

Content

Ninth Anniversary Issue

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the skits hit the fan

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in his own tiny comic-book pullout

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the Nazi invasion of Winnipeg

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Winnipeg Free Press photo

INSIDE CONTENT

Content bites the hands that feed it. It also bites the hands that feed the hands that feed it.

That is why its survival to Issue Number One Hundred and the threshold of its tenth year is a commentary, a proud one in my estimation, on a consistent concern with improvement deeply entrenched in the ranks of Canadian journalists.

It is a strong capacity for self-criticism that underlies the maintenance, by an excellent cross-section of the most senior and thoughtful Canadian journalists, of their subscriptions to this magazine through its thick and thin issues over a decade.

However uncertain its flame, *Content* for its part has tried to provide enough light for its readers to reflect by.

That we have too often failed to provide the weight of documentation, the strength of analysis and the grace of exposition that our readers deserve is, in part, easily explained.

Tremendous amounts of the energy of the tiny staff of such a precariously independent and highly specialized sheet as a journalism review are deflected from editorial into sales, promotion, distribution, financing and technology. Failing that, you get no sheet at all, as proven by the death of hundreds of U.S. journalism reviews in the past 20 years.

To the best of our knowledge, *Content* is the second-oldest surviving journalism review on this continent.

Which brings us to noting with gratification the record response of organizations invited to

participate in *Content's* unique annual display of logotypes and wordmarks, which appear on nine pages in this issue.

Our sales goal was 100 and that happens to be precisely the number sold. Last year, 67 organizations paid to participate.

Newly gratifying is the rise to 14 from three last year in the number of daily newspapers recognizing the place of a Canadian journalism review and the audience it serves.

Nowhere else is the art of the logotype—still on the rise—as thoroughly and regularly showcased.

Another advance: with this issue we begin regular use of Concord E55, a heavier, whiter, stronger stock, for the covers of *Content* and *Sources*, adding to the potential of *Content/Sources* as an advertising medium.

In most issues this will simultaneously provide the new stock in the centrespread. *Content's* pullout features will be more pullout-able.

Friends and critics of *Content* shouldn't be alarmed at apparent signs of success, however. We're still in debt, still work long hours of overtime without proper pay and many excellent articles go unpublished for lack of space.

Some powerful interests continue to oppose us. And legions of non-subscribing ill-wishers manage to catch our tiniest errors.

If you're a critical non-subscriber, why not take out a sub today and help undermine us with success? — B.Z.

NOTICE BOARD

Sept. 26, Toronto: "Resolved that the Ontario Press Council should be abolished" is the motion for debate at the Toronto Press Club News Forum. Speaking for the affirmative: Cameron Smith, executive editor of *The Globe & Mail*, and Peter Worthington, editor-in-chief of *The Toronto Sun*; for the negative: Borden Spears, ombudsperson of the *Toronto Star's* Bureau of Accuracy, and Sandy Baird, publisher of the *Kitchener-Waterloo Record*. John Dauphinee, retired general manager of *The Canadian Press*, will moderate. Starts at 8 p.m. at 73 Richmond St. West.

Sept. 27, Toronto: If you've got so much to do and so little time to do it, come to the September dinner meeting of the Business Press Editors Assn. at the Toronto Press Club, 73 Richmond St. West. U of T associate professor George Leonidas will help you find that time. Bar opens at 6 p.m. (one free drink) with buffet at 6:30 p.m. Meeting will close at 8:30 p.m. with 10-minute AV show on the business press in the media. Register by calling BPEA at 593-5497. \$10 — members; \$12 — others.

Oct. 6, Regina: Centre for Investigative Journalism seminar on Investigative Reporting. **Date tentative;** confirm with Sandy Cameron, (306) 352-8728.

Oct. 6—19, Toronto: Convention of the Inter-American Press Assn. Four Seasons Hotel. Contact George Beebe, *Miami Herald*, (305) 350-2111.

Oct. 20, Toronto: Centre for Investigative Journalism seminars on Freedom of Information (FoI) and Real Estate. **Date tentative;** confirm with Nick Fillmore at (416) 929-3042.

Oct. 27, Calgary: Centre for Investigative Journalism seminar on Energy and Oil. **Date tentative;** confirm with Terry Milewski at (403) 247-1659.

Oct. 27, Ottawa: Centre for Investigative Journalism seminar on Freedom of Information (FoI). **Date tentative;** confirm with Wendy Jackson at (613) 722-7742.

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content

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One big roto: more Canadian than Weekend

By Werner Bartsch

Toronto

The merger of *Weekend* magazine and *The Canadian* Oct. 27 after months of secretive negotiations comes as no surprise.

Content learned that something was in the works last fall (see *Content*, January 1979), just as discussions between the three publishing giants, FP Publications Ltd. (owners of *Weekend*) and Southam Inc. and Torstar Corp. (joint owners of *The Canadian*), were at a peak. In light of the makeup of the final merger it seems particularly ironic that Southam president Gordon Fisher refused to discuss details of the plans because he didn't want to show his hand to the "competition."

Under the new arrangement, all three "competitors" will have equal ownership of the new *Canadian Weekend*. As the only general interest newspaper-distributed roto magazine, it should start to show a profit. Needless to say, the new magazine will also cost less because it will have a shorter press run and smaller editorial staff than the total of both magazines now.

It's good news for publishers, but probably bad news for journalists. How the readership will be affected remains to be seen. Gordon Pape, publisher of *The Canadian* (and soon of *Canadian Weekend*) says the magazine appearing this fall and winter will graphically resemble *The Canadian* "for an interim period," but will also use *Weekend* editorial content.

By March 1980, a "substantially different" *Canadian Weekend* could be appearing across Canada. All newspapers which carried either magazine will be offered the new one, except for the lower circulation papers in those cities where there is still competition. *The Globe and Mail*, *Winnipeg Tribune* and *Vancouver Province* will be without a Saturday magazine, unless they create their own. Who gets what in Montreal is still undecided.

"We're looking at major editorial changes," Pape says, "we were studying it even before these discussions got serious last fall. We have established some general guidelines, but the specifics are properly left to the (new) editorial department."

The general guidelines are, however, already too specific for John Macfarlane, editor of *Weekend*. He says he was not very surprised by the merger decision, but was "shattered" by what the details of the plan would mean to *Weekend*. He turned down a position on the new magazine because the publishers were "committed to a new format" which was totally alien to him.

Understandably embittered about the demise of his internationally acclaimed magazine, MacFarlane protests, "Advertising was up 35 per cent this year, even more than we had predicted."

Advertising had also increased for *The Canadian*, but adds Pape, "so did our costs. Newsprint went up 18 per cent in the past six months. We need to look at the long term. We can't expect 35 per cent growth every year."

At present there isn't enough room in



Canada for two general-interest rotos, Pape says, but notes that the market might be quite strong for a newspaper-distributed specialty magazine.

Now courts go after citizen opinion on cable TV

By Randy Burton

Saskatoon

Freedom of access to community television channels may become a point of debate here, pending the outcome of a contempt-of-court case heard recently.

The host of a half-hour opinion program was found guilty of contempt of court following the broadcast of a viewer's letter criticizing four provincial court judges. The host, D. D. Cranfield, was given a one-year suspended sentence and Saskatoon Telecable Ltd. was given a "sharp reprimand" from

the presiding judge. Cranfield was also ordered to make a full apology to the judges in question for remarks Judge E. N. Hughes found "shocking, outrageous, and scurrilous."

Prosecuting attorneys now say the case will likely be appealed because they feel the sentences were too light. In his judgement, Judge Hughes said a fine wasn't necessary to make the company realize stricter control must be exercised over programming on the community channel.

The program, D. D. Cranfield's Viewpoints, was a program of opinion, during which Cranfield commented on public affairs and read viewers' letters. In a segment broadcast last February, Cranfield read a letter from a "Mr. Bolid." Replayed in court, the broadcast letter condemned four judges for handing down supposedly lenient sentences.

It said the judicial system was "corrupt," a "mockery" and a "racket." Because of the so-called lenient sentences handed down on various sentences for charges of theft, drunken driving and assault, the viewer wrote, "it is a little confusing whether our judges are suffering from a condition known as 'alco-

holism' or whether they are involved in one of the huge conspiracies involving themselves, the attorney-general and the complete justice system as a whole."

The weekly program was pulled off the air when court proceedings began, although both Telecable president Clint Forester and community programming manager Bob Hodgins said they thought it was a serious step which might prevent other citizens from using the channel in future.

Forester said the channel provides a forum for the public unavailable on conventional television, but it depends on the good judgement and common sense of those using the channel.

One of Cranfield's other programs was pulled before broadcast because of remarks about Saskatchewan's attorney-general, Roy Romanow. Following that incident, Cranfield was told to keep his remarks general and not mention individuals by name. Programmer Hodgins said "I thought we had an understanding."

During testimony, Forester said tighter control of community programming might become necessary.

However, Telecable lawyer Robert Laing argued that libel and slander law should be applied differently to community television than it is to conventional TV. He compared community television to a public meeting hall and said it should be exempt from conventional law governing what can or can't be said, though he didn't spell out an alternative.

Newspapers might be expected to take exception to that. Parallels can be drawn between this case and the libel suit lost by the Saskatoon *Star-Phoenix*, in which they were fined \$25,000 for publishing a letter criticizing a city alderman. In that case, as in Cranfield's, the medium transmitted the

opinion, but did not originate it.

The Cranfield case appears likely to be appealed, so its total costs have yet to be tallied. However, cable owners providing community programming will likely be casting a closer eye on what the public is using it to say.

Randy Burton is Content's contributing editor for Saskatchewan.

Writer finds mags want her byline, not her writing

By Art Cuthbert

Toronto

Do magazine editors know what they want? Not if it's Fran Lebowitz they want.

In her book, *Metropolitan Life*, Lebowitz adumbrates many a contretemps with magazine editors. Even so, she had done relatively little magazine-writing before the book hit *The New York Times* best seller list, where it remained for five months.

Since then she has done even less magazine-writing, though editors frequently ask. "They think they want my writing because my book was a success, but they don't really want my writing," said the author, interviewed in Toronto during the annual convention of the Canadian Booksellers Association.

"They would rather run my picture. The writing doesn't fit their formats. I did something for the *Times*. They must have called 80 times to ask me to do this. I gave them something, and they called me, very upset.

"We can't print this. It's very unfair to

telephone information operators. We can't make fun of a group of people. We feel that this writing has too much superiority of tone, and it's too mannered and snotty for *The New York Times*. But would you care to do something else?"

"And I said, 'I'm a mannered, snotty, superior-toned writer. And if you ask me to write something for you, that's what you're going to get.'"

Had they read her book? "Yes, and they still called me. 'Do you want to try something else?' And I said 'What for? For the kill fee?'"

"I don't know about here, but magazines in the U.S. have such strong formats that (the editor's judgement) has nothing to do with writing. It has to do with the format of the magazine. It's more understandable with a newspaper like *The New York Times* that has to take a political position, and you might go against that position. But other magazines — more ephemeral, trendy magazines — you have to fit into their sensibility. I'd rather be in a book — or dead — than fit into the sensibility of those magazines. They're based on market research. They have nothing to do with writing at all.

"That's why not too many writers write for magazines, just kind of — cheesecake tasters. It's very hard for a writer to make any money writing for a magazine, or to write anything they're interested in writing. They just want you to do the 20 best discos, the 40 best banquets, the 60 best . . . I don't think that's what most people have in mind when they sit down to write."

Lebowitz sits down to write more often than she actually does write, to judge from her writings about writing. She prefers to almost anything else, she says, adding that her favourite activities are smoking and plotting revenge. Presumably she is indebted to many an editor for inspirations to revenge, but she does not appear to see this as a debt of gratitude. The curriculum of her hypothetical school, Writing High, includes a course called "Magazine Editors: Why?"

Art Cuthbert is a Toronto freelance writer and broadcaster.

Readers prefer unsigned opinion says publisher

By Ken Popert

Toronto

Reader reaction to the dropping of signed editorials from *The Windsor Star* has been favourable, but not dramatic, according to *Star* publisher Gordon Bullock.

The ending of the Southam daily's unusual practice was one of the first decisions made by Gordon Bullock when he succeeded Robert Pearson as *Star* publisher at the beginning of June.

Bullock told me his newspaper has to have an opinion of its own, distinct from that of



Fran Lebowitz

individual editorialists. It proved difficult to discover where this impersonal opinion comes from. Bullock described this as "a philosophical subject" and referred opaquely to "osmosis," adding: "We have not arrived at a point where I, as the publisher, lay down the law."

The new publisher attributes the need for disembodied opinion to the *Star's* readers: "The readers have a concept of the paper . . . They talk about 'the *Star*,' 'My *Star* hasn't arrived yet,' 'the *Star's* opinion.'" Bullock conceded that the change was based on his own "gut feeling," unsupported by any systematic consultation with readers, but suggested there was as little consultation when the signed editorials were introduced. He reports reader comments that the anonymous editorials are "better written" and carry "a lot more authority."

Signed editorials were initiated three years ago by the publisher of the day, Bill Wheatley, now publisher of Southam's Winnipeg paper, the *Tribune*.

Wheatley explains his policy of signed editorials at the *Star* this way: "We had a range of writers — age, background — and a smaller community where people knew each other better." He suggested that an editorial on women's liberation by a middle-aged male would be received differently than one on the same subject by a young female writer.

