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**The Montreal Star:
Notes from the inside**

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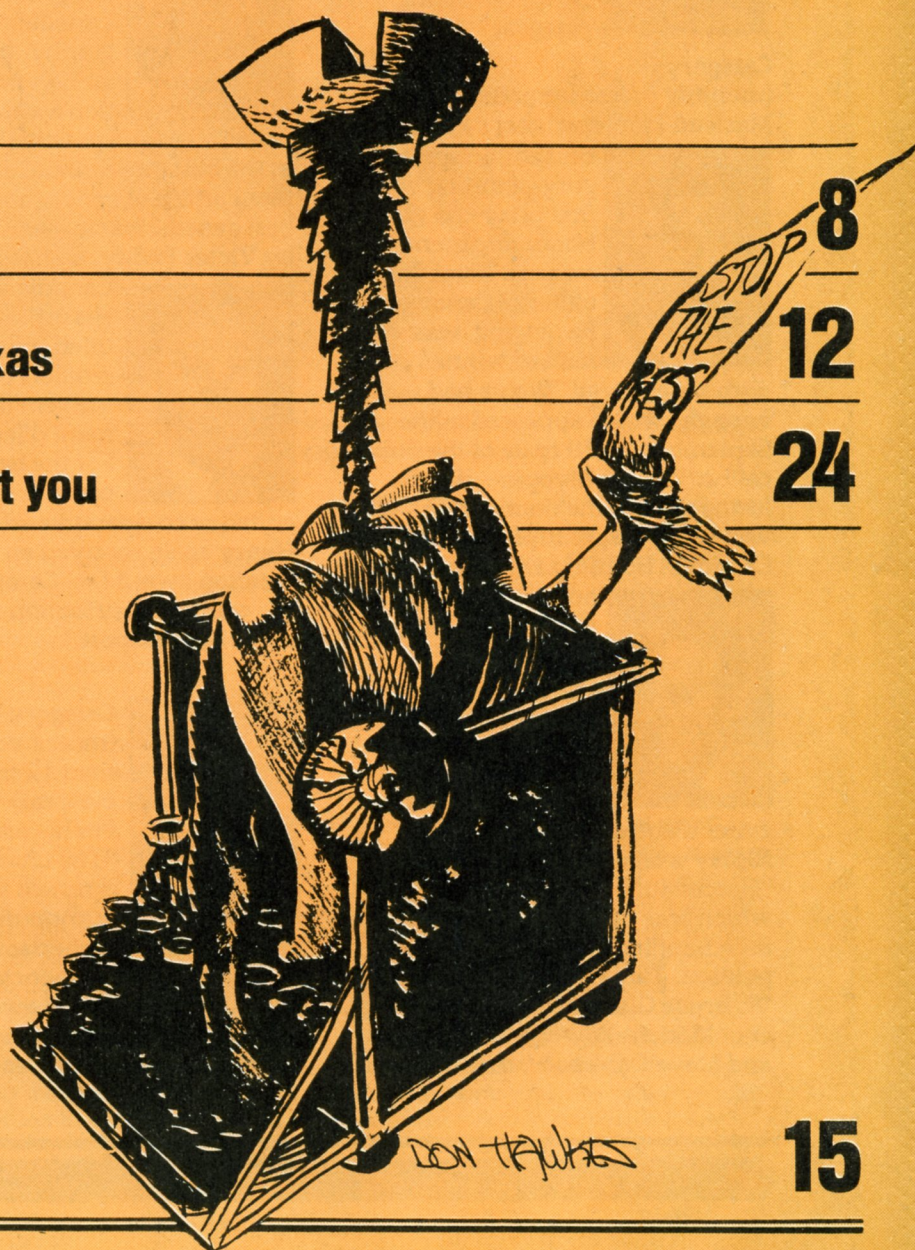
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Maclean-Hunter means

Editorial excellence

Maclean-Hunter editors and writers won 14 awards at the 1979 Kenneth R. Wilson Memorial Awards presentation. Maclean-Hunter editorial people were awarded six first place awards and eight honorable mentions in both the editorial and

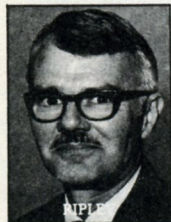


graphic categories. This year, 29 independent judges processed 216 entries — 156 in the editorial category and 60 in the graphic category.

Category I

(monthly or less frequently)

Maclean-Hunter editors swept the best editorial category, winning both first prize and two honorable mention awards. **Peter Cale**, editor of Canadian Packaging, was named winner



with his editorial "We've had enough" which appeared in the September, 1978 issue of the publication. "Metric Myopia—We're losing sight of the main target," was written by **James Ripley**, editor of Canadian Building and was given



an honorable mention award. **Robert Henry**, editor of Le Québec Industriel, also received an honorable mention award for his editorial, "Il faut éviter d'autres Cadbury." **James Ripley** won a second award for "Successful home marketing" which was judged to be the best merchandising article in the competition. Two other staff members, **W. Bruce Glassford**, editor/publisher of Modern Power & Engineering, and **Steve Gahbauer**, associate edi-



tor of the same publication, received the honorable mention award for their combined efforts on "Canada in the world power market." **Steve Gahbauer** netted a second award as winner in the best industrial and/or technical article or report for "District Heating in Canada." **Donald Long**, editor of Canadian Photography, received an honorable mention award for



"Photo Decor: a potential goldmine" in the best professional development article or series category. The best general article award was won by **Victor Paddy**, assistant editor of Canadian Jeweller.



His article was entitled "Canada's retailers confront the gem investment dilemma." For the best selected, contributed, edited or co-operative effort, **Robert Henry** again received an honorable mention award for "Comparaison des coûts de distribution selon le mode de transport."



Category II (more frequently than 12 times per year) For his editorial "The Liberal Government's economic announcements," **Dalton Robertson**, executive editor of The Financial Post, won the best editorial award. Financial Post staffers dominated the best article or series of articles category



by winning both first prize and the honorable mention award. "In the beginning there was Timothy Eaton," won first prize, and **Robert Perry**, Financial Post Books Division editor, received an honorable mention award for "Through the labyrinth."

Graphics category

Al Haslett, art director with the Business Publications Division Editorial Art Services Department, received an honorable mention award in the best complete issue category for the September 1978 issue of Men's Wear Magazine.



The Kenneth R. Wilson Memorial Awards were instituted in 1954, following the death of Kenneth R. Wilson in 1952. He was a Financial Post writer and was regarded as one of the best business



writers in Canada. The awards, the only national awards in Canada recognizing editorial and graphic achievement in the business press, are presented annually as a joint project of the Canadian Business Press and The Business Press Editors Association. It seeks to encourage and reward outstanding writing style, clarity, leadership and graphic presentation in both languages.



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News media not amused by social change

By Carl Stieren Grindstone Is., Ont.

Media black-outs still occur in Canada on some issues, such as Quebec independence and gay rights, according to participants at the conference on media and social change.

The conference, held on Grindstone Island near Portland, Ont., over Labour Day weekend, drew more than 20 journalists and activists from Ontario and western Quebec, each of whom had experienced at least one case of media bias or black-out.

"As members of the Anglophone Committee for Sovereignty-Association, we have never yet had a fair story on us in any Montreal English daily," said urban planner Andy Melamed. Participant Ginny Smith of Toronto told of a partial news black-out of a sit-in for gay rights which took place in the office of Attorney-General Roy McMurtry in August.

But non-premeditated causes are usually behind the lack of coverage of social issues. The structural bias of "interest value," or as one participant put it, "entertainment value" still send most articles on activist groups or social change issues into oversight or into the circular file.

Freelancer Ken Wyman of Toronto, now an Ottawa staffer at Oxfam Canada, told how the *Toronto Star* edited an article he wrote on Greenland independence while he was in Denmark.

"There were quotes in my story from Greenland natives about how bad conditions were in Canada from what they'd heard directly from Canadian native people.

"These quotes were scattered throughout the story, but none of these quotes got in.

"I also made several comparisons between Quebec and Greenland, but these quotes were all left in by the editors.

"Of course, things look different from the editor's desk, and if I'd been there, I might have said, 'Gee, this stuff on Quebec is interesting, but most of our readership is in southern Ontario, and we'd lose two per cent of our readers if we left in these quotes about the native



Carl Stieren photo

people." Activists and print media reporters learn first-hand what it's like to be a videotape cameraman at this workshop led by Ignace Verlaan (holding camera) at the Media and Social Change Conference.

people."

Things also look different from the other side of the interviewer's microphone. At a session called "First aid for media burns," the activists at the conference learned how to react when a particular reporter attacks.

After the *Globe and Mail* article this summer condemning Canadian University Services Overseas for giving material aid to liberation movements in southern Africa, CUSO staffers did not retreat, Wyman told the conference. Instead, they talked to *Globe* reporters about the other work that CUSO was doing and how the first article by the *Globe* might have hurt this other work. The result was a three-quarter page article in the *Globe* this August, basically favorable to CUSO.

Of course, good public relations techniques are sometimes used by colonialists as well as by progressives, as in the case of Ian Smith and the *Toronto Star*.

The case started when the *Star*, having

skipped Oxfam's press conference for Zimbabwe Patriotic Front representatives in Toronto, ran a full-page article by Ian Smith on conditions in Zimbabwe the very next week, Wyman told the conference.

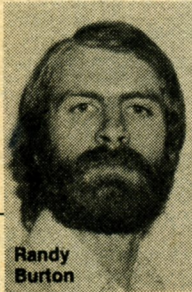
"The *Star* paid Smith \$1,000 for that article, and then he turned around and donated the money to the Rhodesian Air Force Veterans' Association, which got him another article on what a good guy he was."

The conference saw the bias of an entire age exposed in the film, *Before Hindsight*, a British Film Institute production. The film describes a system of self-censorship devised by the British newsreel industry to support the government's policy of appeasement toward Hitler.

In addition to the sessions on media bias and media burns, there were several hands-on workshops for activists and print media reporters on how to operate a Porta-Pak video-tape recorder and one on how to start an alternative newspaper

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Randy
Burton

INSIDE CONTENT

WITH THIS ISSUE, we welcome Randy Burton, who replaces Barry Wilson as *Content's* contributing editor for Saskatchewan.

Burton has worked at *The Western Producer* in Saskatoon for a year and a half, where he is a reporter and, from time to time, a photographer. His beat covers co-operatives, farm groups and the grain industry.

A native of Claresholm, Alta., Burton grew up on a foothills cattle ranch. He has a Bachelor of Journalism degree from Carleton University.

Barry Wilson has left Saskatchewan for the UK to vacation and plans to settle in Ontario or the Maritimes when he returns. — K.P.

"It turned out that my neighbor at the table was one of the top editors of the *Herald Tribune* which, more than any other paper in the city with the possible exception of the *Daily News*, almost daily featured McCarthy's least quip and insinuation on its front page. Given the editor's skeptical view of the senator's intellectual honesty or even his seriousness, I asked him why he nevertheless gave front page play to the man's ravings.

"Well, he's news. People are fascinated with him and read anything he says. McCarthy is important."

"But you don't go to some other senator and copy down any obviously untenable

statement he makes and print it on your front page as though it were serious comment,' I retorted.

"No, but people aren't interested in other senators."

"And thus we would be delivered unto evil: in order to sell more papers. But even more striking was this man's apparent belief that the *Herald Tribune* was simply recording a phenomenon—like a storm or some other natural disaster, which was imperiously moving ahead on its own and impossible to deflect."

—Arthur Miller, "In Memory of Joe McCarthy," *Weekend Magazine*, Oct. 6, 1979.

NOTICE BOARD

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.

OCT. 30, WELLAND, ONT.: "The Law of Consumer Affairs," a lecture by Michael S. Stratton, one of a series, Journalism and the Law, offered by Niagara College to journalists in the Welland area. 3:30 p.m. Room S309, Simcoe Building, Welland Campus. Contact: Austin Jelbert, Niagara College Journalism Dept., (519) 735-2211.

NOV. 4-6, MONTREAL: "Confederation Dialogue II," a national public affairs seminar sponsored by the Canadian Daily Newspaper Publishers Association at the Aéroport

Hilton. Contact: Dick MacDonald, CDNPA, (416) 923-3567.

NOV. 6, WELLAND, ONT.: "Reporting on Municipal Council Affairs," a lecture by James Swayze QC, one in a series, Journalism and the Law, offered by Niagara College to journalists in the Welland area. 3:30 p.m. in Room S309, Simcoe Building, Welland Campus. Contact: Austin Jelbert, Niagara College Journalism Dept., (519) 735-2211.

