

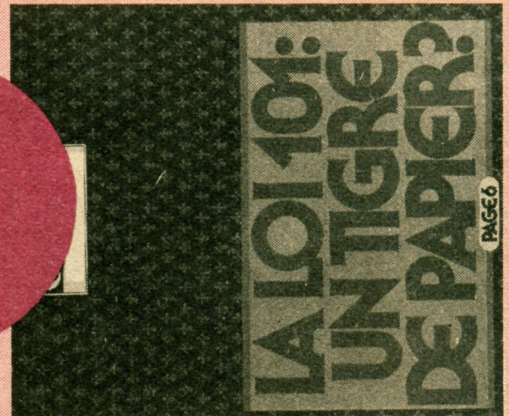
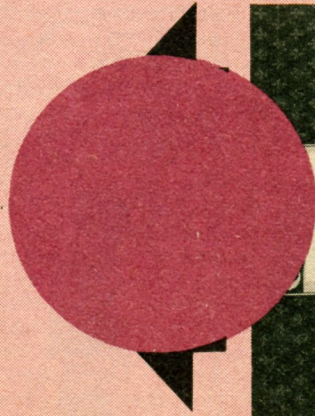
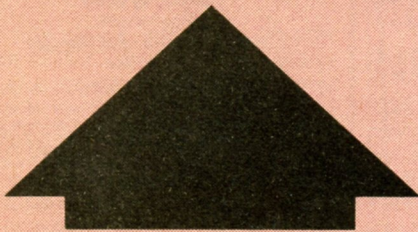
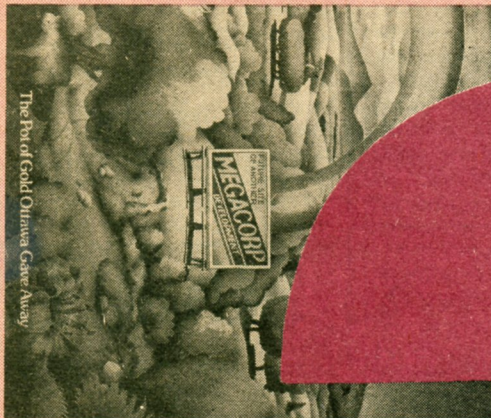
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Canada's National News Media Magazine

January 1979

Number 92

75 Cents



*The Roto Magazines:
Where are they headed?*

SOURCES

If you're reading this magazine, you have **SOURCES**, the twice-a-year directory of contacts specifically designed for reporters, editors and researchers in the news media. It can help you. It's part of the **Content** subscription package.

The following are updates for the 3rd edition of the Sources directory (Content No. 88, August 1978):

(p. 16, col. 3)

BELL CANADA

Rod M. Doney,
Assistant Director — Information
Office: (514) 870-4643
After-hours: (514) 695-3704

(p. 48, col. 1)

UNITED STEELWORKERS OF AMERICA

Marc Zwelling has replaced K.R. (Robbie Robinson as Director of Public Relations.

Add: Eleanor LeBordais,

Staff Representative
Office: (416)487-1571
After-hours:(416)781-9839

(p. 53, col. 1)

SASKATCHEWAN GOVERNMENT INFORMATION SERVICES

Add: R. Palmer,
Supervisor of Advertising
Office: (306) 565-6284
After-hours: (306) 586-1371

G. Totten, Information Officer
Office: (306) 565-6287
After-hours: (306) 545-9309

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Established 1970

Publisher
Barrie Zwicker

Associate Publisher
Ray Bendall

Editor
Ken Popert

Business/Circulation Manager
Debra Bee

Special Assistant
Nancy Moritsugu

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Ottawa — Paul Park

Quebec — Paule Beaugrand-Champagne
Saskatchewan — Barry Wilson
West Coast — Nick Russell

Correspondent, Montreal
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Consulting Editor
Terry O'Connor

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SOURCES

Established June 1977

Publisher
Barrie Zwicker

Managing Editor
Ray Bendall

Business/Circulation Manager
Debra Bee

Sources, a directory of contacts for journalists, is published twice a year as a special edition of Content and is included in a subscription to Content. Single copy price of Sources editions is \$4.50 each.

Listings

Write for complete information on how to be listed in Sources.

Subscription Information

A subscription to Content includes the twice-yearly editions of Sources and free issues of the Carleton Journalism Review, an independent quarterly distributed free to Content subscribers only. Requests for missing issues cannot be accepted more than three months after date of publication.

Subscription Rates

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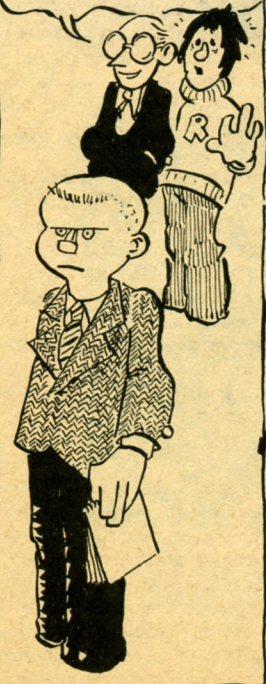
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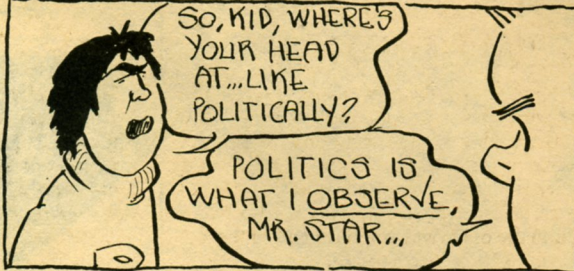


YOU'RE MOVING UP, 'SUNNY'! THIS YEAR YOU SUPERVISE THE JOURNALISM SCHOOL TRAINEES!



SO, KID, WHERE'S YOUR HEAD AT... LIKE POLITICALLY?

POLITICS IS WHAT I OBSERVE, MR. STAR...



A VERIFIED FACT IS MY ONLY IDEOLOGY!



I'LL BE WORKING FOR THAT CREEP SOME DAY!



ALBERTAN TAB STEALS SUNDAY SCENE

CALGARY — The ads read "Sunday Morning Fever is coming" and seemed to decorate every second billboard in the city. Sunday fever — in the form of Calgary's tabloid daily, *The Albertan*, switching to a Sunday circulation — hit the streets Sept. 17. The first Sunday issue went as far as persuading readers to hang on to the debut issue and "Use some other kind of newsprint to wrap the fish or line the birdcage — Save that Tab."

Off to a flying start with 67,000 copies, the first "Sunday Tab" marked an increase of 15,000 copies over the Saturday edition, which had been overshadowed by the crosstown rival *The Calgary Herald*. The first Sunday *Albertan* clocked in at an ad-packed 128 pages. Advertising has since advanced over optimistic projections according to *Albertan* publisher John Hamilton.

As well as a healthy increase in advertising, the switch from a Saturday newspaper of 46,000 circulation to a Sunday newspaper has paid off handsomely in circulation, climbing to 60,000 readers by late October, a full two months before management hoped to reach that figure.

The Sunday switch marked yet another innovation to *The Albertan*, which initially switched to a tabloid format two years ago after sagging circulation and advertising demanded a fresh outlook. Part of the image change implemented the old maxim that pictures of dogs, kids and pretty girls sell newspapers. While tame by *Toronto Sun* standards or even *Edmonton Sun* standards, *The Albertan* instilled a dramatic twist to the Calgary media scene with the switch to a tabloid format.

Dubbed *The Albertan's Sunday Tab* because marketing surveys had indicated the word "Tab" had caught on with Calgary readers, the format change meant an increase in price from 25 to 35 cents. Focusing heavily on features, sports results and entertainment in a special pull-out section, the *Sunday Tab* was almost a clone of the Saturday edition.

The Calgary Herald doesn't seem the least bit concerned about *The Albertan's* switch to Sunday circulation and *Herald* publisher Frank Swanson has gone on record as saying he couldn't care less if *The Albertan* has tapped into a new market of newspaper readers with the Sunday format. Saturday's version of the bulky broadsheet *Herald* reports a healthy circulation of over 130,000.

