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**KIDS, ANIMALS
AND PRETTY GIRLS
WITH AN UNFORGETTABLE
PHOTOGRAPHER
IN THE FIFTIES — Page 9**

NINE YEARS AND SEVEN DAYS LATER

By HELEN CARSCALLEN

On Sunday, May 8, 1966 the *CBC* public affairs TV show *This Hour Has Seven Days* rolled its credits for the last time and went to black, but not to oblivion. Today I still meet people who hanker for that program. My students, who couldn't have been more than 8 years old at the time, remember its vitality, the sense that the issues *Seven Days* probed mattered.

Who can forget the discomfiture of the Grand Dragons of the Ku Klux Klan, "nice guys" professing their respect for the negro race, who then refused to shake hands with Rev. James Bevel, negro clergyman from the South, when he confronted them in a surprise meeting on the *Seven Days* set? Do you remember the tear that rolled down the cheek of Laurier LaPierre as he watched an interview with Steven Truscott's mother on *Seven Days*? This was to be cited later by *CBC* management as conclusive evidence of LaPierre's emotionalism and lack of objectivity. But we as viewers didn't see it that way. To us it was a gut response and the lumps in our throats were real. It mattered, not just to a nation, but to me; to a truck driver and to a university president as well. We shared a feeling, an experience.

During its second year on air, *Seven Days* was drawing the largest audience (3,200,000) any Canadian public affairs program had ever attracted. At that time the program was hosted by Patrick Watson, a *CBC* producer, and Laurier LaPierre, a McGill University professor. Executive producer was Douglas Leiterman, a former newspaperman.

On April 15, 1966, *The Globe and Mail's* front page headline read "CBC Plans to Drop Watson and LaPierre but *Seven Days* to Stay." This was an exclusive story leaked by the show's producers to George Bain, then Ottawa editor of the *Globe*. That the threatened removal of *Seven Days's* two hosts

warranted front page treatment was confirmed by the train of events which followed. There wasn't a day from then until the middle of the summer when this program wasn't in the news.

At least 10,000 viewers phoned the *CBC*, the majority supporting the program and its hosts. Leader of the opposition John Diefenbaker reported to the House of Commons on April 19 that he had never received so many telegrams on any public issue. By June, Prime Minister Lester Pearson had received 794 communications of which all but 14 supported *Seven Days's* hosts. Included were four petitions bearing 9,000 names, criticizing *CBC* management. State Secretary Judy LaMarsh received 950 communications of which 875 supported *Seven Days's* hosts.

Parliament's Standing Committee on Broadcasting, Films and Assistance to the Arts devoted six weeks to the firing of Watson and LaPierre.

A threatened strike by the Toronto Producers' Association resulted in Prime Minister Pearson appointing Stuart Keate, Publisher of *The Vancouver Sun*, as arbitrator between the *CBC* and its producers.

After nine years many still wonder why all the fuss? Why were the hosts dropped when the program was at the peak of its popularity? And why has *Seven Days's* successful, provocative format never been repeated in Canada since?

Seven Days wasn't just another magazine show. It had an intensity, a vitality, not yet matched in broadcasting history in this country. This intensity had its source in a unique combination of sense-arousing — therefore sensational — components: pace, lighting, focus, rhythm, and interviewing techniques

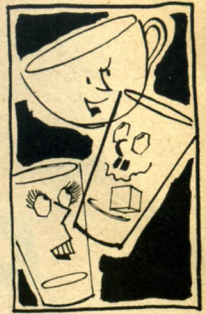
which exploited television. Here art and technology converged to allow the viewer to discover something new for himself.

Remember the tight close-up of beads of sweat on the forehead of the late Justice Minister Guy Favreau? Political critics said "magnified out of all proportion." He was being questioned about the inability of the RCMP to track down Hal Banks to face criminal charges after a *Toronto Star* reporter found Banks in a day on his yacht in New York Harbour. Those beads of sweat made words superfluous, in the context.

Every Monday over coffee, martinis, scotches, teacups or beer, hundreds of thousands of Canadians talked about such experiences they had shared the night before. Sure, they argued about their varied perceptions of the truth, but they participated, were involved. As never before, the public was interested in public affairs.

Where did it all start? It began with Patrick Watson and Douglas Leiterman, two trusted, successful producers who had grown to respect each other working on *CBC's* *Close-Up* under the tutelage of Ross McLean. Watson who came to broadcasting from an editor's desk in a publishing firm, later produced *Inquiry* out of Ottawa with the erudite Davidson Dunton, a university president, as host. Watson took his camera out of the studio into the homes of ordinary Canadians. By presenting issues such as old age, poverty and single-parent families as they looked to those involved rather than to experts, *Inquiry* built a relatively large and catholic audience. Host Dunton represented the intellectual community in asking probing questions. The "little people," those without power, answered the questions. Watson discovered: "certainly it does seem possible to get people terribly involved, almost having a proprietary feeling over what happens on the screen."

Leiterman, with a background as a reporter and foreign correspondent had produced an ambitious investigative program called *Document* which tackled contemporary social issues in depth. He found it "tremendously stimulating" to use the camera as his pen "and create moving stories which were much more illuminating than straight hard fact documentaries." Beryl Fox's *The Mills of the Gods*, the revealing Viet Nam story which won an international award, first appeared on *Document*.



Watson and Leiterman had experienced the heady power of television journalism and had learned how to use it. Watson talked about discovering that television has a unique capacity to get to all the people at a single time. "It does cut through not only the geographical divisions in our community but all the social and economic divisions, too," Watson said. "From the Prime Minister and the Papal delegate to the university president and the pauper."

Leiterman describes it as "an accident of history" that the vision of a stimulating public affairs program he and Watson conjured in the spring of 1964 converged with the *CBC's* ambitions to outsmart the *CTV* network. *CBC* needed to project a new forceful innovative image at a time when the private network had gained ground in the ratings race by mounting a successful Sunday night public affairs program called *Telepoll*.

The men met casually in a brainstorming session just as an exhausted Watson was about to go on sabbatical to recharge his batteries. The basic framework for *Seven Days* was conceived at this free-wheeling encounter. Watson forgot about his need for a rest, and the idea was taken to the *CBC's* General Manager, H. G. "Bud" Walker, Reeves Haggan, Supervisor of Public Affairs, and senior management.

On Sundays at 10 p.m., a one-hour show of such vitality and urgency that it will capture public excitement in public affairs television and become mandatory viewing for a large segment of the nation . . . every item must have something to say. Tone will be energy, maturity, intelligence. The program will be provocative, thoughtful, the all-seeing eye. It will avoid iconoclasm for its own sake. It will view the human spirit with dignity. Every item will be cut for what it is worth — from 30 seconds to 60 minutes.

So read part of their confident, high-flying Manifesto.

The Manifesto further set out the scope of the show.

Items can qualify in terms of urgency, controversy, national interest, human condition, satire, beauty or art. *Seven Days* will range Canada and the world. Reporter-cameraman teams will pounce on significant events wherever they occur, looking not only at the news but at the reasons behind it.

The format of *Seven Days* was to include:

1. A Film Report: The mainstay of the magazine will be the film report with live links covering in energetic style the significant current affairs of the week.
2. An Investigative Report: Using special



Ku Klux Klan members George Sligh (left) and Calvin Craig face Robert Hoyt and Rev. James Bevel of Chicago on the *Seven Days* set.

camera techniques we will probe honesty and hypocrisy . . . By encouraging leads from our viewers and inviting their alertness, we will provide a kind of TV ombudsman to draw attention to public wrongs and encourage remedial action.

3. A Hot Seat would be: a tough encounter with a prominent guest who is hot in the news and prepared to be grilled. Taped in Canada, U.S., Europe or Asia, these items would be non-political.

Included in the Manifesto were three ideas designed to get the audience involved.

Sound-off: Brief, provocative editorials on tape by people here and abroad with something to say.

Says You: Viewers invited to come to local *CBC* station at an advertised time to air their beefs on national, international, or *CBC* affairs, on videotape. Crackpots to be sorted, not too carefully, in advance.

Hot Line: Viewers anywhere in Canada can pick up the phone at an announced time during the program and ask questions, complain, comment, etc. All calls on a delay basis pre-screened by our staff and only the worthwhile punched through to the host. (This scheme was used successfully by Kennedy in primaries.)

That *CBC* management bought this idealistic manifesto attests to the persuasiveness of the program's creators. But management was up against "true believers." It is hard to quarrel with the zeal of a "true believer." It always sounds like nit-picking. "In effect we asked for the earth and the moon and a big chunk of network time . . . and got it. We never got anywhere near the money we thought we needed," Watson says. But other *CBC* producers drooled with envy when three half-hour public affairs programs were cancelled and their budgets combined to allow *Seven Days* to take over the air on Sunday nights (The

average estimate of the total cost of the one-hour program to the *CBC* was around \$35,000).

Some five months after the manifesto was presented, Watson and Leiterman had taken over three floors of an undistinguished white brick office building at the corner of Maitland and Jarvis streets in Toronto, a block from "The Kremlin," an old white-washed Victorian mansion which housed the *CBC's* middle managers.

The narrow corridors and institutional colours inside Maitland-and-Jarvis belied the provocative nature of the plans hatched within its cubicled offices. The rooms were miniscule, uncarpeted. People perched on desks and chairs, darted in and out, or squatted among the cans of film. And always someone was on the phone. Desks were piled with coffee-ringed memos and layers of papers covered with ideas, pushed aside to accommodate rows of telephone slips marked "urgent."

The staff, at various times estimated to be 25 to 40 persons, was recruited from among many given a chance to research, write or produce segments of the program on a trial basis. There seemed no ordered procedure of appointment or dismissal. Patrick Watson talked about producers and writers who "did not fit" and mutually agreed on a separation. Some persons interested in working for the program were advised to come to work and see how they got along; to take holidays from other jobs in order to work on projects to see whether they and *Seven Days* were compatible.

In spite of its amorphous structure, the program unit built a fine esprit de

corps. Everyone including the cleaning woman was on the winning team. She was asked for her opinions about Seven Days, as were all those connected with it. At weekly meetings each person who had anything to do with the show was asked to rate each item on the previous week's show, on a scale from one to 10.



During the first, 1964-65, season Watson and Leiterman were co-producers. Under them were production assistants, story writers, film producers, research assistants, film editors, photo editors and a large stenographic and clerical staff. Considerable independence was allowed in the gathering of material but the producers were the final arbiters and they were ruthless. One of the premises of the program was that a high proportion of waste material must be acceptable and financially possible. For example, Peter Pearson, now a Canadian film-maker (*The Paperback Hero*), a producer-director of Seven Days during the 1965-66 season, filmed a program on "over-medication."

I went off to New York and Washington to interview doctors and drug experts and came back with a couple of hours of material. I did the rough-cuts with the film editor and then the footage, now reduced to half, was seen by my producer, Ken Lefolli. Ken and I disagreed about how the interview with the president of Parke-Davis should be edited, and when we

reached an impasse he took over the supervision of the editing . . . He also suggested there was a missing ingredient . . . (the story) needed a victim. So I set out and found a man who was the victim of over-medication and this added a new dimension, improving the story tremendously . . . I wrote the script linking the interviews and finally the show was ready for screening. It was about 18 minutes in length . . . It was in the line-up for seven shows but kept getting bumped and between line-ups it was usually edited some more. When it was aired it was eight minutes."

This was typical. It was estimated that roughly 20 percent of the material gathered was used.

Editorial objectives were spelled out by Watson:

The general purpose is to make the situation real, make it believable, credible, suspend disbelief . . . What you're doing is crystallizing a particular set of relationships in a way in which they are very clear and very vivid . . . For instance the purpose of the Rene Levesque interview was to generate discussion in the community. Discussion may start by some people saying: "Those buggers on Seven Days — look what they did to that man." In other quarters we know it generates another kind of discussion: "Boy, that lousy French-Canadian got his on Seven Days last night. Wasn't that great?" And then somebody, because there's always somebody who thinks a little more, says: "Well, I don't know about that; I thought they were kind of unfair to him. Did you hear what he said about this?" And we know from our audience research and from our own experience travelling across the country, this kind of discussion happens. It happens better when you make people a little bit angry, frustrate

them a little bit; don't give them quite enough; but what you give is high intensity. You have to seek an emotional level, not overloaded with ideas; there should be only one idea. But it's going to come socking out of the screen and in a way that people will take it away and do something and not feel satisfied when it's over.

When the Gerda Munsinger scandal broke, politicians who had known her played down their associations and scuttled for shelter behind: "No comment." But Seven Days filmed former Conservative Cabinet Minister Pierre Sevigny on his doorstep beating reporter Larry Zolf over the head with a cane. Seven Days had gotten his comment!

And I remember well Victor Spencer, an old man dying of cancer, accused of being a Russian spy, groping for answers to evade Jack Webster's pointed questions growled out to a head bowed in silence. Many of us felt Webster was being cruel, even to an accused spy. Spencer was the underdog, and we were reminded of classic examples of police interrogation: stroke them, slap them! There was no passivity here.

This is an illustration of the sort of confrontation journalism that Seven Days believed in. Leiterman could see no point in giving a platform to an interviewee to push his own point of view without being challenged. It was the journalist's responsibility to get behind the facade and show other less visible dimensions of the subject. Often it was the heat of conflict that illuminated the true feelings behind the public mask. In this conception of what constituted ethical and professional journalistic

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practice, *Seven Days* and *CBC* management proved to be poles apart.

Even before the first show went on the air on October 4, 1964 there was trouble. Although Alphonse Ouimet, president of the *CBC* at that time had stated on numerous occasions that no subject was taboo, it turned out that filmed interviews with Quebeckers about the Queen's impending visit were taboo. They were vetoed by general manager Walker sight unseen.

There followed a litany of objections as each show went on the air. Hasty trips to Toronto from Ottawa by senior management personnel including the president, phone calls as well as conferences followed each program as attempts were made to set parameters for *Seven Days*. Newspaper critics added their two cents' worth. Dennis Braithwaite, then a columnist for Toronto's *Globe and Mail* expressed it all in a "crie de coeur:"

For how do you rationally control something which may make its strongest point in the wink of an eye, with a jump-cut or with the tone of voice, not the content of the words it is speaking?