NOV. 20, WELLAND, ONT.: A lecture on obtaining information from various public authorities and police forces by M. Paul Forestall QC and a member of the Niagara Regional Police Force of Commission, one of a series, Journalism and the Law, offered by Niagara College to journalists in the Welland area. 3:30 p.m. in Room S309, Simcoe Building, Welland Campus. Contact: Austin Jelbert, Niagara College Journalism Dept., (519) 735-2211.

content

Publisher: Barrie Zwicker.
Associate Publisher: Ray Bendall.
Editor: Ken Popert.
Advertising Sales Manager: Philip Junop.
Business/Circulation Manager: Debra Bee.

Contributing Editors: Randy Burton (Saskatchewan), Bob Carr (Omnium-Gatherum), Paul Park (Ottawa), Nick Russell (West Coast).

Correspondent: Dave Pinto (Montreal).

Consulting Editor: Terry O'Connor.

Willie Filler created by Don Hawkes.

Content (established 1970) is published 11 times a year. 91 Raglan Ave., Toronto, Ont. M6C 2K7. Telephone: (416) 651-7799 or (416) 651-7733.

Subscription Information: A subscription to *Content* includes nine regular editions of *Content* and two *Sources* directory editions of *Content*. Subscribers also receive, free, editions of *Carleton Journalism Review*, an independent quarterly distributed to *Content* subscribers only (subject to discontinuation). Requests for missing issues cannot be accepted more than three months after date of publication.

Rates: 1 year: \$10; 2 years: \$17; 3

years: \$22. Outside Canada, add \$2 per year.

Advertising: *Content/Source Rate Card No. 1* available on request.

Grants from the Ontario Arts Council

SOURCES

Sources (established 1977) is a directory of contacts for journalists published twice each year as a special edition of *Content* and is included in a subscription to *Content*. Single copy price of *Sources* is \$4.50.

Publisher: Barrie Zwicker. **Managing Editor:** Ray Bendall. **Business/Circu-**

are gratefully acknowledged. *Content* is a member of the Canadian Periodical Publishers Association. ISSN: 0045-835X. 2nd Class Mailing Registration No. 2501. © Barrie Zwicker 1979.

lition Manager: Debra Bee.

Listings: Write for complete information on how to be listed in *Sources*. **Advertising:** *Content/Sources Rate Card No. 1* available on request. **Inquiries** to 91 Raglan Ave., Toronto, Ont. M6C 2K7 or (416) 651-7799 and (416) 651-7733.

or magazine.

In a workshop on how to face a hostile microphone and survive, participants played the role of Third World aid group representative being attacked for "supporting terrorism with taxpayers' money" and the role of union activist defending the right to strike for hospital workers.

The conference, which is a descendant of the conferences for journalists which Canadian Quakers ran on Grindstone Island in the sixties, will be held again next summer.

Carl Stieren is a Toronto freelance reporter and photographer.

PWAC debates labour link

By Peter Brock

Toronto

Three hot topics dominated the fourth annual general meeting of the Periodical Writers Association of Canada (PWAC) in Toronto over the weekend of 29 September.

First, the report of the Grievance Committee included a recommendation for the formal censure of *Chatelaine* magazine for its appalling behaviour towards many PWAC writers. There were numerous allegations of editorial chaos and PWAC patience was running low in the endless negotiations to get *Chatelaine* to agree to the code of ethics. Together with a straw vote on a possible boycott of *Chatelaine* and an agreement to compensate those who suffer from the boycott, the censure passed with an overwhelming majority.

Second, Barbara Frum chaired a lengthy debate on the issue of whether PWAC should affiliate with the formal labour movement. Sean Rossiter opposed joining the CLC on emotional grounds; he felt it would impinge upon his freedom as a writer. June Callwood agreed and cited some powerful examples to show that PWAC members, once affiliated, would be hemmed in by union rivalries on a good deal of reporting in the labour scene.

The opposite view was advanced by Myrna Kostash. She felt that PWAC should follow the logical progression in developing itself by aligning with others in the struggle to establish decent working conditions in the business world. Ann Pappert countered earlier insistence on independence by arguing that failing to affiliate meant that PWAC

stayed free only in the sense that its members would remain poor and exploited. Barbara Florio Graham said that PWAC strength must come from large numbers and that other unions could not be counted upon to support the cause of a small group. Overall, the discussion was fairly low-key and a straw vote at the end went against affiliation by a margin of three to one; however, the assembly did vote in favour of a more union-like discipline in PWAC.

Third, and most spirited, was a bitter dispute growing out of the report of the Political Action Committee. After the recent Toronto examples of the police raid on the *Body Politic* newspaper and the anti-black, anti-Jew, anti-gay articles in *News And Views* (the Metro police magazine), Joanne Kates saw PWAC in an impossible position. In these two examples, PWAC had been committed to an opposition to all censorship; that meant on the one hand opposing the police seizure of the files of the *Body Politic* and on the other hand being forced into appearing to support the racism, anti-semitism and homophobia of the police in *News and Views*.

Kates proposed that the PWAC executive be empowered to distinguish between the right to publish in all cases and the desirability of certain articles. The ensuing debate was long and heated and led to a fairly conservative conclusion; the membership decided it did not wish to become embroiled in political disputes and simply granted the executive the right to separate the issues of the right to publish from the nature of what was being published—withholding the right to officially deplore anything. This brought the resignation of most of the members of the Political Action Committee. The decision also ran counter to a more militant theme that characterized much of the rest of the convention.

Another startling report showed that average freelance fees have been falling since 1976 and that as freelancers' incomes decline, seasoned writers leave the business for more lucrative work. This actually carries a large hidden cost for the magazine industry, as editors are forced to spend more and more time with newer and newer writers.

Good news was the phenomenal growth in PWAC membership over the last year; for the first time, PWAC became truly national in scope with locals from coast to coast. Hal Tennant was elected president for 1980.

Other matters concerned income tax reform, encouragement of support for the arts as an industry, establishment of obligatory use of the PWAC contract

between freelancers and signatory publications, revision of the contract and the code of ethics, and a membership fee increase of \$15.

Peter Brock is a Toronto freelance writer.

Disabled need media acknowledgement

By Peter Pocock

Toronto

Jerry Lewis must be a most wonderful man; he works and works for "his kids." Unfortunately, he sometimes over-reacts. He thinks it to be a "poor disabled person."

He takes the attitude that it would remove the dignity of disabled adults to appear on the tube and speak for themselves, to explain why they might appear to be on drugs or drunk because of their condition.

John Ritter is a breath of fresh air. John, host of the United Cerebral Palsy Telethon, can understand that a disabled individual is a person. He does not make you cry for the poor disabled person.

John Ritter grew up with a cerebrally palsied brother, Tom. They played together. Today, it's Dr. Tom Ritter. Tom is a lawyer. If John were to go on about those "poor disabled people," Dr. Tom would soon tell his brother what to do.

Blind and physically disabled adults should be used in the Canadian advertising industry. Too often the public sees the blind and disabled for their differences rather than seeing how much they have more in common with the rest of society.

By seeing the disabled more in the media, for instance on telethons and in advertising, the public would be encouraged to think: "The disabled are people, like other people." Many organizations of responsible adults favour the use of disabled persons in advertising and otherwise in the media.

It should not be forgotten that the disabled are consumers and make up a sizable segment of society.

On July 16 an informational television series focussing entirely on disabled people premiered in San Francisco.

The 25-part series of 30-minute programs is titled *Just Like Everybody Else*. It is one of very few fully captioned series for the hearing impaired to be telecast on commercial TV.

Series creator Dick Farr, confined to a

wheelchair by multiple sclerosis, intends the series not only to assist the disabled with new information but also to dispel myths among the able-bodied, myths that the disabled are fully dependent on others, that they need sympathy, are fragile, unemployable, immobile.

By being "just like everybody else," Farr means each disabled person is a unique individual...like everybody else.

The show is a production of *KPIX* and is being made available to other VHF stations of the Westinghouse Broadcasting Company: *WBZ-TV*, Boston; *WJZ-TV*, Baltimore; *KYW-TV*, Philadelphia and *KDKA-TV*, Pittsburgh.

Some show titles are Disability IQ Test, Meeting a Blind Person, Deafness Anecdotes, Architectural Barriers, Sexuality and Disabilities, Little People, Medical Consumerism and Values Clarification (the closing show of the series).

Could this series be picked up, adapted or copied by a Canadian station or network?

When it comes to the handicapped, the media have the responsibility of telling it like it is, not giving the public a sad story.

Peter Pocock is a cerebrally palsied freelancer.

Newsrooms at NB dailies now all unionized

By Esther Crandall

Saint John

The Irving-owned Saint John *Telegraph Journal* and *Evening Times-Globe* now have a union in their newsroom, a union that publisher Ralph Costello has said publicly could result in biased labour reporting.

The port city papers became the last of the province's six dailies to get unions in newsrooms. In a decision announced last Sept. 7, the New Brunswick Industrial Relations Board gave 25 reporters and librarians at the Saint John newsroom permission to become members of Local 85, International Typographers Union.

The ITU moved into the Moncton *Times* and *Transcript* newsroom a few years ago. Last March, newsroom employees at the Fredericton *Daily Gleaner* joined the ITU. The French-language *L'Evangeline* (Moncton), the only New Brunswick daily not owned by the Irving interests, has a local of the Quebec-based Canadian National Trade Union in its newsroom.

At the Saint John papers, the NBIRB excluded from Local 85 the positions of the eight editors at the newspapers.

In its application for certification, the ITU had asked that, along with librarians, six out of eight editorial positions be included in the local. The papers wanted not only librarians and all editors excluded from the union, but editorial positions that don't exist at the papers: assistant night editor and assistant ME, for example.

But they lost out on this bid, early in the game. In a parting shot as the hearing on the certification application ended last Aug. 31, Wallace MacMurry, NBIRB vice-chairman said it was not board policy "to include names of positions that are not already in existence," or even to consider them.

When ITU representative Robert Earles asked Costello during the board hearing why the papers wanted to exclude from the union non-existent editorial positions, Costello said it was "part philosophy and part practical" and that there was no reason why they did not exist.

Costello and editor Fred Hazel, the two witnesses Irving lawyer Tom Drummie called for the newspapers, did not oppose the union as such. Arguments centered around who should, or should not, be in the local.

John Fogan, a reporter on two occasions with the papers for a total of thirteen years, testified for the union that the librarians worked for the reporters and editors. Costello contended that librarians played an entirely separate role and were not part of the newsroom.

Fogan said, too, that he believed editorial was an extension of the newsroom.

"I am surprised that anyone who has been there for thirteen years would not have been perceptive" that editorial was part of the management of the newspapers, Costello said. Hazel said the exclusion of only two editors, apart from himself and Costello, would break up the management team.

While Costello was on the stand, Earles asked him if he thought a union in the newsroom might result in bias in favor of labour in labour reporting.

"If I was a member of a labour union, I would have to be more conscious of my position in labour," Costello said. "Are you concerned there would be bias?" Earles persevered. "If we have a union in the newsroom, writing on labour/management, then I'll be concerned," Costello said. It would have to be a potential problem the publisher said.

In his summation, Earles asked that

the ITU be given permission to represent the newsroom people on the grounds that well over 60 per cent of its members had signed.

Lawyer Drummie said, "We contend from the evidence that the membership list might not be accurate." Librarians might not have signed up. But MacMurry said the board intended the preserve the confidentiality of those who had signed.

Esther Crandall is a Saint John freelancer and president of the Media Club of Canada.

CBC producers too isolated from agriculture

By Randy Burton

Saskatoon

Too much professional freedom for radio producers is hurting the *CBC's* farm broadcasting service, corporation president Al Johnson has been told.

The *CBC's* advisory committee on agricultural and fisheries broadcasting recently handed a report to the corporation's board of directors which it hopes will lead to a set of guidelines for regional producers to follow in preparing farm broadcasts.

The committee was one of several set up by Johnson a year ago to get input from specialized fields covered by the *CBC*. The others are on religious programming, science and technology and French agricultural programming. So far, there's been no official reaction to the farm broadcasting report.

It was prepared by 13 farmers and agricultural specialists from across the country, headed by Reg Forbes of Brandon, Man., a provincial government expert on grain handling and transportation.

In an interview, Forbes said there are great differences in the quality of farm reports broadcast across the country. Regional producers have a lot of freedom in programming the Radio Noon segments, but this is not always in the best interests of farmers, he said.