Management of the *Herald* is more concerned at the present time with plans for a new integrated newspaper plant located out of the downtown core which will cost an estimated \$40 million. Plans for the new plant were announced in November and will include the purchase of three nine-unit lines of

Goss Metroliner offset presses which will allow for more color capacity.

Expansion of the *Herald's* production capabilities have been under review since the early 1970s. Construction of the new plant is slated to start in the spring of 1979 and completion date has been set for the late fall of 1981, in time to be operational during 1982, the 100th year of publication for the *Herald*.

In charge of architectural design and engineering will be the architectural firm of J.H. Cook in association with the Hamilton, Ont. firm of Souter, Lenz, Scott and Taylor and the Toronto engineering firm of Rybka, Smith and Ginzler. The two latter firms were involved in the design and construction of the new Hamilton *Spectator* plant.

With a new plant planned for *The Calgary Herald* and more changes promised for *The Albertan*, Calgary has a very interesting media scene. There's change in the air for the Tab-Lloyd, but don't forget about the *Herald-Gerald*. — Ron Stanaitis.

Ron Stanaitis is assistant editor of Oilweek magazine in Calgary.

BEDTIME STORY FOR CP FROM NEW SERVICE

TORONTO — *Canadian Press*, relax. The new wire service to be launched Jan. 1 will not drain away your customers, at least according to the head of the service. Don't let it bother you that your competitor — *United Press Canada Ltd. (UPC)* — will absorb and expand the only rival you have had in the last 50 years (*UP's* international wire service in Canada). And just because the new company boasts it will provide the same goods you offer, more or less, only faster — possibly even cheaper — is no cause for alarm. And the fact that *UPC* has been in the making for ten years now, originally thought up by several Canadian publishers, is not meant to disturb you either.

Certainly there is no rivalry between *CP* and *UPC* as far as *UPC* is concerned. So says Patrick Harden, the man in charge of setting up and overseeing the new company.

"We don't see our role as necessarily being a competitor of *CP*," he said in an interview, pacing back and forth over 3,000 square feet of the Toronto warehouse which will house *UPC's* headquarters. "We believe the Canadian media can support two wire services. We see ourselves as providing an alternative. In the United States, *Associated Press* and *UPI Inc.* (of New York) have been in competition for 70 years. It's good for the newspaper industry and for the wire services. It keeps them honest."

UPC looks as if it will give *CP* a good run

for its money. It will be absorbing and expanding *UP's* international wire service in Canada (*UPI of Canada*), which means the new service will start with a customer base of 37 newspapers, some independent radio and television stations and the *CBC*.

CP's reaction to the new competition is "positive," said Mel Sufirin, *CP* general news editor. "We'll have to do a particularly good job on pictures in order to meet the competition we figure we'll get from them . . . *UPC* is a stronger opposition than we've ever had." And this challenge should be well received by *CP* staff, he said.

The difference between the two services? *UPC* will offer full coverage of international and national events, as well as sports coverage and a picture service coast-to-coast. "*CP* attempts to be all things to all men," said Harden. "That's not our role. We will not be covering all the fenderbenders and barnburners that happen around the country."

CP is a cooperative news agency with 110 members. *UPC* is a privately owned service which will send its own staff to cover stories for subscribers, thereby avoiding *CP's* problem with members who submit a story late.

Other differences, said Harden, include "presentation, length of stories and the lede . . . I don't think that ideology has anything to do with it. It's style and approach. *UPI* doesn't feel most stories require more than 350 words. *CP* tends to produce longer stories."

The new service is jointly owned by the Toronto Sun Publishing Corporation (which publishes *The Toronto Sun* and *The Edmonton Sun*), Sterling Newspapers Ltd. (which own 7 newspapers in B.C. and one in P.E.I.) and *UPI of Canada* (of which Harden has been general manager for the past couple of years, after 16 years service for *UPI Inc.*)

The *Sun* group will own 60 per cent of the company's shares. The other groups will each hold 20 per cent.

It took \$1/4 million to establish bureaus in Victoria, Vancouver, Edmonton, Winnipeg, Toronto, Ottawa, Montreal and Quebec City. A picture bureau will be run out of Halifax. Each bureau will be fully automated with VDTs hooked up to a computer. "We'll be part of the international (*UPI Inc.*) computer system," said Harden. "We'll deliver at high and low speeds."

French-language service will not be provided. Asked whether this might change in the future, Harden replied: "I rather doubt it."

Cost of the service to subscribers is still being ironed out, but it will be based on size and location of a newspaper, he said.

The staff will include ten reporters, ten deskpersons, ten people in the photography department, one engineer and five administrators. The company will utilize a network of 40 regular correspondents and about 20 stringers. Harden said in early December that

CP Sports Picture of the Month



Photographer: Graham Bezzant.
Newspaper: *Toronto Star*.

Situation: Showing how the game is played, Dave Hutchison of the Toronto Maple Leafs assaults Montreal Canadiens player Larry Robinson during an Oct. 7 exhibition hockey game.

Technical Data: Canon A-1 and 200-mm. lens at 1/500th of a second and f4 on Tri-X film.

Award: *The Canadian Press*, "Sports Picture of the Month," October, 1978.

Congratulations: This space is contributed regularly in recognition of excellence in photo-journalism by the Canadian Life Insurance Association, representing the life insurance companies of Canada.

four newsroom vacancies were still unfilled.

So far, all but one of the staff are Canadians. The one exception is the editor of *UPC*, Mike Hughes, an American with 20 years experience as a newsman and manager with *UPI Inc.*

UPC will rely on *UPI Inc.* for foreign news. The Canadian group will send its staff overseas only when "there's a major Canadian story," such as the Pan American Games, said Harden.

But won't that still leave Canadian readers with a view of the world through American eyes? "*UPI Inc.* is international," retorted Harden. "Staff in bureau countries outside of the U.S. are local media people. It's not an American service with Americans all over the world . . . *UPI Inc.* couldn't pedal news (to all countries) with an American staff." — Stephen Overbury.

Stephen Overbury is a freelance writer working at the Faculty of Education of the University of Toronto.

BORN-TO-LOSE CANDIDACY: WAS IT NEWS?

LONDON — The uproar began when Harry Smith, an unsuccessful candidate for one of the dozen board-of-education seats in the Nov. 13 Ontario municipal elections, polled 8,310 votes and finished 21st in a field of 23 candidates.

The problem is that Smith's "controlled candidacy" was part of a *London Free Press* "experiment." Smith, an Ontario Hydro employee, is married to the paper's education reporter, Emilie Smith, who, with *Free Press* support, arranged things.

Harry Smith filed legitimate nomination papers. He then failed to campaign, attended no candidates' meetings and shunned interviews and public questioning.

The objective was to show how blindly people vote in city-wide schoolboard elections and to demonstrate the merits of the ward system. Or, as a *Free Press* editorial put it: "The board of education in London spends \$84 million a year . . . It is ridiculous for 23 people to be scrambling for 12 seats from an electorate which cannot hope to have an informed opinion on more than a few of them who have been in the public eye for many years."

Ironically, London voters responded to a referendum question on the same Nov. 13 ballot and decided that in future trustees would be chosen on a ward system.

When the day after the election *The Free Press* broke news of its experiment, an uproar resulted and the paper was flooded with letters to the editor — both for and against the idea of the controlled candidacy. The battle lines were drawn, sometimes in unexpected ways.

"I don't think it can be viewed as a prank," *Free Press* editor William Heine

said. "It was a serious attempt to put a point across. If some people feel differently about it, that's fair."

Heine said the *Free Press* gave front-page treatment to stories of individuals and groups who came out against the Smith candidacy.

"What other course could be responsibly taken?" he asked.

But some people weren't satisfied with that. John Whaley is one.

Whaley is a London lawyer who bid unsuccessfully for a trustee's seat. He received 15,748 votes to finish 14th in the balloting for the 12 available seats — a few hundred votes short of election.

Whaley said the newspaper's involvement in the election was "a putdown" to the other candidates, who worked "very, very hard in the campaign to make some kind of impact on the voters of London." He added that the *Free Press* made an effort to manipulate the electorate and in the process had "made a mockery of the whole election."

Whaley said *Free Press* coverage of the board of education election race was "very average" and he would have liked to have seen photos and small, thumb-nail biographies on the candidates and their platforms, rather than "the dry stories that were run."