Seven Days was accused of going too far. But under these circumstances who could say how far was "too far?" Editorial control in electronic journalism was proving to be a different ball game than in print journalism.

There was the case of Fred Fawcett, for instance. The details were described by Douglas Leiterman in his testimony before the Parliamentary Broadcasting Committee:

Fred Fawcett was the man who was in the asylum at Penetang. It was suggested in many places that he should not have been incarcerated; that he was sane or had become a sane man. We already had been interested and, in the end, it seemed to us that the only way we could find out about Mr. Fawcett's condition was to interview him in the institution. We made preparations and sent a camera crew of three men with his sister, who visited him regularly. She was often accompanied by relatives, and the three men who accompanied her on this occasion were apparently taken by the guard at the gate to be such relatives. They were taken in and they made a film inside, which was seen on *Seven Days*, in which Mr. Fawcett was interviewed. We have been told that this may have contributed in some measure to his eventual release. Certainly, on the film he seemed to be a sane, intelligent and thoughtful man after the years he spent in that institution... There was a great deal of discussion about the ethics of our cameramen not having identified themselves at the gate as *CBC* cameramen and the fact that their cameras were carried in, in picnic baskets.

Management claimed this program went "too far" by using subterfuge and challenging institutional authority.

In its second month, *Seven Days* showed an item on the Rev. R. Horsburgh, a United Church minister charged and later convicted of contributing to delinquency by encouraging sexual relations among the young people with whom he was working. Any reporter covering this story would be touching on two sensitive areas — sex and religion. *CBC* management was nervous but didn't veto coverage. Watson describes *Seven Days'* treatment of the story:

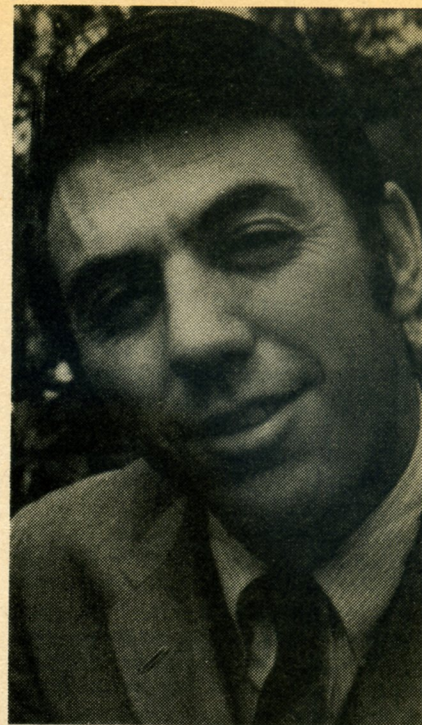
It was clear to us from the start that this was a very sensitive area, simply because it dealt with sex... the word just paralyzes people. Our supervisors were told, and all they wanted to know in the beginning was that we were looking into the story and were sending a crew down at the time of the trial; that of course we were fully aware that as long as the trial was on, the matter was *sub judice* and we couldn't put it on the air; but we were going to look for an opportunity of getting it on the air as soon as the verdict was handed down, and so we wanted to prepare ourselves in advance. Now that's all they knew, except for what they read in the newspapers about the story... the timing we knew was... that on Friday or Saturday there would be a verdict, but there wouldn't be sentence until Monday. We consulted with a lawyer retained by the *CBC* about the general principle of going on the air Sunday night before sentence, and he advised that although technically there was the possibility of contempt, the idea was ridiculous... and therefore he thought we were free to do it...

The rough-cut film was screened on Friday night by middle managers in the public affairs department and by network chiefs. The screening started at 7 o'clock. Then followed discussion.

"We started with everyone being against us," Watson says. Management was worried not on legal grounds, but on the taste question. "They were all inclined to the view that it would be safer not to put it on the air, and one by one they came around." At 1 a.m. the debate was still going on. "We went on the air then, understanding that there would be distress in Ottawa but that we had the support of the local management." When Watson and Leiterman in combination agreed on what they wanted, they were formidable.

By Monday morning the court's verdict that Horsburgh was guilty seemed questionable in the light of the *Seven Days* program shown the night before. TV interviews with citizens of Chatham not involved as witnesses in the trial had cast some doubt in viewers' minds on the final verdict.

CBC higher management interpreted the airing of this case before the sentence



Douglas Leiterman

had come down as flouting the law. This incident remained a bone of contention to the end. *Seven Days* was challenging established law and order that that was going "too far."

In 50 editions of *Seven Days* from October 4, 1964 to May 8, 1966, more than 300 items were aired. Of these about 20 developed into national issues, the majority after they went on air. By the end of the first season general manager Walker was quoted as saying "the corporation isn't ready for this kind of journalism." The lines of authority to *Seven Days* and within it were rearranged. Watson replaced the late John Drainie as co-host with Laurier LaPierre. Leiterman became executive producer, holding ultimate responsibility for the program.

There was, as well, a new appointment which the *CBC's* president referred to as a "rather extraordinary arrangement." Hugh Gauntlett, a senior management representative, was appointed to get nearer the source of editorial decisions, to head them off and control them before they became issues. He was "definitely instructed not to get too close to the producers for fear of having his objectivity and sound judgment corrupted." Walker, who made this statement, also claimed that management believed in being daring, in treating controversial subjects. "We want our producers to be creative," he told me, "but not too creative."

This ambivalent statement illustrates a fundamental dilemma for any network or station which might want to repeat a Seven Days type of program. How to present an image of being progressive, relevant and forward-looking and still refrain from attacking established values and vested interests: that is the dilemma. For example, Alphonse Ouimet told the Parliamentary Broadcasting Committee:

It is important for an honest relationship between the broadcaster and his audience that the former should know whether his program is entertainment and thus an end in itself, or public affairs, and thus a means to an end, or whether it is a mixture of the two. If it is a mixture, he should try to control the mixture so that the two elements are distinguishable and in the right proportions.

This is like asking a poet to write a poem that is one-third humorous, one-third sensual and one-third informational! Patently the managers did not understand that the medium is the message.

In assessing the implications of the increasing friction surrounding Seven Days and the attempts of management to control it, clearly Leiterman's judgment was more trusted than Watson's. While general manager Walker considered both of them "wheeler-dealers," it was Watson who finally posed the greatest threat.

A central problem in the series of challenges leading to the final confrontation was largely internal and unarticulated. It had to do with the sensitivity of *CBC* managers to criticisms of them by the Glassco Commission of 1962 and in the Fowler Report of September, 1965. In both cases the *CBC*'s response was to question the competence of the reports rather than to see them as indicating the need for change. The Glassco Commission faulted *CBC* management for having "no effective central control over broadcasting." The Fowler Report contained a strong condemnation of *CBC* management. It was no secret that the Toronto Producers' Association under president Patrick Watson, had submitted a report to the Fowler Commission early in 1965, and it was assumed much of the criticism had its source in that submission. From that point on Watson, rather than Leiterman, became identified as the "trouble-maker."

Peter Newman, the *Toronto Star's* Ottawa editor at the time, saw the Fowler report as the watershed in the sequence of events culminating in the killing of Seven Days. He pointed out that "implicit in the Fowler recommendations was the suggestion that the government should refuse to extend Ouimet's term as *CBC* president." Ouimet's term of office

was due to expire on November 10, 1965, two days after the federal election.

In October at the beginning of the 1965 season, Ouimet would have been particularly sensitive to the handling of pre-election political coverage. His job was on the line. One can imagine his dismay when he learned that Seven Days intended to invite the leaders of each political party to be interviewed by Watson and LaPierre. Management immediately responded by saying that LaPierre was unacceptable as an interviewer. Not only had he publicly announced in a press interview his political allegiance to the New Democratic Party but he had also criticized his management bosses in the *CBC*. Besides, he waves his arms a lot and was too emotional.

The Seven Days staff fought back. Laurier LaPierre, indignant that his name and reputation had been impugned, said that he would resign if not allowed to undertake what he considered to be the normal and necessary responsibilities of a host.

Within a few hours of air time of the opening program on Oct. 3, 1965, *CBC* management was still threatening to cancel the show. Finally it capitulated but at considerable cost in prestige, power, and potential government support of the *CBC's* top management.

Further incidents added to the tension. In this first show of the second season was an eight-minute satirical skit about Pope Paul's visit to New York City the following day.



There was to be pontifical mass in Yankee Stadium. The skit, according to the producers, was a satire on the hard-sell commercialism of television network officials. The network executive on the telephone to His Holiness proposes an exhibition baseball game — Yankees vs. Cardinals, just before pontifical mass, on the same spot to attract and hold viewers and "win your way into their hearts." To clinch it, the Pope would umpire the game — "I'm sure no one would question your infallibility, and if (he) did you could excommunicate him," the network official goes on to say. "I sincerely believe, Your Holiness, you would be the biggest thing since Barbara Streisand. . . . Thank you, Your Holiness! Anything I can do? Tickets for



Laurier LaPierre

Hello Dolly? I'll certainly do my best, but I'll be honest with you . . . I don't think you'd have a prayer!"

On the eve of the federal election the *CBC* issued a letter of apology for this skit admitting an error in judgment, a letter which the Seven Days' producers had refused to endorse. A *CBC* audience research report showed that this item received "fairly intense criticism by about one in five viewers." But senior management looked upon this as a deliberate offense against sacred authority and they were outraged when Leiterman held a press conference denying his participation in the apology.

There was more to come. Denied the right to cover a Miss Canada beauty pageant (copyright held by *CFTO-TV*, Toronto), Leiterman decided to do a satirical sketch on beauty contests and an interview with a former beauty contest winner, on the advice of lawyers not officially retained by the corporation. They said this variation on the theme would not be actionable. But management had decided against Seven Days alluding to the event, even obliquely. Management was therefore defied.

Early in November, Seven Days was involved in a jurisdictional dispute, this time internal. It related to coverage of the "Peacenik" march in Washington. Leiterman stated:

"We were told not to cover it on the grounds that it was being covered by the news department. Our reply to that was that news and public affairs very often cover subjects that are of interest to both.

This issue was never fully resolved. What happened was that at the end we were allowed, after much dispute, to put one camera on the event. We were allowed to use, I think, a maximum of two minutes of air time. In the end we traded off some of our out-footage with the news department and used a little more.

This was one of several disputes involving conflict with the *CBC* news department. There were also accusations that *Seven Days*' "spies" had pinched some stock-shot news footage.

Even within the Public Affairs Department, there were snide remarks about the power-hungry young men who were "building an empire."

About this time, Ouimet's reappointment was announced. His position was no longer precarious. Newman wrote:

Preoccupied with the campaign, the Liberal Cabinet gave Fowler's report only cursory study and asked Ouimet if he would accept a temporary extension until there was a chance to appraise the document in depth. He refused. In the confused atmosphere of the last cabinet meeting before polling day, Ouimet's extension was approved, partly because most of the ministers who strongly opposed his reappointment were away campaigning.

Following the build-up of "challenges" by *Seven Days* and emboldened by Ouimet's reappointment, *CBC* senior management decided it had had enough. On Nov. 10 it issued an ultimatum at a meeting with the *Seven Days* group. Leiterman reports the group was told *Seven Days* would go off the air at the end of December unless its members accepted certain demands. These demands included the acceptance of management edicts without question and that no one connected with the program would talk to the press. After a great deal of anguish the *Seven Days* team decided to accept these conditions in order to keep the program on the air. The limits were suddenly narrowed drastically.

To add fuel to the fire, rumours were spreading that Ouimet's position would ultimately be eliminated, when a new broadcasting act was formulated. Secretary of State LaMarsh was preparing a white paper on broadcasting at the time. And it was known she was talking to Watson and Roy Faibish, Ottawa editor of *Seven Days*. It was rumoured that both she and some of the younger members of the Pearson cabinet were considering Watson as a candidate for the new position. This perhaps explains the confusion in the top echelons of the *CBC* as to what its mandate was. Between September 1965 and May 1966

Ouimet made two speeches about the *CBC*. To the Commonwealth Broadcasting Conference in Lagos, Nigeria, he said in the fall of 1965:

We must never fear to show our present day society as it is, even if the picture may sometimes be disturbing or unpleasant. We must never fear to make room for new ideas, artistic innovation, new ways of thinking, notwithstanding the protests of certain elements in our audience.

Before the Parliamentary Broadcasting Committee in May 1966 he declared:

The *CBC* has no point of view in controversial matters . . . It is the corporation's view that the *CBC* was not brought into being to instigate or stimulate particular social change . . . it must serve public opinion; it must not directly mould it.

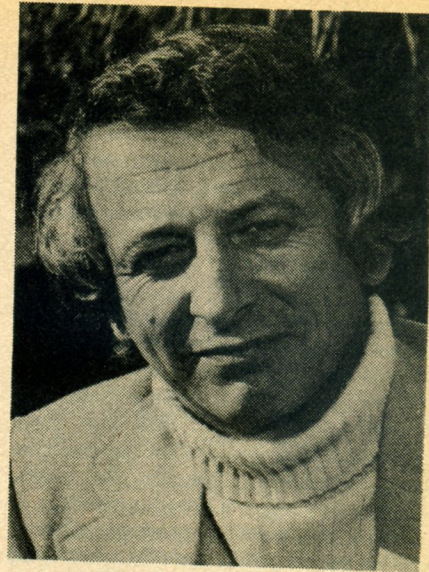
Something must have happened to Ouimet between these two speeches.

Throughout the long string of debates one "challenge" was deeply felt by management: the participation of Watson and Faibish in the writing of the second Fowler Report on Broadcasting. This was interpreted as disloyalty of the first order and seemed to have the function of escalating superficial issues into battles. Eventually it crystallized the power struggle. Not only had Fowler suggested that management was too old, and too inexperienced in programming, but it relegated managers' function to that of housekeepers. The primary function of the *CBC*, it said, was to produce programs. All else was housekeeping.

The *Seven Days*' producers were younger, full of zeal, articulate, experienced programmers, obviously candidates for Fowler's concept of an ideal management with its feet in the cultural soil of Canada. Whether the producers wanted the job or not is immaterial. The implications were there. Ironically it was president Ouimet who, in another context, quoted Malebranche as saying: "Imagination is the resident mad woman."

It can be surmised there were political motives underlying the decision late in January 1966 to remove the hosts of *Seven Days*. Douglas Leiterman, who as executive producer was finally responsible for what went on the air, was to stay, however.