Forbes said there's some advantage to this freedom, but "the majority of producers and directors are more adept at arts than agriculture. They're more interested in producing than in what they produce." Radio Noon commentators are often knowledgeable about current agricultural issues, but "there's a lack of

appreciation in the upper echelons" of CBC management for it, he said. Commentators must get out to more meetings and conferences to meet the farmers and their organizational representatives. There's adequate funding in the regional budgets for this now, but it's not always allocated that way, Forbes said.

He said the quality of Radio Noon is generally good in the prairie provinces, but in some eastern cities, much of the agriculture hour is devoted to urban issues. The committee has recommended that aside from markets, a portion of farm broadcasting time should be devoted to "hard" agricultural items on the local, national and international levels.

Forbes wants to see more in-depth interviews with prominent agricultural figures, whether in government or agricultural industry. The only way the public can have an effective dialogue with them is through the media, he said.

Other committee recommendations included:

- Agriculture commentators should be trained agriculturists with practical farming experience. Forbes said getting people with this background who are also trained journalists could be a problem, but it's necessary.

- Radio Noon should continue to provide consumer information on food, prices and their relation to farm prices during the first hour and carry other consumer concerns in the second half of the two-hour show.

- Radio Noon should be carried on the AM band wherever possible or widely advertised if it's carried on FM. Forbes said another problem is reception in some areas of the Maritimes and B.C.

CBC president Johnson is following through on his push for more public input this fall, with public hearings scheduled across the country. Farm broadcasting on television could be one of the topics raised in the west. CBC has broadcast two major documentaries on the agriculture industry in recent years which raised a lot of hackles in the farm community.

The first, called "What Breadbasket?" was accused of favouring an open marketing system for grain, always a hot topic on the prairies. The second was on beef, called "High Steaks." Again, an alleged bias towards free, versus controlled marketing drew heated criticism from some farm groups.

Randy Burton is a reporter with The Western Producer and Content's contributing editor for Saskatchewan. 30

CP Feature Picture of the Month



Photographer: Jim Wiley.

Newspaper: *The Winnipeg Tribune*.

Situation: Wiley spotted the ailing telephone booth while returning from an assignment and asked *Tribune* copy runner Kerry Chambers to make a call from the booth. The telephone was still working.

Technical Data: Olympus OM1

with 150-mm lens at f8 and 1/250th of a second.

Award: *The Canadian Press* Feature Picture of the Month, August, 1979.

Congratulations: As a tribute to the art of feature photojournalism, CAE Industries Ltd. is pleased to regularly sponsor this space.

The Montreal Star

FP learns the hard way

By DAVE YATES

IT MAY BE SOME TIME YET before *The Montreal Star* is allowed to rest in peace.

As the *Star's* soul was drifting to the big newsstand in the sky a week after its death on Sept. 25, critical commentators were still kicking the cold corpse.

French-speaking observers said the paper was stridently anti-nationalist (read that as anti-Québécois), while some English voices portrayed the *Star*, in its 111th year, as afraid to take a stand for what they considered to be Quebec's beleaguered Anglo community.

One of the most charitable comments about the late Montreal *Star* came from a man who probably had more reason to vent his spleen than anyone else.

"It's sad, it's always sad when an organization disappears and people lose jobs," Premier René Lévesque, a former journalist, said upon learning of the *Star's* death.

Privately, he told a *Star* reporter two weeks earlier: "The *Star* makes me want to puke (*Le Star me fait chier*)."

Levesque and the *Star* had many battles, but none quite so heated as the time in 1970 when the newspaper accused his fledgling Parti Québécois of being a front for terrorist activity.

Humble the *Star* never was. It died the victim of its own arrogant hand.

It chose to ignore its readers and advertisers for eight months, allowing a strike by 90 pressmen to get totally out of hand and ultimately capsize the ship.

The strike ended with the pressmen getting exactly what they had sought at the beginning and the readers and advertisers—like junkies cut off from their source—turned to *The Gazette* for their daily fix.

The dispute which killed the newspaper was a "gross miscalculation" on the part of the *Star*, according to one highly

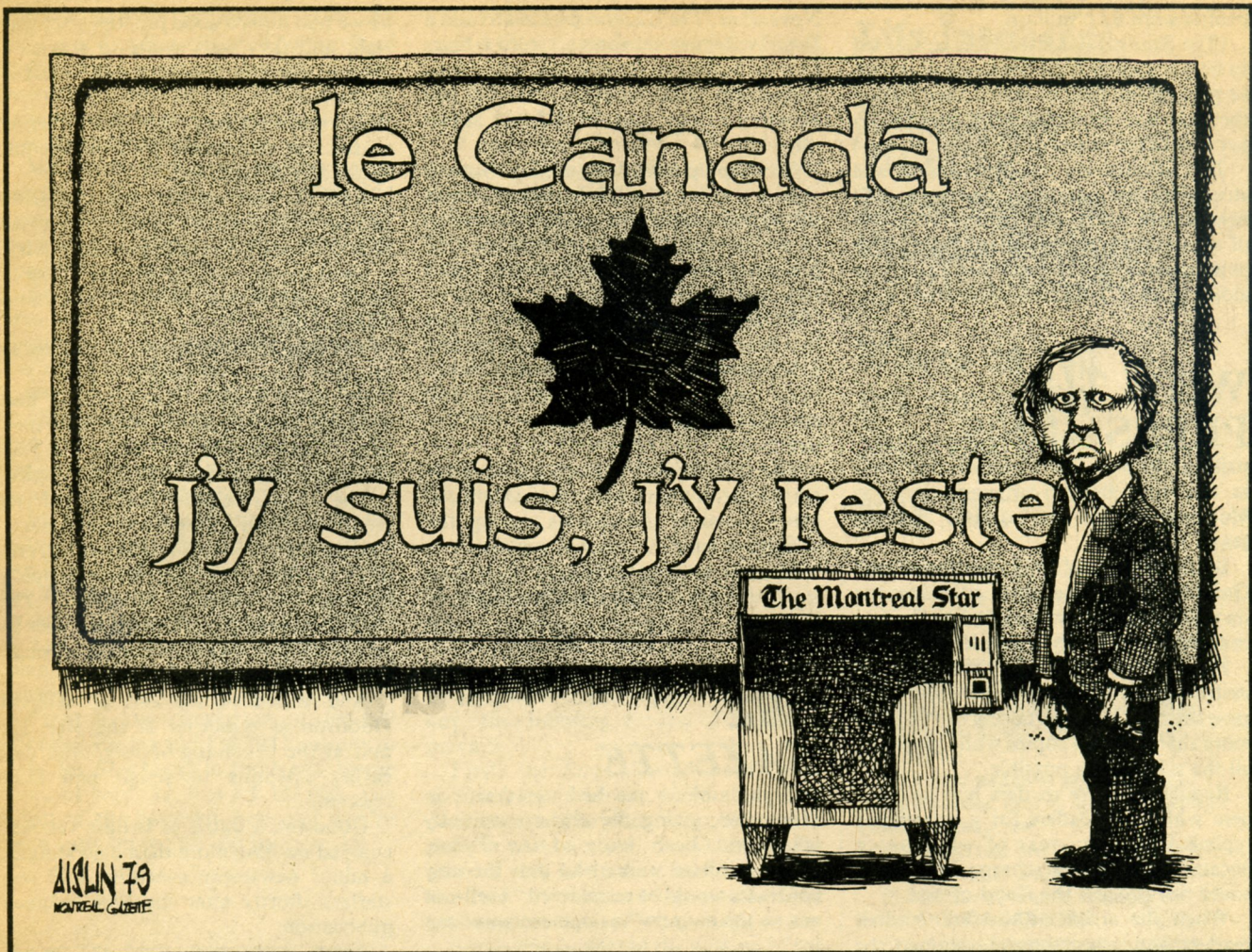
placed newspaper executive.

The beginnings of the demise of the *Star* can actually be found in a strike which shut *La Presse* and its sister morning paper, *Montréal-Matin*, in 1977.

The strike—which lasted eight months and led to the death of *Montréal-Matin*—was touched off by a row in the sports department of *La Presse*, where reporters protested the appointment of a new sports editor because they had not been consulted.

It quickly escalated into an all-out strike and ended with pressmen and other craft employees getting a very liberal settlement and *La Presse* having to assume what are among the highest newspaper labour costs in the world.

The pressmen, members of the International Printing and Graphic Communications Union, gained a 4-day, 28-hour week and held the line on an attempt to trim labour needed to run the



presses.

The popular morning daily, *Journal de Montréal*, which won a tremendous amount of advertising and circulation during the strike at *La Presse*, quickly signed a similar contract with the pressmen, as did the highbrow morning paper, *Le Devoir*.

The new contracts were considered by newspaper executives to be outrageous, but new norms had been established and the next hurdle for the pressmen was the *Star*.

Not only do all the pressmen at all the dailies in Montreal belong to the same union, but they also belong to the same local and there way no way they were going to accept a two-tiered system of contracts in the city.

In other words, the *Star* pressmen, whose contract expired in mid-1977, wanted parity with their colleagues at the French papers.

By the spring of the following year, negotiations had bogged down over manning clauses with the *Star* and the union taking strong and disparate positions.

"*Star* management did not realize they had very little room to manoeuvre and that they were putting the union in a position where members would have to go on a strike which they didn't want," said a newspaper executive who was keenly following developments.

The *Star* took the position that by giving into the demands of the pressmen, similar contracts would spread across the country doing enormous—in some cases irreparable—damage to many newspapers.

Outside of Toronto, second-place newspapers in two-newspaper cities are earning very little profit, if any at all, and a stiff increase in labour costs will threaten their existence.

So the big and rich afternoon *Star* decided to take a tough stand—just like Custer—demanding radical cuts in press staffing and refusing to accede to a new work week. On June 14, 1978, the *Star's* 90 pressmen went on strike and a few days later some 1,000 other *Star* employees were laid off.

But let's back up one day and take a look at the English newspaper situation in Montreal.

The *Star* was in what it thought to be an unassailable Number One position with a Monday-Friday circulation of 165,000 and Saturday sales of 245,000 against the morning *Gazette's* Monday-Friday circulation of 112,000 and 122,000 on Saturday.

Since 1973, when the *Star* was sold by the McConnell family (Redpath sugar and substantial real estate holdings in Montreal) to FP Publications, it had been chalking up profits of some \$5 million annually and, until June 14, its 1978

profits were \$2.6 million.

(The *Star* profits after 1973 continued to be pocketed by the McConnell family as part of the deal in which they traded the *Star* and *Weekend Magazine* for 25 per cent of the shares of FP Publications.)

The Gazette, on the other hand, was struggling and only managed to keep its head above water with regular infusions of capital from the Southam group. The newspaper is said to have lost \$2 million alone in 1977.

WITH THE PRESSMEN'S

strike at the *Star*. *The Gazette* found itself as the only English-language daily in Montreal for the second time in three years.

In the summer of 1975, the Newspaper Guild went on strike, closing the *Star* for six weeks. Strangely enough, *The Gazette* came out of it badly burned.

The Gazette, caught in the middle of switching from hot type to cold type, gave the *Star* an undertaking not to print more than 135,000 copies while grabbing all the advertising possible.

Regular *Gazette* readers had to compete with *Star* readers for a newspaper replete with vast areas of white space because a strained composing room could not process the flood of ads.

When the strike at the *Star* ended, readers and advertisers abandoned the *Gazette*, leaving it in a weaker position than before the strike.

With that in mind, *The Gazette* chose a different strategy when the *Star* ceased publication last year.

It decided to run off enough papers to satisfy its own regular readers and those of the *Star* and to control the volume of advertising so composing room capacity would not be overwhelmed.

By this time, the *Gazette* was fully operational in cold type and most of the kinks had been worked out of its VDT-computer editing and typesetting system. Its contracts with craft unions also allowed ads to be processed in outside shops.

Running on "bits and pieces of information and hunches," *The Gazette* began to push slowly beyond a self-imposed limit of 64 pages up to 112 pages, as the strike at the *Star* moved into the heavy circulation and advertising months of September and October.

Several planned editorial changes were deferred for fear of igniting a "hostile response" at the *Star*.

But as the *Star* strike dragged on into

November, *The Gazette* decided to add a Weekly Review section and color comics to its Saturday paper. By this time circulation had zoomed to 193,000 Monday-Friday and 250,000 on Saturday.