He says he considered signed editorials for the *Trib* when he arrived as publisher, but put the idea aside: "All the writers here were the same age and background . . . all conservative people, from their mid-forties upward. That type of people tend to think the same."

Wheatley says, however, that he does not rule out signed *Trib* editorials in the future.

Upstart dailies flattened in Vancouver

By Nick Russell

Vancouver

In the spring, Vancouver was a zero-daily town. In the summer, a four-daily town. By fall, it had reverted to its old two-daily status.

Both dailies which sprang up during the Vancouver *Sun/Province* closure failed with a speed that amazed even the most pessimistic commentators.

The *DN Daily News* was something of a local joke. Spawned in the suburbs by a man with no daily management experience and mysterious Arab connections, it collapsed after a month, leaving a trail of unpaid bills. But the trail petered out before reaching publisher Peter Lasch, who disappeared after claiming Arabs had tried to kidnap him. (See *Content*, August.)

More surprising was the swift demise of the daily *Courier*, after just six weeks. Although, perhaps, overstaffed and, of course, started at a ludicrous time of year, it did at least grow from an established bi-weekly, was run by professionals and, as a colourful, impertinent tabloid, filled something of a gap.

The circulation of the daily *Courier* had

been about 20,000. But one month after major backer Gordon Byrn promised the staff at least a year's support, he apparently pulled the plug.

The paper dropped back to publishing Sundays and Thursdays, with free distribution of 200,000 copies to homes in Vancouver and Burnaby, then folded entirely.

The city waited with sardonic interest to see the fate of many bylined staffers and especially that of controversial columnist Doug Collins.

Nick Russell is coordinator of the Vancouver Community College journalism program and Content's contributing editor for the West Coast.

Law conference seeks libel changes

By Larry Johnsrude

Saskatoon

Some 40 years ago the Supreme Court of Canada observed that the foundation of democracy is free public opinion and free discussion.

Last November, the same court virtually wiped out a protection publishers thought they had in presenting public opinion and discussion — the defence of fair comment in the publication of letters to the editor.

Earlier this month, the Uniform Law Con-

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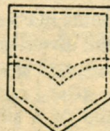
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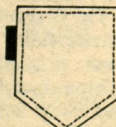
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ference adopted a motion aimed at amending provincial libel laws to overrule the Supreme Court decision, not for the media's benefit, but for the benefit of the public, who have no other forum than the letters columns and radio phone-in programs to express their views.

The motion, presented by attorney-general department representatives from Ontario — where Attorney-General Roy McMurtry spearheaded the drive — and Alberta, arises from the *Chernesky vs. Armadale Publishers Ltd.* decision which upheld a lower court ruling that fair comment cannot apply as a defence when the publisher does not agree with the defamatory comment.

"I feel the result of the decision was to put publishers in an impossible situation with letters to the editor and other second-party comment," *Star-Phoenix* executive vice-president Jim Struthers said in a recent interview.

Whether the decision is law to all media or just the *Star-Phoenix* in this one case has not been tested, but Struthers says it is inevitable publishers will feel they are treading on thin ice whenever potentially libelous letters show up in print.

"We have made no conscious effort to behave differently than before the Chernesky decision but a case like that can't help but be in the mind of any editor," he said.

Attorney-general representatives shared the sentiment, fearing newspapers will begin publishing only letters with which they agree, if they don't do so already.

The discussion turned into heated debate at times. At one point, it became stalled while delegates, who had not noticed the presence of the press until this time, argued over whether the deliberation should be open. In the end, the press was allowed to stay. (After, all, it was press freedom they were discussing.)

Quebec came out as the major opponent to changing the law, with Nova Scotia following close behind, preferring to have it tabled for at least a year to study the broader definition of defamation.

"In many instances, those who write to newspapers are nuts," said Quebec lawyer Emile Colas. "If newspapers are responsible for publishing nutsy comments, they should take responsibility for the consequences."

William Hurlburt noted, however, the Supreme Court decision does not eliminate nut letters, only those with which the publisher does not agree.

"My concern is the law is restrictive to citizens' use of the media, not concern for newspaper publishers," he said.

The motion coming out of the meeting stated the defence of fair comment should apply in cases where the publisher does not agree with the second-party opinion expressed or does not concern himself with whether the second-party agreed, as long as the publisher did not know the second-party was insincere in expressing an opinion and as long as that opinion could honestly be held by any person.

Whether this becomes law is now up to the politicians in each province.

Larry Johnsrude is a reporter with the *Saskatoon Star-Phoenix*.

J-prof adds science to news

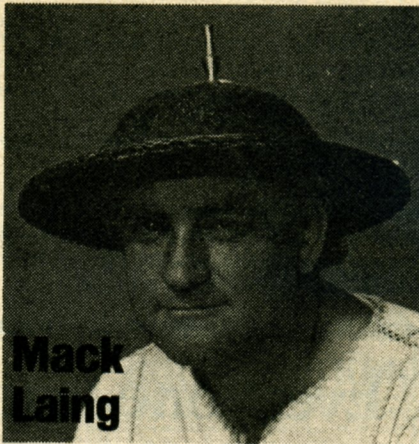


Photo: Wendie Carroll

By Mack Laing

London

There's a Jungle Fighter Checkpoint — unmanned — that slows you down a bit on the road through Barrio Tesesa in the hills an hour's drive behind Manila.

You turn left just beyond that and go through a black iron gate marked Eccentric Farm.

This is ASWA — the Asian Science Writers' Association. It's an offshoot spun off in late 1977 from a two-year experiment in science writing. The idea was to set up a news service focussing on mainly Asian science and technology. The idea was a co-operative one between the non-profit Manila-based Press Foundation of Asia (PFA) and the International Development Research Centre of Canada (IDRC).

PFA, launched in 1967 as the Asian media's own training, organization, already had *DepthNews Asia (DNA)*, begun in 1972.

DNA still airmails a weekly package of a dozen newsfeatures to about 200 Asian newspapers in seven languages. The material is fed into Manila by about 15 staff correspondents and stringers from New Delhi to New Zealand.

In 1976, it was a relatively simple matter for me to launch the *DepthNews Science Service*, tucking three science stories into the weekly *DNA* package.

This went on for two years. Last July, the most visible result was an armload of scrapbooks carrying most of nearly 280 *DNSS*-originated science stories in English, Korean, Bahasa Malaysian, Thai and so on.

Meanwhile, at least 150 papers who could never afford any news service were also getting and using both *DNA* and *DNSS*. Part of the idea was that these papers would benefit internally by using these stories as models and for local follow-up.

The first inkling of an available market for science came when the *Manila Evening Express* printed a 3,000-word article — requiring three tabloid pages — after I got carried away with the fascination of a subject new to me: leprosy.

But we took a wide view of science. This allowed writing about a challenge by the Sri

Lanka Rationalist Society for anyone who could walk on water to take the stroll before witnesses. Another discussed the vanishing Filipina Virgin, based on a study of highly intelligent postgraduate female medical students, a group dubbed The Omega Women.

And yes, *DNSS* lives on, despite Canadian government cutbacks which interrupted its support. It's still there at Box 1843, Manila, under Filipino editor Paul Icamina.

Mack Laing teaches at the University of Western Ontario school of journalism. This article originally appeared in *Connections*, a publication of the Ryerson Third World Centre.

Educator assails media, shuns coverage

By Ron Verzuh

Lake Couchiching, Ont.

The television cameras panned in on Ivan Illich as the keynote speaker at the 48th annual Couchiching Conference in August and the controversial author and internationally known social critic didn't like it a bit.

"I had thought you had invited me for a conversation with people," said the Austrian-born educator and historian. "In fact, you have invited all of us to serve as background for a set of media."

Illich was at Lake Couchiching, near Orillia, Ont., to deliver a talk called "Is Our Foundation Crumbling?" to about 200 doctors, economists, educators, other professionals and lay people.

"I came prepared for a very serious presentation of a complex thesis," said Illich, an avowed believer in the need to de-institutionalize society. "And then, I walk in here and I just counted 30 microphones. . ."

For the last 11 years I have strictly refused to give an interview on television or otherwise place myself at the service of television," said Illich, pointing a claw-like hand at the *Canadian Broadcasting Corporation* camera which recorded much of the four-day conference entitled "Institutions in Crisis: Social Strategies for the 80's."

After delivering an hour-long speech on the worthlessness of western institutions, it was clear that Illich would gladly list journalism as one of the "disabling professions." He has elsewhere defined this label as "the pro-

Column by Richard Labonté

After two years of deft, well-phrased observation of the magazine and larger media scene, Richard Labonté is leaving *Content* and Canada to study film in Los Angeles. Because of space limitations, *Content's* last Column by Richard Labonté will appear next month.



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During question period after his talk, Illich turned again on the TV cameras:

"I feel abused and usually you (the audience) are abused. . . . It's an indecency. It's a lack of respect. It's a lack of consideration for our intimacy that a conversation between you and me should be filmed."

Little of what Illich said in his address was new, including his disgust for the media. In a thin volume published in 1978 called *The Right to Useful Unemployment*, he wrote that "The now soporific, now raucous intrusion of the media reached deeply into the commune, the village, the corporation, the school. The sounds made by the editors and announcers of programmed texts daily pervert the words of the spoken language into the building blocks for packaged messages."

This contempt for media intrusion prompted Illich to refuse a request for an interview from an Orillia radio reporter, who was angrily told to pose his questions from the audience.

Evidently the only interview he did grant was to *Toronto Star* religion editor Tom Harpur. "I can't very well speak out against the evils of media packaging and become a part of it myself," he told the *Star* editor, also a panelist at the conference.

Illich told Harpur, "The alternative to TV is to talk to somebody at a distance where you can smell them." At Couchiching, however, he put it differently.

When asked by the *CBC's* Donna Baker

whether it wouldn't be better to recognize TV as a powerful tool worth striving to change, he curtly shot back: "I don't want to change it. I want to get rid of it."

Ron Verzuh is co-editor of Perception, a Canadian magazine of social comment.

J-school courses initiated by industry

By Laura Pascoe

Toronto

Three certificate programs, in business writing, magazine writing and science writing, are in the works at Ryerson Polytechnical Institute. The proposed programs are unique in Canada according to Richard Lunn, head of the journalism department at Ryerson.

The courses are designed for practising journalists who want to cultivate an area of specialization and, pending final approval, will be initiated next year.

It is especially significant that both the magazine and business courses were proposed from within the journalism industry.

An outline for a program in business writing was submitted to Ryerson by Paul Nowack, managing editor of *The Financial Times* and David Tafler, editor and deputy publisher of the same paper. Their case is

centred on several realities.

First, graduates from journalism schools are capable as general reporters, but lack the fundamental knowledge required to explain the complicated world of business and finance to a better educated reading and viewing public.

Second, the present ad-hoc on-the-job training of general reporters as business reporters is recognized throughout the industry as inadequate.

The expansion of the business and financial departments of newspapers and magazines has occurred because "a great number of the major news stories of the 60s and 70s have dealt with fundamental changes in business and the economy," according to Nowack. He also points out that Toronto's three dailies and *Canadian Press* employ a total of 40 business reporters and editors.

The outline suggests that the primary objective of the program will be "to enhance professional development of journalists and broadcasters through the upgrading of skills, by the broadening of knowledge of business practices and economic analysis."

The program will consist of ten business and journalism courses offered over five semesters: Introduction to Business, Introductory Accounting, Marketing, Finance, Fundamentals of Business Reporting, Interpretive Business Reporting and Editing, Researching The Business Article, Interviewing, Business Reporting for Radio and Television and Investment Writing.

A brief prepared in collaboration with Ryerson's journalism school by Leonard Bertin, Toronto free-lance science writer, expressed concerns similar to those of Nowack and Tafler.

Bertin's outline stresses that, in matters of science, engineering, medicine and, specifically, the controversial issue of nuclear power, "the need for public participation in the decision-making process is being stressed." To become involved in these issues the public needs to be better informed.

The proposed science writing program would improve communication skills and provide the journalist with general scientific knowledge and a sense of the scientific method.

Six seven-week courses would include the History and Philosophy of Science, Introduction to Modern Science, Researching A Scientific Article, Interviewing and Writing for Daily Newspapers, Reporting on Science for the Electronic Media and In-Depth writing for weeklies, magazines and books.

The program in magazine journalism proposed by the Education Committee of Magazines Canada is designed to cover every aspect of the magazine operation.

Courses will be offered in Magazine Writing, Editing, Research, Checking Research, Design and Graphics, Magazine Production, Magazine and The Law and The Business Side of Magazines.

The introduction of specialization programs seems a logical step forward in the evolution of journalism education.

The programs will be offered at night through Ryerson's School of Continuing Studies.

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DOW CHEMICAL OF CANADA, LIMITED



IF DAY

THE DAY
THE NAZIS
INVADED
WINNIPEG

By TED BURCH

Are the news and information media ever justified in deliberately bamboozling their audience in order to generate public enthusiasm for a worthy cause? Going along with Gilbert and Sullivan, some of us might answer: "Well, hardly ever." But I say there are times when such tactics are justifiable. This is the story of one of those times. ►



Winnipeg Free Press photo

Winnipeg Free Press photo



The year was 1942. For those too young to remember, Canada was in its third year of war. The period of "the phony war," which saw little military activity by either the Allied or the Axis powers, had ended abruptly with the Blitzkrieg in the spring of 1940. That "lightning war" had carried German troops through Holland and Denmark and into France.