As a counter-move, in order to take its internal dispute to the public, *Seven Days* leaked the news of management's intent to *The Globe and Mail* on April

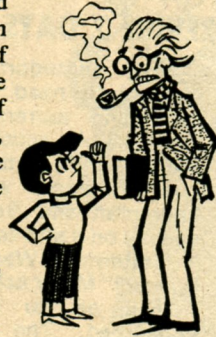


Patrick Watson

15, 1966. There were four programs to be aired before the season ended May 8. The people of *Seven Days* wanted to arouse and direct public opinion toward a recognition that the function of the *CBC* was to critically assess the weaknesses as well as the strengths of Canadian life. Secondly, they sought to focus discussion among parliamentarians in the same way. They saw an aroused public and informed politicians as the two primary influences that could propel the government to take action on the 1965 Fowler Report. That they accomplished the first two objectives is not in doubt. However, in losing *Seven Days* and most of its personnel, as well as the supervisor of public affairs, the *CBC* lost its momentum for change and returned to safer, less abrasive program formats. The Fowler Report was buried.

Any assessment of the possibility of a second coming of *Seven Days* must take into account seemingly irreconcilable objectives within public and private broadcasting. The public system is given a mandate under the Broadcasting Act as interpreted by its board and the CRTC. It is expected to be efficient and economical in its operation, creative and adventurous in its productions, and comprehensive in their distribution. Whereas the *CBC* may try to represent a spectrum of regional and minority interests it is always aware this is not the route to high ratings, low unit costs, or efficiency. It is difficult if not impossible to reach the two sets of objectives at the same time.

The public network has usually tolerated custom-built programs designed for minority interests. Often it wins awards in international com-



petitions, earning prestige. As long as the prestige product is accessible only to a minority of the public it can be reconciled within the rationale of a bureaucracy (the greatest good for the greatest number) as a sort of "loss-leader." A price one has to pay for prestige and honour is having a stable of highly-creative personnel to cater to a culturally-demanding minority of the public.

When the prestige product becomes accessible to, and desired by, a majority of the public, a tendency grows to standardize and control the content. The product that reaches into the rural farmhouse and city apartment must be more serviceable in meeting the needs, tastes and values of a broader public.

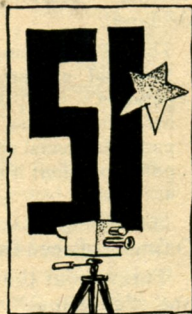
When the prestige product achieves such popularity that the cost, measured in terms of audience and network time, is reduced so low as to represent a profitable consumer item rather than a "loss-leader," management is robbed of its most effective lever of control, the budgetary one. It can no longer say: "You are costing too much" or: "Your audience is so small we must move you from prime time."

The private broadcasting system is faced with a somewhat different problem. The Seven Days format was a proven ratings-getter and the current CTV W-5 seen on Sunday nights attempts the same kind of probing journalism. But the need for commercial breaks precludes structuring a show with the pace, rhythm and momentum of Seven Days. During a recent W-5 for example, following up a euthanasia discussion the week before, Carole Taylor interviewed a mother who described how her once-healthy, vigorous son was unconscious and dying from the effects of a near-drowning accident. Her story was poignant. We empathized with her when she said in anguish "Sometimes I wish he would die!" "We'll be back in sixty seconds," Carole Taylor announced. "Decisions, Decisions!" said another woman appearing on the screen. She went on to flog her product, the answer to "feminine hygiene problems." The lack of sensitivity in this kind of juxtaposition is endemic in the commercial system, but we're so desensitized we hardly notice the discontinuity. The woman grieving for her son might just as well have been a character in the afternoon soap opera *As the World Turns*.

While the accident of history which enabled Seven Days to get on the air has not been repeated, there have been at least two experiments following the Seven Seven Days model in the United States. In the 1968-69 season, the Public Broadcasting Laboratory under the direction of Fred Friendly set up a

separate corporation with the support of the Ford Foundation and National Educational Television to produce a probing public affairs program. Several of the Seven Days producers including Beryl Fox and Robert Hoyt were hired. It died at the end of one season. Many of the stations in the NET network, and there were hundreds, found the program too critical of established values. They wouldn't run it, so it couldn't survive.

The second venture started in February 1972 when New York's public service Channel 13 mounted a news-magazine called *The 51st State* with Patrick Watson as editor and host. It was financed by the Ford Foundation and the Corporation for Public Broadcasting. It differed from Seven Days in that it didn't consciously set out to draw the largest possible audience. It was for and about the people of New York, not the glitter but the guts of the city. Its posture was



CAN CBC'S HERNNDORF REVIVE 7 DAYS EXCITEMENT?

Peter Herndorf, the 34-year-old crackerjack head of CBC's newly-expanding current affairs department, is — according to *Toronto Star* radio-TV writer Jack Miller — "negotiating with (Douglas) Leiterman and Beryl Fox to do a special on a still secret subject.

"Leiterman? Wasn't he blacklisted forever?" Miller asked on June 28.

"Not as far as Herndorf is concerned. The new department head is an unapologetic Leiterman fan and makes no bones about wanting to regain exactly the excitement level that Leiterman created (on Seven Days).

"The head office, back then, understood that the CBC had to maintain an arms-length relationship with the government, to keep the network independent," Herndorf says now. "But it didn't understand that the CBC's own news and public affairs departments had to maintain an arms-length relationship with head office, to keep their work independent. If you don't have that understanding, you might as well forget the whole thing."

on the side of the "little guy" as it poked and probed the substructure of that city. A staff of 35 experienced reporters, lured away from newspapers and networks, produced a daily magazine, open ended so it could run 30 to 90 minutes depending on the value of the material. The program died in March 1973 when the Ford Foundation pulled out. It had been a bristly and difficult program according to Watson, and the Corporation for Public Broadcasting apparently felt the public dollar was not being well spent. One particularly cogent reason for its demise was the stance it took concerning the U.S. involvement in Viet Nam. A five-hour special was telecast called *Watch on the War*. "It was powerfully unbalanced," Watson states. "Three or four nights later Haiphong Harbour was mined. President Nixon's people were upset by the program's critical position and used their power to get the program killed."

It is clear that whoever puts up the money for this type of critical investigative journalism must withstand a tremendous amount of pressure from those interested in keeping the status quo. Douglas Leiterman believes private interests "do not usually have the criteria of public service which would enable them to suffer the slings and arrows of parliamentary criticism and all the organized groups with powerful lobbies. Leaving aside the possibility of alienating advertisers and friends of advertising, they themselves do not have the willingness to run risks," he feels.

As soon as a public affairs program with impact gets on the air, what Leiterman calls "the erasing machinery" starts humming, trying to reduce the impact. And what is impact for some is a threat to others.

Nevertheless, this type of program will be tried again, in the public sector, Leiterman thinks. "Undoubtedly the people who want it are there. So when the right producers and a confident management that trusts them come together in the right set of circumstances, I think they'll have their chance again."

I am not so optimistic. Public and private broadcasters are constrained by powerful individuals and groups. They get upset when they think their sacred values are being attacked, so that all criticism of our larger social institutions and centres of power is construed as divisive and society-destroying, when in fact it is the only way to bring about **orderly** social change. Owners of the media can use their power to flood the air waves with a myriad of choices of violent

behaviour in prime time but these same men go to great lengths to save us from seeing topless go-go dancers, embarrassed cabinet ministers and corruption in high places. What are the values they are reinforcing? That is the paradox. It is okay for a man of status in a television drama to settle an argument with a bullet (because it's not real?) but it is bad taste to jest that television network officials might rip off the Pope in their desire to make a buck (perhaps that's too real to be tolerated?).

This inconsistency is all the more serious because the public and private networks in Canada are so look-alike.

I think we must return to the idea that the two main networks should **complement** each other. Unless we are to be continuously constrained by the most conservative forces in our society, it is essential. The costs involved dictate that the private networks will be run by the economic elite and thus will to a large extent reflect those interests. It seems imperative, then, that the *CBC* be specifically delegated the function of bringing together, as *Seven Days* did, a wide spectrum of interests not necessarily

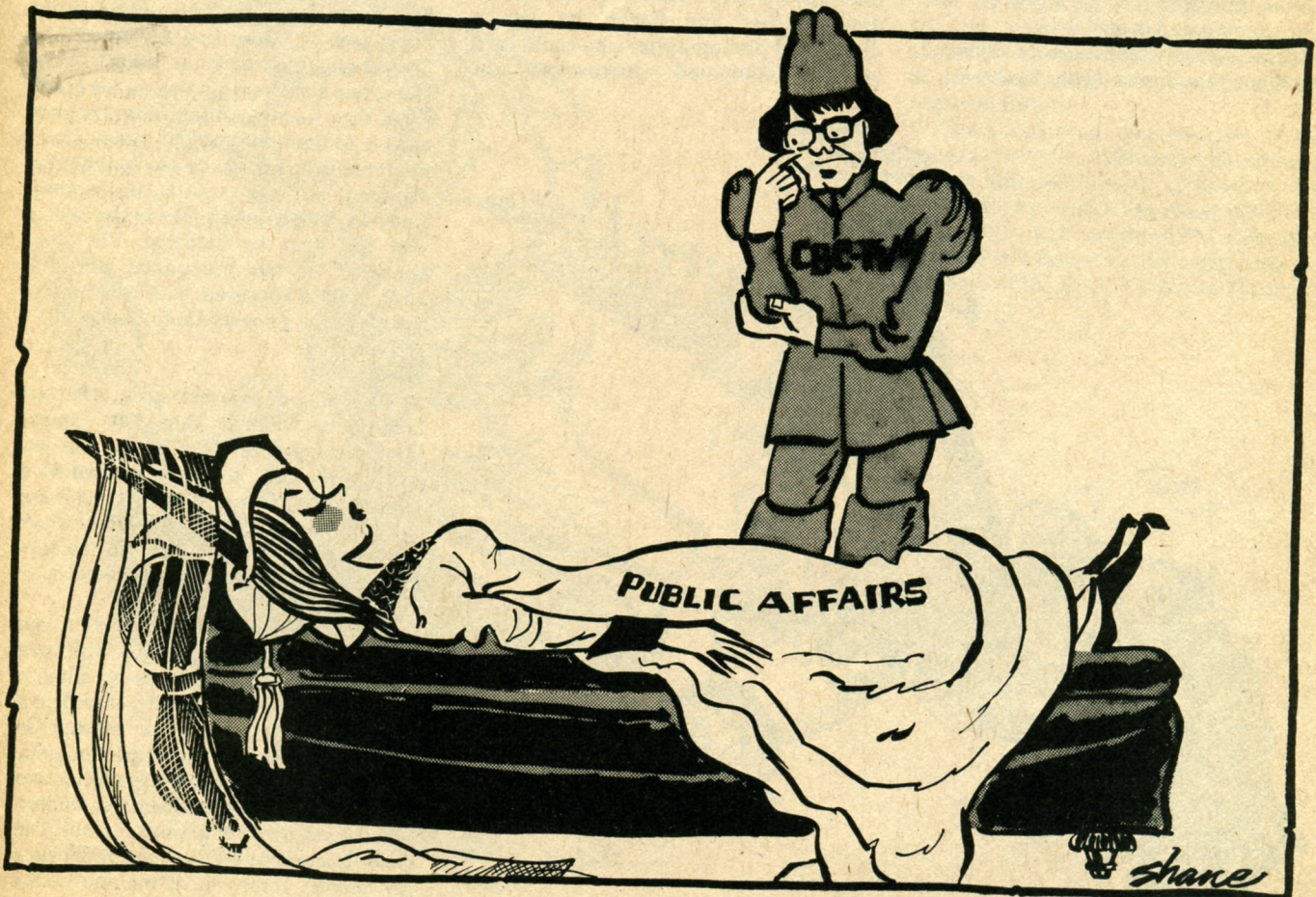
dedicated to maintaining the status quo. A national identity and national consciousness can be assisted by giving minorities the chance to forge majorities through common involvement over vital issues. Social change under these circumstances would be structured. The strain between the "haves" and the "have-nots" would be eased by giving the "little guys" a voice.

Programs that play the role of the "devil's advocate" are always vulnerable to accusations of editorializing. They are, obviously, on the side of the devil. For the *CBC* such programs have long been a no-no, but I don't think they should be. Private broadcasting stations and networks have always allowed hosts of their programs with clearly identified points of view to develop their own constituencies. Why not the *CBC*? The *BBC* recognizes that this is the way "today's heresies become tomorrow's dogmas" and does not cast itself in the role of follower of public opinion. I believe the *CBC* should not be afraid to lead public opinion.

One sees in one or two current *CBC* programs (one is Adrienne At Large) the

acceptance of a more personal type of journalism. It remains to be seen whether Adrienne Clarkson's new role in next season's Tuesday night current affairs magazine show will allow her the same kind of personal point of view. And if it does, whether with no-holds-barred Ron Haggart as producer it may yet prove to be the daughter of *Seven Days*.

With the CBC Public Affairs Department (now merged with News and Current Affairs) for nine years as a program organizer in radio and television, Helen Carscallen was the prime organizer of CBC-TV's Take Thirty when it was launched in 1962. She followed the fortunes of This Hour Has Seven Days from within and without the CBC, eventually analysing the producers/management rift for a Master's Degree in sociology from The University of Toronto. She teaches a Media and Society course to Radio and Television Arts students at Ryerson Polytechnical Institute in Toronto. She is currently in China studying, among other things, communications in a commune.



"TO KISS OR NOT TO KISS?"

ONE MAN'S MEMORIES OF BUREAU WORK IN THE FIFTIES AND A 'KIDS, ANIMALS AND PRETTY GIRLS' PHOTOG

By HAROLD R.W. MORRISON

Journalism instructors at Ryerson took three years to inculcate a set of news values into me. My first job after graduation in 1955 involved a crash course in reality journalism, administered in a walk-up office on John St. South, in downtown Hamilton. My instructor was photographer Andy Sharp, a burly Scot with an uncanny resemblance to Jackie Gleason.

Imagine his thick Scottish accent as he told me: "That diploma in journalism. Forget about it unless you want to use it for wrapping your lunch. What the newspaper business is all about here is kids, animals and pretty girls . . ."