"A newspaper doesn't have to inform its readers, but if it sets out to prove the point that people aren't well informed, it takes on the responsibility. In this case, I think the *Free Press* abrogated that responsibility." — Ken Cuthbertson.

Ken Cuthbertson is a London freelance journalist.

POLLS, SURVEYS MISHANDLED BY MEDIA

TORONTO — "Precision journalism" may be the most significant development in news reporting in over fifty years, but few journalists have the training to do it properly and most don't even know what precision journalism is, according to Maxwell McCombs, professor of newspaper research at the Syracuse University School of Communications and news research director of the American Newspaper Publishers Association.

"Social science observation techniques," such as statistical analysis, mass surveys and controlled interviews, are bringing out "a

new theory of news," McCombs told two dozen senior editors attending a Canadian Daily Newspaper Publishers Association (CDNPA) seminar here Nov. 29.

"There's a broadening definition of what's news," McCombs said. "We are shifting from a heavy preoccupation with events to a rather significant preoccupation with ongoing 'situations' that don't fit into a 24-hour news sked. Broadly based economic stories; articles on inner city changes that are not pegged to riots; consumerism; environmental issues; in fact, most social trends are included.

"It's a new use of surveys, reflecting consumer patterns, not just opinions."

The complex methodology is difficult for untrained reporters to interpret properly. Evaluating undecided votes, projected 'no-shows' and standard deviation statistics is particularly risky and the results can be disastrous for both the candidate and the newspaper. The *Boston Globe* completely withdrew from pollstering this November, on ethical grounds. In an editorial, the *Globe* noted that polls constitute undue interference in the election procedure, affecting fundraising, volunteer turnout and whole campaigns.

Straight polls do not represent the best of precision journalism, according to McCombs. Nor should it be compared to "investigative journalism, where you assign a team for two or three months, get the story, and then that's it, move on to the next. Instead it's a continuing monitor of what's happening in communities on an annual basis, an assessment of public interest concerns, an examination of public services from health to the more prosaic municipal services . . . the whole Proposition 13 mentality."

There are other techniques. Participant/observer is one example. *The New York Times* had a reporter live in and report on an east-end neighbourhood to catch the subtle changes. Content analysis, another important method, was used on the Watergate tape transcripts, to reveal that Nixon's words were 'inaudible' or 'deleted' three times as often as anybody else's.

Despite the complexity of the techniques, newspapers still do not rate training in precision journalism very highly, according to Dick MacDonald, supervisor of the editorial division of CDNPA. In a recent CDNPA study of MEs, interest in survey research methods ranked at the bottom, along with VDT training.

Some courses are available. Carleton offers four in Ottawa, and North Western University, in Evanston, Illinois, has three-week sessions taught by Phil Meyer, of the Knight-Ridder newspaper chain, who wrote *Precision Journalism* (Indiana University Press). Max McCombs also has two books on the subject: *Handbook of Reporting Methods* (Houghton Mifflin, 1976) and *Using Mass Communications Theory* (to be released by Prentice Hall, in January 1979). — Ken Wyman.

Ken Wyman is a Toronto freelance journalist.

NATIONAL BUSINESS WRITING AWARDS 1978

Entry Deadline: January 15, 1979

Entry forms for the seventh annual competition for business and financial writers will be available shortly in newsrooms and press clubs.



This annual competition is co-sponsored by the Toronto Press Club and



The Royal Bank of Canada.

Notice to Readers

An article and policy statement by me about mailing list rental is in type and was promised to run this issue.

Exercise of fiscal restraint, however, does not permit sufficient pages to run the article this issue. It is slated for the next.

Barrie Zwicker,
Publisher.

Notice Board

Jan. 19-21: Founding convention of the Centre for Investigative Journalism, 1212 rue Panet, Montreal.

Jan. 23-25: CDNPA editorial seminar (West), News Photography, Regina. Contact Dick MacDonald, 416-923-3567.

Column by Richard Labonté

FROM TINY ACORNS and all that comes *The Harrowsmith Reader*, a collection of all that's best from the little magazine of the land that made good.

In 280 pages, editor James Lawrence has gathered up anything any earthette would want to know about living the sensible life sensibly.

From issue 1 to issue 12 — source for the 68 articles in the large-format reader — *Harrowsmith* grew into the Canadian magazine success story, culminating last year with top honours at the first National Magazine Awards. Circulation now tops 100,000, fifth largest in the country and can only grow as the urge to de-urbanize drives the urbane to farms, city garden plots or at least window-boxes.

Soap-making, bee-keeping, wood-cutting, bean-sprouting, tractor-buying, goat-grazing, toilet-flushing, sun-heating: *The Harrowsmith Reader* is a primer for the good granola life.

NOT AS SERIOUS, but even more good-natured, is *National Lampoon's Slightly Higher in Canada*, the book which claims to rip the permafrost right off the tundra, which offers a glimpse of the famed Newfie Squid Jug-

glers, which exposes latent sexuality in the Senate.

Not just joking, either, folks. All kidding aside, it's more than a collection of funny words and images: the picture presented of the cowed and feckless Canadian rings quite true.

The anthology gathers together nearly a decade of the U.S. humour magazine's digs at our frozen northland: the straitlaced, the puritanical and the rigidly nationalistic will be offended; the rest of us can snicker at them.

By the way, what has become of the Canadian protest movement? "He got married and settled down," answers *Slightly Higher in Canada*. Probably right, too.

CANADA'S multi-nationalism continues to manifest itself in the magazine field.

Now three issues old is *The Asianadian*, an Asian-Canadian journal featuring the Canadian experience from an Asian point of view.

The fall-winter issue in fact features a minority within a subculture: it's by and about women, with essays — stilted and academic but still insistent — on sexual slavery in Canada, white male supremacy and the

"Oriental doll," and the art of *tai chi chuan*.

The Asianadian, produced on the too-common good-intention shoestring in Toronto (Box 156, Stn Q) is attractive and earnest — and, like its companion small-circulation arts and culture magazines, is an important outlet for the work of writers and artists who may make major contributions to our culture in years to come.

LAST MONTH A magazine few Canadians ever read stopped publishing.

New Times, at the best of times, had a circulation of just 350,000 — less than *Maclean's* in Canada alone, much less than a tenth of such pap as *People, Life*, and *Time*.

It was an important magazine for the 1970s: brightly written, proud of its in-depth reporting, edited with imagination and sensitivity — and determined to deal with social issues in a decade when the ills of society were definitely not chic.

When every other magazine was writing about Steve Martin or the Bee Gees or the disco craze, *New Times* was writing about Cambodia or why the war on cancer was a fraud.

When it started in 1973, publisher George Hirsch promised a serious — but not sombre — magazine in the best tradition of American periodical journalism — a tradition which has no real parallel in Canada.

For several years he delivered on the promise, with work by all the best journalists in a format which gave them, every two weeks, space to let their intelligence, their perception, their wit and their passion blossom.

But the magazine-reading public grew tired of long articles that were sometimes complicated. Magazines in general have been a success story of the 70s, but only for a mass of special interests (jogging, apartment living) or a mess of shallow interests (see *New York, Esquire, Maclean's*) or for high-circulation magazines featuring colour portraits of show-business celebrities or colour close-ups of female and male genitalia.

When the decision to close was made, circulation had dipped to 210,000 and advertisers were grumbling about how depressing the magazine had become. Hirsch says he loved the magazine, and hated to see it go.

But he's a publisher, after all, and no fiscal fool.

With books running at the top of the best-seller lists these days, Hirsch started — successfully — *The Runner*, a high-quality jogging and marathon magazine, a few months ago.

And so we proceed, mindless and breathless, into the 1980s.

Periodicals, books and news releases which must be sent for comment should be mailed to Richard Labonté, 64 Marlborough Avenue, Ottawa K1N 8E9.

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"The primary aim of all government regulation of the economic life of the community should be not to supplant the system of private economic enterprise, but to make it work."

Carl Becker



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4 Westmount Square Montreal

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Letters

READER SAYS WE OMITTED IMPORTANT INFO; WE AGREE

In your November issue you carried an item headed, "Thomson Newsroom Goes with ITU," by Werner Bartsch "a Toronto freelancer."