The fortified concrete Maginot Line, once considered impregnable by the Allies, had been breached, and, trapped by the swift German advance, almost a third of a million Allied soldiers had been evacuated from Dunkirk.

For the first time, Canadians were genuinely worried about the outcome of the war. A better word might even be "scared." Every segment of society was calling for drastic action: in the churches, in Parliament and in the press, the screams went up for more tanks, more ships, more aircraft, more and bigger bombs and bombers.

Greater effort was needed; that meant more money. The sale of Victory Bonds became an urgent necessity, not just the patriotic duty it had been considered during the "phony war." The Germans seemed to lack for nothing. We, on the other hand, had been conducting endless arguments about whether more bombers would be needed or more fighters and how they would be designed and built.

Now, defeat and the occupation of Canada by the Nazis was becoming a real

possibility. How could Canadians be persuaded to sign up for more Victory Bonds than they'd ever thought necessary?

Herbert Richardson, the quiet, soft-spoken fashion art director of a commercial art establishment in Winnipeg, was asked to chair the Manitoba Victory Bond campaign. Herb didn't embody the flamboyant image of PR people which the public entertains. He was wise in the ways of the publicist, well-known and respected by his fellows.

Herb usually took a back seat at sales meetings. He would smoke his pipe quietly and let others do most of the talking. Then, thoughtfully, he would sum up the situation and suggest a few answers. These were invariably sound and practicable, whether the subject under discussion was the layout for an Eaton's catalogue page or a campaign to sell more life insurance.

HERB DECIDED

that scare tactics were needed to alert the people of Manitoba to the real possibility of defeat by the Nazis. What, he asked, would such a disaster mean to the citizens of Winnipeg? In what kind of situation would they find themselves if Nazi troops were actually to attack and occupy the city?

A play or pageant might do the job—

but only for a limited audience. To be really effective, the event would have to use a bigger stage: the entire Winnipeg community was to be the set.

The concept called for actuality situations. Nazi-uniformed troops would battle in the streets, be victorious and take over the entire community.

The media would play a crucial role, carrying the scenes right into the homes of Winnipeg and then across the country and the continent, making the inconceivable real, posing the question: "What if...?"

Herb's musings grew into what is now widely regarded as the most spectacular promotional event on this continent since The Boston Tea Party: IF-DAY (Thursday, Feb. 19, 1942).

Although it is now impossible to make an actual account, it is doubtful whether a newspaper was published anywhere in Canada or the U.S. during the following days without at least one front-page photo of Nazi troops goose-stepping through the streets of Winnipeg, throwing local dignitaries into the pokey, occupying schools and newspapers or taking over the reins of government.

Life, the U.S. photo magazine, carried a four-page pictorial essay. Probably every newsreel shown in every movie house on the continent—no TV in those days—used extensive footage.

In Winnipeg, radio stations devoted much of their programming that day to IF-DAY action. And *The Winnipeg*

LOGOTYPES 1979



Hydro-Québec



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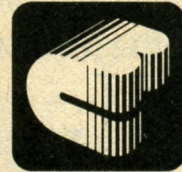
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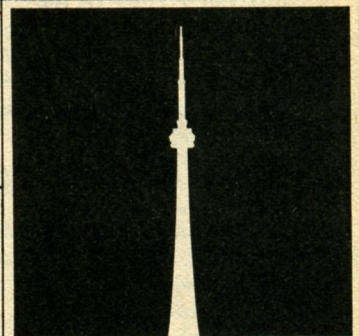


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Tribune carried a special four-page supplement which gave readers a taste of what they could expect to find in their newspapers under Nazi rule.

The whole exercise would be a chilling, graphic lesson for the continent on what defeat by the Wehrmacht could mean. Every citizen would be given the message—loud and clear, in terms he or she could comprehend.

But what would be the mechanics of the exercise? Who would play the role of the invading troops? Whom would they battle?

The army and the air force were approached. Would they be interested in taking part in IF-DAY as a military exercise? Enthusiasm from the armed forces was immediate. The active regiments in Winnipeg and the militia

(three-nights-a-week soldiers) were brought into service as the defensive force which would try to protect the city in a mock battle. Organizers asked the military to keep news of the impending "attack" as quiet as possible.

Next, the local police were consulted. They were horrified. Nazis strutting around Winnipeg's streets, hysterical panic: the memory of Orson Welles' "War of the Worlds" broadcast, just 12 years earlier, was still vivid. Wartime Winnipeg was no place to expose play-acting Nazis in public places. Somebody was bound to rush home for a rifle and start a pot-shot war in the streets.

Publishers and broadcasters were equally nervous. They wanted no part in contributing to a general panic.

But, as the planning rolled along, with

representatives of the armed forces, police, media, municipal and provincial governments, little theatre and Board of Trade participating, all objections were overcome.

IT WAS AGREED

that, despite the need for realism, direct public involvement would be kept to a minimum. Each of the 35 events in the drama was planned to be carried out as far as possible from public view. To maintain the element of realism, so necessary for the final effect, organizers would rely on the media.

Heavy emphasis was placed on still and moving photography to record and transmit the events, with the public kept away except where essential for photographic effect. Impact was to depend upon the events being reported to the public: immediately, where possible, by radio and later by newspapers and newsreels.

The project was put into action by a group of seven committees, headed by George Waight, well-known to many former Winnipeg news hounds as master of ceremonies for many years of the Winnipeg Press Club's famed annual "Beer & Skits." Waight and Richardson recruited the committee heads: a gregarious, volatile and vigorous crowd, accustomed to both planning and execution.

Each of the committees included representatives of the media and armed forces. All had agreed that surprise was the key to success for IF-DAY and were sworn to secrecy.

One small exception to the policy of secrecy was made: on the evening before IF-DAY, Winnipeg mayor John Queen would make a brief announcement that a major military exercise would be staged in the streets of the city the following day to publicize the Victory Bond campaign.

Volunteers to play Nazi stormtroopers were recruited from the public relations committee of the Winnipeg Junior Chamber of Commerce. They were measured and dressed by the Winnipeg branch of Malabar Ltd. The costumers secured the large number of Nazi uniforms needed from Hollywood movie studios.

Some members of the press were also decked out as Nazis so that they could unobtrusively record the action from the point of view of the invading troops.

And so, the stage was set.

Early on the morning of Feb. 19, while most of Winnipeg was still sleeping, the

The Institute for World Order Announces

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\$20,000

In Recognition of Writing in Support of AN ABOLITIONIST MOVEMENT AGAINST WAR

In the early part of the Eighteenth Century human slavery was an institution so well established, so widespread, and considered to be so in the nature of things that it was perceived by most people to be inevitable and immutable.

Nonetheless, over the next hundred years a small number of individuals and groups spoke out; they did not equivocate. They raised the consciousness of others who pressed their governments to end the slave trade and later the institution itself.

In our time, responsible individuals throughout the globe have come to recognize that technological developments have made it imperative to abolish organized warfare as an accepted human institution.

We are aware of the tenacious hold the war system has on world political, economic and cultural institutions. It is for that reason the Wallach Awards competition has been organized. It is a call for fresh thinking and bold writing to question the validity of the war system and to stir the public conscience and imagination. Our purpose is to bring about a new climate of informed public opinion which will stimulate national governments to dismantle the present war system and create instead a global society in which conflicts are resolved without the threat or use of military force.

THE AWARDS

The Institute for World Order will present Wallach Awards of \$10,000, \$3,000 and two of \$1,000 each to authors of the published articles which, in the judges' opinion, best demonstrate the advantages of an enduring peace system to all nations and groups of people.

The Institute will also present five Wallach Awards of \$1,000 each to the college or university students whose essays, even if unpublished, best meet the above criteria.

To qualify, writers must abide by the Entry Guidelines which may be obtained from the Wallach Awards Committee, The Institute for World Order, 777 United Nations Plaza, New York, NY 10017. (212) 575-5840 or 575-0055.

LOGOTYPES 1979



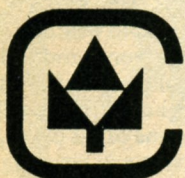
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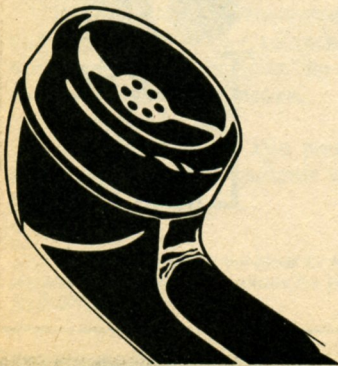
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contingent of freshly uniformed Nazis assembled on the western edge of suburban Winnipeg. It was a bitterly cold day. At 6:30 a.m., when the operation started, the thermometer read minus 18 (minus 27 C). The temperature never got above minus 10 (minus 20 C) all day. (This proved to be a problem for the journalists who had arrived from warmer climes to record the events of IF-DAY.)

THE TROOPS

moved off toward downtown Winnipeg, as the army and air force struck up a sonic backdrop. As Winnipeggers rose, they heard the rattle of machine gun fire in the streets, the roar of dive bombers and fighter planes criss-crossing the city, the crump of anti-aircraft guns. Then they listened incredulously at their radios as they learned that the stations had been seized by the invaders and that their city was under attack.

Those who had tuned in early enough heard actuality broadcasts covering the fall of the approaches to the city and, a little later, the take-over of radio stations as broadcasters were "surprised" at their microphones and removed by the Nazis.

Then, at about 9:30 a.m., listeners heard the well-known voice of Winnipeg mayor John Queen, as he announced the fall of the city and his surrender of the government to Gauleiter Erich von Neurenberg. Winnipeg's new commandant then told citizens what they must do under the new regime and spelled out the penalties for disobedience. It was a chilling experience.

Once the actual seizure of the city was accomplished, the sequence of planned events got underway. The newspaper and newsreel photographers took over the job of transmitting the horrors of Naziism to the public.

At each location, before the public knew what was happening, two busloads of Nazis and the camera and press crews had arrived. The scene was quickly enacted, shot and "in the can" in a matter of minutes. Then the whole contingent re-boarded and was off to the next location.

Split-second timing had been worked out with the help of the police, who were standing by during each scene as a precaution against somebody suddenly appearing from around a corner with a shotgun. The police, understandably nervous, kept the show on the road as anxiously as any stage manager with

stopwatch in hand. Many of the scenes went forward ahead of schedule, with entrances, rehearsals, staging, shooting and departure taking less than ten minutes.

An example: one of the scenes was to be the take-over of a restaurant by the Nazis. But a feigned take-over in a real restaurant was judged too risky. Instead, the cafeteria of the Great-West Life Assurance Co. was chosen and the company was happy to cooperate.

The waitresses, who were to be slapped around and cuddled for the photographers, were members of the Great-West Life Wartime Concert Party, dressed for the occasion. The Nazis arrived on their buses in the receiving yard of the company's head office. They were whisked to the eighth floor, where the scenario was quickly explained, rehearsed and shot. The entire episode was finished in less than 30 minutes, including coffee for the Nazis and press.

Then the Nazis were en-route to the next event: the burning of books at the public library, where a prop man had a fire burning, ready for the occasion, and armloads of discarded books to be consigned to the flames (cover photo).

Because of the cold weather, coffee was a must for everyone and was gulped down in ten-gallon quantities at almost every scene. The cold also posed peculiar problems for some of the photographers.

Bill Strout, who was covering IF-DAY for *Life* magazine, had arrived the night before, from an assignment in Florida.

Although he'd exercised some foresight—he had brought some red flannel underwear—his imagination just wasn't up to the reality of a Winnipeg winter.

He had neglected to have his cameras winter-proofed and, consequently, had to leave them propped up beside the bus driver's heater, grabbing one at a time for outdoor shots and quickly exchanging it for another sufficiently warmed that the shutter would work.

LUCIEN ROY,

who covered IF-DAY for Pathe Newsreels, came from Montreal and had a better idea of what to expect: he had thin winter oil in his cameras and was muffled in a giant parka.

The newspapers, of course, approached coverage of IF-DAY from a slightly different angle than the radio stations. Much of their copy was prepared in advance, with pictures taken

LOGOTYPES 1979

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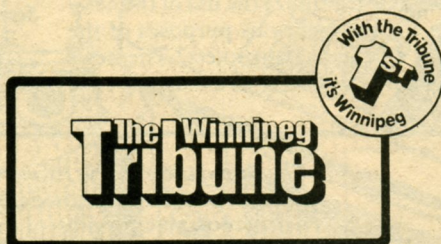
*Canadian
Weekend*



The Whig-Standard



Canadian Public
Relations Society



BUS & TRUCK
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The Vancouver Sun

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CANADA'S WEEKLY NEWSMAGAZINE

The Sun Times

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CANADIAN DAILY NEWSPAPER PUBLISHERS ASSOCIATION

during the day to provide actuality coverage.

That evening, *The Winnipeg Tribune* carried, along with its coverage, a four-page Nazi version of itself, *Das Winnipeg Luegenblatt (The Winnipeg Liespaper)*. Its front page was dominated by a boxed martial decree signed by Gauleiter Neurenberg. (See the pull-out accompanying this article).

IF-DAY gave every Manitoban a comprehensive picture of what defeat by the Nazis might mean. The message came through: it could happen and would happen, IF the war were lost.

Bill Strout, saying goodbye to Winnipeg at the airport with his film under his arm, made a fitting comment: "I'd studied the script, so I knew what was going to happen. But it still scared the hell out of me—just photographing it. I hope to God I never have to see the real thing!"