I had spent sleepless nights wondering how I was going to cover the entire city of Hamilton with my high-flown ideals and journalistic values. And here was this veteran photographer laying it on me: kids, animals and pretty girls.

In the weeks which were to follow, I found out that he was right, dead right. I

was strictly a stringer for the *Toronto Daily Star*, receiving only what I earned on space and recompense for expenses. I was on call 24 hours a day, mainly to respond to police radio stories. Yes, there was something other than kids, animals and pretty girls: police stories. "Serious" stories were covered by Toronto-based staff men.

Andy had two police radios in his car. One was tuned to the Ontario Provincial Police, the other to Hamilton City Police. This was in the good old days before police used scramblers. Andy drove in a new 1955 Buick and was usually first on the scene of an accident or mishap. We worked as a team, usually using his car, and he thought of nothing but getting a good shot.

And Andy wasn't lazy. He ran harder than anyone else I have ever known; he drove harder and faster; he was a disciplined photographer who could turn out well-composed photographs in

minutes. He was a tough, talented professional. I have seen him push around politicians, shout "For Christ's sake smile" at some pompous celebrity. I have seen him risk his life for a good photograph. We once had a race to get out of a collapsing house on Van Wagner's Beach in Hamilton.

"It's going to go," said Andy. And go it did, right into stormy Lake Ontario.

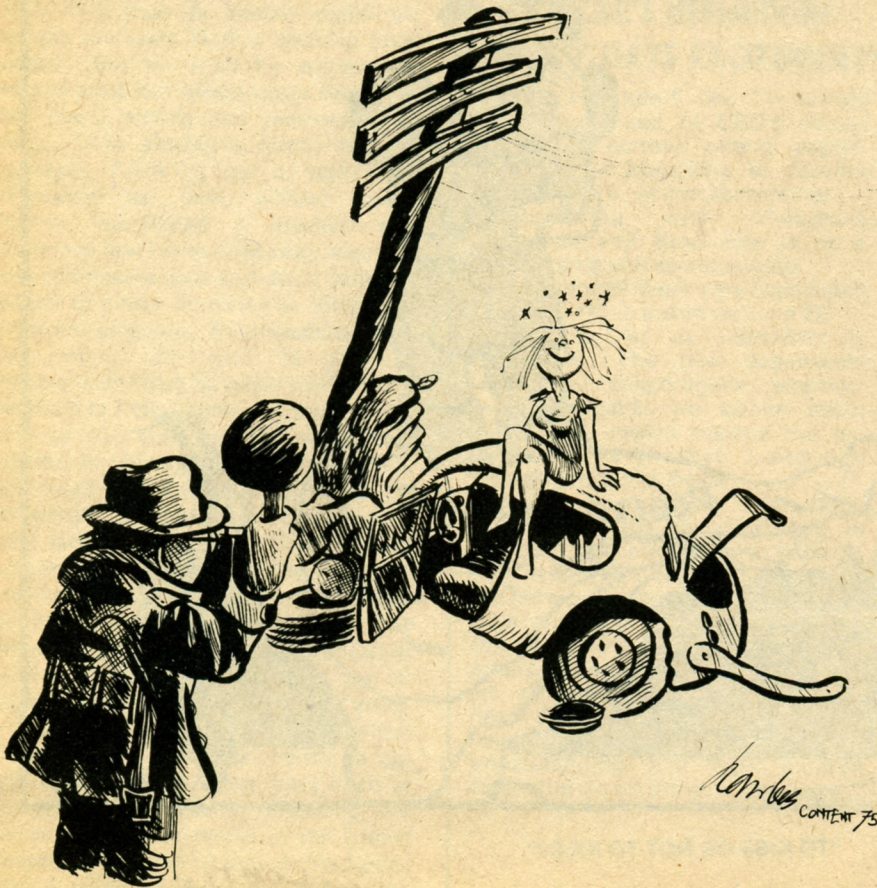
Once, we arrived at an accident scene where a car had rolled over. The people were crawling out of the vehicle. No one was fatally injured or seriously wounded.

I think someone was reaching for Andy for support when he said: "Nothing here," and drove off.

Now about the children element. One day, sitting in the bureau, Andy arrived in a sweat. He started "souping" film and then, before my wondering eyes, unfolded a series of prints depicting two boys, one of whom had an inner tube draped about his neck. As Andy told the story, two boys were playing on the beach when they found an inner tube. One boy used it to float out into the water. Then, the inner tube burst; the boy in it almost drowned, but was saved by his brother. Andy sent the photographs to the *Star*; I sent the story by Teletype. The story appeared in the newspaper, and the boy's father appeared at the Hamilton bureau of the *Toronto Daily Star*.

His was a different story. The two boys were walking along the beach, that's for certain. But in the father's version, the boys were approached by a photographer with an already burst inner tube in hand. He asked to take their pictures and offered money. All the boys had to do was pose with the inner tube . .

I was dumbstruck. But not Andy. Andy had a fantastic ability to size up a man or woman and assess in minutes whether he was dealing with a saint or a sinner. In this case, he started to apologize profusely, admitted his guilt, said what a son-of-a-bitch his editor was and what pressures had been put on him. "Please sir, give me a break. I know I've done wrong, but I'll give you \$600 when my cheque comes in at the end of the month." There was much hemming and hawing, but the man allowed that he would give Andy a break.



The end of the month came, and so did the man for his money. Andy put him off once, twice, three times — but finally faced the ultimate demand. The money, or the man would telephone Andy's editor. Screw off and call him, said Andy. The man did. The editor called Andy. In his defence, Andy painted a picture of children frightened by a stern father. The boys were afraid they would be beaten . . . and then the father started phoning Andy and blackmailing him. Andy told the editor in tones of mounting moral outrage that he wasn't going to be blackmailed.

I made a mental note that the time for moral outrage is immediately after an event has taken place and not weeks later.

On another day when Andy and I covered a routine car crash, he grabbed a couple of children and said that the

runaway car had missed them by inches. It made a good photograph, these sweet-faced children who had escaped death .

As for animals, there was little I could do with them. Andy managed most of the animal stories himself. I still like the one about the woman who was gagged and bound in Grimsby. She was a payroll clerk who was robbed, but her good and faithful dog attempted to remove her gag. The dog didn't attempt to stop the robbery, but he did attempt to remove the gag after. My very own animal story concerned sheep-killing dogs roaming at large in Caledonia, near Hamilton. A true animal story!

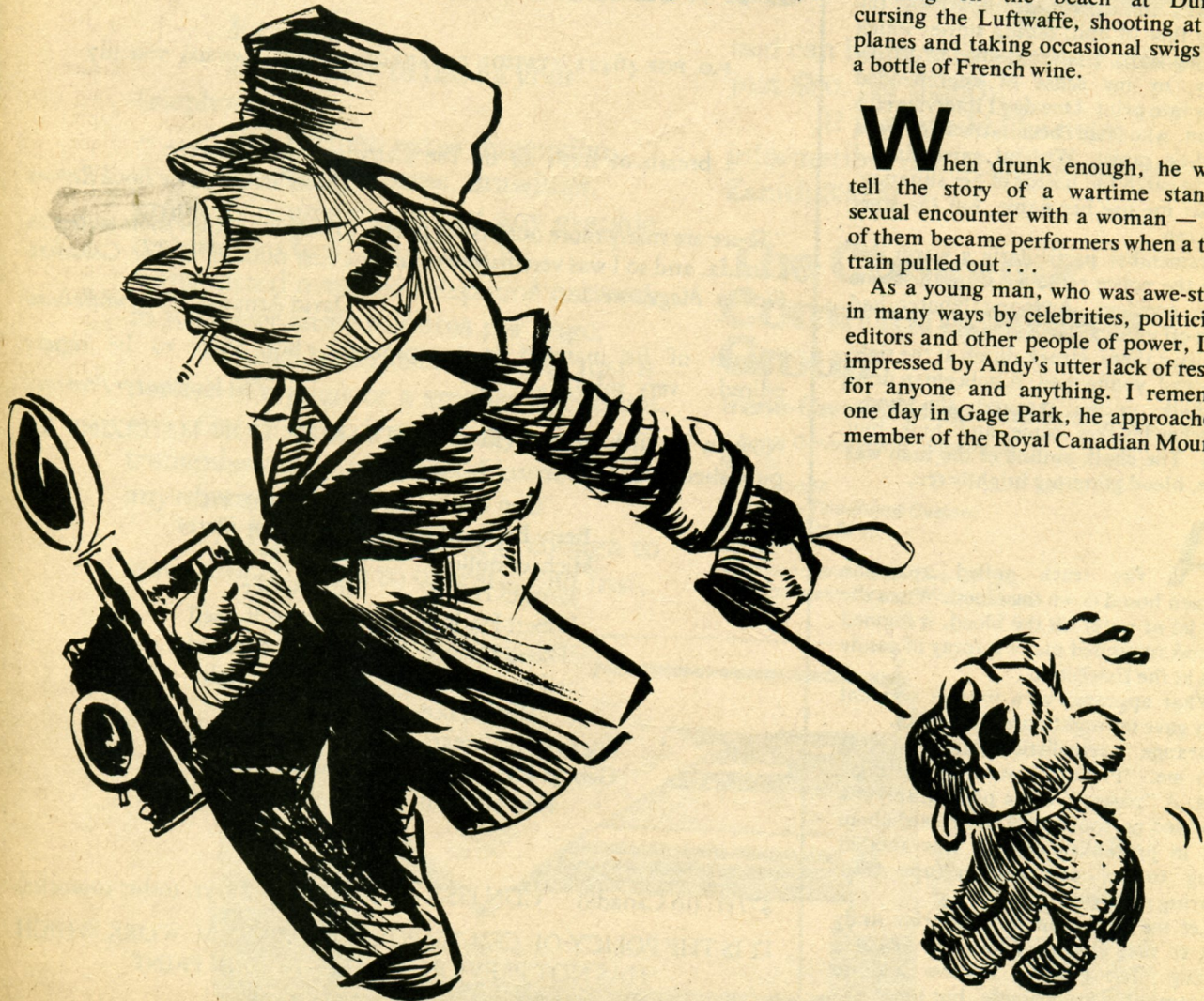
That was the crazy thing about the kids, animals and pretty girls formula. Some of the stories were true. The most bizarre of all concerned a young man who went berserk in Hamilton. He led police a merry chase across roof-tops and finally was captured, kicking and screaming. Why had he gone berserk, I

wondered with my sharply-honed journalistic mind. I got his address and found that he was living in the same house as girl-friend (pretty girl angle). The reason he was running around the roof-tops of Hamilton was that his girlfriend had too many pictures of Liberace around the house. Liberace as an object of heterosexual jealousy! Here indeed was news. Andy took a photograph of the young woman with her arm on her head and through the "frame" of her upper arm, forearm and head, the reader could make out a smiling picture of Liberace. It was a front page story in the *Star*, and it was true.

It has long been my contention that life itself is so strange and bizarre that "jazz jobs" as Andy called them, weren't necessary. Andy had a great instinct for survival and I believe the stories of him as a young Scottish soldier standing on the beach at Dunkirk cursing the Luftwaffe, shooting at Nazi planes and taking occasional swigs from a bottle of French wine.

When drunk enough, he would tell the story of a wartime stand-up sexual encounter with a woman — both of them became performers when a troop train pulled out . . .

As a young man, who was awe-struck in many ways by celebrities, politicians, editors and other people of power, I was impressed by Andy's utter lack of respect for anyone and anything. I remember one day in Gage Park, he approached a member of the Royal Canadian Mounted



Worship Content 75

Police band. In the most respectful tones, he asked if he could borrow a bandsman's head-dress and drumsticks to pose with a little boy (children angle to the R.C.M.P. story. Pretty girl standing by. Dog a possibility.)

"I think that would be a little unorthodox," said the R.C.M.P. bandsman.

"Take those drum sticks and shove them up your ass," said Andy.

Andy played hard at news. He sometimes let the air out of other reporters' tires. On a cross-Lake Ontario swim, he exposed the four-by-five film holders of another photographer who was foolish enough to fall asleep.

Andy despaired of me and how I was throwing my life away.

"We can make Hamilton the jazz centre of North America," he said. But I was hung up on my journalism training and the feeling that jazz jobs weren't necessary.

I was immensely depressed by the steady flow of dull, boring stories which were my work. I never seemed to get my reality, or my sense of apprehended reality into print. One day I interviewed a woman who had been attacked by a would-be rapist. Without snickering, I tried to catch the horror of her situation. She let me use her name, but the story never ran.

I remember particularly a warm day when the police radio led us to the scene of an accident. A young laborer had fallen off a truck. He had died.

I stood there, struck dumb at the sight of a dead, young man. A policeman drew a chalk outline around the body. Stretcher-bearers came and took him away. The chalk outline of the man was there, blood glittering brightly red.

A fire truck pulled up. The firemen hosed down the blood. When the first jet of water hit the blood, it foamed up and reminded me of a spray of candy floss at the Exhibition.

What appeared as a routine accident story gave me nightmares for weeks.

Strange surrealistic memories stay with me. "Pickups" were all the rage, then. A "pickup" was a photograph of a deceased person. Yes, I had heard about this in journalism, but it was another thing to try and get pickups from grieving relatives.

Let me show you how superior Andy was to me. One day, he tried to get a pickup. The grieving relative said no photograph was available, but there was an oil painting.

Andy took a photograph of the oil painting. He had a sharp mind for avoiding "blocks" to a story.

Under the scourge of the sharp-

tongued telegraph editor who demanded a pickup photograph, Andy once took a picture of a corpse. The telegraph editor was shocked.

"All you have to do is 'art in' the eyes," said Andy.

I didn't last long at the Hamilton Bureau of the *Toronto Daily Star*. I was pretty annoyed about being on call 24 hours a day, racing and rushing about to accidents that weren't serious and bank holdups that were false alarms. Once, on a rainy day my car spun about out of control, scaring the hell out of me, costing a lot of money but not even rating a "sorry" from the desk.

Five months in 1955. It seemed much longer.

I still feel Andy never needed to "jazz" anything, but then it is a time-honored tradition for reporters to give stories a twist. Why not photographers?