To keep up with demand, *The Gazette* signed a contract with *La Presse* to run off 50,000 copies and made the decision to try and hold on to the Number One position, no matter when the *Star* returned.

By last fall, *The Gazette's* newsroom had been organized by the Guild, putting a lid on tremendously unsettled conditions caused by the arrival of a new editorial management regime from Toronto.

The Gazette had learned the need for good relations with its employees and, to avoid possible disruptions during the coming winter, it entered negotiations with craft unions, although their contracts did not run out until the middle of February.

THE GAZETTE

and the unions reached agreement in December, giving the crafts essentially what had been won at *La Presse*, although there were risks that the new contracts would be considered "a sell-out across the country" as one executive put it.

At *The Gazette*, it was expected the *Star* would soon settle with its unions and be ready for a pitched battle in December, but a great deal of bitterness and bloody-mindedness held up the return to publication.

As readers and advertisers flocked to *The Gazette*, the paper increased in size, creating a need for more editorial staffers.

Offers were made to *Star* staffers, but naively they stuck to the company which laid them off, even standing in line to get their unemployment cheques during a postal dispute. *The Gazette* was forced to beat the bushes in Ontario bringing in young help.

While the *Star* was having trouble with the unions, relations with advertisers were non-existent.

"The *Star* didn't even bother to maintain contact with their advertisers, like taking them out to lunch and things like that," said an important *Gazette* executive.

"We talked to our advertisers during the fall and they assured us they weren't going to jump back to the *Star*. They told

us we had done a good job, the price was right and they were going to give us a chance, when the *Star* returned," said the executive.

In mid-February the *Star*, having sorted out differences with the unions, resumed publication.

And the war was on, with full-scale promotional battles being fought on radio, TV and billboards around the city.

Until the *Star* folded on Sept. 25, each newspaper spent \$750,000 at one radio station alone.

The battle for circulation did not really last that long—two weeks, in fact.

By early March, *The Gazette* had dropped only 25,000 in sales and then held steady at 170,000, while the *Star* claimed it was circulating 152,000 copies.

The *Star's* claim undermined its credibility with advertisers, for it never sold more than 114,000 copies on any one day until the end of June, while dumping the rest on Montreal doorsteps. *The Gazette* eventually pressured the *Star* to reveal its true paid circulation through the Audit Bureau of Circulations.

And it led to the end of William Goodson as publisher of the *Star*. He quit at the beginning of July, after two earlier attempts to resign had been rejected.

Goodson, a Battle of Britain veteran, enjoyed nothing more than a good fight, a minor newsroom executive told two staffers shortly after the *Star* resumed publication.

Apart from that, said the minor executive, FP was ready to pump untold amounts of cash into the *Star* because it was a private company and did not have to answer to its shareholders, unlike Southam, which trades on the stock exchanges.

MILLIONS WERE PUMPED

into the *Star*. FP gave the *Star* \$7 million to cover expenses during the strike and another \$10 million to cover operating costs this year.

The *Star* continued to spend lavishly on overtime, although some reporters refused to claim it, and poured plenty of money into covering the federal election campaign.

It even supported Joe Clark and his Conservatives, totally bucking the sentiments of anglophone (and francophone) Quebecers who regarded Pierre Trudeau as their saviour.

The *Star* even helped apprehend two

men wanted in connection with the killing of a police officer. Thousands of dollars were spent on that bit of flash journalism, including \$1,000 to a couple of petty crooks for a machine gun that was never delivered.

Meanwhile reporters—trained to be skeptical, but more often naive and cynical—were issued bus tickets to go on assignment, instead of the usual cab vouchers.

Executive editor Art Wood, considered a straight shooter and highly respected in the newsroom, succeeded Goodson as publisher.

One of his first acts was to reveal publicly the paid circulation of the *Star* and then he adjusted the advertising rates—set at pre-strike rates—to reflect accurately the readership.

In August, he cut the price of the Saturday paper from 40 cents to 25 cents—same as *The Gazette*—and started the *Star* Booster Club which offered cash prizes to employees signing up customers at half price. Some 2,000 new readers were corralled, including 28 by Wood himself.

From a low circulation of 108,600 Monday-Friday and 138,898 Saturday in July, the *Star* began to climb and, by the week of Sept. 12, had hit 122,000. The effect of the Saturday price cut was to push sales up to 162,000 by Sept. 15.

BUT IT WAS FAR

too little and far too late, for on July 18 FP Publications began negotiating with Southam on the possibility of a merger.

The talks continued until the FP board was told in mid-September that the only way out was to dissolve the *Star* and release the nearly 1,000 employees because any more losses would have threatened the entire FP chain.

A merger of both papers along the lines of the Vancouver set-up where *The Province* and the *Sun* are published out of the same building with separate editorial staffs was out of the question.

Quebec law requires that in the event of a merger personnel be chopped in reverse order of seniority and *The Gazette* refused to watch its young editorial staff wiped out in favour of the more senior *Star* staffers.

The total personnel at the *Star* and *The Gazette* was about 1,500 and it was estimated that, in a merger, 450 people

would have to go.

At 4:05 p.m. on Sept. 25, the editorial staff of the *Star* was called to the centre of the newsroom to listen to managing editor Ray Heard.

"I have the pleasure," he said very dryly, "of announcing that *The Montreal Star* is ceasing publication."

But a merger of sorts had taken place. In a return for a 30 per cent share in future operations of *The Gazette*, FP would be willing to trade off its *Star* assets (estimated replacement value: \$60 million).

And *Star* employees would be give \$15 million in severance pay.

"Who would have thought," said one reporter just before the fatal announcement, "that the *Star* would fold before the Expos."

THE STAR DESERVED

to die because it made two inexcusable errors and, in the newspaper racket as in any other industry, the law of the jungle prevails.

First, the *Star* allowed itself to be muzzled by a strike while the prime competition, *The Gazette*, continued to publish. And second, the *Star* took for granted that its readers would return to the fold after eight long months little realizing how quickly they forget.

Some who lamented the passing of the *Star* suggested that English-speaking Montreal would be left with only *The Gazette*.

But they forget that Montreal anglophones have access to a wide variety of information organs, including three French dailies, two English TV stations, three French TV stations, five American TV stations and a large gaggle of radio stations.

It is estimated that some 17,000 English-language households in Montreal subscribe to one of the French-language dailies and, with young Anglo-Quebeckers becoming more and more comfortable in French, that figure should increase as the years go by.

That is something *The Gazette* management, justifiably content with the crushing victory over the *Star*, but predominantly unilingual, should not forget.

David Yates worked as a rewriter, assignment editor and reporter at the Star for two years until it folded. Prior to that, he was on the news desk at The Gazette.

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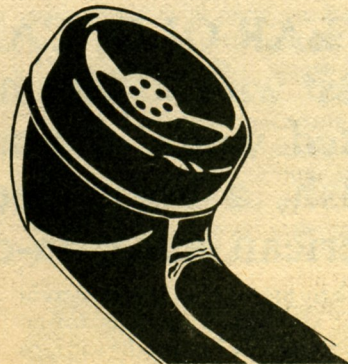
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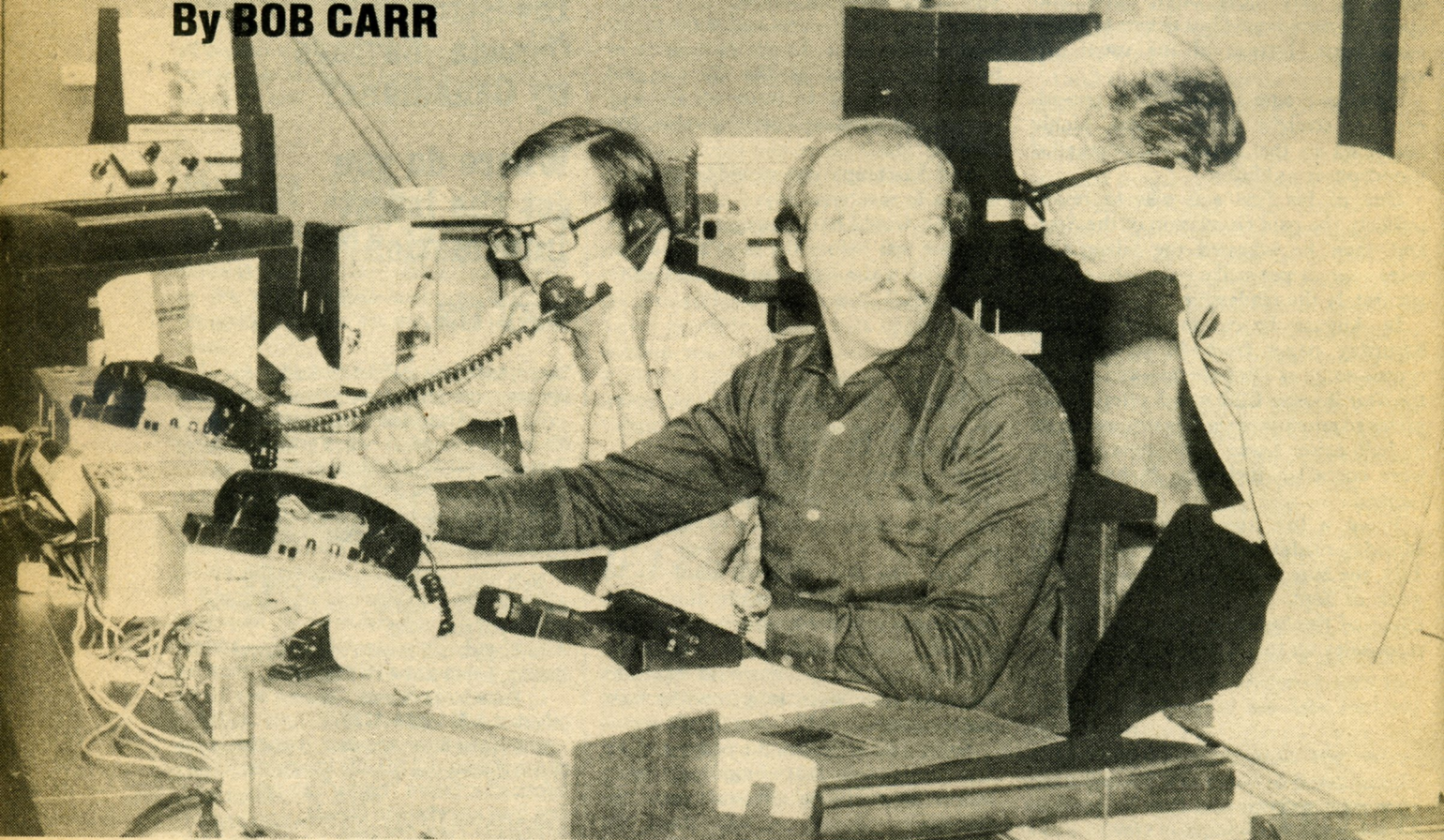
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All roads lead to Dallas

By BOB CARR



Laura Pascoe photo

A YEAR OLD, CANADA'S SECOND-largest wire service has bare floors, sand-blasted walls, a general manager who's British, a heart deep in Texas and an American editor-in-chief.

"And there are only two typewriters in the place," says Mike Hughes, editor-in-chief of *United Press Canada*. He still taps out expense accounts on one; the other is

used when sports is dictated over the telephone.

"Two days to train on one of these and you never go back to a typewriter!" With

delight, he taps up line after line of weather conditions, stock market quotes and ball scores, swiftly making needed changes. But it's hard to see any difference from the video-display terminals at *The Canadian Press*, Canada's larger and older wire service.

He taps the little name plate. "Zentec. They make these to our specifications." Whose specifications? "Ours. *UPI*." He strolls back to his office, apologizing because coffee has to be brought in and everyone's too busy. "Everyone" seems to be five people in what's termed "a

weekday panic period.”

“Pat Harden (general manager of *United Press Canada*) can tell you about *the history*, but the heart of our operation is *there*,” he says, pointing to the machines.

“Where’s the memory bank?” I ask, nervously. Probably on another floor of the building, I suspect. Could be on the other side of Toronto, I suppose. “Your storage banks for the incoming news...?”

He jerks a thumb southward. “Everything goes to the Univac computers. From here to *UPI* headquarters and back again in the blink of an eye.”

From New York, *UPI* associate managing editor Jeff Field explained it to me quite patiently. “Stories from *United Press* in Canada have gone through two 70/60 computers, the Canada-U.S. system. Four hundred and fifty VDTs like the one you saw, have been feeding news into here. All other news has come here and into three Model 70/45 computers.