Your readers should know that Werner was a reporter for *The Chronicle-Journal* from January 1977 to June 3, 1978, when he resigned.

The ITU application for certification was made March 16, 1978.

J. Peter Kohl, publisher,
The Chronicle-Journal,
Thunder Bay, Ont.

Content replies:

Kohl is right. Our description of writer Bartsch should have included that information.

OMNIUM-GATHERUM FAN FINDS PAYOFF ABROAD

In the Omnium-Gatherum column of your April 1978 issue, you ran a small item on a little-known but highly interesting program based in France for journalists who wish to practise and perfect their craft in Europe.

On a recent visit to Paris, I paid a visit — with the aforementioned *Content* clipping in hand — to the offices of Journalists in Europe. I came away with preliminary information regarding eligibility requirements and content of the program. What I could perceive during my brief visit merely amplified my original desire to participate in the program sometime in the future. I'm currently awaiting more detailed information from JiE which I'll gladly pass on to you once it arrives for the interest of your readers.

All this just to add a note of appreciation for the continued existence of *Content* — for its feature articles right down to those often seemingly inconsequential items in Omnium-Gatherum. Had it not been for one of these tiny items, I — and presumably thousands of others — would still be ignorant of a program clearly worthy of journalists' attention.

Robert Sarner,
Cityspan assistant editor,
The Canadian,
Toronto, Ont.

CONTENT GREAT BUT MEDIA IN A MESS

You asked for comments on *Content*.

Content has become an indispensable aid to understanding what's happening in this country — and why. The magazine packs a lot of information into very few words, and covers serious issues in serious manner.

After reading *Content* for a number of (See LETTERS, p. 14)

CP Feature Picture of the Month



Photographer: Stu Ducklow.

Newspaper: *The Cape Breton Post*, Sydney.

Situation: Driving back from an assignment to cover an Armed Forces mock invasion of Cape Breton Island, reporter-photographer Ducklow noticed that a section of the advancing wave of military might was encountering

resistance from local cattle.

Technical Data: Canon F-1 and 50-mm. lens on Ilford HP5 film.

Award: *The Canadian Press*, "Feature Picture of the Month," October, 1978.

Congratulations: As a tribute to the art of photo-journalism, Ford of Canada is pleased to regularly sponsor this space.



THE ROTOS: DO THEY HAVE A FUTURE?

By WERNER BARTSCH

The futures of The Canadian and Weekend magazines have lately been the subject of endless speculation. Financially, things have been looking grimmer for the two rotogravure newspaper supplements every year. Advertising revenue is dropping steadily and, ironically, at a time when television, formerly their biggest competitor, is

losing its stranglehold on the advertising dollar. Other magazines, meanwhile, are doing very well, thank you, and even mass circulation is no longer a drawback — Life has made a comeback and American newspaper-distributed magazines are fat with ads.

And so the rumours start...

Will *The Canadian* fold because Torstar, which, together with Southam Press Ltd., owns the magazine, has decided to back out?

Will that mean the end of *Weekend* too? (*Weekend* is printed in house by The Montreal Standard Ltd., and *The Canadian* is also printed on Standard's presses: the loss of *The Canadian's* contract could put Standard out of business and deprive *Weekend* of the major economic advantage of low printing costs.)

Or will *Weekend* take over Canada again and, then, The World?

Will the two magazines marry and live happily under the same roof? (Besides being printed by the same company, they are managed by the same advertising agency, MagnaMedia, which was formed because ad salesmen discovered that a company which advertised in *The Canadian* would invariably also advertise in *Weekend*, often with exactly the same ad.)

Or will one or the other change its format to demi-tab, the usual magazine

size, become totally regional and switch to offset printing? (Both are now printed on rotogravure presses — hence the nickname “rotos” — a process which has a substantially longer lead time than offset and, in smaller runs, is considerably more expensive.)

It's a rumour monger's paradise and, on the surface at least, there seems to be plenty of reason to suspect that something is up. Both magazines have undergone visible changes just in the last six months and all the evidence indicates more are to come.

(Ironically, internal information is at a premium in the journalism business. Stories start because no one knows the facts. In spite of their stance in favour of freedom of information, the media are as secretive as anyone else.)

In interviews with newspaper publishers across Canada, *Content* noted that most with Southam Press Ltd. were reluctant to discuss even newspaper-

distributed magazines, let alone *The Canadian*. Some insisted they didn't know anything about it and two explained they couldn't comment because of recent (late October) discussions on this subject.

But Southam president Gordon Fisher was not surprised his publishers wouldn't talk because “no one of them (alone) is responsible. It would be quite inappropriate for them to comment.” When asked about “the discussions,” he added that Southam executives usually meet four times a year and that all aspects of the business are discussed, including *The Canadian*. He refused to elaborate on the nature of these talks explaining that “we couldn't very well reveal our plans to our competitors.” More about Fisher later.

Ray Timson, managing editor, special projects, with the *Toronto Star*, would say only that he was involved in “a number of projects” and that he wasn't free to discuss them or *The Canadian* (See ROTOS, P. 10)

ROTO HISTORY: CHECKERED PAST AND BRAVE NEW FUTURE

Giving the roto magazines a new editorial identity is the challenge that now faces the editors of *Weekend* and *The Canadian*. Both have attacked the project with zeal and, if they're in financial trouble, it certainly isn't visible here.

The Canadian has moved to brighter and more spacious offices. After some editorial turbulence, it has regrouped under new editor Ann Rhodes, formerly editor of *The Financial Post Magazine*.

Rhodes wants to establish closer contact with the member papers and the issues in their areas. She hopes to rely more on them to keep in touch with different regions. The more gutsy journalism launched by former editor Don Obe in 1974 should continue, but Rhodes hopes to make entertainment and humour a part of each issue as well. In the future there will probably be more articles by non-journalists. Magazine writers will need well-honed analytical skills. Rhodes also values science reporting, topical pieces and tight writing. Art work and graphics will continue to be an important part of *The Canadian*.

Cityspan, *The Canadian's* urban

wraparound, has been expanded to include other centres and won't be just about Toronto. Rhodes says this was done because the section proved to be very popular. This is undoubtedly true. But it's also true that, as a national section, Cityspan will be less of a competitor for advertising dollars with the *Toronto Star's* *The City* magazine. It's not clear why both were launched almost at the same time. Cityspan was planned two years before it appeared and *The City* probably well before that. *Canadian* publisher Gordon Pape denies that there is any competition for advertising between the two and says, "I can't remember one single instance where Cityspan lost ads to *The City*." But apparently *The City* did lose ads to Cityspan, or so say the salesmen. This would make sense because as a newcomer, *The City* would be in a slightly weaker position.

Weekend's quest for a new identity is even more visible than that of *The Canadian*. The magazine looks decidedly different, mainly because of the new British art director. *Weekend's* new de-

sign was much acclaimed recently in a European magazine-art publication and given more space than any other North American publication, including glossies like *Playboy*. More of the stories in each issue are tied to events at publication date and, in a sense, the magazine is more international. Personalities get more attention.

Weekend has also been through some rough waters editorially. Editor John Macfarlane is determined to give the magazine a "distinct character" and to make it a "world class" publication. Every story, he says, is aimed at everyone. "Mass circulation is a bonus, not a drawback." In fact, he hopes to extend *Weekend's* distribution even farther by reaching outside Canada. Like many European rotos, Macfarlane wants to co-produce features with, say, British or American magazines.

Weekend already has "strong ties" with *The Sunday Times Magazine* in London and co-operated with it for coverage of the Commonwealth Games. A recent picture story on Pierre Trudeau (See HISTORY, p. 11)

The Globe Magazine was launched with much foofaraw and optimism May 4, 1957, as part of a new eight-section package in *The Saturday Globe and Mail*. There were special parts for men, women, youth, sports and outdoors, as well as the new magazine. The first issue featured a lengthy exposé on Canada's "Strange Divorce Laws," a picture story on a dance troupe and the inevitable May fashions.

The Globe Magazine died Oct. 30, 1971, with nary a whimper. But there was a little bitterness among some former staff, especially since it was *Weekend Magazine* which delivered the final blow. When the *Toronto Telegram* folded, *Weekend* was left without access to the crucial Toronto market. The *Globe* was only too happy to kill its money-losing magazine and pick up *Weekend* almost free.