Andy's camera was a 4x5 type that took a film holder with two sheets of film. When I saw a gang of press photographers recently, I noticed that to a man, they all had 35 mm cameras, some sporting at least three. I couldn't imagine Andy in that crowd.

Harold R. W. Morrison is a freelance writer living in Ottawa.

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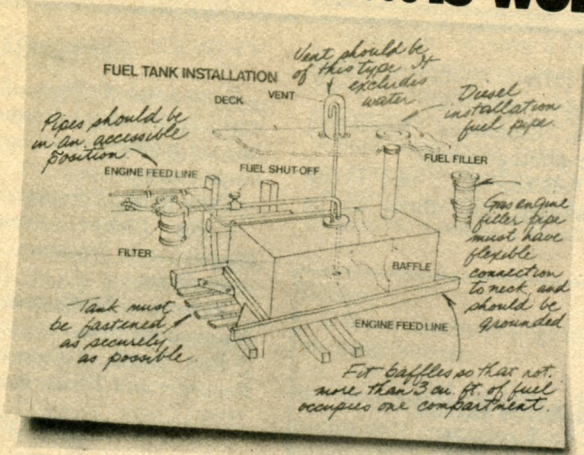
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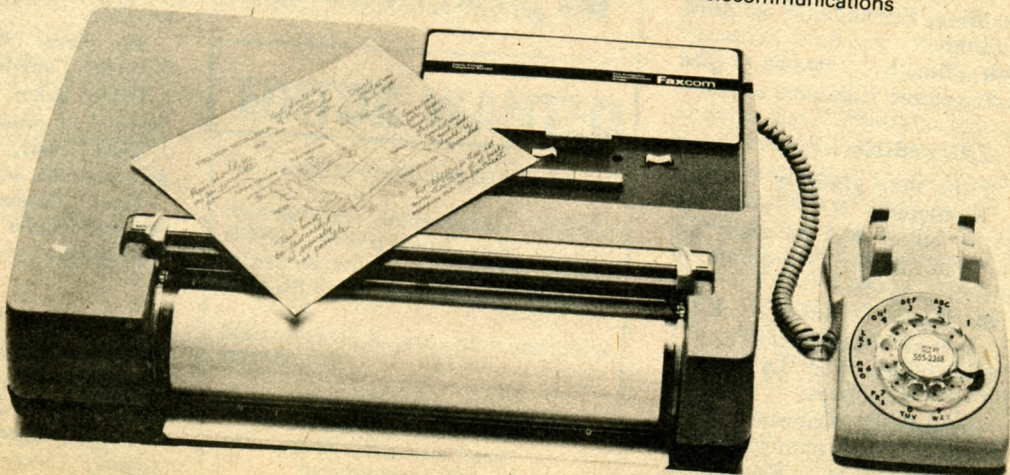
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CONTENT SURVEY — PART 2: WHERE SOME '75 JOURNALISM GRADS LANDED JOBS

Content has been carrying out a national survey of journalism schools to find out how many of this year's grads have landed jobs.

In Number 52 we published the results of the first part of the survey which indicated about 55 per cent of the grads were still unemployed.

Although the situation appears to be unchanged overall, some schools, especially on the West Coast, have achieved 100 per cent placement.

Following are the results of the second part of the survey:

ALGONQUIN

Eleven students graduated from Algonquin College of Applied Arts and Technology, Ottawa, and they have all landed jobs:

Patrick Brennan, Ottawa, *Guelph Mercury*.

Leigh Chapple, Ottawa, *CHOV-TV*, Pembroke, Ont.

Marius Dakin, United Kingdom, *Fort Smith (N.W.T.) Pilot*.

Joanne Kushnier, Thunder Bay, Ont., *Thunder Bay Chronicle-Journal*.

Patricia Living, Buckingham, P.Q., *Buckingham Post*.

Tony Lofaro, Ottawa, freelancer for *Ottawa Citizen* and *National Enquirer*.

Jean MacGillivray, Ottawa, Federal Government, Ottawa.

James MacLaren, Ottawa, *Orleans Courier*.

Paula McLaughlin, Ottawa, *Ottawa Journal*.

Darlene Ming, Bermuda, W.I., *ZBM Radio*, Bermuda.

Deborah Smith, Ottawa, *The Canadian Magazine*.

CARIBOO

Seven of the nine grads of Cariboo College, Kamloops, B.C. now are working; the others will be soon; according to John Cooper, Co-ordinator of Communications Media.

Paul Blackman, Kamloops, B.C., freelance writer and photographer.

Paul Desaulniers, Lac La Hache, B.C., *CFJC-TV*, Kamloops.

Dean Gronsdahl, Kelowna, B.C., *Merritt Herald*, reporter-photographer.

Norman La Rue, Kamloops, freelancer.

Debbie Pelletier, Wells, B.C., *CKEK Radio*, Cranbrook, B.C.

Joan Taylor (Mrs.), Kamloops, *CFJC Radio*, Kamloops, copywriter.

Tom White, Kamloops, *Kamloops News*, reporter-photographer.

Pat Ellis, Telkwa, B.C., and **Frank Wilson**, Kamloops, are about to be employed.

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CENTENNIAL

Centennial College of Applied Arts and Technology, Scarborough, Ont., had six graduates and four have obtained employment:

Calla Farm, Toronto, *CP*, Toronto.

Colin Fisher, Toronto, *Topical Magazine*. Ontario Civil Service Association.

Robert McCormick, Toronto, *Mississauga News*, Mississauga, Ont.

Ron Smith, Toledo, Ont. *Brockville Recorder and Times*, Brockville, Ont.

CONESTOGA

Twenty students graduated from Conestoga College of Applied Arts and Technology's three-year diploma program. Conestoga is in Kitchener, Ont. Twelve have landed jobs and four will enter university:

Trisha Banks, Brantford, Ont., *Jarvis Record*, Jarvis, Ont., editor.

Debbie Dimmick, Windsor, Ont., *Kincardine News*, Kincardine, Ont., reporter.

Dave Hawkins, Scarborough, Ont., *CBC As it Happens*.

Mary Johnston, Waterloo, *Waterloo Chronicle*, reporter.

Cathy Lesby, Rockwood, Ont., *Canadian Shorthorn Journal*, editor.

Gary Loewen, Hespeler, Ont., *Elmira Signet*, Elmira, Ont., editor.

Jim MacDonald, Cambridge, Ont., *Port Elgin Times*, Port Elgin, Ont., editor.

Rod McDonald, Guelph, *Aurora Banner*, Aurora, Ont., sports editor.

Tim Miller, Hamilton, *Elmira Signet*, reporter.

Bev Pierce, Woodstock, Ont., B.F. Goodrich Canada Ltd. PR assistant.

David Sykes, Cambridge, *Goderich Signal-Star*, Goderich, Ont., reporter.

Tony Tassy, Cambridge, *Marathon Mercury*, Marathon, Ont., editor.

Terri Thomson, Rockwood, Ont., *Mount Forest Confederate*, Mount Forest, Ont., reporter.

DURHAM

Two of Durham College of Applied Arts and Technology's five grads have landed jobs. Durham is in Oshawa, Ont.

Ann Parker, Toronto, *McLaughlin Gallery*, Oshawa, publicity officer.

Brad Savage, Bowmanville, Ont., *Oshawa Times*.

FANSHAWE

Fanshawe College, London, Ont., had 16 grads this year and 12 have landed jobs:

Catherine Anderson, London, Ont., CKOX Woodstock, newscaster.

Blair Chown, London, CKSL London, news reporter.

Kathleen Day, London, CKVR-TV, Barrie, news reporter.

Douglas Howarth, London, International Historic Productions, London.

Lyn Krieger, Kent Bridge, Ont., Chatham Cable TV, news reporter.

Jacque LaPointe, Montreal, CFPL Radio, news reporter.

Brian MacGorman, St. Thomas, Ont., CKVR-TV, Barrie, news reporter.

Gordon Nudds, Woodstock, Ont., CKOT Tillsonburg, Ont., news reporter.

Andrew Oudman, London, CJBK, London, newscaster.

Alex Stewart, Timmins, Ont., CHIC, Brampton, news reporter.

Randy Tieman, Exeter, Ont., CHLO, St. Thomas, news reporter.

Bill Wheeler, London, CFPL-TV, news reporter.

HOLLAND

Holland College, Charlottetown, P.E.I. had a 100 per cent placement:

James A. Bain, N.S., *Journal-Pioneer*, Summerside, P.E.I., *The Eastern Graphic*, Montague, P.E.I., freelancer.

Gail Callant, Charlottetown, *Guardian and Patriot*, Charlottetown, reporter.

Richard Collicutt, Wolfeville, N.S., *Guardian and Patriot*, reporter.

John Conrad, Truro, N.S., *Guardian and Patriot*, reporter.

Debbie Hinton, Bathurst, N.B., CJRW, Summerside, reporter.

Pauline Holland, Charlottetown, *Guardian and Patriot*, reporter.

Sheryl MacKay, Burnbury, P.E.I., CKCW-TV, reporter.

Bill McGuire, Morell, P.E.I., *Guardian and Patriot*, reporter.

Bill Power, Halifax, *Queen's County Telecaster and Commentator*, freelancer.

Kathy Routlisse, Wolfeville, *Guardian and Patriot*, reporter.

VAN. COMMUNITY COLLEGE

Vancouver Community College's five grads have all landed jobs:

Tom Barrett, *Vancouver Sun*.

Dave Crane, B.C. Fish and Wildlife Dept., photo journalist.

Annette Croucher, *Delta Optimist*, Delta, B.C.

Ted Dunfee, *Vancouver Province*, freelancer sports.

Larry Pynn, *Delta Optimist*.

MORE NEWS WRITING ERRORS AND A DEBATE: TO HYPHENATE OR NOT TO HYPHENATE?

Although we have a large backlog of Boobs, thanks to reader-contributors from Yarmouth, N.S. to Vancouver, we welcome more. We'll try to include some in each issue (and more, we hope, than we were able to squeeze into this issue). Send your nominations today to: **Boobs, 22 Laurier Avenue, Toronto M4X 1S3.**

Editor:

I think Boobs is a great idea. Here's my contribution:

88. **Bi-monthly, bi-weekly:** The former means once every two months, the latter, once every two weeks.

I hate to say that this error appeared in *Content* #51. On page 32, "Maclean's to switch to **bi-monthly**" and on page 31, "Maclean's becomes a **bi-monthly** magazine on October 6."

It's good the quote from Lloyd Hodgkinson puts the matter straight in two places on page 32 when he comments on Maclean's intention of becoming **bi-weekly**.

Eileen Goodman,
Montreal.

89. **Poured, pored:** On more than one occasion I have read how a person poured over some written material. The word in this context is **pored**. One does not expect such an error in *The Toronto Star*.

Doreen Fawcett,
Weston, Ont.

Dear Barrie:

My boob nomination is the adverb misplaced in the compound verb, e.g.:

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Dear Boobs:

When is a boob not a boob? When some Canadians use the *Oxford Dictionary* and others use *Webster's*.

Boob #77 advocates hyphenating prefixes and main words. I suspect this is a la *Oxford*, although I haven't checked. (The last time I consulted *Oxford*, I happened to notice that they hyphenated base-ball. I've refused to open an *Oxford* since.)

A prefix is just that — something that is fixed to the front of a word — and shall not be hyphenated by me. It is not a free-standing entity and has no function unless it adheres to a word. Hyphens are reserved for compounds of multiple words to avoid ambiguity ("high-school teacher," not "high school teacher").

Does Boob #77 favor hyphenating words beginning with "un"? And why not hyphenate before suffixes, as well? How about "pre-fix"?

Webster's has yards and yards of words beginning with prefixes and nary a hyphen in the lot. As Sir Winston Churchill said: "One must regard the hyphen as a blemish to be avoided wherever possible."

Valerie Donnelly,
Ottawa.

90. "I **only just have seen** your May issue." The standard position in normal written English and in conversation is between the copulative and the participle, i.e., "I **have only just seen** . . ." but newspaper people now steadily ignore this. The lead of Jack Cahill's last dispatch from Saigon to the *Toronto Star* was a pretty bad example; it can possibly be blamed on his situation but more probably on some deskman: "The Canadian embassy closed its doors in Saigon today . . . as the city's nervousness **noticeably was transformed** into outright fear." Who talks like that? Who but a newspaperman writes like that?

Fowler suggests in his *Usage* that the practice arose because people were so afraid of splitting infinitives that they dared not split any compound verb. My guess is that this is only part of the cause today, the smaller part. The culprit is the wire service rule positioning the word "now" so that if it is mistyped as "not" the mistake will be instantly recognized. Continuous reading of copy that says things like "He now is confined to bed" has simply tinned the inner ears of the people who handle copy.

John Kettle,
Toronto.

NEWS OF THE NORTH FINED \$1,808 ON TWO COUNTS OF CONTEMPT

By ALAN WHITE

WHITEHORSE, Yukon — Colin Alexander, 35-year-old editor-publisher of the Yellowknife weekly *News of the North*, has been fined \$1,050 and costs on two counts of contempt of court. Costs were \$758.

Alexander, in an "unequivocal apology" which was to be published in his July 9 edition, apologized to the courts, to Mr. Justice William Morrow of the Northwest Territories Supreme Court, to the officers of the court and to Murray Smith, the NWT's director of services, the chief administrator of magistrate's courts and the equivalent of a provincial attorney-general.

The fine was meted out July 4 by Mr. Justice Donald Disbery of the Saskatchewan Court of Queen's Bench, who was brought to Yellowknife to hear the week-long contempt trial. Mr. Justice Disbery found Alexander guilty July 3 and reserved sentence until he saw the apology.

Mr. Justice Disbery rejected a request by Crown Attorney Saul Froomkin of Ottawa for a prison term for Alexander.

Alexander on May 14 wrote a front-page editorial entitled *A Double Standard of Justice for the North?* A week before that, Murray Smith had been charged with impaired driving.

Smith thought there would be a conflict of interest should he appear before a magistrate or justice of the peace, the normal process, and he was referred to Mr. Justice Morrow. The judge agreed to hear the charge at 9 a.m. May 9, the only date for most of that month that Mr. Justice Morrow had open.

Alexander's editorial suggested there had been attempts to cover up the charge and to keep the case out of court and that superficial reasons were used to hold the trial at an unusually-early hour. Before appearing before Mr. Justice Morrow, Smith had been given a May 14 magistrate's trial date.

