact quite accurate, and the **Advertising Research Foundation** asserts that it has uncovered no irregularities. *Esquire* shares *Time's* misgivings, having suffered a 50% decline in total audience, although *Business Week*, with a calculated 4% decline, is willing to accept the study's validity.

Time has admitted that the suit is largely a result of its bad performance in the new study, but claims that such a rapid change in readership has never been

THE BEASTS

Survey shows men averaged twice as much

OTTAWA (CP) — Results of a survey by Statistics Canada show that, on average, earnings of women in financial institutions and insurance and real estate companies were about half those of men, the agency said yesterday. Women accounted for 55 per cent of the respondents.

The Globe and Mail, Toronto
March 1, 1975

found by any previous study, which makes the recent results of the *Simmons* study very suspect.

Frank Stanton, head of *Cordura Corp.* which bought *Simmons* recently, said a complete investigation will reveal to everyone concerned that the methods used for the controversial study were valid, and the entire thing was done with great accuracy and care.

Audience figures are very important to advertisers, because copies of some publications reach a larger number of readers than others.

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New magazines, or deuces wild: Since our last issue, *Alberta*, *Winnipeg* and *Toronto* have produced two new magazines each. According to *Quill & Quire*, *Edmonton* is the home of *Culture Vulture*, open to "short stories and well-researched articles of 1,000 to 7,500 words on major consumer decisions such as buying a house, as well as poems and book, theatre and movie reviews. Address is Box 1784, Edmonton. In *Lethbridge*, teacher **Louis Burke** is starting *Canadian Short Story Magazine*. Address: 518-26 Street South, Lethbridge, Alta. *Winnipeg* contributes *Access*, a monthly tabloid printed by the producers of *Winnipeg's* public access TV. Public access to TV in *Winnipeg* and across Canada is the new tabloid's subject area. Sample copies are available from *Access*, 2 Donald Street South, *Winnipeg* R3C 2N9.

And **Dorothy Livesay**, *Writer-in-Residence at The University of Manitoba*, announces the birth of *CV II*. *CV* stands, in this case, for *Contemporary Verse*, "name of a poetry quarterly published in Vancouver from 1941 to 1952 — years of real drought for the

REPORTERS LIKE WORK BUT NOT MANAGEMENT, STUDY INDICATES

Most newspaper reporters' greatest dissatisfaction is with the leadership of top management and their greatest satisfaction is completing a difficult assignment, according to a recent survey conducted among 50 reporters from seven dailies in Ohio.

The survey was conducted by Ted Joseph, a doctoral candidate in mass communications at Ohio University in Athens. He reported the results in an article in the Jan. 10 issue of *Publishers' Auxiliary*, the organ of the (U.S.) National Newspaper Association.

Reporters interviewed emphasized that top management was "only interested in making a substantial profit" and that the "public's and reporters' needs are subordinate" to the profit motive, Joseph reported.

The Ohio newsmen also complained that management did a poor job communicating its policies to the reporters. They were also not satisfied with their salaries.

Despite these major dissatisfactions, Joseph reported, reporters offered that the work itself was creative and extremely satisfying. They stressed that a major satisfaction was that "in some small way they were contributing something positive to society." They felt that more investigative reporting would increase satisfaction.

"Other major satisfiers," Joseph stated, were the freedom and challenge of the job, relationships with co-workers and good working conditions (such as typewriter, personal space, heating, lighting).

OMNIUM-GATHERUM (CONTINUUM AD INFINITUM)

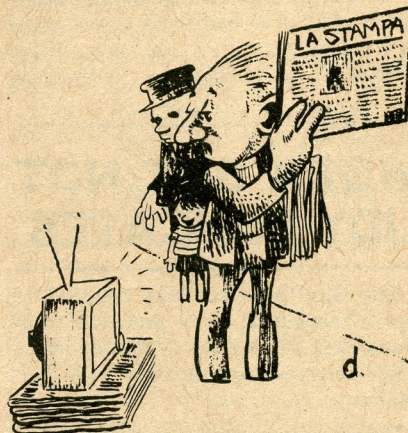
publishing of poetry in Canada," Dorothy writes. *CV II* will concern itself with criticism, now that "as many as 163 volumes of poetry (were published in 1974) and with the great proliferation of 'little mags' in every nook and cranny of the country..."

Metro Toronto's newest paper is the 20-page twice-a-month *Jewish Times*, which was scheduled to go on sale Valentine's Day. **M.J. Nurenberger**, editor and publisher, said the paper will be "absolutely independent of the Jewish establishment." Sale price is 25 cents a copy or \$5 annually. And *Yonge Street Reporter* is the name of a new magazine for downtown Toronto. *The Reporter* will have a controlled circulation of 50,000 and will be distributed through downtown hotels, stores and restaurants, according to **Joseph Paul**, president of Joseph Paul Publications Ltd. of Mississauga.

Stampa - out - the - press department: The **Italian press** is in the midst of a media crisis which may prove more insoluble than the economic depression in which that country finds itself. Only 12 out of every 100 Italians buys a paper, a figure that can be compared with 24 in **France**, 28 in **Germany**, and 31 in **Great Britain**.

A public opinion poll has revealed that 49% of Italians do not read the papers because of lack of time, while another 26% simply do not enjoy the printed page. Television is fast replacing newspapers as Italians' favorite source of news information. This fact has not been lost on advertisers who spend \$70 million on TV last year, and only \$40 million in the press.

When the swing away from newspapers by both readers and advertisers is compounded with an inflation rate of 30%, it is evident why the prestigious paper *La Stampa* showed a loss of \$1,700,000 last year. It, like many of Italy's 80 papers, would cease publishing entirely were it not for the financial contributions of unions, industrialists, political parties, and other interested groups in the country.



Obituaries: **Brud Delany**, entertainment editor of *The Toronto Star*, died suddenly on February 15. He was 53.

A journalist for 27 years, he served as a reporter and editor on newspapers in Edmonton, Victoria, Vancouver and Toronto.

He joined *The Star's* entertainment department nine years ago, serving as assistant entertainment editor and, for the past two years, as entertainment editor.

Delany began his newspaper career in 1948 as a reporter on the *Edmonton*

Bulletin, later working for the *Vancouver News-Herald*, *Victoria Colonist*, *Vancouver Province*, *Toronto Telegram* and the *Vancouver Times*. He was managing editor of the *Times* and held various posts as a news editor on the *Colonist* and *Telegram*.

He first came to Toronto in 1961 to join the *Telegram*, returned to Vancouver, and the *Times*, in 1964, and came to *The Star* in 1966.

Delany was born and educated in Vancouver. During World War II, he served in the Royal Canadian Dental Corps. Later, he attended the University of British Columbia.

Delany leaves his wife, Marnie, his daughter, Shannon, and his mother, all of Toronto, and a brother, Austin, in Diego, Calif.

George Brown Kimpton, who retired a year ago as a director of *The Toronto Star*, died suddenly at his home on February 15. He was 67.

He joined *The Star* in 1969 when the company was planning its move from 80 King St. W. to One Yonge St., and served as treasurer of the company.

He had been president of several industrial manufacturing firms, a management consultant to others and had been a special consultant with the federal Department of Manpower and Immigration.

John Pocock, 61, a reporter with *The Toronto Star* before the Second World War, died in Toronto of a brain tumor.

He had been an active pacifist since the war, when he served as a lieutenant in the British Army, and he was former peace and education secretary of the **Canadian Friends Service Committee (Quakers)**.