Trickery? Public relations fakery? Did the news media connive to fool the public into investing in war bonds? Possibly. But you'd have had a hard time selling that characterization to the young men who played stormtroopers for the cameras or to the journalists and thousands of others involved in IF-DAY

ACKNOWLEDGEMENTS

Content wishes to thank for their assistance in the preparation of this article the Metropolitan Toronto Library, Public Archives Canada, The Winnipeg Free Press and The Winnipeg Tribune.

play-acting—many of them fired real bullets at real Nazis before the war ended, spending the money that they'd helped raise. Many of them are still in various parts of Europe, under the sod.

What did IF-DAY accomplish in real terms? Manitobans were the first to pass their quota—\$28 million—in sales of Victory Bonds—and they kept right on buying until over \$43-million worth had been purchased—53.5 per cent more than their goal. The national quota of \$600 million was surpassed by 41 per cent with a great deal of the success of the national campaign attributed to national and international publicity generated by IF-DAY.

Does this legitimize the use of the news media for the nefarious purposes of the PR guy's or gal's pet project? The news media can be available as avenues for the

transmission of information the publicist wants to direct to the public. Sometimes, that can coincide with the best interests of the public, publisher, editor and reporter.

After a long career in public relations and communications, Ted Burch is now retired and lives in Stoney Creek, Ontario.

30

WORTH QUOTING

"Newspaper publishers are supposed to have a keen insight into public affairs and understand what really is going on in this country. I often wish this was so. Reporting news involves all the perils of writing instant history and I often think that if we had more knowledge and insight into the subjects we write about, the news we print would be quite different." — Beland Honderich, publisher, *Toronto Star*.

SQUIRMERS

Radio CFAX, Victoria, B.C., will be presented with the Murrow Award for a documentary program on the problem of alcoholism at the Radio-Television News Directors Association annual convention in Las Vegas Sept. 6 to 8. (Marketing, Sept. 3/79)

Suspensions, if not erased, could be alleviated if a comma were placed where it should be, immediately after *alcoholism*.

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Willie Filler

BY DON HAWKES



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THEY CUT ME TO SHREDS!

I'M NOT!

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Leave It to Beaver

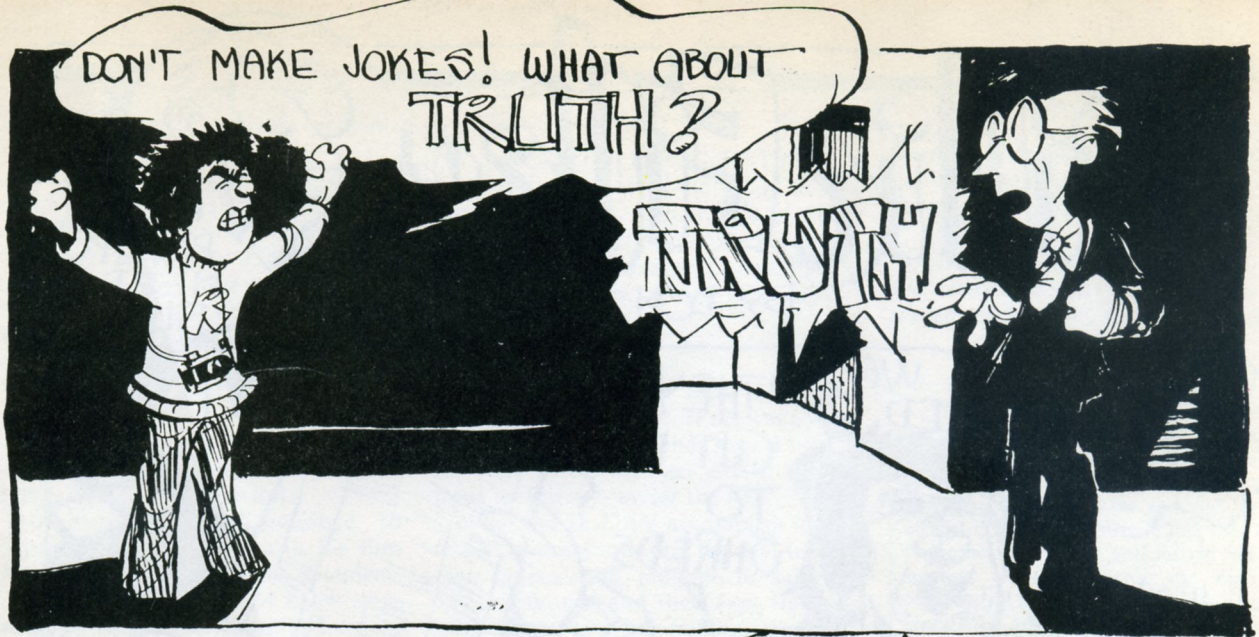
The News



MY BEAUTIFUL ANALYSIS...

GONE!
AND NOBODY CARES!

ONE PERSON DOES...
AND MAYBE HIS MOTHER!

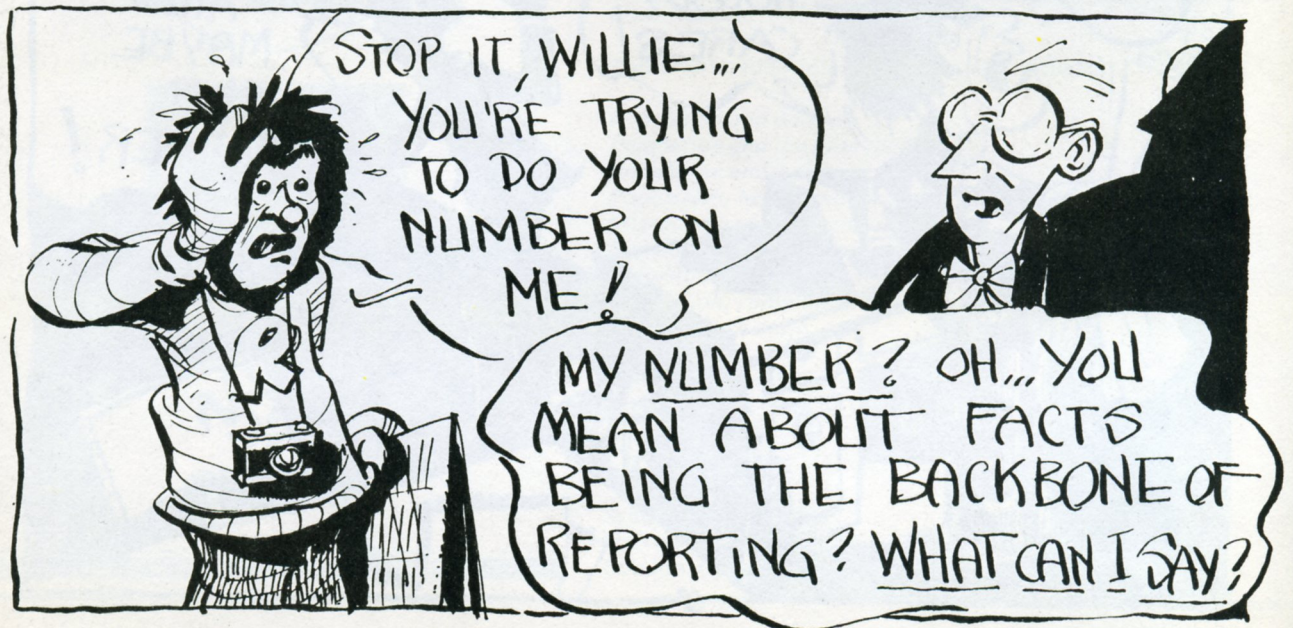


DON'T MAKE JOKES! WHAT ABOUT TRUTH?



WHOSE TRUTH?

NORTHERN TRUTH OR SOUTHERN? EASTERN OR WESTERN? RIGHTWING OR LEFT? FRANCO OR ANGLO? WHOSE?



STOP IT, WILLIE... YOU'RE TRYING TO DO YOUR NUMBER ON ME!

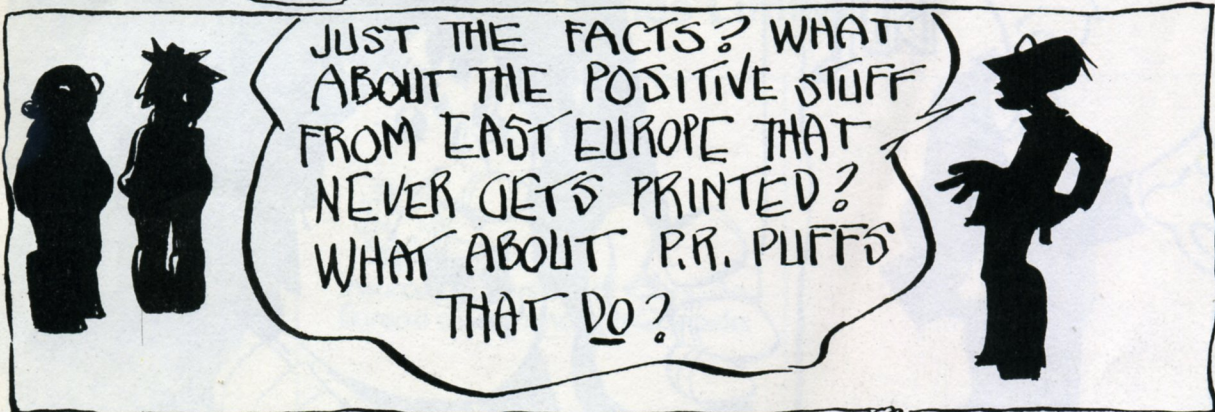
MY NUMBER? OH... YOU MEAN ABOUT FACTS BEING THE BACKBONE OF REPORTING? WHAT CAN I SAY?



BRAVO
WILLIE!
I HEARD
THAT!



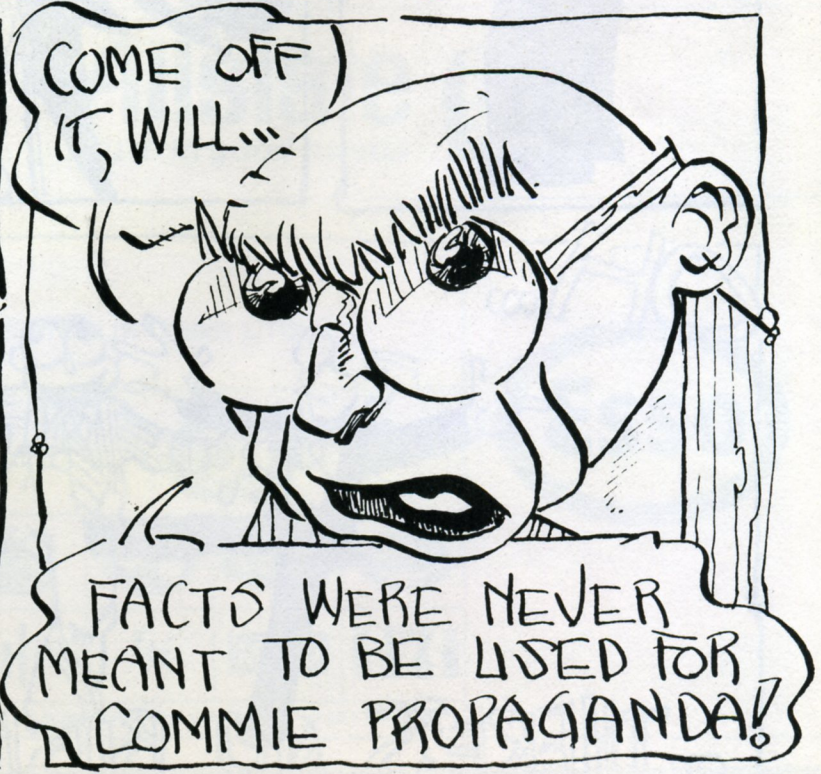
GIMME THE FACTS!
EVERY TIME!



JUST THE FACTS? WHAT
ABOUT THE POSITIVE STUFF
FROM EAST EUROPE THAT
NEVER GETS PRINTED?
WHAT ABOUT P.R. PUFFS
THAT DO?



HOW MANY HORROR
STORIES FROM VIET
NAM DID WE ALL
SIT ON 'CAUSE
THEY WEREN'T
NICE!?!



COME OFF
IT, WILL!!!

FACTS WERE NEVER
MEANT TO BE USED FOR
COMMIE PROPAGANDA!

SO WHAT HAVE WE GOT? BRIGHT STORIES WITH THE FACTS STRAIGHT... GOOD PIX, IN FOCUS, WELL LIGHTED... SNAPPY HEADS, WELL DISPLAYED...

WHAT IF NO ONE READS IT?

NO READERS...

WE HAF TA GET READERS AND HOLD 'EM!

BUT

OH...

...THERE'S NO BUSINESS LIKE...



LOGOTYPES 1979

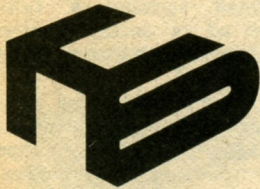
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CANADA PACKERS LIMITED

Critic determined to remain ignorant

Your June edition (p. 20), contains a bizarre letter from Kevin Gillese, whom I do not know and have never met, disputing remarks reported by you (March *Content*, p. 6) to have been made by me at the January convention of the Centre for Investigative Journalism.

Bizarre, because Gillese's problem seems to be, not so much ignorance, but an unshakable determination to remain ignorant — and, since the subject is investigative journalism, it might be worth replying.