Alexander testified during his trial that he still believed cover-up attempts had occurred, despite testimony to the contrary from police, court officials and lawyers who had dealt with the Smith case. Mr. Justice Disbery said in his 33-page judgment that Smith would have been acting improperly had he waited for a magistrate's trial and was right in approaching Mr. Justice Morrow. "There is nothing unusual or improper in an accused person desiring to plead guilty to an offence appearing at an earlier date to enter such a plea."

Of Alexander's editorial, the

Saskatchewan judge said: "If that article had been tempered . . . He's perfectly entitled to write it (but) he went beyond a genuine, honest criticism."

He said criticism of courts is permissible so long as it is respectful and does not suggest improper motives. In this case, said Mr. Justice Disbery, the Alexander editorial "charges Mr. Justice Morrow with partiality in 'going along' with the holding of a special sitting for Smith at an unusual time, thus giving Smith special consideration and treatment because he was a highly-placed public figure.

"The article was calculated to lower in the eyes of those who read it the reputation and the standing of the magistrate's court as being a court which treated all men and women equally, and thus lowered its authority."

KIDD WINS RIGHT TO JURY TRIAL

Former *Southam News Services* award-winning foreign correspondent Paul Kidd has been granted his request for a jury trial in his \$350,000 lawsuit against Southam Press Ltd. of Toronto. Kidd is suing for alleged wrongful dismissal.

Southam had moved to deny Kidd's request for a jury trial (see Issue Number 53).

After hearing arguments from lawyers for both sides, Mr. Justice Alexander Stark of the Supreme Court of Ontario on June 19 ruled:

"I have much greater faith in the jury system than some of my more learned colleagues. I can scarcely think of a case more suitable for trial by jury than this one."

It was a clear-cut victory in the second round for Kidd's lawyer, Burton Kellock of Brantford, Ont. The lawyer for Southam, G. R. W. Gale of Toronto, had argued: ". . . jury members are likely to have, or may possibly have, bias toward the working man's problem in loss of his job." A jury, Gale said, would be more likely to find in favor of Kidd than it would in favor of Southam.

Kellock had argued, in reply, that the right to a jury is a fundamental right. "That right should not be taken away without cogent reasons. The question is

Mr. Justice Disbery found contemptuous a *News of the North* cartoon which followed the editorial and depicted an Eskimo being sentenced to 100 years for contempt of court and remarking to his lawyer "so much for that double standard of justice."

Testimony showed that Alexander had been given an opportunity to question court officials on their actions after his editorial appeared but that he did not take advantage of the opportunity.

As a sidelight, it came out in testimony that Smith, a former Winnipeg MP and one-time Crown Attorney, and Mr. Justice Morrow, had had differences of opinion in the past on official matters.

Alan White is editor of The Whitehorse Star.

not whether a jury trial would be better or not than a non-jury trial; the question is whether my client's right to a jury will be taken away."

Kidd, 42, says he was wrongfully and summarily dismissed from *The Spectator* of Hamilton, a Southam paper, on March 11. He was provincial editor at an annual salary of \$18,720. He had been with Southam for 19 years.

Southam claims Kidd refused to accept "a proper reassignment," namely, a move to the news department to place him "under the direct supervision and control of the City Editor."

Kidd claims *The Spec* management's decision to "reduce the plaintiff to the status of a reporter" was not a proper reassignment. Kidd has made an allegation regarding the intention he claims *The Spec* management had in mind in attempting to change his status.

Earlier on June 19, Kidd won a first-round victory in obtaining the right to take the allegation to trial. It cannot be published until heard in court as it is potentially libellous against his former employer.

Kidd, who has a daily news commentary show on Hamilton's independent television station, *CHCH*, was a Nieman Fellow at Harvard. He has won nine other awards, the latest two in 1973 and 1974.

Examinations for discovery are expected to take place in the fall, with the trial probably being held in the spring of 1976. The outcome could create a precedent concerning the rights of news executives to re-assign staff. — B.Z.



LETTERS

VIETNAM ISSUE INTERESTING, UNFAIR, SUPERB

Editor:

There is no doubt that Canadian newspapers — as well as radio and television — rarely came to grips, fully and fairly, with the fighting in Indochina. As various articles in *Content* Number 52 point out, the news coverage was generally inadequate and biased, partly due to a heavy reliance on American sources.

But . . . as a former *Globe and Mail* staff correspondent and present freelance contributor, I feel that you have dealt unfairly with the *Globe* in implying it was no better than any of the others. God knows that the day-to-day coverage in the news pages was often spotty and slanted, but that's far from the whole story.

Over the last two years, and in addition to its regular coverage of the war, editorials, other freelance contributions and letters to the editor, the *Globe* carried 13 major articles on Vietnam by myself. These were all either front-page or page seven pieces. Each was lengthy,

prominently-displayed and based on considerable original research. More important, these articles dealt with those subjects which the usual news stories tended to ignore, including violations of the Paris Agreement by Saigon and Washington, the fate of Saigon's political prisoners and Canadian complicity with Washington in a whole range of activities designed to bolster successive Saigon regimes and to avoid a negotiated settlement.

Whether *Globe* readers agreed with the viewpoint of those articles, they at least received a sustained barrage of facts and opinions which went far beyond the day-to-day coverage in the news columns, about which you rightly complain.

Charles Taylor,
Toronto.

Editor:

After getting *Content* unsolicited and free for years, there's finally been an

issue (52) to arouse more than a weak spark of interest in this newsman. The Vietnam articles have prompted me to make an honest person (reader) of myself and send you a year's subscription.

Let the new broom sweep on — but not the same dust under the same carpet!

Good luck!

John Envers,
Toronto.

Editor:

Now that Barrie Zwicker has established himself as the greatest war correspondent this side of the Iron Curtain, perhaps he can explain to us how a small group of North Vietnam guerrillas under the label of Viet Cong, without the support of the North Vietnam government in the early days of the conflict, put together one of the greatest and most sophisticated war machines in history, without taxes or financial support from outside sources.

Mr. Zwicker can further explain to us



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Editel Communications Limited, Montreal

how this handful of northern peasants was able to expel forcefully from Vietnam the second most powerful nation in the world.

If we are to believe "war correspondents" of the stripe of Zwicker, no Viet Cong shell, missile, rocket or bullet has ever as much as injured a child or a defenceless woman in South Vietnam. What a beautiful way to win a war!

One thing for certain: the new *Content* combo of Zwicker and Metcalfe has been quick to raise their flag. Perhaps now they could tell us how the Hungarians and the Czechs won their freedom from Soviet Russia.

Marcel Schnobb,
Hull, Que.

Editor:

Content is increasingly interesting and I read the latest issue thoroughly. I don't agree with many of your views about Viet Nam, not because of any right wing leanings but because from what I've read, and from a relatively short visit there, during the war, I feel reality was and is somewhat different. Nevertheless, it was a good presentation of your case. I hope your venture into Canadian

journalism reporting succeeds. Good luck with it.

William C. Heine,
Editor, *The London Free Press*,
London, Ont.

Editor:

I was of two minds as to whether I should renew my sub but the last issue (Number 52) made up my mind for me.

I like the controversy and I like the critical articles about the daily press, especially the way it covered the war in Indo China.

Enclosed is my five bucks.

Ben Swankey,
Burnaby, B.C.

Editor:

The Vietnam issue was superb. I thought of our demonstrations in London and Toronto, of my petition to the University of Western Ontario faculty that drew only 20 per cent of their signatures. Don't know if the media helped so much in the last couple of years or whether it was simply a military defeat. Perhaps both.

As Buchwald says — suddenly we find there were no hawks!

Noam Chomsky wrote, in *For Reasons of State*.

There is evidence, to which I will return, that the activities of the peace movement and the work of some honest correspondents have, to some unknown degree, restrained the criminal violence of the American government in Indochina. Those who have marched and protested and resisted can compare what is with what would have been, and credit themselves with the difference. We can each of us consider what we have done, and credit ourselves with a corresponding share of the agony of Indochina. There are not too many people who can undergo this self-examination with equanimity.

That applies mostly to those U.S. youth who got their heads bloodied by police batons and some who were killed on campuses, not alone Kent State. The C.I.A. agents and the Nixon hoods who infiltrated their ranks can apply the last line to themselves, but not alone for it includes the side-liners who did nothing, the callous who cared nothing and the dum-dums who knew nothing.

Earle Beattie,
York University,
Toronto.

FREEBIES ARTICLE 'INTERESTING, SUPERFICIAL'

Editor:

As a free-lancer who has been both a newspaperman and a PR man I found Barrie Zwicker's piece on freebies in the July *Content* interesting and superficial, and thus typical of the current news media approach to any subject which isn't clearly black or white, win or lose.

For example, while there are plenty of quotes from newspapermen, was any effort made to add another dimension by getting the viewpoint of the PR people? Irv Whynot, former business editor of *CP* was mentioned prominently in the story. Did he get a chance to express himself on the subject?

Clark Davey, ME of *The Globe and Mail*, indicates that he still clings frantically to the newspapering principles of 30 years ago by forcing a complex issue into a starkly black and white generalization: "PR men are not interested in the public; they're interested in the client."

Of course, there is a considerable quotient of self-righteousness contributing to the attitude many newsmen have towards public relations people. This is unfortunate, because it blinds newspaper people to one of the reasons why PR exists as a function (including among newspapers).

The reason is, as the Davey report on mass media noted, that the news media have the largest credibility gap in their history. Organizations and institutions in Canada have found that although the world has become terribly complex, too many news people have not spent the time or the money to dig into the stories behind the black and white oversimplifications.

The non-media organizations have responded by hiring people to try to get the news media to grow up and inch into the 1970s, where news is not black and white (it never was but now more people know it). That may mean inviting reporters to visit an organization and take a **first-hand look** (not be satisfied with a long-distance phone call). It may also mean staging a reception where facts or viewpoints which otherwise are ignored, are presented to newsmen.

If reporters are too lazy, too rigid, too incompetent or don't have the budget to cover the stories the way the public wants them covered, the news media will continue to have a credibility gap. And consequently, there will continue to be PR people pleading with them to consider various facts, viewpoints, and perspectives that have every right to be presented in our pluralistic society.

And if that isn't in the public interest, then neither is freedom of thought or speech, or a free press.

Bob Cox,
Vancouver, B.C.

Editor:

Joe Mariash (former *CFTO* anchorman and now Manager of News and Information for Shell Canada Ltd.) and I discussed freebies at some length in his (Shell Oil) suite at the RTNDA convention in Ottawa in May. For me the discussion resolved to the following question and answer. Joe asked me: "You mean to say, I can buy you with a few drinks and some peanuts?" "No," I replied, "but you get accessibility, and that's all you need. Your call is accepted by a 'friendly' newsman or news director, while those of strangers get less attention." I don't think it's a conscious thing, but I believe it happens.

G. Warren Michaels,
Director,
School of Broadcast Journalism,
Fanshawe College, London, Ont.

OX-CART MADE GOOD TIME

Editor:

In your most recent issue you inquired about when your readers received *Content*. I received my copy this morning — a mere eight days after you mailed it. Considering that Guelph is at least 50

miles from Toronto, you must concede that the ox-cart carrying the mail made excellent time. Of course, during summer the roads are hard and dry; the mails must be slower during the spring thaw.

Keith Cassidy,
Department of History,
University of Guelph,
Guelph, Ont.

Editor's Note: Thanks to all those who wrote or called to report on delivery of Issue Number 53. Mr. Cassidy's experience was typical. A number of steps are being undertaken by ourselves, our mailers and the post office to speed delivery. We'll try to keep you posted.

CREDIT WHERE CREDIT DUE

Editor:

In the July issue of *Content* you state that Dick MacDonald "initiated the series of Media conferences and has been the single most consistent force behind them." I do not dispute the second half of the statement — no one could — nor for one moment do I underestimate the value of Dick's tireless work on behalf of journalism.

But I was one of the organizers of Media 71, and my clear recollection is that the idea was first conceived and put forward by David Waters, then an associate editor of *The Montreal Star* and president of the now-defunct Association of English-Media Journalists of Quebec. (He was also the first English journalist named to the Quebec Press Council.)

I remember vividly the night when David first proposed to the AEMJQ's board that we sponsor such a conference. The idea was so novel, and sounded so impractical, that it took him some time to persuade the rest of us that we could carry it off. But we did decide to go ahead and Dick MacDonald (who was also a member of the AEMJQ's board) immediately volunteered to devote all of *Content's* resources to the effort. This may be why so many people believe Media 71 was organized by *Content* — it is widely read in the trade across Canada, and few people outside Quebec ever heard of the AEMJQ.

Certainly the conference would have been vastly less successful without Dick's and *Content's* contribution; perhaps it would never even have taken place without the publicity *Content* was able to provide. But the original idea, and much of the original drive, came from David Waters. And most of the organizing work was done by the AEMJQ.

Joan Fraser,
Financial Times of Canada,
Montreal.

MEDIA CLUB CO-OPERATIVE

Editor:

In the July, 1975 Omnium-Gatherum section of *Content* (Page 22), the reference to Media Club of Canada contains incorrect information.

The 27th general meeting of Media Club of Canada was held in Vancouver June 11-15, and not July, as reported.

Enclosed is a listing of membership affiliations which reflects the professional interest of members, and which may be of interest to you. There are very few members (perhaps a half-dozen) who are exclusively poets or novelists, and none who are exclusively copy writers. Freelance communicators, and those involved in information for government, business and education, were not mentioned in your summary of the membership of Media Club of Canada.

It has been our pleasure to recommend *Content* to our members, many of whom have subscriptions, and to encourage attendance at the annual media conferences. There is great similarity between Media Club of Canada and

mediaconference, inc.; our branch craft sessions and workshops are similar to the annual conferences and now, we are both conducting media awards.

We look forward to continued co-operation in the areas of our mutual interests, and take this opportunity to wish *Content* and mediaconference, inc. every success.

Jean A. MacLellan,
Executive Secretary,
Media Club of Canada.

52 DIDN'T HAPPEN TO HIM

Editor:

I was sitting here looking at Issue Number 51 and wondering why 52 was so late. Then my mail arrived including 53. Reading the letters in 53, I learned that 52 did happen. Why didn't it happen to me? . . . I am too scotch to let a missing issue pass without comment. Besides they are too good to miss. Please rectify soon.