“Now, we’ve had problems with that, power brownouts, for example. We could run the computers on diesel power, but to store enough diesel fuel to do us any good would violate fire regulations here.

“The new headquarters in Dallas gives us protection against system failure. It means we can update those systems, one five years old and the other, seven. All of our news will go through one 90/80-4 system or its backup, doing the work of all five older computers and tripling our capacity.

“The new facility also gives us facilities to repair equipment and even to manufacture Unifax units.”

Bob Carroll has some of the Unifax units at his slot with *United Press Canada*. The 16-S transmitter can send eight-by-ten pictures from phone booths, scanning 135 lines to the inch, whirring 120 revolutions a minute. The facsimile unit, weighing only 11 kg, “was designed by us, for us” says the 16-year *UPI* veteran.

His job with *UPC* pictures would be familiar to a switcher in any TV control room or to any radio news tape editor. He stems a flood of pictures on one side,



Laura Pascoe photo

launches a wave of others on the other, all the while calmly marking up his log and answering a battery of intercoms and telephones.

Having started at *The Montreal Star*, shifted as far away as Hong Kong by *UPI*, he thrives on the pressure. But then, he’s only 38.

“Our average staffer is younger, sure.” *UPC* general manager Pat Harden is candid. “He or she has maybe five years’ experience. But then, wire services always have been great training grounds and, as you can see from the technology, we welcome new ideas.”

United Press Canada was no new idea when it opened Jan. 1, 1979. “We had talked about an alternative service ten years ago with the (defunct) Toronto *Tely*. Then, Toronto Sun Publishing picked up 40 per cent (and 20 per cent more in escrow), Sterling Newspapers 20 per cent and *UPI*, 20 per cent.

“*UPI* turned over our entire organization in Canada, including people like Bob McConachy (*UPC*’s Toronto bureau

chief) with 16 years’ experience. And all of our technology.”

Hughes and Harden worked together in Europe, then on the Olympics in Canada. When Hughes went to Pennsylvania, Harden stayed behind. Both moved to Toronto just before Christmas, 1978. Both say they plan to expand staff and welcome offers of stories with national implications or good pictures from freelancers.

“We’ve talked about a business wire, maybe a separate one for radio and television. After all, *UPI* opened the first TV-radio news wire service. But, not yet,” says Harden.

“We’re not planning an audio service yet,” says Hughes, “although radio stations can take *UPI Audio* to which we contribute if we’re asked. We have the same machines.” He waves to a portable Sony TC-142, patched to record into a nearby telephone. “Right now, our main concern is maybe 35, 36 Canadian stories daily.

“Look at this.” He tinkers with the Zentec VDT, calling up stories from a *UPI* regional centre somewhere in the U.S. In a minute he has located and isolated stories with Canadian angles, Canadians involved in a story a thousand miles away. “In the same way, *UPI* in California or Florida can find out if Americans visiting here are making news.”

The demonstration is impressive. Tick-tick, the pertinent information is indexed for future use.

“And things are changing fast. Really fast. Boston is experimenting with sending news at 2,100 words a minute. The Dallas computer even eliminates cracking on a phone line from incoming reports. Microwave discs have improved our Voice quality 300 percent. That’s a *major* experiment!”

“Soon as these things are ready, we’ll have them here. This is an important state to us.” Hughes again betrays his 23 years with *UPI*, his American orientation. But, for some 60 broadcast stations and daily newspapers and one news-magazine, his 14 people in Toronto are working on a sports, race and Canadian A wire with 33 others across Canada.

“It’s not as though *United Press International* is new to Canada. *BUP* was here in the 1920s and absorbed by *UPI* after it hit a rough spot during the rise of nationalism. That was to be expected, I guess, for a service that called itself *British United Press*.”

Bob Carr is a Toronto freelance journalist and Content’s contributing editor for Omnium-Gatherum.

Photos

Upper left: Bob Carr (right) talks to *UPC* editor Bob Carroll. To Carroll’s right sits photographer Julien LeBourdais.

Upper right: *UPC* editor-in-chief Mike Hughes at the keys.

SOURCES SHIELDED

Journalists in Japan have had their right to withhold news sources upheld by a high court.

Reporter Hideshige Shimada refused to disclose sources of a report in the Hokkaido *Simoun* on child abuse by a chief nurse in a local nursery.

His right to keep silent was maintained by a district court but the nurse appealed to the high court during an action seeking damages and an apology.

But Presiding Judge Masahiko Adachi said concealing sources was necessary to guarantee correct news reporting.

GLOVES OFF

Playboy v. Playmen. That's the legal battle

shaping up in a New York court as *Playboy* publisher Hugh Hefner prepares to repel a full-frontal attack on his home territory.

Hefner registered the title of his flagship publication 12 years ago, shortly after Adelina Tattilo launched *Playmen* in Italy. But his legal rights to the title lapsed in 1977 and Tattilo is now selling her publication in the US. "There is room for both of us," she maintains.

But Hefner, trying to have *Playmen* banned, says the Tattilo's title is a rip-off. He has already won similar actions in the UK, France and Germany.

UK FINANCIAL PRESS GOES ABROAD

Britain's financial press has discovered the rich pickings to be had on this side of the Atlantic.

The Financial Times of London ships 3,000 copies a day from Frankfurt to New York. They are snapped up by subscribers who have learned that an independent survey showed the *FT* contained almost 80 per cent more international news than the top six US publications—the daily *New York Times* and *Wall Street Journal*, and *Business Week*, *Barrons*, *Fortune* and *Forbes*—combined.

The *FT* is also wooing 100,000 top US businessmen by direct mail to get readers for its *World Business Weekly*.

Meanwhile, the *Economist* is trying to boost its North American sales from 40,000 to 50,000. It hopes Canadian sales will rise from 6,800 to 10,000.

The *FT* and the *Economist* are renowned for their international coverage with the *FT* having a global network of 34 staff correspondents and 80 stringers. Its boast is: "The world is our subject."

FAT MARKET FOR NEW MAG

Big beautiful sales are being registered by *Big Beautiful Women* — a magazine published in New York and directly aimed at fat women. In only three months its circulation has hit 250,000.

Editor Carole Shaw — age 43 and 90 kg. plus — reckons more than 25 million American women have that extra meat on the bone that makes them possible readers. And many clothes designers are aiming at big women now that they have realized the size of the market.

Although *BBW* runs food features, there is nothing on dieting — not even an advertisement. Shaw does not believe in pressuring her readers into dieting. Of course, if too many shed too much of the *avoirdupois*, they might no longer consider *BBW* is for them...

TRESPASSERS WILL BE CENSORED

The trial of six journalists could lead to police censorship of the press, claim Swedish newspapers.


The six were arrested when police burst into *Stockholm* houses occupied by squatters. The journalists, who had entered the houses while covering the story, were arrested and charged with trespass. They face fines if convicted.

The editors of *Dagens Nyheter*, *Expressen*, *Aftonbladet*, *Svenska Dagbladet* and *Swedish Radio* say, if they are found guilty, "the police will feel free to decide what journalists should be allowed to cover and not cover."

The journalists' crime, they added, was "that they were carrying out their professions."

SEGREGATED NEWS?

South Africa is to introduce a television service for blacks in 1982. It is not yet clear whether it will be in black and white or colour.

Lee Lester is a journalist with *The Toronto Sun*. Sources for his column include *UK Press Gazette*, *The Journalist*, Editor & Publisher and the *London Sunday Times*. 



FAME & FORTUNE



"It's called 'Truth Triumphant,' a scrupulously androgynous figure, er, affixed to a standard typewriter, holding..."
"What the hell is androgynous?"

WITH THIS ISSUE OF *CONTENT*, WE PRESENT WHAT we hope will become an annual feature in this magazine: a round-up of essential information which will put you on the trail of the numerous grants, prizes, trophies and other awards now waiting for reporters, news directors, editors and others at work in the Canadian news media.▷▷▷▷▷▷▷▷▷▷▷▷▷▷▷▷▷▷

The awards are listed alphabetically and there are a lot of them. You may have to slog, but you may also find that there's more within your reach than you imagined. A blank in an entry means that no information is available on that matter. We have attempted to secure exact information on as many awards as we could, but are certain this enumeration is incomplete (see box at right). If you know of awards which you think should be added, please let us know right away. (Don't wait until next year; it takes a while to confirm details.)

Keep in mind that what follows is essential information only. If you plan to go after an award, be sure to check with the source for rules, forms and other sundries. Happy hunting!

A. C. FORREST MEMORIAL AWARD

Value: \$1000.

Deadline for submissions: 1 November 1979.

Send to: The Observer, 85 St. Clair Ave. East., Toronto, Ont. M4T 1M8.

Details: Religious writing.

APA JOURNALISM AWARD

Value: \$200 plus certificates.

Deadline for submissions: 1 March 1980.

Send to: American Planning Association, 1313 East 60th St., Chicago, Ill., USA 60637.

Details: For newspaper stories on city and regional planning.

BELL NORTHERN RESEARCH AWARD

Value: \$500.

Deadline for submissions: 15 January 1980.

Send to: Bob Morrow, Sec. Treas., Canadian Science Writers Association, c/o Ontario Hydro Editorial Services, 700 University Ave., Toronto, Ont. M5G 1X6.

Details: For radio and TV.

CANADIAN COMMUNITY NEWSPAPERS ASSOCIATION BETTER NEWSPAPERS COMPETITION

Value:

Deadline for submissions: 28 February 1980.

Send to: Canadian Community Newspapers Association, Suite 201, 12 Shuter St., Toronto, Ont. M5B 1A2.

Details: For member papers only; given

in two dozen categories; write for explanatory booklet.

CANADIAN GROCERY DISTRIBUTORS' INSTITUTE PRESS AWARDS

Value: 3 firsts of \$500, 3 seconds of \$250, 3 thirds of \$100; plus expenses to dinner in Edmonton on May 25, 1980.

Deadline for submissions: 1 March 1980.

Send to: Canadian Grocery Distributors' Institute, Suite 107, 6000 E. Metropolitan, Montreal, Que. H1S 1B2.

Details: For journalists who demonstrate high degree of professionalism by researching and writing accurately on any aspect of the Canadian food industry; in 3 categories - (1) daily and weekly newspapers with 65,000 or less circulation per issue, (2) daily and weekly newspapers with more than 65,000 circulation per issue, (3) all consumer magazines regardless of frequency or circulation (industrial or trade magazines not eligible); for material published between Feb. 1, 1979, and Jan. 31, 1980.

CANADIAN NEWS HALL OF FAME

Value: Recognition.

Deadline for submissions: 31 December 1979.

Send to: Arthur L. Cole, Chairman, News Hall of Fame, CFRB, 2 St. Clair Ave. West, Toronto, Ont. M4V 1L5.

Details: Presented as a feature of National Press Week.

CANADIAN PETROLEUM ASSOCIATION NATIONAL JOURNALISM AWARDS

Value: \$750.

Deadline for submissions: 28 February 1980.

Send to: Canadian Petroleum Association, 1500, 633-6 Ave. S.W., Calgary, Alta. T2P 2Y5.

Details: For print media; stories on development of petroleum industry;

Readers will undoubtedly spot omissions in this awards roundup.

We exercised editorial judgment in omitting some awards which seemed less calculated to promote excellence in journalism than to advance some special interest. We may have overlooked some well-known awards and omitted others through simple ignorance.

Also, we decided to include here only those awards for which confirmed information was available from the sponsor at deadline.

Toronto freelancer Peter Brock assisted *Content* in gathering, sifting, verifying and organizing this feature.

presented at luncheon in Calgary in April.

CANADIAN PRESS

PICTURE OF THE YEAR AWARD

Value: \$200 in each category.

Deadline for submissions: no submissions; chosen from *Canadian Press* Pictures of the Month - those chosen from all pics on CP wire.

Send to: selected by CP in Toronto.

Details: 3 categories—(1) spot news, (2) sports, (3) features.

CARTOONIST OF THE YEAR

Value: 10 prizes totalling \$11,000.

Deadline for submissions: 1 March 1980.

Send to: Robert LaPalme, Director, International Pavilion of Humour, Man & His World, Montreal, Que. H3C 1A0.

Details: Only 1 entry per person; original drawing, published between Jan. 31, 1979, and Feb. 1, 1980, and clipping to be sent.

CHARLES STEWART MOTT AWARDS

Value: 1 grand prize of \$1000, 15 first prizes of \$500, 15 seconds of \$250, including plaques and certificates.