Gillese bristles at the report that I claimed "to be the only reporter on the Laycraft Inquiry from the beginning to end," and that I further claimed "the matter went largely unnoticed by the media." He is, of course, correct in saying that many other reporters covered the inquiry at various times. To have suggested otherwise would have been absurd. But no other reporter even had a chance to cover it from beginning to end, since all others, through no fault of their own, were intermittently, frequently or constantly assigned elsewhere. Which can be a problem

with investigative reporting and which, of course, was what I said at the convention — saddened as it was by Gillese's absence. Incidentally, if Gillese had read the *Content* report before objecting to it, he would also have noticed that "the matter" largely unnoticed by the media referred, not to the inquiry, but to a specific incident in the evidence which was in point of fact, completely unnoticed by the media. Why is Gillese so upset by a remark which he did not hear, in a report which he did not read, on a convention which he did not attend?

What puzzles me even more, though, is the way Gillese chides me for failing to recognize the work of others, such as Norm Provencher, of his own paper, the weighty *Edmonton Sun*. I suppose I might be forgiven for failing to recognize this Provencher, at least, since I don't know him and since the *Edmonton Sun* did not exist until the Laycraft inquiry was almost over!

The main point is more serious, though. Gillese delivers himself of the opinion that the Laycraft story — which concerned bribery, organized crime and police lawbreaking — "wasn't 'investigative' in any case." Darn it. And there I was investigating.

Does Gillese mean that the story should not or could not have been investigated? If he were to bestir himself once again and read either the Laycraft testimony or the report which resulted from it, he would find repeated references by Judge Laycraft to the fact that his own investigation was limited both by an affidavit under the Federal Court Act and by his provincial jurisdiction, whereas, as Laycraft put it, "Mr. Milewski is not." He might have added, although, inexplicably, he did not, that Kevin Gillese has the same freedom. If only Kevin felt the urge to use it.

As it was, Laycraft subpoenaed me and quoted one of my *Globe* stories in his findings, as evidence of the need for a federal inquiry . . . an argument with which the McDonald commission agrees. Evidently Gillese, while lecturing us on the excellence of Laycraft inquiry coverage, has not read the Laycraft report. Or the testimony. Or even the *Content* story that made him so unhappy. We know he can write. Can he read?

Finally, for those who do not share the view that corruption, crime and police abuses are "not investigative stories," and who believe, rather, that all three will flourish under the vigilance, attention to detail and lust for truth exhibited by Keven Gillese of *The Edmonton Sun*, here is the address for memberships of the Centre for Investigative Journalism:

BP/Box 571,
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H3Z 2Y6
Terry Milewski,
CBC News,
Calgary, Alta.

WORTH QUOTING

"A population which accepts the banning of print materials without protest is complacent and open to all forms of control."
—P. Birdsall & D. Broten, *Mind War*.

Content report not up to standard

I know the unrelenting pressures editors operate under and so am certain it was a simple oversight on your part to run Mr. Wilson's article, "The Media and the Nuclear Development Debate" (*Content*, June 1979) without assuring that Mr. Wilson had, in fact, lived up to his own high standard for "objective journalism" and checked with me for my version of the events he reported on. But, as he did not and as you were kind enough to feature *The Commonwealth* — complete with graphic of our masthead — in your piece, I thought I would pass on to you the version of events Mr. Wilson, no doubt in an excusable lapse from his usual professional practice, neglected to collect.

The section on *The Commonwealth* in your article begins:

In the debate on the performance of the mainstream Saskatchewan media in the uranium debate, there is little suggestion of news suppression.

The New Democratic Party-owned *Commonwealth* does not meet this standard.

Mr. Wilson's proof for his claim is the fact we postponed running a full-page informational ad on nuclear development until after the provincial election on October 18, 1979.

Item: Is delaying running an advertisement news suppression? The question of an advertiser's right to space in a newspaper has always been cloudy and is now more than ever with the recent court decision upholding *The Vancouver Sun's* "right" to reject advertising.

Item: Is delaying rather than rejecting an ad suppression at all? Remember, we did run the ad and at the discount rate to non-profit groups. How often does it occur that mainstream newspapers cannot meet the exact requests of their advertisers on date of printing, positioning, etc? When they do not, is that too suppression?

Item: What kind of suppression is it when the whole matter came to the public's notice through the pages of the supposedly offending medium — *The Commonwealth*? Remember, we blew the whistle on ourselves in one sense. We were the ones who printed the letter to the editor from Mr. Harding, spokesman for the non-nuclear group, accusing us of censorship.

Item: What kind of suppression is it when a letter from Mr. Harding castigating Premier Blakeney for the NDP's nuclear stand appeared in *The Commonwealth* in the middle of the campaign (October 4 edition)? Indeed, to date, more column inches in *The Commonwealth* have been devoted to coverage of the anti-nuclear than the pro-nuclear development position. A point of some consternation to more than one party member.

On balance, then, my feeling is *The Commonwealth* did not violate or even bruise any of the hallowed tenets of the so-called objec-


ENERGY

The journalist who wishes to learn more about energy in its worldwide context can tap BP Canada for a variety of background materials.

For example, in print: *Global Energy Resources*, a colourful and informative booklet which is also available in a French edition; the authoritative annual *Statistical Review of the World Oil Industry*; and *Briefing Papers* on particular energy and oil industry subjects.

These publications, like our comprehensive bilingual *Film Catalogue*, are yours for the asking.

Public Affairs Department
BP Canada Limited
1245 Sherbrooke St. West
Montreal H3G 1G7
(514) 849-4789

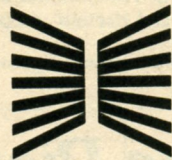
BP Canada 

LOGOTYPES 1979



NATIONAL ANTI-POVERTY ORGANIZATION

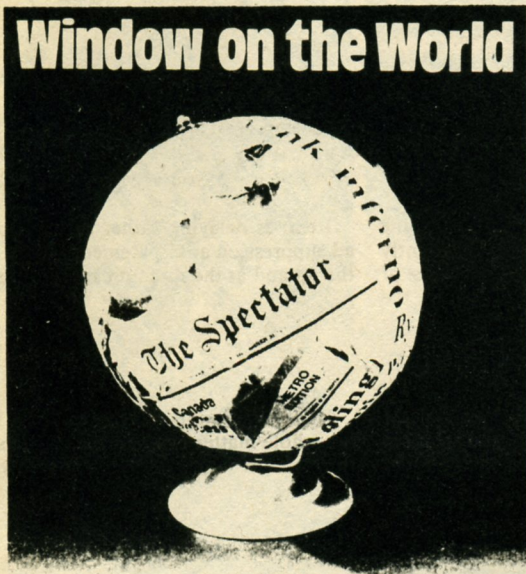
**Congratulations, Content,
on your ninth birthday**



**Imasco Limited
Imasco Limitée**

4 Westmount Square, Montreal
Public Relations Department, Tel. (514) 937-9111

Window on the World



For almost half a million people, The Spectator brings news
from around the town and around the world . . .
right to your doorstep.

Serving Metro-Hamilton, Burlington and surrounding
communities. The Spectator informs and enlightens
its readers daily.

The Spectator . . . a window on the world.

The Spectator
all kinds of lively reading



M Mutual Life of Canada

M La Mutuelle du Canada

tive reporting practised daily by mainstream news outlets. It is plain *The Commonwealth* has a political bias as does every news outlet in this country. What sets us apart is our forthright declaration of that allegiance.

But, contrary to Mr. Wilson's implication, the NDP does not control the editorial policy of this paper. As outlined above, tampering with the editorial/news side of our operation is prohibited in theory and practice. Free expression of opinion by the editor, by our readers and in selection of news coverage is self-evident and inalienable. Closer scrutiny by Mr. Wilson would have revealed such to be the case.

Mr. Wilson's approach reminds me of the tactics of those self-appointed guardians of the public morality in the early days of obscenity trials in the United States. Often, on cross-examination, it was revealed the "experts" had only read the supposed offensive passages in the works on trial. The total context of the author's output and outlook was

conveniently left aside.

It seems, in this instance, the desire for a more juicy story seduced Mr. Wilson into a similar approach. It is a temptation we in the news media must always guard against. And it is curious someone of Mr. Wilson's obviously high professional standards would have succumbed to its siren call.

Skip Hambling, Editor,
The Commonwealth,
Regina, Sask.

Wilson replies:

Mr. Hambling makes a valid point about my use of the term "news suppression." It would more properly have been called "information suppression," although I do not think the difference is particularly important to the debate.

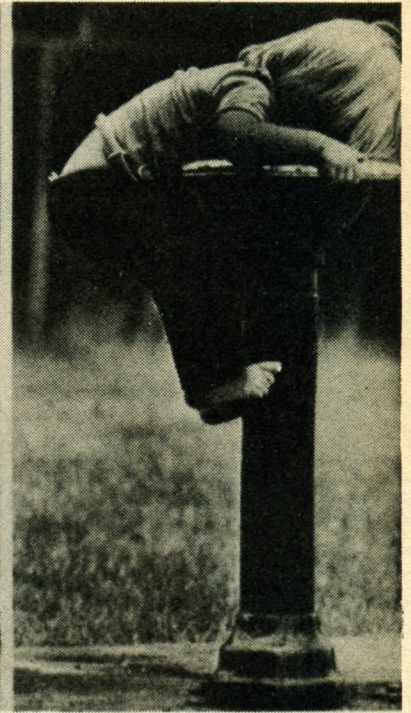
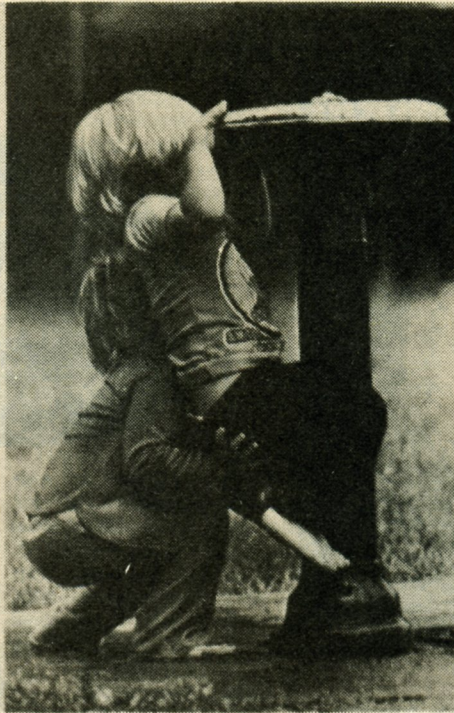
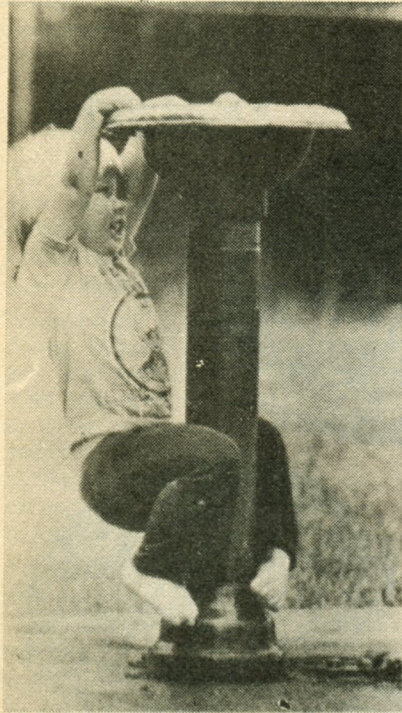
The fact remains that an anti-nuclear advertisement which had been scheduled to run in *The Commonwealth* during the last provincial election campaign was cancelled after ar-

rangements had been made. The ad would have been embarrassing to the provincial New Democratic Party, both because the party hoped the nuclear controversy would not become a major issue in the campaign and because among the 37 supporters of the ad were the New Democratic Women and a number of other traditional left-wing supporters of the NDP. A representative of the anti-nuclear groups said he had been told by Mr. Hambling the ad was inappropriate to run during the election and that charge was carried in *The Commonwealth* without contradiction by Mr. Hambling. In his response to *Content*, he again did not dispute that charge.

Mr. Hambling raises a number of false issues in his reply to *Content*:

● The "right" of newspapers to reject ads (or news copy for that matter) is not at issue. Of course they can, although having the right does not necessarily make exercise of that right either fair or unworthy of comment;

CP Feature Picture of the Month



Photographer: Ron Pozzer.
Newspaper: *The Spectator*,
Hamilton, Ont.
Situation: As shown. "Kids and
water fountains have been shot to
extinction," observed Pozzer, "But
I knew that if I waited long enough,

something would happen that
would make this water fountain
shot a little different."

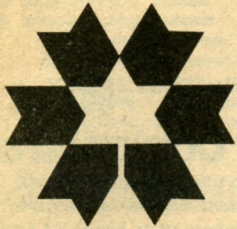
Technical Data: Nikon with 200-
mm lens at f4 and 1/250th of a
second.

Award: *The Canadian Press Feature*

Picture of the Month, July, 1979.
Congratulations: As a tribute to the
art of feature photo-journalism,
Ford of Canada is pleased to
regularly sponsor this space.

LOGOTYPES 1979

Canadian
Conference
of the Arts



Conférence
Canadienne
des Arts



RYERSON
POLYTECHNICAL INSTITUTE



CANADIAN INSTITUTE
OF STEEL
CONSTRUCTION

steleo

ALGOMA STEEL

The Algoma Steel
Corporation, Limited



Ontario

Ministry of
Education



WORKMEN'S COMPENSATION BOARD

(p.w.a.c.)