R. S. Reid,
Queen's Printer,
Province of Saskatchewan,
Regina.

Obituary

MERRILL DENISON WAS PROLIFIC, GENEROUS

Merrill Denison, "the grand old man of Canadian literature," died June 12 while on a visit to San Diego. He would have been 82 June 23.

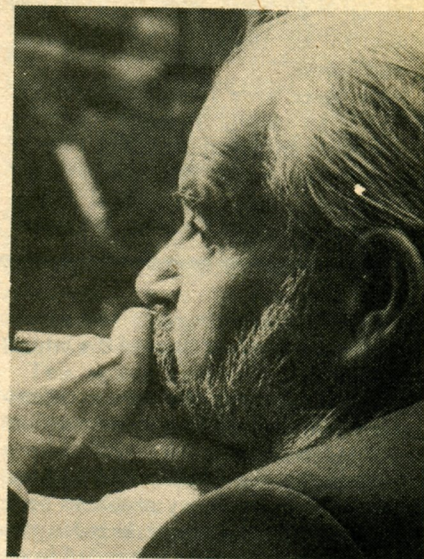
He wrote, at 28, *Brothers in Arms*, a play people now are saying was Canada's first home-produced play, for Toronto's Hart House Theatre.

He also penned a 1943 best-seller called *Klondike Mike* (which is back in paperback), histories of the Bank of Montreal, Massey-Ferguson, Ontario Hydro, and the Molson family, and scores of radio plays and scripts, magazine articles, commentaries, and much more.

Denison made a bundle of money in his lifetime, but like so many writers spent it all on friends and hangers-on. In 1959, he deeded Lake Mazinaw in central Ontario to the people of the province. His mother had bought the lake between the wars, but by the 1950s the taxes were breaking him.

That action hints at his true nature. He loved the people. He loved to write.

He hated chauvinism of all sorts, male, national or white, narrow-minded idiots in government and industry, and physical exertion. He said exercise was a waste of perfectly good mental energy. Instead, he spent weeks reading and



Merrill Denison

researching. His last few years he spent working aimlessly, taking on projects only to suffer another of the many strokes that finally killed him. He fell into obscurity.

His wife Liza has asked that donations be sent to the Canadian Writers' Foundation, Box 3071, Station C, Ottawa.

SOUTHAM FOREIGN CORRESPONDENT PETER CALAMAI: BEN METCALFE'S 'BLIND DATE' FACTS IN ERROR

Editor:

Congratulations to Ben Metcalfe for opening the debate on foreign corresponding with such a powerful polemic. I would have liked to comment sooner on his article (*Blind Date With History*, May) but my job as a "glamorous, itinerant, filing clerk" has kept me moving about too much for a studied response.

My congratulations to Mr. Metcalfe would be a little more heartfelt had he not marred his argument with several niggling factual errors.

ITEM: "There was no Canadian journalist within sight of the island (Cyprus) for the first week of the war."

When Turkish forces invaded Cyprus, there were already 13 Canadian news media personnel on the island, drawn by the Archbishop's overthrow a few days previous. They were: TV correspondents and two crew members each from *CBC-English*, *CBC-French* and *CTV*, a *CBC* English radio network correspondent and print reporters for *Canadian Press*, *Toronto Daily Star* and *Southam News Services*.

It does not reflect well on Mr. Metcalfe's research that he was able to overlook 13 people, and their considerable output.

ITEM: "syndromatically (sic), they waited to be flown in by Canadian Armed Forces."

Since there were 13 already present, there was no waiting. I cannot vouch for all the other correspondents but I doubt that they flew in the first time by "Air Richardson," since commercial flights were operating from London. *Southams*

and *CP* came in by commercial flights; *CBC* chartered a private plane from Tel Aviv.

ITEM: "... allowed themselves to be evacuated by the same travel agency within a matter of hours."

The Canadian Forces plane which took many Canadian correspondents off Cyprus left two days after the invasion. At the time it seemed the best way to get copy off an island where only the massive wire agencies had private telex lines. The *CP* staffer, who remained behind, found filing from one British base to be unreliable and left the next day on a British Forces flight. All but one of the groups represented returned to the island within days and continued to file copy for weeks, in some cases.

To find so many factual errors in an instance of which I have personal knowledge does not encourage confidence in the accuracy of the rest of the polemic. Indeed, a casual once-over reveals several more sweeping generalizations removed from the realm of fact.

ITEM: "Foreign policy has never been an issue in Canadian federal election campaigns." Surely the memories of Bomarc have not faded so soon.

ITEM: "Canadian newspapers of the pre-Second World War period maintained no listening posts of their own in the capitals of the world..."

Since 1928, *Southam* newspapers have maintained a London bureau. Our first correspondent here, D. Lukin Johnson of Vancouver, disappeared off a channel steamer in 1939 after interviewing Hitler

at Berchtesgaden. Other newspapers were also represented before WWII but I will let them make their own defence.

Enough of this nit-picking. What about Mr. Metcalfe's central contention that Canadians "will continue to be sucked into the vortex of the storm... but without information and interpretation directly informed by and addressed to our natural and national interests." Several assumptions appear to be implicit in the argument.

First, it seems assumed that readers of Canadian newspapers and listeners to Canadian radio or television actually want more foreign reporting and want it by Canadians. No evidence is adduced on these points.

But there is evidence available, in the form of readership surveys and audience tabulations. Perhaps *Content* could inquire of the *CBC* (free of the "corporate delinquent" stigma) what surveys led to the unmanning of its bureau in Moscow (The bureau is not closed, since an office and part-time secretary remain). Similarly, *Content* might ask editors of *Southam* papers what surveys revealed about readership of Paul Kidd's award-winning articles from Latin America.

Since I am stationed abroad, I am not intimately aware of the state of academic research among Canada's journalism schools; it would be surprising, however, if no work had been done on public preference for news, foreign versus domestic. I hope that *Content* will contribute such information to this debate.

Secondly, the argument in *Blind Date With History* seems to assume that readers would distinguish Canadian foreign coverage and would prefer it to other wire services, which Mr. Metcalfe categorizes as American, British and French.

It is not clear whether these wire agencies are defined as having a certain nationality because of their commercial interests or the make-up of their staff. In the case of *Reuter*, it would be informative to know since the bulk of that agency's effort is outside the U.K. and its possessions. As Mr. Metcalfe knows from his stint with *Reuter*, many Canadians work for the agency. Is it assumed that they reflect a British concern in their reporting, renouncing their past altogether?

If there is any empirical evidence of preference by the general reader for Canadian foreign corresponding, it is not

Editor:

I thought your July issue was great, page 18 being the best page of the lot, of course!

I think the column idea is an excellent one and I am looking forward to reaction from free-lancers.

Incidentally, the issue arrived on June 25. I know your delivery problems very well; two weeks can elapse between the time *Canadian Business* is handed in at the Post Office and finally to subscribers.

Robin Schiele,
Editor and Managing Director,
Canadian Business,
Montreal.

Editor:

Enclosed is a money order for \$5, as payment for a one-year subscription to your most necessary magazine. Would it

be possible to have my sub commence with the March 1975 issue?

In that issue there was an illustration reproduced on pages 12 and 13. The line work showed, among others, the *Family Herald* 1869-1968, and as I was with the "old gal" when she was "did in," I would like to include the story and illustration among the memorabilia I have on Canadian periodicals.

The expanded *Content* is an excellent step in providing Canadian disseminators of information — editorial and advertising — a platform to speak from... that enables those beyond the big-city fringe to read about something that is becoming more and more a thing that has to be reckoned with, Canadian journalism.

Kenneth F. Salway,
Grimsby, Ont.

presented in the article, which seriously weakens the case.

Lastly, Mr. Metcalfe appears to assume that Canadian foreign corresponding would, in fact, be markedly different from that of the wire services but he does not define in what fashion it would differ.

It is not to be different, one assumes by implication, in doing the "so-called local news and the emotional hype." Nor is it to produce the colorful "cops-and-robbers story." Instead, it should be "taking temperatures, measuring the winds and perceiving the directions whence they come, and above all, in-

dicating the policies in which we might take shelter."

If I have waded through that sentence correctly, what Mr. Metcalfe wants is foreign reporting biased to Canadian concerns, even if those concerns do not rank high among the global inputs into the issues of the day.

I see no evidence in *Blind Date With History* that this is not precisely what Canadian foreign correspondents have been doing until now. Whether or not it is the proper function of foreign correspondents is another — and more convoluted — argument.

As for the question of whether there are enough foreign correspondents, my inclination would be to agree that more permanent posts are needed. This could be interpreted as special pleading. And I would have to admit that — after two years of actually doing what Mr. Metcalfe is writing about — I have seen no evidence that Canadian newspaper readers generally give a damn on the subject.

Peter Calamai,
*Southam News Services
Correspondent,
London, England.*

WEST COAST EDITOR OF CONTENT DEFENDS 'BLIND DATE'

By BEN METCALFE

The marshmallow seems to have hit the fan at Southam's as a result of my article, *Blind Date With History* (*Content* Number 51) and quite properly so in the case of certain of my factual discrepancies as pointed out by Peter Calamai (see Letter to Editor, this issue).

But, first, Patrick O'Callaghan.

Except for thanking him for providing a vivid and moving example of the kind of epileptic loyalty that I know exists but was too compassionate to mention.

I find it as distressing to tangle with his kind of self-righteousness as I would to wrestle with a spastic marshmallow.

One might surface victorious, but one would be picking the stuff out of one's hair forever.

He either speciously ignores the point of my argument or it is totally and congenitally inaccessible to him — and I suspect that the latter is the case.

For example, he does not see that the fact that Paul Kidd was in South America for Southam's for a couple of years nearly a decade ago is completely invalidated by the fact that he was not replaced and that there is no one there now.

As for the "fact" that Charles Lynch is better known and perhaps even more admired than I am, does Mr. O'Callaghan mean to say that only the good boys of Canadian journalism shall be permitted to speak out and the naughty boys should shut up? Or what the hell does he mean? My only reference to Mr. Lynch was based on Mr. Lynch's personal confession, and it was made without personal contumely.

My argument was addressed to what I believe to be the vital need for building for Canada a solid, permanent, highly

knowledgeable continuity of journalistic representation in the world.

A daily scanning of the *Windsor Star* itself should demonstrate for Mr. O'Callaghan that there is such a need.

Mr. Calamai's rebuttal is more worthy of attention, but only insofar as he points to several discrepancies in my facts. He has the grace to call them niggling, but I confess wholeheartedly that I am embarrassed by them — especially in the case of D. Lukin Johnson, with whose family here I happen to be acquainted.

But after making my sincerest professional apologies, I am obliged, for the sake of the main issue, to note that while these delinquencies embarrass me personally they do not embarrass my argument.

Mr. Calamai might also be distressed to learn that my impression of Southam's coverage of the Cyprus affair was based largely upon his own accounts as published by *The Vancouver Province* which, if memory serves me now, carried only two of his stories during the height of the business.

One of them was his account of his own trials and tribulations — losing the sole of his left shoe and going four days without a bath.

I realize now, of course, that he may indeed have filed others which, in the tradition of Canadian foreign correspondence, were probably blended by the mix-masters of the rim with all the *AP-UPI-Reuter* accounts under that notorious ambiguity "By *Province News Services*."

But, as I am sure Mr. Calamai realizes, the main issue is too important for me to fight niggling with niggling.

As for his argument relating to the difference we may or may not attain in

our foreign coverage as between a report by a Canadian journalist and one by any other nationality, let me first assure my colleagues that I am not calling for a nationalistic journalism, but only a national journalism, totally informed in its very blood and spirit and culture as to our national and international imperatives.

This concept is perhaps as yet too grand or rhetorical for Mr. Calamai's own blood or spirit, but even so I suggest that if he were, say, a Frenchman being fed daily upon a, say, German journalism, he would soon rebel.

But I think he knows in his heart what I mean, and that his defense of the status quo is at best fatuous.

Which brings me to the most disturbing fact of all as jointly evidenced by the statements of both Mr. Calamai and Mr. O'Callaghan, namely that the newspaper chains choose to provide only the kind of foreign coverage which they believe is "wanted" by their readers.

This is the kind of jello journalism which, instead of functioning according to its own professional integrity, responsibility and sense of need, waits to be inspired by reader surveys, marketing tests, common denominator taste — everything, in fact, that both creates and perpetuates the very condition of public ignorance and apathy of which they both complain and, paradoxically, upon which they both call to support their own attitudes and those of their employers.

I offer them both my melancholy thanks for thus providing proof from the other end of the horse to substantiate my central argument that corporate Canadian journalism continues to decline the invitation to assume professional leadership.

OMNIUM-GATHERUM

A group of Saskatchewan journalists is talking about forming a provincial association which would provide a forum for discussion of their craft, and promote journalistic standards and recognition of professional excellence.

The proposed organization, to be called the **Saskatchewan Journalists Association (SJA)**, would not engage in any bargaining activities. If it gets off the ground, it would organize a founding convention, start a provincial newsletter, elect a news study committee, and arrange seminars. All activities would have to be organized first by the founding convention.

The annual membership fee would be about \$3 and membership would be open to newsmen and women, including photographers.

Interested persons should contact **Barry Wilson** at *The Star-Phoenix*, Saskatoon, **Fred Harrison** at *The Leader-Post*, Regina; **Garry Fairbairn** at *CP* Regina, **Stu Fawcett** at *CKCK* Regina, or **Tom Cooney** at *CBC* Saskatoon.

Earl Green, city editor of the *Ottawa Citizen* and formerly of the *Toronto Telegram*, will move into the city editor's post at the *Montreal Gazette* when **Jim Peters** leaves that chair for *Maclean's* August 1.

Brian Nelson has been appointed Ottawa Bureau Chief for *Standard Broadcast News (SBN)*. Nelson has been a parliamentary correspondent with *SBN* and a reporter with both *CFRB* and *CJAD* in Montreal.

Jim Munson will also join the Ottawa Bureau of *SBN*. Munson, who has worked in the Maritimes, Montreal, and with *CFGO Radio* in Ottawa, will be parliamentary correspondent.