Deadline for submissions: 1 February 1980.

Send to: Washington Journalism Centre, 2401 Virginia Ave. N.W., Washington, D.C., U.S.A. 20037.

Details: For education reporting; for brochure write to Charles Harrison, Education Writers Association, Box 281, Woodstown N.J., U.S.A. 08098 or phone (609) 769-1313.

THE CENTRE FOR INVESTIGATIVE JOURNALISM RESEARCH GRANTS

Value: Expenses for research projects, exclusive of salaries, for short or medium term (up to 6 months).

Deadline for submissions: Anytime.

Send to: Jean-Claude Leclerc, Head of the Project Selection Committee, 211, rue du Saint-Sacrement, Montreal, Que. H2Y 1X8.

Details: Funding for projects refused elsewhere; primarily for experienced journalists; proposals must be based on facts; ideas of purely historical interest ineligible; all submissions held strictly confidential.

COMMONWEALTH PRESS UNION'S HARRY BRITAIN MEMORIAL FELLOWSHIP

Value: 13 weeks study in the U.K. starting in June.

Deadline for submissions: 15 January 1980.

Send to: Mr. Tom McCarthy, Hon. Sec. Treas., Cdn. Section, Commonwealth Press Union, c/o The Spectator, Box 300, Hamilton, Ont. L8N 3G3.

Details: Ages 25-35; for working journalists at level of deputy editor, news editor, or minimum of senior reporter; sponsored by full member of CPU; former visitors to or those educated in U.K. not eligible.

DR. F. P. GALBRAITH AWARD

Value: \$8000 and tuition for 1 year's study at any university.

Deadline for submissions: 15 February 1980.

Send to: Student Awards Office, University of Alberta, Edmonton, Alta. T6G 2E8.

Details: Check university calendar at any public library.

EUGENE CERVI AWARD

Value:

Deadline for submissions: 1 Feb. 1980

Send to: Irv Kummerfeldt, Journalism Dept., Northern Illinois U., DeKalb, Ill., U.S.A. 60115.

Details: For career of outstanding public service through community journalism.

EXPLORE CANADA AWARDS

Value:

Deadline for submissions: 31 March 1980.

Send to: Tourism Industry Association of Canada, Suite 1016, 130 Albert St., Ottawa, Ont. K1P 5G4.

Details: For material about tourism in

Canada published in U.S. papers and magazines.

FELLOWSHIPS IN LEGAL JOURNALISM

See advertisement on page 19.

GOLDEN PEN OF FREEDOM

Value:

Deadline for submissions: 31 December 1979.

Send to: International Federation of Newspaper Publishers, 6, rue de Faubourg-Poissonière, Paris, France 75010.

Details: For outstanding service to freedom of the press.

GOLDEN QUILL AWARDS

Value:

Deadline for submissions: 1 March 1980.

Send to: Irv Kummerfeldt, Journalism Department, Northern Illinois University, DeKalb, Ill., U.S.A. 60115.

Details: For good editorial writing in newspapers publishing less frequently than 5 days per week.

GREG CLARK OUTDOOR EDITORIAL WRITING AWARD

Value: \$450 and plaque from Ministry of Natural Resources.

Deadline for submissions: 15 February 1980.

Send to: Information Services Branch, Ministry of Natural Resources, Whitney Block, Queen's Park, Toronto, Ont. M7A 1W3.

Details: For editorials in newspapers and magazines on outdoor subjects specific to Ontario.

HEYWOOD BROUN AWARD

Value: \$1000.

Deadline for submissions: 21 January 1980.

Send to: The Newspaper Guild, 1125-

15th St. N.W., Washington, D.C., U.S.A. 20005.

Details: For concern for the underdog and underprivileged; all media in Canada, U.S.A. and Puerto Rico.

INTERNATIONAL ASSOCIATION OF FIRE FIGHTERS AWARD

Value: Firsts of \$500, seconds of \$250 in each of 4 categories.

Deadline for submissions: 15 March 1980.

Send to: Maurer, Flasher, Zon & Anderson, 1120 Connecticut Ave., Washington, D.C. U.S.A. 20006.

Details: Entry must be nominated by union local which has appropriate forms.

INTERNATIONAL EDITOR OF THE YEAR

Value: Recognition.

Deadline for submissions: 1 February 1980.

Send to: World Press Review, 230 Park Ave., New York, N.Y. U.S.A. 10017.

Details: Non-American; for all-round journalistic courage and responsibility.

IRA BROADCAST MEDIA AWARDS

Value: \$500.

Deadline for submissions: 20 February 1980.

Send to: Public Information Office, International Reading Assn., 800 Barksdale Rd., P.O. Box 8139, Newark, Del., U.S.A. 19711.

Details: For informational programming aimed at the public which promotes reading or informs about reading; entries must be broadcast during 1979; write for entry forms.

IRA PRINT MEDIA AWARD

Value: \$500; certificates for category winners.

Deadline for submissions: 15 January 1980.

Send to: Public Information Office, International Reading Assn., 800 Barksdale Rd., P.O. Box 8139, Newark, Del., U.S.A. 19711.

Details: For outstanding reporting on reading and related fields; entries must be published during 1979; write for entry forms.

KALINGA PRIZE

Value: Gold medal and £1000.

Deadline for submissions:

Send to: Bob Morrow, Sec. Treas., Canadian Science Writers Association, c/o Ontario Hydro Editorial Services,



700 University Ave., Toronto, Ont. M5G 1X6.

Details: For science-writers with a distinguished career in the interpretation of science to the public; must be nominated by the national association of science writers; must go to India at your own expense to collect the prize.

KENNETH R. WILSON MEMORIAL AWARDS

Value: \$2,000+.

Deadline for submissions: 28 February 1980.

Send to: KRWMA Chairman, Business Press Editors' Association, 100 University Ave., Suite 508, Toronto, Ont. M5J 1V6.

Details: There is a \$25 per entry charge, billed to the publication. There are 12 categories or sub-categories. First Award certificates carry cash prizes of \$200 each and honourable mentions \$75. Writers for publications which are not members of Canadian Business Press are not eligible. Full details must be seen and can be obtained from above address.

KODAK ANNUAL NEWSPAPER COLOUR REPRODUCTION AWARD

Value: \$7000 in prizes.

Deadline for submissions: Write for details.

Send to: Run for the Money Contest, Mail Code 661-B, Graphics Markets Division, Eastman Kodak Co., 343 State St., Rochester, N.Y., U.S.A. 14650.

Details: 5 categories for U.S. and Canadian newspapers.

KORTRIGHT AWARDS

Value: \$1000 in each of 3 categories.

Deadline for submissions: 31 December 1979.

Send to: Grant Mulholland, 20 Wesley Ave., Mississauga, Ont. L5H 2M5.

Details: For stories and pictures of outdoor recreation in (1) books, (2) newspapers, (3) magazines.

LILLY AWARD FOR AGRICULTURAL SCIENCES

Value: \$1000.

Deadline for submissions: 31 January 1980.

Send to: Bob Morrow, Sec. Treas., Canadian Science Writers Association, c/o Ontario Hydro Editorial Services, 700 University Ave., Toronto, Ont. M5G 1X6.

Details: For excellence in agricultural writing.



LOCAL 113 TORONTO FIRE FIGHTERS AWARD

Value: \$300 for best story; \$300 for best photo.

Deadline for submissions: 29 January 1980.

Send to: Toronto Press Club, 73 Richmond St. West, Toronto, Ont. M5H 1Z4.

Details: Must be on a fire in City of Toronto in 1979.

LOWELL MELLETT AWARD

Value: Recognition.

Deadline for submissions: 1 March 1980.

Send to: Mellett Fund for a Free and Responsible Press, Suite 835, 1125 15th St. N.W., Washington, D.C., U.S.A. 20005.

Details: For improving journalism through critical evaluation from any source in U.S. or Canada.

MACMILLAN BLOEDEL ANNUAL JOURNALISM AWARDS

Value: total of \$3375 in prizes and honourable mentions.

Deadline for submissions: 1 March 1980.

Send to: Corporate Communications,

MacMillan Bloedel, 1075 West Georgia St., Vancouver, B.C. V6E 3R9.

Details: For B.C. only.

MEDIA CLUB OF CANADA MEMORIAL AWARDS

Value: 1st—\$100 and certificate; 2nd—silver medal and certificate.

Deadline for submissions: 31 March 1980.
Send to: Memorial Awards Chairman, P.O. Box 504, Station B, Ottawa, Ont. K1P 5P6.

Details: In 3 categories: (1) newspaper feature of 1000 words or less, (2) magazine feature of 1500 words or more, (3) column or editorial; one category may apply to women only; send entry with name detachable.

METRO TORONTO POLICE ASSOCIATION AWARDS

Value: \$300 and plaque.

Deadline for submissions: 28 February 1980.

Send to: Police Press Awards Judges, Toronto Press Club, 73 Richmond St. West, Toronto, Ont. M5H 1Z4.

Details: For best police news, feature, editorial, or photo—if photo, send 3 8 x 10 glossies with clipping.

MINISTRY OF STATE FOR SCIENCE TECHNOLOGY AWARD

Value: \$1000.

Deadline for submissions: 15 January 1980.

Send to: Bob Morris, Sec. Treas., Canadian Science Writers Association, c/o Ontario Hydro Editorial Services, 700 University Ave., Toronto, Ont. M5G 1X6.

Details: For science journalism.

NATIONAL BUSINESS WRITING AWARDS

Value: \$2,250 and certificates.

Deadline for submissions: 15 January 1980.

Send to: National Business Writing Awards, Toronto Press Club, 73 Richmond St. W., Toronto, Ont. M5H 1Z4.

Details: Any staff or Canadian-based freelancer whose entry was written for a general, or a general business, audience and was accepted by a Canadian daily or weekly paper, press association, news agency or periodical published at least quarterly, is eligible to enter. Entries may be made in five categories with \$450 awards, plus certificates, and in one category for which a certificate is the award. Also a Distinguished Service

Award, for which entries are not solicited, may be presented at the judges' discretion. Entry forms available from above address.

NATIONAL MAGAZINE AWARDS

Value: \$25,500 in prizes.

Deadline for submissions: 8 January 1980.

Send to: Stephen Franklin, National Magazine Awards Foundation, Suite 300, 1240 Bay St., Toronto, Ont. M5R 2A7.

Details: In 16 categories; get entry forms.

NATIONAL NEWSPAPER AWARDS

Value: \$4500 in prizes.

Deadline for submissions: 15 January 1980.

Send to: Toronto Press Club, P.O. Box 4270, Station A, Toronto, Ont. M5W 1V9.

Details: 9 categories; send for entry forms to Mel Sufrin, Managing Editor, Canadian Press, 36 King St. East, Toronto, Ont. M5C 2L9.

NATO FELLOWSHIPS

Value: 120,000 Belgian francs.

Deadline for submissions:

Send to: Mrs. Janice Byrd, Council for International Exchange of Scholars, 11 Dupont Circle, Suite 300, Washington, D.C. U.S.A. 20036.

Details: Advanced research grants for topics such as "the image of NATO in the public media" or "the role of the Atlantic Alliance in reducing tensions."

ORTHO PHARMACEUTICAL AWARD

Value: \$1000.

Deadline for submissions: 15 January 1980.

Send to: Bob Morris, Sec. Treas., Canadian Science Writers Association, c/o Ontario Hydro Editorial Services, 700 University Ave., Toronto, Ont. M5G 1X6.

Details: For articles in science.

QUILL AWARD

Value: recognition.

Deadline for submissions: no submissions.

Send to: no information necessary.

Details: Conferred on person in news media by committee of senior members of Windsor Press Club.

Want to learn more about the law?

The Canadian Bar announces the 1980 Fellowships in Legal Journalism

The Canadian Bar Association is receiving applications for two fellowships in legal journalism tenable for one year at the Faculty of Law of either Queen's University (Kingston, Ontario) or Université de Laval (Quebec).

Each award will amount to a fellow's regular salary for the eight-month university session up to the equivalent of \$24,000 per annum; reasonable costs of transporting the fellow and family to and from either Kingston or Quebec; and the university tuition fees.