The Globe Magazine had been unique to Canadian rotos because it wasn't aimed at a mass audience. It was for *Globe* readers only. Journalists who worked there say they knew who their readers were and that this enabled them to write better and more responsible stories. It was reputedly also a writer's magazine. The last editor, Ken Bagnell, says freelancers contributed, even though they were paid only a pittance, because they admired the



The last issue of *The Globe Magazine*.

publication.

Like most associated with the magazine, Bagnell remembers it as "a magical time. Almost too good to last." Betty Lee, staff writer for about 12 years adds, "It was a prestigious publication with a high niveau. It was the Golden Years of roto magazines, an era that has definitely passed." Lee, who was later a columnist with *The Canadian*, is now a senior editor with *Chatelaine*, wonders too if the magazine "didn't aim too high...We tackled issues, like

pollution, long before they were popular...Canadians don't like to be confronted with things that upset them." William French, editor of the weekly book review section, also recalls the magazine as "a high-class outfit. It probably reached a peak editorially, but unfortunately never attracted many advertisers."

In his last address to readers, Bagnell said the magazine "was a victim of the decline in advertising so common to magazines everywhere." (Those words are a reminder of how different the business was, financially, just eight years ago.) Why the magazine was not successful is not easy to assess. Its readers were generally faithful, but, according to some newspaper executives, it wasn't consistently popular even among *Globe* readers. It was small for a national publication, but still tried to focus on national issues. This didn't make it all that popular with Toronto-region advertisers. Toronto advertisers were perhaps not that interested in magazines anyway. It may also be that the magazine was not promoted aggressively enough.

Bagnell, who is now editor of *The Imperial Oil Review*, speculates that the magazine "might have been quite successful today, if they had only managed to hold on for a little longer. Special audience magazines seem to be doing very well." — W.B.

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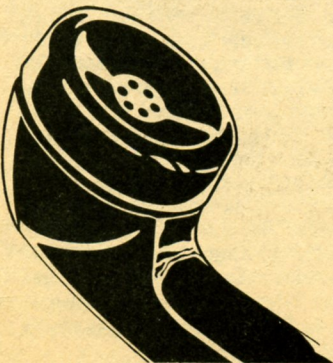
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ROTOS (from p. 8)

until the new year. His pin-pointing of the new year suggests that decisions are imminent. Martin Goodman, president, would state categorically only that "a vehicle for superior color" will always be a part of "the editorial mix in a relaxed weekend package." When asked if *The Canadian* would continue in its present form in the foreseeable future he said, "Well, yes, I presume . . . *The Canadian* has its own staff . . . , but the whole virtue of this business is that you can change things from day to day."

It all sounds suspicious enough as far as it goes, but let's stop for a minute and take a look at *Weekend*. It's published by The Montreal Standard Ltd., a rotogravure printing firm which merged with F.P. Publications Ltd. late in 1973. Publishers with the F.P. chain were considerably less reticent. All indicated the future of newspaper rotos looked "rather dicy" or "dim." One referred jokingly to *Weekend's* "deficit-sharing plan." Two complained *Weekend* stole national advertisers from their papers.

Most noted that *Weekend* looked and read better, but many, including a handful of Thomson and Irving publishers, observed this wasn't necessarily much of a compliment "when you consider where it's been in the past." But W.A. Goodson, president of Montreal Standard and publisher of *The Montreal Star*, says willingness or unwillingness to talk "probably just means they run their company differently." "Or," he added with a chuckle, "maybe we just got stuck with all the loudmouths." Goodson was one of the few F.P. publishers who seemed genuinely optimistic about *Weekend*. "We've improved it editorially and it should star to show financially late this year."

FIGURES FROM Elliot Research and Maclean-Hunter Research confirm that, financially, things could be better. The gross advertising revenue of *Weekend* and *The Canadian* has remained fairly steady for the past five years (averaging around \$8.4 million and \$11.2 million respectively). But costs, and inflation, have been climbing yearly.

The net advertising revenue of weekend supplements as a group (*The Canadian* and *Weekend* would contribute well over 50 per cent) peaked in 1971-72 and has been sliding since. It's decreased by almost a third to approximately \$17 million (in 1977).

While the total amount of advertising in magazines has almost doubled in the

Rotogravure?

In the rotogravure process, acid is used to produce minute ink-wells, called "cells," in the copper-coated surface of a cylinder. Ink is applied to the entire copper surface of the cylinder, then scraped off, leaving ink only in the wells. The cylinder is brought into contact with the paper, depositing the ink.

In the more common lithographic offset process (usually called simply "offset"), a photographic image is transferred to a thin metal plate, creating rough and smooth surfaces. The plate is fastened around a cylinder and set in motion. Its surface picks up water from another cylinder; the water adheres in a thin film to the rough areas of the plate, leaving the smooth areas dry. The ink is applied to the surface, but adheres only to the areas not covered by water. Through direct contact, the ink is transferred to another cylinder bearing a rubber blanket which, in turn, deposits the ink directly onto paper.

past six years, advertising in both rotos is dropping. Figures assembled by The Canadian Periodical Publishers' Association show the following January-to-September totals: for *Weekend*, 34.8 pages of ads in 1977 and 30.8 in 1978, a drop of about 12 per cent; *The Canadian*, 44.8 pages of ads in 1977 and 29.4 in 1978, 34 per cent less and *Perspectives*, *Weekend's* French-language counterpart, 64.1 pages of ads in 1977 and 45.5 pages in 1978, about 29 per cent less. (The CPPA gets these figures from *Advertising Age*, which in turn gets its figures from the magazines — in this case, from MagnaMedia.)

Gordon Pape, publisher of *The Canadian*, didn't agree with the figures which showed advertising in his magazine down about 30 per cent. Before the figures were mentioned, he had said that advertising was "up marginally," but then clarified that he had been referring to regional ads. These have increased in response to new "target market" editions which allow advertisers to buy combinations of various cities. He agreed that total advertising was down, but insisted it couldn't be down as much as 30 per cent. The only way the figure
(See ROTOS, p. 12)

HISTORY (from p. 9)

by a British photographer was sold abroad. *The Washington Post* and *Chicago Tribune* have been approached, "but so far they haven't been interested."

Macfarlane says it's wrong to assume that being Canadian means being interested only in what's happening inside Canada: "There's a whole world out there." This international stance has inspired some resentment from Canadian writers, because *Weekend* has used American and British names for foreign as well as Canadian features. Macfarlane says his policy is to use people who are on the scene and best informed. Where a Canadian perspective is part of the story, as it would be for a piece about Cuba or China, for example, the writer would have to be Canadian.

Both magazines have been through their share of editors and editorial directions. *Weekend* first appeared in *The Montreal Star* and nine other "member" papers Sept. 8, 1951. It was launched with the usual quota of pictures and patriotic copy about the royal family. Fashion and food was big too, of course, as were stories about economic growth on Canada's frontiers.

Weekend was the first national newspaper-distributed rotogravure magazine. *Weekend* supplements themselves were not entirely new, because *The Vancouver Sun*, for example, had its own *Sunday Sun Magazine*.

At that time, *The Montreal Standard* (founded in 1905 and folded in 1968) was a national rotogravure magazine like *The Toronto Star Weekly*. But both were sold only on newsstands or through home delivery. Wealthy industrialist J.W. McConnell owned the *Standard* then, as well as *The Montreal Star*.

Probably no one person can take credit for inventing *Weekend*. In part it was modelled after *This Week*, a now defunct American newspaper roto. Glenn Gilbert, then editor of the *Standard*, was also the first editor of *Weekend* and a key figure. But others, including Mark Farrell, most recently publisher of the *Montreal Gazette* and at that time general manager of the *Standard*, and Lewis Louthood were also around. The idea was discussed with American publishing executives in New York and also suggested by the (defunct) *News-Herald* of Vancouver. The *Herald* wanted the *Standard* to withdraw its British Columbia circulation and appear as a Saturday supplement in that paper. "But," says Farrell, "we said to ourselves, why go halfway with it. Let's take it all the way and after some research



The last edition of *The Montreal Standard's* roto section. *The Standard*, a national newsstand-distributed weekly, first appeared in 1905 and ceased publication in 1968.

decided that *Weekend* would be an excellent gamble." In those cities where *Weekend* appeared, the *Standard* was withdrawn. Unfortunately, the *Herald* lost out and *The Vancouver Sun* got the new magazine. For a time, it carried both *Weekend* and its own *Sunday Sun*.