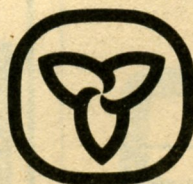
Periodical Writers Association of Canada



Association for Education in Journalism



Shop Canadian



Ontario

Ministry of
Industry and
Tourism



● It is true the ad was run later and the letter making the charge was run in *The Commonwealth* (as I pointed out in the original story). But the point of the ad was to raise anti-nuclear arguments during the election campaign. Running it several weeks later did not accomplish its purpose;

● Mr. Hambling correctly points that out a letter from the anti-nuclear representative was run during the election campaign. However, that had far less effect than an ad endorsed by a number of groups often in the NDP fold, including the women's section of the party;

● While this is not the place to debate the role of *The Commonwealth*, I disagree with Mr. Hambling's contention (or implication) that it is a newspaper free of NDP influence or direction. Through direction or inclination, the paper does not offer a balanced view of the political world in Saskatchewan and while he raises the correct charge that all newspapers are "biased," most also try to offer at least a semblance of balance in their news coverage. Bias and balance are two distinct issues. The news pages of *The Commonwealth* (which I do read consistently) imply a degree of purity, honour and importance on

the part of the NDP which I often do not detect in the real world (although that may simply mean I am a captive and reflection of the capitalist press).

What about Content freebie?

With so much comment having been carried in *Content* regarding freebies, I was wondering where your hiring of Laura Pascoe as a summer assistant fits in, seeing as her salary is paid by the Ontario government's Experience 79 program.

Gerry McAuliffe must have thrown up when he read that. I know he would have if an "establishment" paper hired anyone on a freebie basis.

A minor point: if John Marshall has been around journalism for three decades, he should have come across the name of Don Sellar of *Southam News*, the man he has as Don Sellers. However, I thought he scored well with his story on the election campaign. He was not alone in his thinking.

In the item in *Omnium-Gatherum* on Andy Imlach being hired by north-central Alberta weeklies, I would have liked to know whether this means he has left the *Edmonton Journal* or is doing it on a free-lance basis, as has been the case in the past. Mentioning that he is an Ottawa native and a Carleton J-grad doesn't take his career far enough. He was at *The Leader-Post* in Regina and has been at the *Journal* for years.

As *Omnium-Gatherum* has no correspondent in the north, he may be interested in knowing that Bill Crawford is now sports editor at the *Sault Star*, former sports editor Tom Keenan moving to city reporting and desk backup.

Doug Millroy, Editor,
The Sault Star,
Sault Ste. Marie, Ont.

The editor replies:

Content has never held that all freebies are wrong nor that all can be avoided.

The essential evil of freebies is that they are not acknowledged to readers. Consequently, readers are led to assume complete objectivity where, in fact, interested parties have been at work to shape the news. Reader confidence is then undermined when these unacknowledged influences are occasionally exposed. It follows that the practice, which *Content* advocates, of acknowledging such influences allows readers to evaluate what they read and increases reader confidence.

We have adhered to this practice ourselves. As Millroy observes, we have openly acknowledged assistance, in the form of participation in the Experience 79 program, from the Ontario government. Our readers are consequently in a position to take this into account.



was registered as a trademark in 1907, and in Newfoundland in 1908.

The "THERMOS" trade mark has been recognized in Canada for over 70 years and has been maintained with considerable effort and expense. A four and a half year legal battle ended in 1969 with a finding by the Exchequer Court of Canada that, in Canada the word "Thermos", as a registered trade mark, is the exclusive property of Canadian Thermos Products Limited.

The lengthy decision concluded: "Finally, I will deal with the applicant's contention that the respondent's THERMOS trade marks are 'deceptively misdescriptive', within the meaning of s.12 of the Trade Marks Act — in respect, for example, of its non-vacuum-insulated wares, such as ice buckets and chests with (F)iberglas insulation. This contention would have validity if 'thermos' were synonymous with 'vacuum insulated'. I have not found that these terms are synonymous."

Therefore, it is *inaccurate* to write:

1. '20 thermos bottles were filled.'
2. '20 Thermoses were filled.'

It is *accurate* to write:

1. '20 "Thermos" vacuum bottles were filled.'
2. '20 Thermos brand bottles were filled.'

Canadians have learned to put their faith in

vacuum bottles
with the
genuine

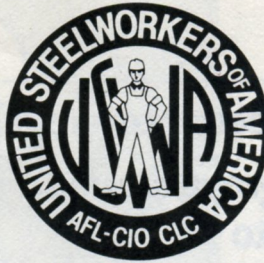


Trade Mark

LOGOTYPES 1979



IBM Canada Ltd.



Alberta Union
of Provincial
Employees

BF Goodrich



1919 - 1979


60 years of
dependability



Newfoundland
Telephone

We're
Celebrating
SIXTY!
1919-1979

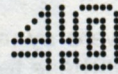


1904  1979
FORD CANADA



Office
national du film
du Canada

National
Film Board
of Canada



1939-1979



**CANADIAN
CONSTRUCTION
ASSOCIATION**

3M

CN

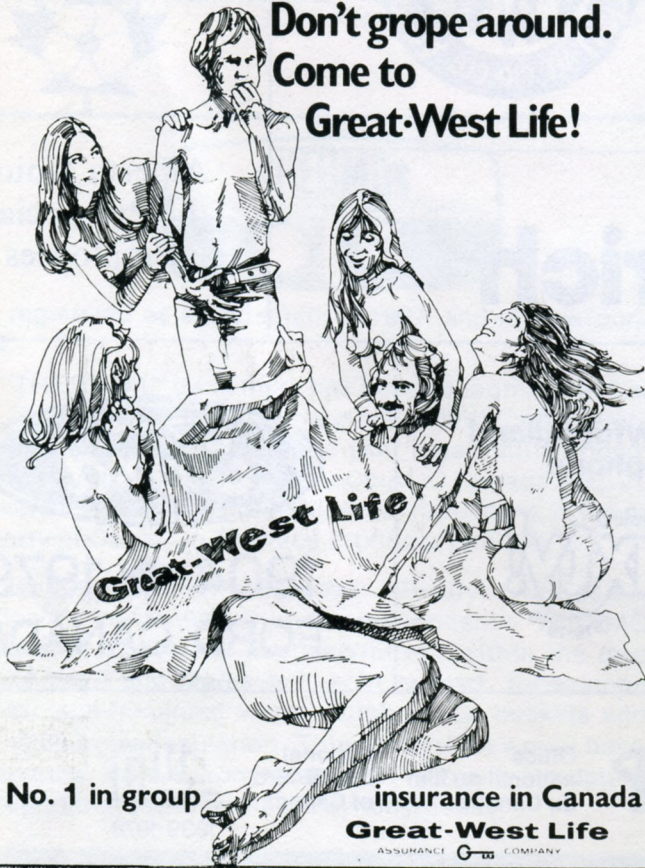
GD

CONTROL
DATA

Take the Pepsi Challenge.

Does your group need better coverage?

Don't grope around.
Come to
Great-West Life!



No. 1 in group insurance in Canada!

Great-West Life
ASSURANCE COMPANY



We bottle and distribute nothing but the breast, er, best!

BLACKWOODS BEVERAGES LIMITED
Winnipeg

"Pepsi" is a Registered Trade Mark. And a great "pasteie" too!

Winnipeg walks into

BEER AND SKITS, THE FUND-RAISING SHOW sponsored annually by the Winnipeg Press Club, has gained national attention in the past when it was picketed for refusing to allow women to attend the show.

This year, controversy again surrounded Beer & Skits: this time, not for its discriminatory admissions policy, although that has not changed, but for the attitude toward women reflected in the show's published program.

The \$25 ticket price included a copy of a glossy program containing advertisements placed by Hudson's Bay Co., Eaton's, Great-West Life Assurance Co., the Manitoba Telephone System and other major Manitoba businesses. These ads brought the press club about \$8,000 this year.

The furore started when The Manitoba Action Committee on the Status of Women sent photocopies of some of the ads and a letter to selected journalists.

Winnipeg Free Press columnist Alice Krueger subsequently denounced the program as a "seamy rag" and called the ads "crude, offensive, sexist and totally tasteless."

The Bay ad depicted a bare-breasted woman in bed between two men, who were arguing over her; the caption read: "It's hard not to think of the Bay." An Eaton's ad showed a naked woman sprawled across an advertising artist's desk as he exclaims: "Hold it right there, sweetie... I'll come up with a Beer and Skits idea yet!" The Manitoba





Press Club feminist punch

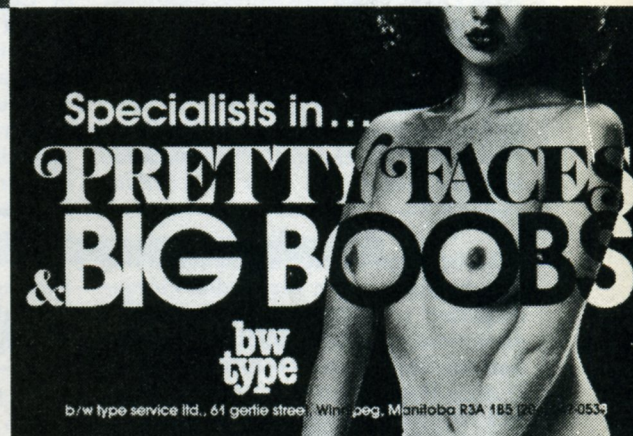
Telephone System ad showed a woman looking out a window at two men in a truck with the caption: "Sez she doesn't want Jack's — she's happy with Tom, Dick or Harry's."

Representatives of some of the companies involved, while admitting the ads might be offensive if displayed publicly, contended that, because Beer & Skits is an "up-front, let-your-hair-down" stag, the ads were acceptable.

To their credit, none of the news media outfits which placed ads in the program — the *CBC*, *CJOB Radio*, *CKND-TV*, *The Winnipeg Free Press*, *The Winnipeg Tribune*, *The Manitoba Co-operator*, *Manitoba Business* magazine, and *Winnipeg Magazine* — found it necessary to resort to tired sexual innuendo and misogynistic humour to show their support for the press club. Still, placing an ad in the program indirectly finances an event which discriminates on the basis of sex.

Responses from some male journalists were disingenuous, to say the least. Eric Wells of the *Tribune* said the event was hard done by, because Krueger did not mention the quality of the show and implied that most of her column was a critique of the audience. He did not refer to the ads nor to the fact that, as a woman, Krueger could not attend the event.

Winnipeg Press Club president Del Sexsmith said he didn't know where the word "sexism" comes from, adding



By DOUG SMITH

that it smacked of "censorship and prudishness in its worst forms." He went on to suggest that critics of the program probably do not read the same magazines he does.

Free Press columnist Fred Cleverly commented that, because there had been no picketing of the show in recent years, he had feared Beer & Skits "must have lost its sexist touch." This year's controversy has reassured him.

The controversy took a new turn when *Toronto Star* columnist Michele Landsberg described the ads: Eaton's and The Bay were flooded with complaints. Frederik Eaton himself apologized for his company, while the general manager of The Bay said "knuckles have been rapped."

The Bay, Eaton's and Great-West Life all say they will never run such ads again. But press club representatives say they will continue to encourage advertising that is in the spirit of the event.

With Bob Carr

WORLD

There are winds whispering in the air and fingers of fire lightly scorching the walls. Trouble is brewing for the media.

Nobody is surprised when the Iranian government doesn't like some reports on its activities, when six foreign newsmen are expelled. But, closing down two dozen newspapers and sparking protests among young people in the streets?

The International Press Institute recently accused the Iranian government of "reversing progress towards greater freedom of information and opinion." The Institute asked governments of Argentina the whereabouts of "at least 55 missing journalists," of Nicaragua why "the building of *La Prensa* was destroyed by the National Guard," of South Africa why "police intimidate The Press," of Arab countries why pressure to close the Cairo-based *Middle East News Agency* was exerted.

In Iran, the *Pars News Agency* reports, OPEC nations plan their own news agency to be based in Vienna "to counter oil propaganda of industrial countries."

The August issue of *U.S. News and World Report's* estimated public affairs and information efforts of "The Great American Bureaucratic Propaganda Machine" cost "at least \$2.5 billion annually."

To heighten suspicion that something may be going on in the media, *Fortune* magazine publicly has discussed CBS programming problems; British author **Anthony Smith** last November discussed in *Atlas World Press Review* the growing lack of competition with the rise of conglomerates. Why does September's *Esquire* consider the public interested enough to devote seven pages to **Allen Neuharth**, head of Gannett newspapers?

Le Monde has reported that *Look* (revived by the owner of *Paris-Match* after eight years) has lost \$10-million in five issues and has fired its editorial staff.

CANADA

Some things increase our credibility. *CTV's* man in Peking **Dennis McIntosh** is sending back regular reports. *CBC* has named 35-year-old Montrealer **Jean Larin** (formerly in London and Washington) for the Chinese capitol but he'll report in English and French, to *CBC* radio and TV.

At home, the CRTC has extended *CTV's* network license only for two years, citing deficiencies in Canadian drama, children's shows and programs that reflect Quebec culture.

Ontario's Advisory Council on Multiculturalism says in daily papers there is almost a complete lack of overt racism but, "in most cases, there was a lack of ethnocultural news (coverage)."