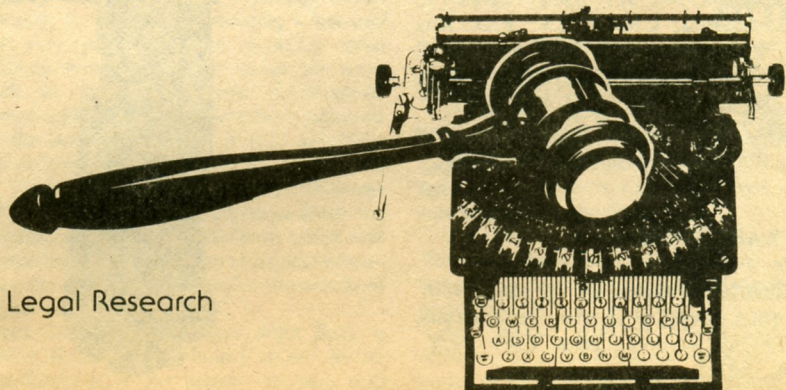
Applicants must be a working journalist with at least five years experience in newspaper, magazine, radio or television, and must be interested in Canadian law and our judicial systems.

For details and applications, please write:

Director of Communications
The Canadian Bar Association
130 Albert, Suite 1700
Ottawa, Ontario K1P 5G4

The deadline for applications is February 1st, 1980.

Funded by the Foundation for Legal Research



RNA AWARDS FOR RELIGION STORIES

Value: \$100 for each of 3 winners.

Deadline for submissions: 1 January 1980.

Send to: Ben Kaufman, Cincinatti Enquirer, Cincinatti, Ohio, U.S.A. 45202.

Details: 3 categories: (1) James O. Supple Award for outstanding coverage of religious news in secular press, (2) Louis Cassels Memorial Award for excellence in reporting religious news in publications of less than 50,000 circulation, (3) Harold Schackern Award for religion page.

ROLAND MICHENER AWARD

Value:

Deadline for submissions:

Send to: National Press Club, 150 Wellington St., Ottawa, Ont. K1P 5A4.

Details: All media; for public service.

RTNDA AWARDS

Value: Certificate and plaque.

Deadline for submissions: 31 January 1980.

Send to: (*Atlantic region TV*) Terry Brown, CBC TV, P.O. Box 1538, Fredericton, N.B. E3B 5R1; (*Atlantic region radio*) Doug Harrison, CJCB Radio, P.O. Box 1270, Sydney, N.S., B1P 6K2; (*French language region TV*) Gilles Deschenes, CFTM TV, 1600 Boul. de Maisonneuve Est, Montreal, Que. H2L 4P2; (*French language region radio*) Yvon Asselin, CBJ, C. P. 790, Chicoutimi, Que. G7H 1R6; (*Central Canada region TV*) Richard Gray, CHCH TV, P.O. Box 1111, Hamilton, Ont. L8P 1L7; (*Central Canada region radio*) Barry Pauley, CHYM, 305 King St. W., Kitchener, Ont. N2G 4E4; (*Prairie region TV*) Stu Fawcett, CKY TV, Polo Park, Winnipeg, Man. R3G 0L7; (*Prairie region radio*) Roger Currie, CKCK, P.O. Box 6200, Regina, Sask. S4P 3H7; (*B.C. region TV*) Cameron Bell, CHAN TV, P.O. Box 4700, Vancouver, B.C. V6B 4A3; (*B.C. region radio*) Grant Ullyot, CHWK, P.O. Box 386, Chilliwack, B.C. V2P 6J7.

Details: For investigative reporting, spot news, documentary and commentary.

SMOLAR AWARDS

Value:

Deadline for submissions: 31 May 1980.

Send to: Council of Jewish Federations, 575 Lexington Ave., New York, N.Y., U.S.A. 10022.

Details: for Jewish journalists on English language newspapers.

SOUTHAM FELLOWSHIPS

Value: Up to \$23,000 and expenses (3 or more given).

Deadline for submissions: 1 March 1980.

Send to: Southam Fellowships, Room 107, Simcoe Hall, University of Toronto, Toronto, Ont. M5S 1A1.

Details: for study at U. of T.

SOVEREIGN AWARD

Value: Master Trophy.

Deadline for submissions: 15 March 1980.

Send to: Publicity Department, Ontario Jockey Club, P. O. Box 156, Rexdale, Ont. M9W 5L2.

Details: For stories and pictures of thoroughbred horse racing in print media.

THOMAS L. STOKES AWARD

Value: \$1000.

Deadline for submissions: 1 February 1980.

Send to: Washington Journalism Centre, 2401 Virginia Ave. N.W., Washington, D.C. U.S.A. 20037.

Details: For stories on energy, envi-

ronment, conservation, or other natural resource issues in U.S. or Canadian daily newspapers.

WALLACH AWARDS

Value: First - \$10,000; second - \$3000; 2 thirds of \$1000; and 5 prizes of \$1000 for unpublished university or college essays. **Deadline for submissions:** 15 January 1981.

Send to: Virginia Heiserman, Wallach Awards Committee, Institute for World Order, 777 United Nations Plaza, New York, N.Y. U.S.A. 10017.

Details: For articles which best demonstrate advantages of enduring system of peace for all nations and groups of people, published for first time in English between Jul. 1, 1979 and Dec. 31, 1980 (students' essays need not be published but must be recommended by faculty on appropriate form); may not exceed 6000 words; employees of Institute ineligible.

WESTERN ONTARIO NEWSPAPER AWARDS

Value: \$100 and trophy in each of 19 categories.

Deadline for submissions: 15 January 1980.

Send to: Francis Denney, Chairman of Awards, Kitchener-Waterloo Record, 225 Fairway Road South, Kitchener, Ont. N2H 4C5.

Details: 21 daily newspapers in S.W. Ontario eligible.

WORLD PRESS INSTITUTE FELLOWSHIPS

Value: total scholarships

Deadline for submissions: January—for start in September.

Send to: Executive Director, WPI, Macalester College, St. Paul, Minn., U.S.A. 55105.

Details: 12 young professional journalists from 12 countries spend 8 months investigating U.S. society at all levels.

WORLD PRESS PHOTO

Value: 5000 Dutch guilders and trip to Amsterdam; 1000 guilders for winner in each category.

Deadline for submissions: 2 February 1980.

Send to: World Press Photo, Holland Foundation, P. O. Box 51333, Amsterdam, The Netherlands.

Details: Print media; send for entry form.



Piece on Express just garbage

That was a remarkable piece of reporting you ran in your July issue under Sean Rossiter's by-line.

Rossiter was describing the wonders of the strike newspaper, the *Vancouver Express*. Much of what he had to say was garbage. But worse than garbage was the following:

"One early staff decision was that Doug Collins, the white man's last refuge from the pygmy invasion, would not be invited to write for the *Express*. He went, of all places, to the *Straight*."

Who is Sean Rossiter? He sounds as if he might be a professor turned "journalist." Or perhaps he is a garbage man. In any event, here are a few facts for him:

I could not be asked to write for the *Vancouver Express* because I was never on strike.

I was not on strike because, like most *Sun* columnists, I was not in the Guild.

Every copy-runner knew I was not on strike and not in the Guild and that I disapproved of the strike, which was a classic instance of a bunch of pressmen taking the Guild for suckers. Nearly every day, I crossed the picket lines, sat at my desk and was paid. There was therefore never any question of there having been an "early staff decision" by *Express* management not to use Collins. Had I been in the Guild, though, there would equally have been no question of my *not* being used, (whether or not I am the white man's last refuge from the pygmies) because all Guild members were *entitled* to be employed at the strike paper.

One more thing. I did not go "of all places" to the *Straight*. As already explained, I stayed at the *Sun*. I wrote freelance columns for the *Straight* while the strike was on, but I "went" nowhere.

How many mistakes can a guy get into two sentences? Who is Sean Rossiter?

Doug Collins,

(Former *Sun* columnist),

Vancouver, B.C.

Rossiter replies:

Doug Collins, former *Sun* columnist. Former *Georgia Straight* columnist. Former bulldog *CBC* interviewer. Former *Vancouver Courier* columnist. Former number one columnist in Vancouver. Now number one in New Westminster.

Those two sentences are perfectly accurate. The *Express* staffers did decide among themselves which non-members of the Guild—Larry Zolf, for example—would contribute to the paper.

At first there were few freelance contributions, since the object of the strike paper was to support the strikers. Later, a number of non-Guild people did appear there.

Yes, sad, but true; Collins crossed the picket lines nearly daily and typed his diatribes in the gloomy, empty *Sun* newsroom, a forlorn sight if I ever saw one, collected his full columnist's salary and then "went" to the *Courier*, days before the *Sun* resumed publishing.

If Collins is proud of that entry in his resume, that's his business. Typical of the quality of Collins' thinking is this silly objection that he didn't actually write his columns within the physical confines of the *Straight's* office, therefore he never "went" there.

Rhodesia news coverage unbalanced

A Rhodesia-based photo-journalist was found murdered in her flat in Salisbury, June 14. Sources inside the liberation movement accuse the Rhodesian government of the murder, claiming that she was taking photos "showing the regime's reign of terror."

The Zimbabwe People's Voice, a frankly partisan newspaper published by the Zimbabwe African People's Union (ZAPU Patriotic Front), reported the death of Sarah Barrell, 33, an American freelance photo-journalist.

According to the newspaper, Barrell was "murdered by Smith/Muzorewa's secret murder squads . . . for having taken photographs of what the regime considers to be sensitive to its security."

A revolver found on the site was left by Rhodesian police ". . . to mislead the public and the world at large . . . so that foul play is suspected," the *Voice* said.

Violent attempts to silence journalists are common in Rhodesia. The newspaper reported that many progressive journalists have been murdered in secrecy. Others linger in custody and severe interrogation. A few have appeared before the courts to meet heavy fines or deportation.

Certainly, the Canadian media has difficulty finding balanced reportage inside Rhodesia. In one recent example, *Globe and Mail* correspondents filed a story from Salisbury reporting a Rhodesian air force attack on "a guerrilla base" in Zambia. Telexed reports from the scene later indicated that the bombed site was, in fact, a refugee farm jointly financed by OXFAM-Canada and Canadian University Services Overseas (CUSO), with heavy participation from the Canadian government. The farm, which was undefended, was apparently attacked because it was the main food source for thousands of refugees from Zimbabwe.

York University professor John Saul, a member of the OXFAM board, visited the site immediately after the attack. He said that

there was no possibility that the farm was being used as a guerrilla base, although it is administered in part by the Patriotic Front liberation movement.

The story of the raid on the refugee centre was carried by *CP* wire, after a press release from OXFAM, but it never received the prominence of the original coverage.

The death of Sarah Barrell should remind journalists that news is used as a weapon of war and that the propaganda battles are in deadly earnest.

Ken Wyman,
Oxfam-Canada,
Ottawa.

Could If-Day happen today?

The article "If-Day" in the September-October *Content* provided me, as a publicist, with some very real food for thought. If this type of media event were attempted today, I think I would probably rise up in righteous indignation. However, World War II and the circumstances faced by Canadians at that time are little more than a chapter in a history book to me. This of course makes it difficult to render any judgment on the events of Feb. 19, 1942, in Winnipeg.

But what really prompts this letter is the box which appears in the bottom right corner of page 3 of the pull-out, *Das Winnipegger Luegenblatt*. The box is an advertisement admonishing Winnipeggers to advertise articles for sale through *Winnipeg Tribune* want ads. "Tribune Want Ads can convert your frozen assets into Victory Bonds," the ad says. It seems that nothing has changed. You know...sometimes it's difficult not to be cynical.

John Clark,
Ottawa.

Beer & Skits program ads gross

I read with horror and disbelief the article on the Winnipeg Press Club's fund raising show, Beer & Skits.

To imagine, in this seemingly progressive society, that some feeble-minded males think they have to resort to showing pictures of nude females in ads to "set the stage" for a fund-raising event is appalling.

The ads in question (placed by major Winnipeg businesses yet!) grossly exploit women by depicting them as ornaments and playthings.

Any person, male or female, should be offended by these blatantly sexist and vulgar pieces of trash being used to promote a "let-

your-hair-down," all-women barred, stag!

What is most disturbing is that the whole affair is condoned by a professional organization of which both men and women are a part.

Press club president Del Sexsmith (pronounced SEXIST) claims he sees nothing wrong with the whole thing since its only meant for men to see anyway. I hope most men have a higher regard for women than to sit by and accept this type of discrimination.

It's obvious that the old-boys network (which was formed around the time cavemen dragged women around by their hair) is going strong in Winnipeg.

Hurrah to journalists Alice Krueger and Michele Landsberg and others who express the sentiments that Beer & Skits is an absolutely pre-historical ritual kept alive by openly discriminating against women.