Farrell notes that originally *Weekend* was designed to be "light entertainment. (Louthood doesn't quite agree.) It was an implied part of the contract that it had no editorial policy (in the sense of pursuing issues)." Early editions didn't even have a masthead listing staffers.

Weekend enabled publishers to offer national advertisers four-colour ads inside the newspaper package. Initially, most of the pictures in the new "colour" supplement were black and white. Colour was reserved for advertising, the food section and the cover. The president of *The Montreal Standard*, W.A. Goodson, says that, "in the 50s we were limited in the number of colour pages we could produce."

Another raison-d'être of *Weekend* was *The Star Weekly*, which was founded in 1910 by *The Toronto Star* and folded in December 1973. (It was later called *The Star Weekly Magazine*, then briefly *The S.W. Magazine*, and finally, *The Canadian Star Weekly*.) *The Star Weekly* was sold only on newsstands and through home delivery, like *The Montreal Standard*. The *Standard* tried for years to catch up, but never

(See HISTORY, p. 13)

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ROTOS (from p. 10)

could be true, he added, was if it included "the advertiser inserts, from General Motors for example, which we often get, but not necessarily every year. Sometimes we get them and sometimes *Weekend* gets them, but we don't count them in the ROP (run of press) ads."

Lewis Louthood, publisher of *Weekend*, did not quarrel with the figures for his magazine. He stated quite bluntly, "We've had problems with advertising revenue but we're expecting the whole thing to turn around late this fall and next year."

Anyone directly connected with the roto magazines is decidedly optimistic about their future. John Macfarlane, editor of *Weekend*, points out that "many advertisers which we haven't seen for a number of years are coming back — banks, Toshiba, Seagram's, Volkswagen — and there'll be more. Advertisers respond to a better editorial package, just like everyone else. After all they're readers too." The cyclical nature of the business is a recurring theme, as is the rotos' contribution to the Saturday editions.

Weekend publisher Louthood notes that most magazines rely on circulation for up to 30 per cent of their revenue. He argues that the higher prices usually charged for Saturday papers are, in part, justified by the rotos.

Southam president Fisher would agree. The big return in *The Canadian*, he says, is not in advertising dollars, which don't cover expenses, but "in its addition to the appeal of the weekend package. To the extent that it increases circulation, it underwrites higher (run-of-press) ad rates."

But what exactly is the contribution of the rotos to higher circulation? When the Regina *Leader-Post* dropped *The Canadian* last year, it made no difference to circulation at all. Executive vice-president Max Macdonald says, "There weren't even any complaints. There's not much interest in it out here." (Macdonald also adds that *The Canadian* was not dropped because of an uncomplimentary story about Otto Lang (*Content*, Aug. 1977): "We had given a year's notice before that incident.")

Other publishers say that the *LP* is a poor example of a supplement's contribution because Regina is a one-newspaper town and that the daily had only a half-hearted commitment to carrying *The Canadian* in the first place. Its Saturday price was never raised to cover the extra costs.

The idea that an upswing is imminent

is shared even by people not directly involved. George Murray, vice-president and director of media for the advertising firm, Ogilvy and Mather Canada Ltd., says that rotos stand a good chance to make a comeback. Television's share of total advertising "will peak out this fall. It's tripled in the past eight years and perhaps increased too rapidly. TV is beginning to look cluttered." Rotos, on the other hand, are comparatively "clean and uncluttered."

He adds that rotos are now "at the turnaround point. They'll either make it or abort. The next 18 months will decide it. They're making the right moves though, by dramatically increasing editorial quality and appearance. For many years they had an image of mediocre quality and marketing inflexibility; all that has changed now."

Even those publishers who were negative about the future of newspaper rotos said they couldn't imagine their papers without some kind of weekend colour supplement. It seems logical to assume, then, that newspaper-distributed magazines will continue to exist as long as there are newspapers. Both roto publishers said they would strenuously oppose a move to make the magazines a smaller size. They see the oversize format as a plus and one of the key distinguishing features of a newspaper supplement.

The big question is whether or not *The Canadian* will continue to be a roto-gravure publication. There seems little doubt that *Weekend* will continue as is, especially since The Montreal Standard does the printing in-house. But for *The Canadian*, one run costs anywhere from \$75,000 to \$150,000, depending on the season. The Standard's president,

Squirmers

"I don't know how I did it," said Skrlec, who was driving up Yonge Boulevard when he saw a woman running after two youths, screaming they'd just robbed her house." — *The Sunday Sun*, Toronto, page 6, Nov. 26, 1978.

"The even tenor of his life is disrupted by a chance encounter with a young woman of aristocratic Hungarian background who is a cheap street hooker." (Expensive dust jacket of Morley Callaghan's latest book, *No Man's Meat & The Enchanted Pimp*, released in October by Macmillan of Canada)

It's hard to believe, but it seems that a growing number of people don't know that:

Women — misused in both cases above — is the plural of woman.

Woman — in both cases above — means "an adult female human being" (see any dictionary).

Goodson, says he expects *The Canadian* to continue to be published by his company: "We have a contract." He wouldn't say for how long.

BUT ALTHOUGH Southam president Fisher stated unequivocally that "news-paper-distributed magazines have a solid future," he said that "as a printing process, rotogravure is not that solid." (Southam used to do the rotogravure printing of Eaton's catalogue.) He implied that it was really only profitable for magazines with massive circulations such as *National Geographic*, *Life* or the considerably larger American rotos.

Torstar's Newsweb printing plant "has committed to purchase an offset printing press and ancillary equipment at a cost of approximately \$7 million. The press will be used to print newspaper special sections and advertiser inserts, community newspapers and other commercial printing requirements," says Torstar's interim report for the second quarter of 1978.

The ideal newspaper supplement, Fisher adds, would be highly regional, offset, and, for marketing purposes, demi-tab. When asked if one could draw conclusions about the future of *The Canadian* from these comments, he replied, quite emphatically, "Just hold on. You seem to think something is happening here, but I can assure you it's not . . . *The Canadian* is not about to disappear." (Goodson said the same thing, practically, about *Weekend*.) "I only described what might exist under ideal conditions," he continued. "But then, I don't consider *The City* (which fits all the 'ideal' criteria) as that successful."

In response to some rather leading questions about the relationship between Southam and Torstar, Fisher said that he was "completely satisfied" that the present arrangement would continue (50-50 partnership) and added, "In those kinds of projects one needs a partner . . . (and a) co-ordination of strategy."

Goodman of the *Star* seemed to be saying the same thing when he observed that the relationship between the two companies would continue "in the foreseeable future."

When asked about the rumour that the *Star* planned to withdraw from *The Canadian* because the results of a study showed it made a negligible contribution to the Saturday package, Goodman said, "I don't see how it would even be possible to estimate something like that.

(See ROTOS, p. 14)

HISTORY (from p. 11)

succeeded. Its peak circulation of 325,000 was less than half of *The Star Weekly's*. As Farrell puts it, "We started *Weekend* because we couldn't beat the *Star* at its own game."

For about 14 years, *Weekend* was the only national newspaper-distributed roto. Its French-language counterpart, *Perspectives*, was introduced in 1959 and the combined circulation topped two million, quite substantial considering Canada's population then. In the late 50s and early 60s, *Weekend* appeared in about 40 newspapers. Business was booming then and member papers shared in the profits. Initially they paid, depending on circulation, roughly the cost of the paper and ink (between one and two cents a copy). Approximately the same arrangement holds today.

Then, on Nov. 13, 1965, *The Canadian* was born. Because it's half-owned by Southam, it immediately stole some newspapers from *Weekend*. There was some fierce jockeying for position, but in the long run *The Canadian* has emerged in the lead, largely because its papers are bigger. When the *Toronto Star* began carrying *The Canadian*, its own Wednesday night roto, *The Canadian Weekly*, was killed. Later, when *The Star Weekly* began to lose circulation, it took to using the cover and parts of *The Canadian*, including a novel and picture section called Panorama, and sold on newsstands as *The Canadian Star Weekly*. All to no avail; it seems the fate of *The Star Weekly* was sealed with the birth of *The Canadian*.