An article in *The Globe and Mail's Report on Business* in late August quoted communications researcher **Peter Legault** as to the need for TV stations to specialize since "the bloom is off the rose." *CTV*, meanwhile, increasing its rates 30 per cent, says that will barely cover increased costs.

In its June/July issue, the Ontario Weekly Newspaper Association's *Bulletin* reprinted a warning from **John Hughes**, editor of the *Christian Science Monitor*: "Polls indicate our credibility with the public is lower than that of any other profession." The Alberta Chamber of Commerce was told by Lethbridge *Herald* publisher **Cleo Mowers**: "After 40 years in the newspaper business...I am reluctantly convinced we are not communicating any better."

Mowers claimed business and political reporting suffer in "the reporter's flight into trivia" and recommended junior high school courses to help students interpret the news.

The CDNPA now has released *Reading, The Future and Us* with "down-to-earth information on how to meet the reading challenge."

On my desk is a new quarterly, *Black Focus*, cover article of which is "How and why we can make the media work for us," and the announcement (ironically) that *The Native Perspective* has gone under.

Look at the interest in recent developments. *Executive* magazine in June profiled "Fisher of Southam Inc." while the president of **Western Broadcasting** was warning the CRTC about "future takeover bids from Toronto." **Phil Stone** has noted that if *Civitas* Corp. gains control of *CHIC* and *CFNY* (Brampton) and if **Phillipe de Gaspé Beaubien** gains control of *Ranger Communications* and *Northern Broadcasting*, Beaubien would head a firm with Quebec control of some nine Ontario radio stations.

Canadian Lawyer in June concerned itself with "Libel law: the press under

attack." *Canadian Business* in August did a cover story on how **Izzy Asper's** CanWest Capital Corp. gained control of *Global TV*.

In Ottawa, the federal court of appeals has ruled that a citizens' group has the right to challenge Rogers' proposed takeover of Canadian cable systems.

The CRTC has promised hearings on whether citizens can demand airtime for controversial opinions after an opponent complained that talks by the mayor of Quebec City on TV went unchallenged.

American broadcasters have made another trek to Ottawa to insist on tax deductions for Canadian advertisers using U.S. border stations.

Facing competition from a new multi-lingual station, *CITY-TV* in Toronto emphasizes "personality newscasters." *CFTO*, meanwhile, follows in *CITY's* footsteps by introducing portable videotape news-gathering (the new Sony one-inch tape) as an Action Eye.

Canadian Community Newspapers Association has named **Jim Dills** as new executive director. He's former president of the Ontario Weekly Newspapers Association, onetime publisher of *The Champion* in Milton.

Earlier, CCNA elected **Chuck McKnight** president, succeeding **Ian MacKenzie** of *The Leader* in Portage La Prairie. McKnight began as a "sports stringer" for the *Welland Tribune*, rose to publisher of the *Tillsonburg News*.

Eve Savory has taken over the Saskatchewan beat for *CBC's* *The National*. Formerly with *CBOT* in Ottawa, Savory, 31, becomes *The National's* first full-time reporter in the province as well as the first female *National* reporter based outside Toronto. She takes with her one of the smoothest female broadcast voices in the country. *CBC-TV* has also appointed **John McQuaker**, 31, national reporter for Newfoundland. He had been a reporter and editor based in Toronto. Earlier he was with *CBC* and private radio in Manitoba.

ATLANTIC

In Halifax, Mount Saint Vincent University counted more than 100 students this year for its four-year Bachelor of Public Relations course. This is Year Number Three for what coordinator **Clive Court** calls "a first of its kind (course) in English Canada."

LOGOTYPES 1979

*The
Financial Post*

Canada's national journal
of business, investment
and public affairs



The Gazette

Montreal's

No.1

English
Newspaper.

The Montreal Star



SCHOOL OF JOURNALISM

CARLETON
UNIVERSITY



CKND-TV



CHANNEL 9 / CABLE 12

Edmonton Journal

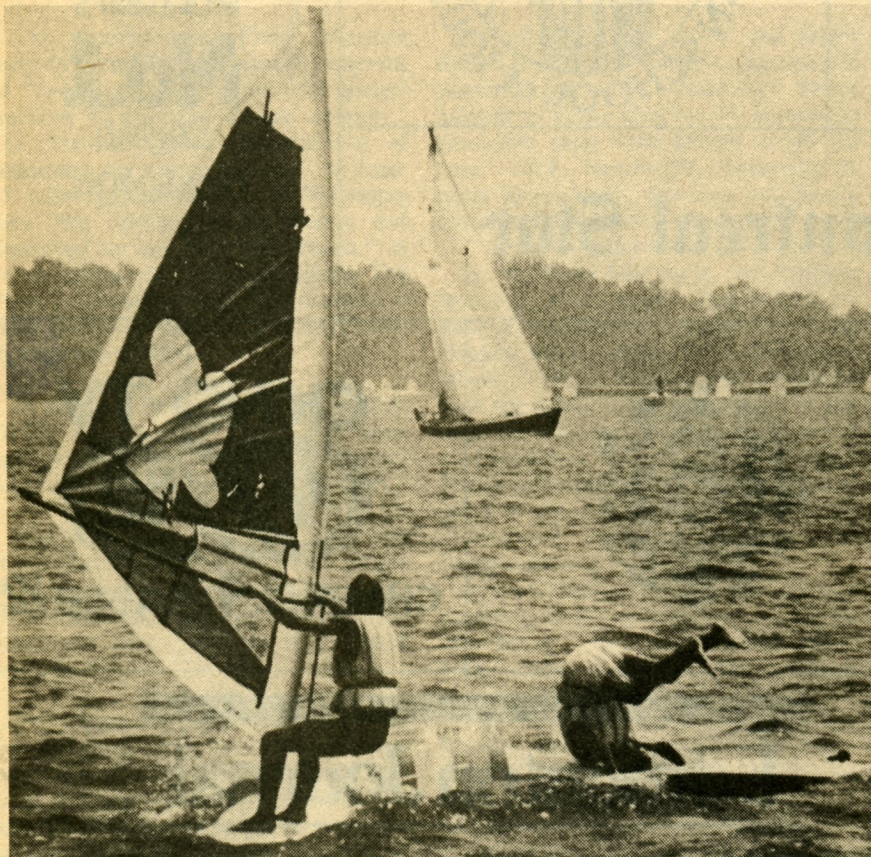
THE CALGARY HERALD

**Toronto
Star**

The Globe & Mail
Canada's National Newspaper

**THE TORONTO
SUN**
The little paper that grew.

CP Sports Picture of the Month



Photographer: Eric Christensen.
Newspaper: *The Globe and Mail*,
Toronto, Ont.

Situation: Following in a press boat, Christensen took aim at two windsurfers as they headed for a collision during an exhibition of sails produced by artists. As one of the surfers shifted about to avoid the collision, he slipped into the sommersault caught here by Christensen. This photo is Christensen's second Picture of the Month. The first was the January 1978 feature pic of

several women holding on to a post during a windstorm.

Technical Data: Motor-driven Canon F1 with 200-mm lens at f8 and 1/500th of a second.

Award: *The Canadian Press* Sports Picture of the Month, July, 1979.

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.

In Summerside, at the daily *Journal Pioneer*, **Ralph Heckbert** has been named assistant publisher. He's general manager of Williams and Crue Ltd., an associated printing firm.

After 2½ years, circulation having tripled, Newfoundland's *Herald TV Week* has expanded to include Labrador. Culture is expected to make up a third of the coverage in a magazine with a circulation now close to 70,000.

At the Saint John *Telegraph-Journal* and *Evening Times-Globe*, **Josh Beutel** of Sackville has been hired as fulltime cartoonist. Reporters **Tom McKegney** (now Fredericton correspondent), **Bruce Peters** (from Woodstock to Saint John), and **Derwin Gowan** (to Saint John from Woodstock) switched jobs.

Leaving the Saint John newsroom, social editor **Lyn Logie** is replaced by **Sandra Allan** (Loggie marries **Lorne Richardson**, executive assistant to PCMP **Eric Ferguson**). **John Cunningham** is writing a book (having left Special Assignments). **Wendy Smith** and **Jean Cunningham** return to university.

In Fredericton, **Allison Brewer** (formerly of *CFNB*) is back to freelance status and freelancer **Roger Alain** has joined the N.B. Alcoholism and Drug Dependency Commission. From Moncton to Saint John, **Earle Ross** still is with *ATV*. **Denise Govang** of *CHSJ TV* (Saint John) has joined *CBC* (Moncton).

Dave Green, formerly with *ATV* in Moncton, and former *CFBC* (Saint John) staffer **Chris Wood** are back to freelance work.

Attempting to unionize the last of six New Brunswick daily papers, 31 reporters, editors and librarians at the *Times-Globe* and the *Telegraph-Journal* have applied to join Local 85 of the ITU.

QUEBEC

The Quebec Press Council has ruled that Jan. 12 headlines in the *Journal de Québec* "Lancot is liberated" and "bad news for 500 ex-members of the FLQ" "led the public into error." The council (dealing with heads on stories related to a round-up of persons affected by the 1970 imposition of the War Measures Act) "found it regrettable that such evident errors...are found so frequently in the pages of *The Journal*."

No word yet on a date to resume

LOGOTYPES 1979



The London Free Press



SCHOOL OF JOURNALISM
AND COMMUNICATIONS



Public & Industrial Relations
HALIFAX MONTREAL OTTAWA TORONTO VANCOUVER

CNW Canada News-Wire

AIR CANADA 
Bringing it all together



Ryerson
Polytechnical
Institute

Department of Journalism

**TransCanada
Telephone
System**



**Mohawk
College**
of Applied Arts
and Technology

publication of *Métro-Matin*, the daily Montreal tabloid that announced June 25 it was ceasing to publish a diet of crime, entertainment and sports "temporarily" when staffers refused to return until back pay was handed over. It was the offspring of *Métro-PM*, a short-lived afternoon tabloid that packed it in after 42 issues last December.

The new publisher of *The Montreal Star*, **Arthur Wood**, also will chair the paper's management committee, which includes director of marketing **C. R. Amey** and the director of finance and operations, **L. W. Cox**.

The official reason for July's surprise announcement that **William Goodson** had resigned as *Star* publisher is "a breakdown in personal relationships...(with) corporate head office."

New at the *Montreal Gazette* is **Walter McKinnon**, former copy editor at *The Toronto Sun*.

ONTARIO

New editor of the editorial page at the *Toronto Star* is **George Radwanski**, columnist and author of a biography on Pierre Trudeau. He was formerly with *The Financial Times* and the *Montreal Gazette*.

At *CITY TV*, **Maggie Siggins** produces *CityPulse* news with **Gord Martineau**. Her book on **John Bassett** is expected in November.

Summer students **Jamie Ker** and **Randy Richmond** have left the *Hamilton Spectator*; so has **Rick Southam** (yep, same family) who went to Vancouver *Courier*.

From *The Sault Star*, **Doug Millroy** notes sports editor **Ron Keenan** has moved to city reporting, replaced by **Bill Crawford**.

My wrist having been slapped by members of the Women's Press Club of Toronto, belatedly I announce that *The Globe's* **Shirley Teasdale** is new president.

Fresh faces in The Trade are **Brian Bourke** and **Andy Barrett** (to *CFPL* in London) and **Paul Tipple** (to *CKPC* in Brantford) as newscaster-reporters, **Becky Rynor** (at *CFPL TV* in London) as reporter, and to radio and TV at *CKWS* (Kingston) on anchor, but doubling as reporter, **Cathie Nichol**. All graduated from Fanshawe's broadcast journalism course in London.

From the *Ottawa Citizen* to Toronto, **Katie FitzRandolph**, former Guild president and reporter, is doing PR work for Ontario Public Service Employees Union.

When **Don Hildebrand** bought *CHYM* (Kitchener) for Greatlakes Broadcasting, some people wondered if he finally "had laid an egg." The station now holds a Guinness record for breaking them: 12,438, in fact, which, added with 20

gallons of milk and butter, eight pounds of salt and three pounds of pepper, holds a Guinness book record for the world's largest omelette, made during the station's 50th anniversary ceremonies.

THE WEST

In Edmonton, new executives of the legislative press gallery are **Frank Dolphin**, *CBC* (Pres.), **Don Braid**, *The Journal*, and **Doug Shepherd** of *BN* (vice-presidents), **Andy Imlach** of *The Journal* (Sec./Treas.) and -- what's this? -- **Bill Sass** of *Medicine Hat* (*The News*) as social convener.

Publisher of *The Edmonton Sun* now is **Elio Agostini**, a 36-year-old who published Thomson's *Daily Sentinel* in Kamloops, B.C. where he moved from the *Barrie* (Ont.) *Examiner*. The *Sun's* daily circulation now approaches 40,000. Sundays, it's 50,000-plus.

Reporting now for the *Edmonton Journal* is **Sharon Stott** of Toronto, former *Showcase* writer at the *Sun*.

The Journal, meanwhile, talks of spending \$100 million over the next two years on offices, presses and other facilities. Two miles from downtown, a plant is under construction. Fully computerized will be new Goss Metro presses, so the paper can go offset. New offices (at a cost of \$50 million) will double available space.

In Saskatoon, at *The Star-Phoenix*, gone are **Mike Doyle** (to Ottawa), **Pat**

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Thompson, John Hample, and Larry Tucker (to Winnipeg), Janet Steffenhagen (travelling somewhere near "where the sun sets") and Jim Duggleby (for parts unknown to me). Hired as deskier is Doug Glover.