Montreal Murphy, former president of the **Brotherhood of Montreal Beer Drinkers**, sniffs newspapers. Yes, that's right, sniffs them, or so wrote **Glen Allen** in his last column for the *Montreal Gazette*.

Allen says Murphy buys 10 newspapers a day, which he sometimes reads and sometimes sniffs. Allen explains:

"He loves the smell of newspapers. He closes his eyes, opens his papers somewhere in middle, buries his nose in the print and breathes it in. I have seen him do this.

"He says the *Montreal Star* smells of smoked meat, the *Toronto Star* of Toronto-smoked meat, *Le Devoir* of camomile tea, the *Journal de Montreal* of an electrical fire, the *New York Times* of newsprint and ink, and this paper (his

favorite) a blend of Gorgonzola and new-mown alfalfa. So there."

The new and first art director for *Vancouver Magazine* is **John Gleeson**, formerly with **McKim Advertising Ltd.** and **Vickers & Benson, Ltd.**

Blondie and Dagwood, Garth, James Bond, Mutt and Jeff, Mandrake, and The Phantom have been struck from Guyana newspapers. The cartoons, which had been appearing in the two government-owned morning newspapers, have been attacked as agents of cultural imperialism and pro-white racism, or as simply irrelevant to Guyana.

"If radio news is to be regarded as a commodity, only acceptable when saleable, then I don't care what you call it — I say it isn't news."

That was Edward R. Murrow speaking about radio news in 1958.

The quotation is from an article by Edward Bliss Jr. in the May 31 issue of *Saturday Review*. Bliss, who knew Murrow intimately, was a news editor with *CBS* for many years and is now head of the Broadcast Journalism Program at **The American University** in Washington, D.C.

In the excellent article, Bliss said: "Murrow would not be enthusiastic about the state of public-affairs programming today. He would admire many of the new generation of reporters and envy some of them. But for local station and network managers he would remain a hair shirt, pressing for coverage of more subjects in more depth in more prime time.

"This man who was against any interruption of news by even a single commercial might ask how it is today that the network evening news is interrupted four times by commercials, while popular entertainment programs like *All in the Family* and *Sanford and Son* are interrupted only twice.

"He would decry the 'happy talk' format in news and the threatening epidemic of news specializing in crime and sex He might well say the same about some television news in 1975. Saleable is what 'tabloid' and 'happy talk' are all about."

All *Maclean's* staffers, including newcomers, will take part in a brain-

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.

CARTOONS by world's funniest cartoonist. 36 hilarious camera-ready panels every quarter. Low-cost. For newspapers, magazines, all publications. Free cartoon release. Humor House, Room 101, Box F-178 Brightmoor Station, Detroit, Michigan 48223. C-56.

THE OTHER WOMAN — bi-monthly Canadian Feminist Newspaper — is 3½ years old. Subscriptions: \$3.00 individual and \$10.00 institution. Address: Station Q, Box 928, Toronto, Ontario. Any female journalists welcome to contribute. C-56

THE FEMINIST NEWS SERVICE exists to publish news and news-related material by, for and about Canadian women from a feminist viewpoint. It is a national, bilingual organization. Members of *FNS* all belong to an independent women's media. For more information on subscriptions and/or sending in any news on Canadian women, write to: *FNS*, Station Q, Box 928, Toronto, Ontario. We have no funding; donations are greatly appreciated. C-56

TYPESETTING — We specialize in typesetting and composition of newspapers, magazines and trade publications. Phone Bill Renaud, Accutype Ltd., 447-6461.

THE CRITICAL LIST, a magazine about issues of health and the illness-business, needs writers, artists, readers. 32 Sullivan Street, Toronto.

Lifeline

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

storming session August 5-8 to discuss their expectations for the new *Maclean's*. The meeting will be held in the boardroom on the 10th floor at 341 University Avenue, Toronto.

And speaking of *Maclean's*, **Glen Allen**, who is leaving the *Montreal Gazette* to join the magazine, wrote his last column for the *Gazette* on Friday, June 13.

In the column, Allen said people who knock the press are right, but their reasons are wrong. He said readers shouldn't be content to simply call journalists "nasty thieves and liars," but should recognize the real failures of the press. Examples of those failures, wrote Allen, are the media's ignorance of the situation behind the Quebec meat scandal; failure to recognize that construction of the Olympic Games facilities was an all-but-impossible project and that the James Bay project would become an economic nightmare; and the media's tardiness in "exposing the demolition of city landmarks, tangled city finances, and helter-skelter planning."

But Allen did give his readers a message: "Support your local news person, but give him or her hell when (he reports) nothing more than a confection of gossip, *faits divers* and pickings from press conferences."

Correction: On page 5 of our last issue, we transposed the pictures of **Jean-Marie Martin** and **Yves Michaud**.

Some of My Best Friends Are Men will be the title of a new public affairs show to premiere on *CBC* television Sept. 11. **Margo Lane** is the producer; **Carole Gault** will be a reporter - interviewer - writer. Ms Gault recently resigned from *The City Show* on Toronto's *CITY-TV*. Former *Toronto Star* staffer **Sally Barnes**, who left *CITY-TV* at the same time, has become press secretary to **Ontario Premier William Davis**. Some of *My Best Friends* will be "a public affairs program biased toward women," according to Ms Lane. It will run Thursday nights at 10.

Andrew Snaddon, editor of *The Edmonton Journal*, sent *Content* a copy of a letter he wrote to *Quill & Quire*, concerning the furor among writers and book people over *The Edmonton Journal's* decisions regarding its book page.

Snaddon said in the letter that the book page has not been discontinued,

Edmonton Journal

but that he is trying to get competent reviewers on various subjects to give more attention to books of special interest to Western Canadian readers. Snaddon said he hopes to develop services in the area of books of special interest to the west, in co-operation with the public library in Edmonton.

He added that the calibre of reviewers

(Continued on page 24)

CAN. BAR ASS'N. PRESIDENT CHIDES PRESS

Under the heading *Media manipulation: a short case history*, the April edition of *Viewpoint* — a publication of **Creditel of Canada Limited**, a non-profit mercantile credit organization — examined an *Edmonton Journal* story involving **William Somerville**, president of the **Canadian Bar Association**.

Somerville was quoted in the lead as saying "The courts, and not Justice Minister Otto Lang will decide what Canada's abortion laws permit . . ."

In the *Viewpoint* article Somerville stated: "It is reasonable to suppose that anyone who happened to read this news item . . . would make the inference that this fellow Somerville . . . was sharply critical of the Minister of Justice."

The story was a reaction story and Somerville faulted "the total absence of the brief conversation which evoked the quoted remarks." He said: "Had the article, as printed, contained my stated opinion that, on the facts given me, I

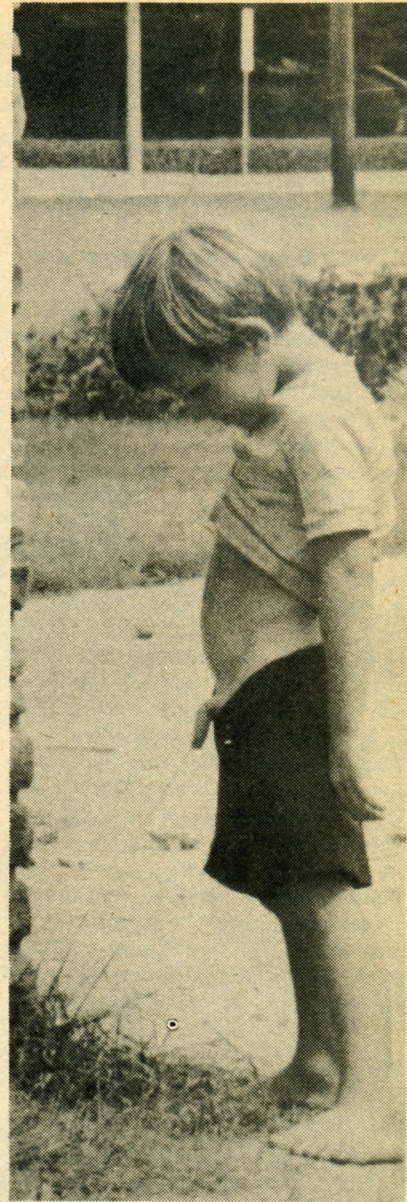
thought that Dr. (Bette) Stephenson's call for Mr. Lang's resignation was an over-reaction, everything that followed would have been placed in a truthful and quite different context."

While agreeing it was a minor episode, Somerville went on to comment: "By my observation, common sense opinions expressed in low key are not much in demand (in the media). What seems to be found desirable are statements and views which depict confrontations, and the more sensational the language in relation to criticism the better. This seems to be a process that feeds on itself . . ."

" . . . you are either a good guy or a bad guy.

" . . . formation of responsible judgments upon important matters of public policy is made infinitely more difficult, if not an almost impossible, when the public utterances of the various proponents are filtered through the 'good guy/bad guy' sorting process."

REJECT NO. 2



Award-winning Brampton *Daily Times* women's editor **Catherine Ford** wins again with *Reject No. 2* in *Content's* call for photos that didn't make it into the paper or onto the screen. "We presumed at the time photographer **Murray Van Halem** handed in this shot that he was finally sick of photographing kids in Gage Park (at the back of the office and therefore handy for 'quickie' shots)," Catherine wrote. "Unfortunately, this is a family newspaper. We were convinced — well, almost convinced — he wasn't serious when he submitted the picture to **ME Regis Yaworski**, who visibly blanched when Murray suggested . . . the picture (be used with a) 'peon-you' editorial. It was formally rejected."

OMNIUM-GATHERUM (CONTINUUM)

has improved and that they are probably covering more books than were dealt with in "the old hodge-podge page."

Michael Enright will become senior feature writer at *Maclean's* effective August 5. Also joining *Maclean's* as a feature writer will be **Dawn MacDonald**, a feature writer with the *Montreal Star*.

Dar Tost of the *Toronto Star*, who spent five years with the *Calgary Herald*, will become *Maclean's* Edmonton correspondent in July. **Ian Urquhart**, also of the *Star*, will join the *Maclean's* Ottawa bureau.

The magazine's new editorial strength is expected to have been reached by mid-July, with a few new people yet to be hired. There will be another bureau person in Ottawa and another office staffer in Toronto. **Tom Hopkins**, a recent **Ryerson** graduate, has already been assigned to the Toronto office.

Terry Belford, of the *Globe and Mail's* Ottawa bureau, will become the Ottawa bureau editor for *Maclean's* August 1.

Maclean's expects to hire one or two more researchers as well.

Walter Stewart went to Washington the weekend of June 13 to make living arrangements. He was to settle into the Washington bureau after working on Canadian stories for two or three weeks.

Peter Shurman is new station manager of *CJFM* Radio, Montreal, following the resignation of **Paul Fockler**. A native of

Montreal, Shurman joined *CJFM's* sister station, *CJAD*, in 1966. He has had extensive broadcast experience in engineering, production, on air announcing, news, and sales.

John G. Doherty is the new editor of *The Spectator*, Hamilton. He was executive editor of *The Financial Times* in Montreal. Doherty's career has also included stints with the Saint John (N.B.) *Telegraph-Journal*, *Canadian Dow Jones*, the *Wall Street Journal*, and the *Toronto Globe and Mail*.

Another change at the *Montreal Gazette*: Ottawa correspondent and associate editor **George Radwanski** is leaving for *The Financial Times of Canada*.

James (Muddy) Waters, of Thomson Newspapers, has been moved from the **Queen's Park Press Gallery** after several years to become sports editor of a Thomson daily in British Columbia. **Dennis McVarish** of *CBC* radio has left the gallery to become TV assignment editor with the new *CBC-TV* station in **Calgary**.

Betty Shapiro of the *Montreal Gazette* has won first prize in a national contest for editorial and column writing. The contest is part of the Media Club of Canada Memorial Awards. Second prize was shared by **Margaret Weiers** of the *Toronto Star* and **Jack Scott** of the *Victoria Times*.

Montreal's first university journalism program is being set up at the **Sir George Williams campus** of Concordia University, reports **David Oancia**, who will co-ordinate the operation and teach reporting and writing.

The program will be a minor component of the undergraduate arts course. "Demand for the still unpublicized minor was such that we have had to turn students away," Oancia said. The writing and reporting course is limited to 20 students, but two other courses are open to persons not taking the journalism minor.

Media in Quebec will be taught by **Evelyn Dumas** of *Le Jour* and the history of journalism by **John Dafoe**, associate editor of *The Montreal Star*.

Oancia started setting up the new program June 1 after finishing a **Southam Fellowship for Journalists** in Toronto. He had been a staffer with the *Montreal Star* and before that *The Globe and Mail*, which assigned him to a stint with its Peking bureau.

Obituary: Leo H. (Pete) Petersen, former *United Press International* sports editor, died June 22 at 69. He had been sports editor of *UPI* and its predecessor, *United Press*, for 24 years until 1969. He was founder of the first all-sports newswire in the press association field.

CAN YOU TOP THIS?

"When **Bert Wemp** of *The Telegram*, Toronto, was near retirement," **Hugh E. Quetton** of Montreal writes in response to the call for humorous anecdotes of Canadian newspapering, "running the City Hall court reporting pool in 1950, he told me this one on himself from the time when he had been City Editor.

"Bert was short, bristling and easily excited. When a fire call was phoned in to the city desk, Bert, according to his story, was already on at least two phones and all he could do was beckon a photographer from across the room and shout 'Fire! North end!'

"The photog asked 'Where?' but Bert was too busy to shout more than 'North! North!'

"About two hours later he got another call. 'Mr. Wemp, I've got as far as Barrie; where do I head now?'

"(Sorry, it sounds better over a beer.)"

That's okay, Hugh; being the only reply we've received so far, it's also the funniest.

Shucks, we know there are hundreds of true humorous anecdotes about Canadian newspapering and hundreds of reporters who can capture them on paper. Send us yours.

We remind you that all contributions will be forwarded to **Bob Shelley's Laugh Factory**, Montreal, for possible inclusion in his coming book on Canadian humor, which will have — if he gets enough entries — a section on anecdotes from Canadian newspaperdom.

He has a fall deadline so send your entries TODAY to: Top Hugh Quetton, 22 Laurier Avenue, Toronto M4X 1S3.

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