Louthood says that *Weekend's* advertising revenue did not drop appreciably when *The Canadian* appeared. "On the



The first issue of *Weekend* appeared Sept. 8, 1951. It started as an insert in nine dailies and in *The Montreal Standard*, replacing the weekly's own roto section.

whole, the pie increased rather substantially." But lineage did decrease, because *The Canadian* was taking a big chunk out of what had by then become a fairly stable market. By 1965, national advertisers, then the rotos' mainstay, were flocking to television. *Weekend* had already peaked financially.

Ironically, both *The Canadian* and *Weekend* were financially strong at times when their editorial contents consisted mainly of what Paul Rush, managing editor of *Weekend* from 1968 to 1973, describes as "filler about Hollywood starlets and dancing mice, a lot of junk, used just to separate the ads." "It went by the wayside in the late 60s," when *Weekend* began to get thinner and less profitable.

Rush says that, although they were aware of the decline in advertising, they paid little attention to it and "dropped much of the syndicated pablum with changing times," not as part of a specific plan.

Apparently, and this is difficult to confirm, *The Canadian* did make some "big money" either in the late 60s or the early 70s or both. But it never enjoyed the pre-television success of *Weekend*. — W.B.

Thanks to Sandra Eikens (The Canadian), David Rhydwen (The Globe and Mail) and Linda Watson (Weekend) for their help in obtaining the covers illustrating this article.

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The first edition of *The Canadian* appeared Nov. 13, 1965.

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Letters

(from p. 7)

years, however, I've concluded that 'the media are a mess.' Suddenly the media have discovered they lack credibility in Canada. Yet Will Rogers always used to be able to get a laugh, many years ago, simply by saying: 'All I know is what I read in the papers.'

The piece By Val Ross, 'Obligation is a Pain' (November *Content*), illustrates why media people are held in such low esteem by the public. Using Maslow's 'hierarchy of needs,' Ms Ross attempts to dump responsibility for her personal behaviour on to her peer group. Maslow's concept of 'self-actualization' — now more commonly known as 'doing your own thing' — is a theory derived from experience with individualized, middle-class Americans. Ms Ross, because she needs the theory, treats it like a universal statement of truth.

Ms Ross ends her piece by saying that: 'The profession in general and freelancers in particular need a public statement of policy' regarding freebies. After praising liberal individualism, she now tries to cop out by talking of 'public statements of policy.'

Media people need to have a concern for

ROTOS (from p. 12)

It's like asking, what's the parliamentary news worth?" Then he added, "Even if the answer is 'Not much, I can't imagine a paper without it.'"

However, it seems unlikely that a corporation which devotes as much money and energy to surveys and studies as Torstar would not have evaluated the contribution of *The Canadian*. But even if there were a study and even if the results were negative, dropping *The Canadian* altogether would seem a bit rash. This would only increase profits for *Weekend*, which would certainly move in to fill the gaps.

In fact, folding either of the publications in these "unpredictable times" (in the words of more than one publisher) would seem premature. Who knows? Next year a loser might suddenly become a winner. Marketing has always been a complex matter and, if anyone had a formula for success, they would certainly have used it by now. Since they haven't, it seems safe to conclude that even those at the top are groping for the best solutions. They can be sure of only one thing: diversity is the best policy. That is the lesson which newspaper chains drew from the wild profit fluctuations of the 60s. Obviously, the more different kinds of publications a company has, the more diverse it can be.

Werner Bartsch is a Toronto freelance journalist. (30)

self-transcendence — the ability to get beyond the individual and personal perspective on what is happening in the world and to see matters with compassion and objectivity. They also have to start getting their facts right and developing their skills and their styles so that people understand what is happening in the world today.

The media are a vital countervailing force in our society. Too many people and too many organizations have a vested interest in shadowing the truth. I know all about deadlines, and space, and editors. But some writers manage to say a lot in a few words — I think *Content* is a showcase for this kind of honest reporting.

The media in Canada have discovered sin — the gap between the real and the ideal. And if they use the sort of spurious, pseudo-academic rationalizations that Ms Ross uses to acquit their personal guilt feelings, then this country will be in even a bigger mess than it is at present.

Basically, the media are facing moral, ethical and spiritual issues. And there are no 'answers' to these questions. Rather, there is a hard working-through of problems and issues as they arise. In writing, or with any creative endeavour, you never know if you really got things right. But you can continue to learn in an open ended — and painful — manner, rather than relying on 'statements of policy' or on digging up a scientist who can be sued as an authority to buttress your case.

As with other professions, the media have had a "crise de conscience" over the past few years, as they have tried to balance their individual needs against the public good. Some individual media people quite obviously have not faced their moment of truth. But this moment can only be postponed — it cannot be avoided. Basically, people don't read newspapers, magazines or books these days — they read the writings of individuals. And that's why the media are liable to experience stress in the future — for people's memories are long, especially when insult and inaccuracy are concerned.

And surely the profession doesn't need to wait for a statement of public policy to cut down on insult and inaccuracy.

Jim Lotz,
Halifax, N.S.

Clarification: In the page of printed bloopers published in the last issue, a map of South America was identified as being from "*The Globe and Mail*, date unknown." It should have been described as being from a travel advertisement in *The Globe and Mail*, Oct. 29, 1977.

OMNIUM (from p. 16)

May Wilmot has been reelected chairman of the Media Club of Canada's Ottawa branch. Other officers are Jacqueline Cernat and Barbara Lambert, vice-presidents; Aleyamma Samuel and June Coxon, secretaries; Sharleen Bannon, treasurer.

New editors at The Financial Post: A.C. Dunbar has been appointed administrative editor, Michael Fox as news editor, Chris J. Watson as production editor and Araminta Wordworth as Special Reports editor.

The New York Times has moved its second Canadian bureau back to Toronto after moving it to Montreal earlier in the decade. Reporter Henry Giniger has been moved to the Times' Ottawa bureau and Andrew Malcolm has been assigned to Toronto.

Phil Adler joins Broadcast News in Toronto as general news editor from Vancouver, where he was CP bureau chief.

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Results of the parliamentary press gallery elections: president, John Warren, CBC-TV; vice-president, Luc Lavoie, TVA; secretary, Christine Hearn, BCTV; treasurer, John McHugh, The London Free Press. Directors are: Mike McCourt, CTV; Jim Munson, SBN; Francois Perreault, Radio-Canada; Jim Robb, Ottawa Journal; Doug Small, CP.

The West

In an important decision, the Supreme Court of Canada has ruled that the Star-Phoenix libelled a Saskatoon alderman by publishing a critical letter-to-the-editor. The court appears to say that newspapers should publish only letters-to-the-editor with which they agree if they want to avoid libel actions.

The Leader-Post has a number of new reporters: Amanda Touche has joined from The Albertan to direct the L-P community pages. Penny Poole came from The London Free Press to occupy the L-P Estevan bureau, vacated when Bruce Johnstone was moved to general assignments in the newsroom. In Weyburn, the bureau person is Ann Kyle, formerly of the Weyburn Review. She replaces long-time bureau reporter Pete Wenger, who now works exclusively in circulation. Albert Finney has been hired for the desk to replace Tom Goldstein, who has moved to The Winnipeg Free Press. Ed Owen, formerly a city hall and legislative reporter and most recently an editorial writer, has been moved to the legislature as bureau chief and columnist.

At the Star-Phoenix, Bill Peterson, an assistant city editor, becomes assistant circulation manager. And former court reporter Marsha Erb has moved to politics and will be covering the legislature.

CBC Saskatoon has hired two new television reporters: Hank Goertzen, formerly of the Star-Phoenix, and Joanne Skidmore, formerly of Western Producer Prairie Books.

At The Western Producer, former agriculture editor Ellen Nygaard becomes the Edmonton bureau person and Adrian Ewins returns to the Saskatoon office from Edmonton.

Edmonton Journal political reporter Damian Inwood has replaced reporter Nick Lees on the Saturday staff. Lees moves up to take the spot vacated by assistant city editor Brian Butters, who goes to Halifax to reopen and head up the SNS bureau there. And Don Braid, Edmonton Sun legislative reporter and columnist, goes to the Journal as a daily political columnist.