CBC Saskatoon has lost Hank Goertzen (back to *Star-Phoenix*) and reporter John Davidson (to Lineup, CBC Edmonton).

Back in B.C. as information officer in Prince Rupert at the provincial ministry of forests is David Climenhaga, who has worked in Victoria, Toronto and Calgary (*Monday Magazine*, Ontario government and the *Herald* respectively).

MAGAZINES

The Canadian Church Press Award for 1978 went to the Anglican *Canadian Churchman*, which also received the Associated Church Press award of merit for general excellence in North American religious periodicals. The magazine earned four other North American awards and a second Canadian award.

At *Maclean's* magazine, Alan Walker (formerly with *The Canadian* and *Toronto Life*) confirmed as deputy to new managing editor Rod McQueen, formerly business editor (The Colonel). McQueen is better known to some as former press secretary to Bob Stanfield or director of public affairs at the Bank of Nova Scotia.

Gone from *Canadian Consumer* magazine is Sheila Kulka, copy editor (and ex-Harrowsmith staffer) for "an adventure in New Zealand" after a year's research, writing and reforming.

LISTEN UP

Seven of eight awards given by the Association des journalistes de la presse spécialisée were snared by Maclean-Hunter editorial staff. Editor of *L'Épicier*, Françoise Pitt, bagged Best Editorial for writing on no-name brands and honourable mentions for Best General Article and Graphics-Cover. First Prize for Cover Graphics went to Roger Allard, editor of *Revue Moteur*, where assistant Danielle Tellier won First Prize for Best Technical Article.

Reader's Digest Foundation has given \$5,000 to the Centre for Investigative Journalism's research fund.

In the footsteps of late editor A.C. Forrest, the *United Church Observer* has established an award in his name and will

SOURCES UPDATES

The following are updates to the 4th edition of the *Sources* directory (Content No. 95, April 1979):

(pg. 23, col. 3)

CANADIAN AMATEUR RADIO FEDERATION INC./FEDERATION DES RADIO AMATEURS DU CANADA INC. Several new contacts, replacing Fred Robinson, Stella Broughton, Martha Pankratz, and Bob Rouleau.

New contacts (with call letters):
Arthur E. Blick, VE3 AHU
General Manager
P.O. Box 356
Kingston, Ontario K7L 4W2
Phone: (613) 544-6161

New directors:
Lionel Bonhomme, VE2 SY
22 Cinq-Mars
Hull, Quebec J8X 6B7
E.J. Sheffman, VE3 FT0
182 Fern Avenue
Willowdale, Ontario M2P 1X9
Marvin Nash, VE3 FON
43 Bruce Farm Drive
Willowdale, Ontario M2H 1G4

(pg. 26, col. 2)

CANADIAN CONFERENCE OF THE ARTS/CONFERENCE CANADIENNE DES ARTS

New address, new phone:
141 Laurier Avenue West
Ottawa, Ontario K1P 5J3
Contact:
John Hobday, National Director
Office: (613) 238-3561

(pg. 27, col. 2)

CANADIAN FILM AWARDS

New address, new phone:
c/o Academy of Canadian Cinema
69 Yorkville Avenue, Suite 206
Toronto, Ontario M5R 1B7
Office: (416) 967-7371

(pg. 30, col. 3)

CANADIAN PERIODICAL PUBLISHERS' ASSOCIATION

New address, new executive director:
54 Wolseley Street
Toronto, Ontario M5T 1A5
Contact:
Sherrill Cheda, Executive Director
Office: (416) 362-2546

(pg. 43, col. 3)

CANADIAN THEATRE REVIEW PUBLICATIONS

New business manager, replacing Lynn McFadden:

Contact:
Mimi Mekler, Business Manager
Office: (416) 667-3768, 667-6284

(pg. 56, col. 3)

ONTARIO MINISTRY OF HEALTH

New director of Communications Branch:
Peter Jackman, Director
Office: (416) 965-4220

(pg. 58, col. 3)

PERIODICAL WRITERS ASSOCIATION OF CANADA

New address, new phone:
The Writers' Centre
24 Ryerson Avenue
Toronto, Ontario M5T 2P3
Office: (416) 868-6913

(pg. 64, col. 2)

TORONTO ARTS PRODUCTION

New administrative director, replaces Linda Zwicker:

Contact:
Martin Wiener, Administrative Director
Office: (416) 366-1656

(pg. 66, col. 3)

UNITED STEELWORKERS OF AMERICA

New staff representative, replacing Eleanor LeBourdais:

Deirdre Gallagher, Staff Representative
Office: (416) 487-1575
After hours: (416) 781-2548

(pg. 67, col. 3)

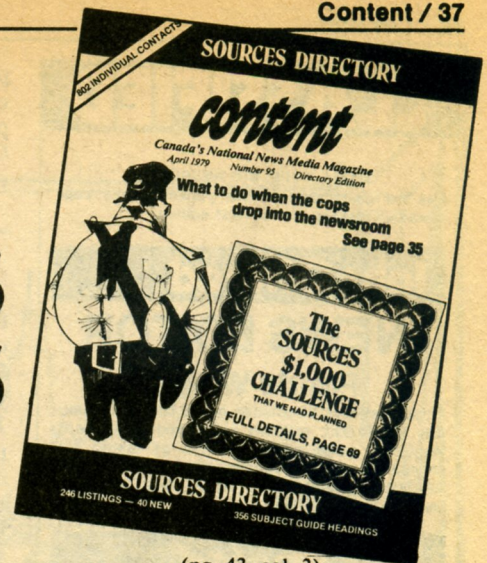
VISUAL ARTS ONTARIO

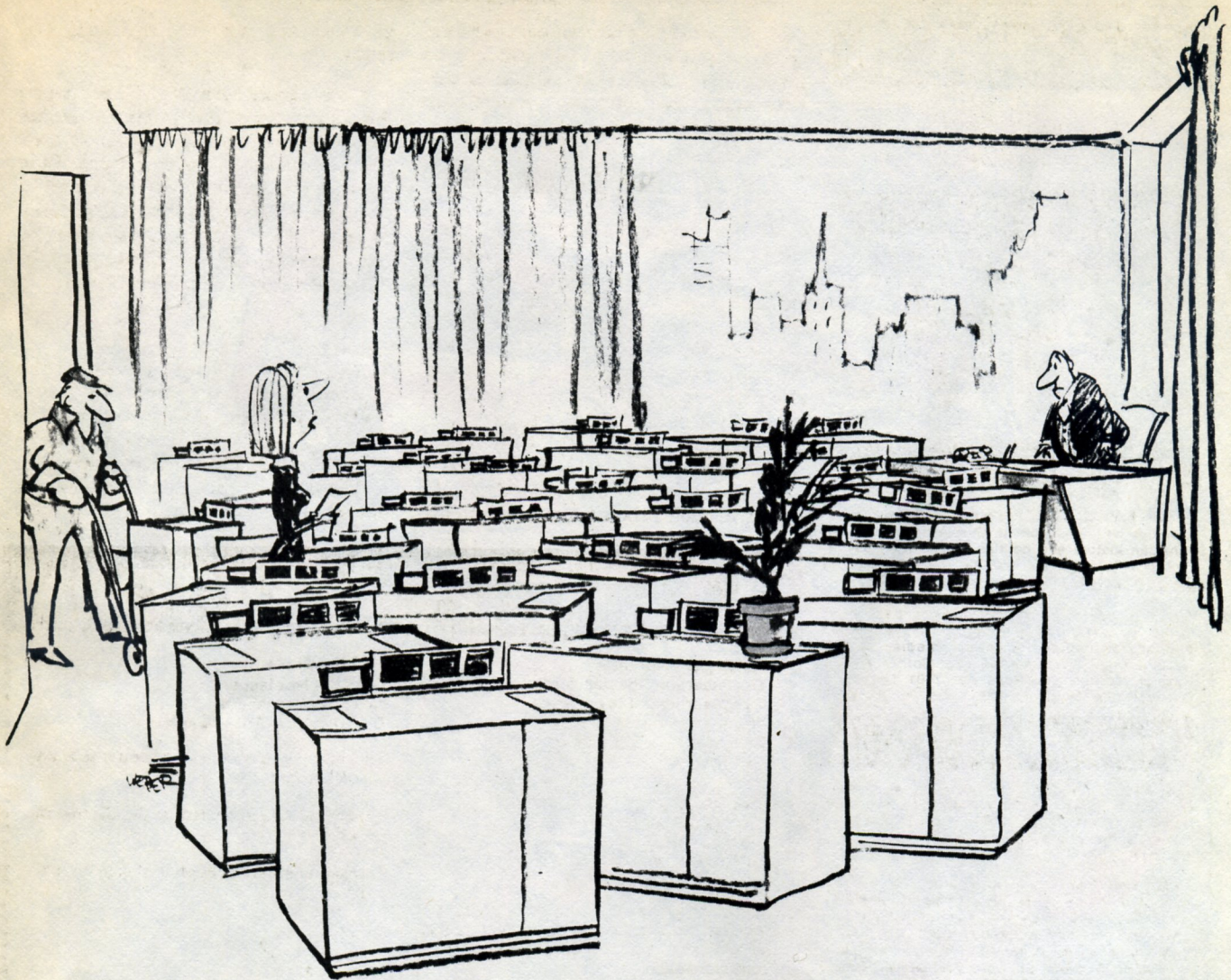
New address:
417 Queen's Quay West
Toronto, Ontario M5V 1A2
Office: (416) 366-1607

(pg. 68, col. 2)

THE WRITERS' UNION OF CANADA

New address, new phone:
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Toronto, Ontario M5T 2P3
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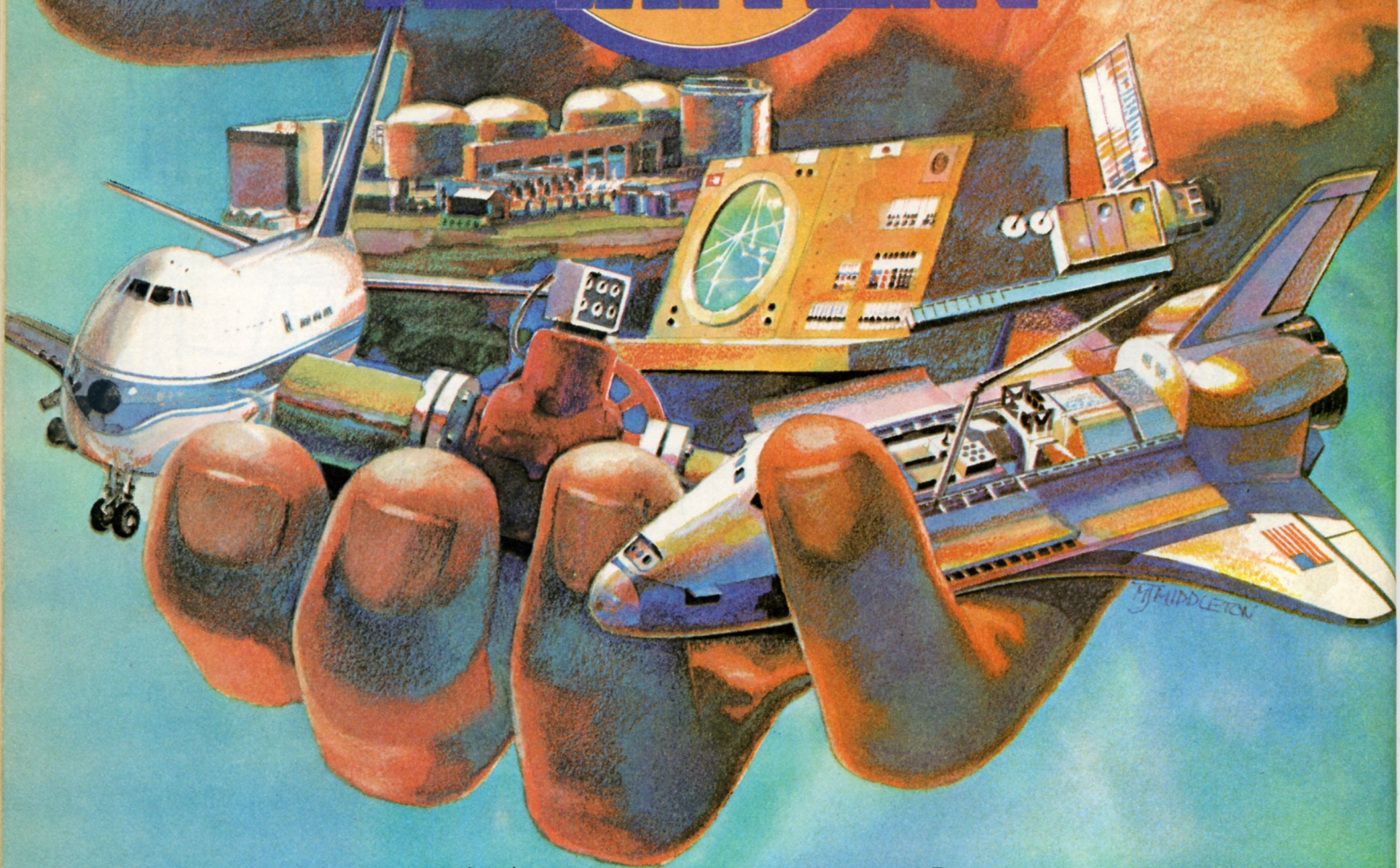
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