The Calgary Herald will spend \$40 million on the construction of a new plant and the acquisition of new printing equipment. The new plant is scheduled to be ready at the end of 1981.

B.C.

Dave Akister, of the Kelowna Daily

Courier, has been named editor of the Yorkton Enterprise.

Pacific Rim Publications have launched a weekly business newspaper into the void created by the continuing strike at the city's dailies. B.C. Business Week has a controlled circulation of 50,000.

The top award this year in the MacMillan Bloedel annual journalism competition has gone to Pat Turkki of the Lakes District News - Houston Today for two articles which examined poverty in northern British Columbia. George LeMasurier won second prize for his eight-part series in the Courtenay-Comox District Free Press on alcohol abuse.

CBC television in Vancouver has refused to comply with a provincial labour relations board summons requiring the network to turn over 40 minutes of outs from a news item. CBC will ask the B.C. Supreme Court to overturn the summons.

Mickey Carleton has been appointed ME of the Arrowsmith Star.

Grant Carlson has been taken on as a reporter at the Agassiz Advance.

Merv Moore, ME at The Province, has been named assistant to the publisher. He is replaced by Geoffrey Molyneux, who was editor of the opinion and background pages. Filling that slot is former assistant ME Ian Illingworth.

Miscellaneous

The CBC's Fifth Estate has won an Emmy award for its special, "Four Women," about breast cancer.

The operations of Agence France-Presse were interrupted Nov. 17 by a work-stoppage undertaken by journalists to protest management censorship. The cause of the stoppage was a management refusal to carry a statement by the journalists' union disassociating itself from a management decision to black-out a story about Nazi collaborators.

Obituaries

Phyllis Griffiths, 73, veteran Toronto reporter who retired in 1967 after 46 years with The Telegram, died Dec. 1 of cancer.

Fred J. Workman, 93, a Saskatchewan journalist for more than 55 years, died Nov. 4 in Toronto.

Bob Deverell, 67, a veteran prairie newsman who retired in 1976 after 23 years with The Western Producer, died in November.

Jules LeBlanc, 41, a journalist who worked for Le Devoir and La Presse, died Nov. 13.

Otto King, 69, former news editor and director of advertising at The Simcoe Reformer, died Nov. 15.

Omnium-Gatherum

Atlantic

A new building is to be constructed which will house *The Daily Gleaner* and *Atlantic Advocate* magazine.

The Fredericton *Sun* has become a controlled-circulation weekly after briefly suspending publication.

John Bulger, news director at *CJCW* in Sussex, N.B., has gone to the same post at *CFQM-FM* in Moncton.

Changes at *CKCW-TV* in Moncton: **Wayne Spencer**, senior news editor, has gone to *CKCW/CFQM-FM* in Moncton as sports director; **Christine McLean** has gone to *CBC* radio news in Saint John; **Dan Bedell** has left for *CHNS* in Halifax.

Doug Laking, news director at *CFNB* in Fredericton, has moved to *CHCW-TV* in Moncton as assignment editor.

Phil Edmonston, roving consumer reporter, broadcaster, lecturer and author of *Lemon-Aid*, was hired Nov. 6 as consumer reporter for *CFCF-TV*, Montreal. Edmonston also does a thrice-weekly show for *CJFM-FM* on public interest topics.

A report published by McGill University's Centre for Developing Area Studies on the **Canadian International Development Agency** criticizes news coverage of the agency. The report says press clippings "convey the strong impression that the only newsworthy aspect of CIDA is the occasional exposé of wasted and misdirected aid.

"This attitude on the part of the press exists in spite of the fact that the Agency has presumably attempted in recent years to

arouse journalistic interest, including field trips to project sites and seminars at the Laval University and the University of Western Ontario schools of journalism."

Departures from *The Gazette*: copy-editor **Nancy Bailey** leaves after eight years; religion writer **Bill Kokesch** has gone to *CFCF Radio*; reporter **Don Stevenson** has left; and **Wini Rider**, for ten years the *Gazette* fashion editor, has gone to the *Florida Times-Union* as a feature writer.

And arrivals: **Iona Monahan**, formerly of *The Montreal Star*, replaces **Rider** as fashion editor; **Paul Juhl**, from the *Ottawa Journal*, and **Peter Cooney**, from *The Globe and Mail*, have joined the desk; **Vian Ewart** comes from the *Toronto Star* to *The Gazette* as assistant news editor; and broadcast freelancer **Wojtek Gwiazda** joins as labour reporter.

Walt Herring, a former *Philadelphia Daily News* reporter, is the new ME of Quebecor's *Philadelphia Journal*. He replaces **Doug Bailey**, who resigned.

Le Lingot, published by Alcan Smelters and Chemicals in Arvida, has become the first French-language business publication to win an award of excellence from the **International Association of Business Communicators**. *Le Lingot* won in the category of company newspapers with circulations greater than 10,000.

George Finstad has left *CJAD Radio* to join *CBMT-TV* as anchor for the evening news. Coming to *CJAD* are **Bob Dunn**, from *The Montreal Star*, and **Bob McGregor**, from *CBC Montreal*.

Ontario

Martin Goodman, *Toronto Star* editor-in-chief, has been appointed president of *Torstar*, replacing **William Dimma**. **Denis Har-**

vey becomes editor-in-chief. **Tom Curzon**, former deputy managing editor, becomes executive editor and **Steve Petherbridge** fills the deputy ME spot.

Changes in the newsroom at Ottawa's *CJOH-TV*: **Bruce Page**, producer and host of *Regional Contact*, is now also producer and anchor for *Newsline*; **Brooke McNabb** becomes weather reporter, while continuing as a political reporter.

John Clark, formerly in the public relations department of the Canadian Labour Congress, goes to the Union of National Defence Employees as PR director.

The Kitchener-Waterloo Press Club has folded after 27 years, for lack of sufficient revenue. Chairman **Steve Harper** says the club owes more than \$14,000. The Western Ontario Newspaper Awards, founded by the club, will continue under sponsorship of Ford of Canada, B.F. Goodrich Canada Ltd., and 21 participating newspapers.

John Best, for 18 years a *CP* foreign correspondent, and **John Gray**, senior parliamentary reporter for *The Citizen*, have joined the *Ottawa Journal's* editorial board.

Harvey Kirck has now been anchorman for *CTV's* National News for 15 years. Only *CBS's* **Walter Cronkite** has served longer as a national news anchorman in North America.

Ted Haugen joins the editorial staff of the *Temiskaming Speaker*.

John Scott, former news editor of the *Aurora Banner*, has been appointed editor of the *Markham Economist and Sun*.

Louise Miller, former district reporter for the *Guelph Mercury*, has gone to the *Fort Erie Times-Review* as women's editor.

At the *Palmerston Observer*, **James E. Carnahan** has been appointed editor and **Sharon Lawrence** has joined the editorial staff.

Peter de Vries, editor of the *CBC's* *Closed Circuit*, has left to freelance.

Hal Savage, former general manager of Kitchener's weekly *Newsday*, has been appointed publisher of the paper, replacing **Peter Brouwer**.

Edwin (Ted) Bolwell was appointed to a new position, editorial director, of F.P. Publications Limited, in early December. Bolwell "will advise and assist F.P.'s publishers in the development and maintenance of editorial standards in all F.P. newspapers," an F.P. announcement said.

Inside Content

With the new year *Content* welcomes back to its full-time staff **Ray Bendall**, this time as associate publisher.

Bendall spent the summer of 1975 on general assignment at *The Vancouver Sun*, returning to Toronto and his journalism studies at Ryerson.

He earned a Best Story Award for a piece on Greenpeace and served a distinguished



stint as editor-in-chief of the daily campus newspaper, *The Ryersonian*.

In 1976 Bendall became *Content's* co-editor. Nine months later, tired of long hours, low pay and cramped working quarters, he decided to leave. But publisher **Barrie Zwicker** talked him into more work — planning, promoting, editing and producing the premiere edition of *Sources*, *Content's* twice yearly directory edition.

As associate publisher, Ray will assist in all phases of *Content's* operation and be responsible for carrying out new projects. He hopes editor **Popert** will allow him to write something from time to time.

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(See OMNIUM, p. 15)