Cindy Bentley, journalism student,
Ryerson Polytechnical Institute,
Toronto, Ont.

Media Club of Canada for both sexes

For eight years, Media Club of Canada has been dogged by confusion, and considering all things, this has been understandable.

But lately, this confusion has increased so much that, if men who belong to MCC have begun to wonder what they've got themselves into, no one would blame them. Others could be changing their minds about joining. So, if I may, I'd like to try to set the record straight.

Media Club of Canada does indeed have its roots in the former Canadian Women's Press Club, a professional organization that was founded in 1904. With this rich heritage, MCC members often refer to MCC as Canada's oldest professional press club. But MCC is not a women's club and has not been so for eight years, although a number of

Express correspondent filed right under editor's nose

It was with shock and dismay that I read in Sean Rossiter's story on the Vancouver Express (*Content*, May) the paper had no bureaus east of Vancouver city hall. Ed Weese filed regularly for the Express from Ottawa, with an occasional assist from me.

I also filed a piece on the federal election from Toronto for the strike paper — a story written on the typewriter of *Content's* associate publisher and filed on the phone of the magazine's editor. (Don't worry, Popert, I called collect.)

My dealings with the Vancouver Express were well known to the editors. To let Rossiter's error slip by is unforgivable. I think I'll complain to *Press Review*.

Paul Park, Contributing Editor,
Content,
Ottawa.

stories carried by newspapers and other publications since last June have left this impression.

In 1971, CWPC was replaced by MCC, whose membership was open to all persons actively employed in the communications media. But MCC has never denied the organization whence it came, although this may have contributed to the confusion.

For example, it is 75 years ago this year since the CWPC was founded. With this in mind, MCC invited former members to MCC's biennial General Meeting, held in Hamilton last June, and billed the meeting as an anniversary and reunion.

The result was that many former members attended the Hamilton meeting. But so did many MCC members — including certain male members who did not wear "bonnets" (see *Content's* August issue).

For the record, then, MCC is a professional organization with objectives that are held by no other organization in Canada; its membership is open to all persons who are actively employed in the communications media; it has men and women as members and would welcome more of both. Thank you.

Esther Crandall, President
Media Club of Canada,
St. John, N.B.

Editorial conference still has openings

Content fulfils a definite need in this country in bringing together the people of the media. I was publisher of *The Beamsville Express* from 1946 until 1970, during that period starting the *Vineland Jordan Post* and later acquiring the *Smithville Review*. I sold the three papers to the *St. Catharines Standard* in 1970 and since then have been editor of the amalgamated paper, the *Lincoln Post Express*.

For about 10 years I have enjoyed membership in the International Society of Weekly Newspaper Editors (ISWNE). The principal objective of the Society is the encouragement of higher standards of editorial writing in the weekly press.

At this year's conference, Bob Estabrook of the *Lakefield Journal*, Lakefield, Conn., and I were asked to organize the 1980 conference in Canada.

The 1980 conference will be held June 7-12 at Brock University, St. Catharines, Ont.

ISWNE, now in its 27th year, numbers members in the USA, Canada, Britain, Ireland, The Philippines and Taiwan. For the past few years a young editor from Britain or Ireland has been awarded the David Green-slade Bursary to enable him or her to attend the conference. For 1980, it is expected that an Irish editor will be brought to St. Catharines to take part in the conference.

The group, limited to approximately 50 participants, assembles on a Saturday and breaks up the following Thursday. Morning, afternoon and evening sessions are held with

speakers on a wide variety of current topics. Generally, proponents of both sides of controversial issues are matched at each session and ISWNE members agree that the lively question periods and bull sessions that take place are often as enlightening as the presentations of the speakers themselves.

ISWNE conferences are not all work, however. Included is a half or full day's outing, plus the annual Golden Quill awards presentation for top editorial writing and presentation of the Eugene Cervi Award for community service in journalism. Mr. Cervi was the distinguished editor of *Cervi's Rocky Mountain Journal*, of Denver, Colo., a longtime member of ISWNE.

The Society publishes a journal, *Grassroots Editor*, for weekly newspaper editors, copies of which may be obtained by writing Dr. Irvan Kummerfeldt, ISWNE, Department of Journalism, Northern Illinois University, DeKalb, Ill.

There are openings for a few more young Canadian editors at the 1980 conference. We are eager to have additional Canadian participation from the weeklies. The upcoming conference is the third to have been held outside the USA, previous sessions having been held here in 1967 and in Britain in 1964. In addition, ISWNE organized a most successful month-long tour of five countries of the Far East in 1969 and Britain and Ireland in 1975.

Any of *Content's* readers wishing further information should write to me at the address below.

William F. Rannie,
Lincoln Post Express,
Beamsville, Ont.
LOR 1B0

Sniggering out of place

How about knocking off the smart-ass sniggering?

I don't know Mike Ceniuk at *CFGO*, but he must be a good broadcaster to be working at a generally respected, major-market radio station.

Your publishing his slight slip of the tongue or typewriter along with what was supposed to be amusing comment reminds of some people I worked with at *CBC*.

They had little to do, so they kept a list of announcer and reporter errors. Of course, those who did nothing never got on the list.

By all means analyse writing and point our errors, but, please in a more professional way.

Bob MacGregor, freelancer,
Montreal, Que.

The editor replies:

It doesn't seem to me that humour is out of place as a means of lightening the burden of criticism and, in fact, it is traditional in criticizing errors of language and diction. It is not *Content's* policy to engage in smart-ass sniggering.

Now available

An important new book

Reading, the Future & Us evolved from a National Readership Symposium — the first of its kind — held in Toronto in 1979 under the sponsorship of the Canadian Daily Newspaper Publishers Association.

Given a deep and very real social concern about reading of daily newspapers and about reading in general, CDNPA's editorial and educational services brought together editors, publishers and educators from across Canada for a series of stimulating discussions. Delegates considered how the daily newspaper industry could both serve its own interests (in terms of circulation) and the interests of society (literacy), and how educators could more aggressively abet reading.

The book has two key purposes: to make multiple use of the valuable information generated during the symposium; and to serve as a contribution, however modest, by the daily newspaper industry to the nurturing of reading among young and old alike.

There's a Biblical saying, "Blessed is he who readeth." So while this book explores reading habits — their shifts and changes — it makes a case for actively encouraging people to read. And it offers concrete suggestions for fostering reading skills at a time when some noted authorities are expressing fears about the forces of the electronic age.

Yet all is not doom and gloom. Our society is not rife with illiterate people. The very nature of literacy may be changing, given the influences of new and emerging information systems.

But there *are* difficulties. This book casts some light on the challenges to be confronted, and helps us understand how we can respond constructively. It helps inspire a commitment to the marvellous value of reading.

The book was compiled and edited by journalist Dick MacDonald, manager of editorial services for the Canadian Daily Newspaper Publishers Association.

Reading, the Future & Us is a soft-cover, perfect-bound book of 144 pages. Illustrated.

Retail price: \$4.95

READING, THE FUTURE & Us



COMPILED AND EDITED BY DICK MACDONALD

Use handy coupon for ordering

To: Canadian Daily Newspaper Publishers Association
Suite 214, 321 Bloor Street East
Toronto, Ontario M4W 1E7

Please send me _____ copy (ies) of *Reading, the Future & Us* at \$4.95 per copy. I enclose a cheque/money order for \$ _____.

(Check here if you wish to be billed _____)
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Con

Copyright

By R.W. KARNIOL

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I AM THE ONLY PERSON IN VIRTUALLY THE WHOLE WORLD WHO CAN legally photocopy this article.

If you do it--for any reason--I can sue. But it doesn't stop there.

You can't do anything with it without my prior approval except absorb the information it contains. Or keep these pages for reference.

Because I own this story much as I own my car, except for considerably longer.

The reason for my power, for my protection, is copyright, which I obtained by doing no more than putting my thoughts on paper. You, too, hold this power, and just as easily.

If you are an author, an artist, a creator of any type of intellectual property, you are probably misinformed about copyright. Most are, especially in Canada, along with their corporate equivalents. And as a member of the public, a consumer of other people's creations, you almost certainly don't know when you are committing plagiarism or infringement, both specialized words for theft.

According to Claude Brunet, one of Canada's top copyright experts, creators are paranoid about having their material stolen. "Plagiarism is not a serious problem they face," he says. "It's too easy to prove. Even in the recent George Harrison case the judge ruled that Harrison had been at least 'subliminally influenced' by the song *He's So Fine* while he wrote *My Sweet Lord*. The real problem is infringement — that someone will copy the work or use it without permission and payment. This is much more widespread and harder to detect."

In either case, however, copyright is a subject everyone should know something about. But it is an extremely complex and confusing one that even most lawyers are uncertain about, so an article of this type can do no more than provide an elementary introduction. Though the factual material is correct, it is liable to exceptions and by no means complete.

ROUGHLY PUT,

copyright allows the owner to control every use of certain types of intellectual property, generally for a term of the life of the creator plus 50 years. It is granted automatically in this country, without any formalities, as soon as the work is fixed in tangible form.

The owner is defined as the person who created the work, unless he or she was hired or employed to do so. In that case, copyright belongs to the employer in the absence of an agreement to the contrary. Both published and unpublished works enjoy equal protection in Canada and, reciprocally, in about 65 other countries. In order to enjoy protection in the US and the USSR, a published work must bear the Universal Copyright Convention notice (i.e., © R. W. Karniol 1978). No other notice has any legal backing.

An exception to these basic rules is that you can copy minor excerpts from this work (or any other) for general study, along with a few other reasons. This is known as "fair dealing." Similarly, copyright in a photograph exists for 50 years from the making of the original negative, not from the death of the creator. And, according to the Copyright Act, music is considered "fixed in a tangible form" only once it has been written down. Which means you don't enjoy copyright protection for a song or a symphony if it exists only on tape.

Copyright extends to original material that falls into one of four categories outlined in the legislation; literary, dramatic, musical and artistic. As has already been noted, it generally allows the copyright-holder to control every use of the work, including reproduction, publishing, public performance, adaptation and broadcast. In addition, he or she can *licence* the use of the work—allow someone else to use it, normally for a fee or *assign* it, which means to sell or transfer ownership.

Though copyright (and all the protection it includes) comes about automatically in Canada, there also exists a government registration system which is the cause of some controversy and confusion. Unlike the situation in the United States, where registration is compulsory and includes the submission of two copies of a work, here it is voluntary and the Copyright Office never sees the material. The reason for this is that in the US you must register in order to obtain a copyright, while in Canada the copyright exists as soon as the work is "fixed," you register only your *claimed* ownership of that copyright. As a result, some experts believe that registering a work in Canada is useless, no more than a voluntary tax.

These people argue, correctly, that if I plagiarized a work and then registered my plagiarization, the registration certificate produced in court would not prove my ownership — only my *claimed* ownership, which is already evident. Further, since the Copyright Office has only noted the title of the work — say a poem called "Autumn" — registration does not prove that my poem titled "Autumn" and your poem titled "Autumn" are the same work. Or that my poem titled "Autumn" and your poem titled "Fall" are *not* the same work. Finally, the registration certificate does not prove that you own the work *now*, only that you once claimed to own it. In the interim you may have assigned it to someone else.

There exist some extremely rare and

complex situations in which registration may be of some limited use, but in all these cases the same results can be obtained through other means. However, if you still feel the need, you can write to: Copyright and Industrial Design Branch, Bureau of Intellectual Property, Department of Consumer and Corporate Affairs, Ottawa/Hull, K1A 0E1. You will receive a form for either published or unpublished works to be filled out and returned with a cheque or money order for \$25, made payable to the Receiver General of Canada. Subsequently, you will get a registration certificate.

THE COPYRIGHT

office will also mail you on request a very basic free brochure, *Copyright: Questions and Answers*, but it cannot answer legal questions and, technically, it cannot refuse to register anything; it would be up to a judge to decide whether you could, in fact, claim ownership on a work. In 1976/77 the office registered 9,473 applications.

International agreements on copyrights came into being so that the protection of a work could be enjoyed in other countries, not just in the nation of origin. This became more and more important with advances in technology, mobility and communication and — as a result — Canada joined two of them: the Berne Convention and the Universal Copyright Convention (UCC). Most other countries are also members of both.

Basically, the Berne Convention states that copyright is automatic and the protection is enjoyed reciprocally in all the member nations (there are about 65). We joined at its inception in 1886, through the UK, and are bound up to the amendments introduced in Rome (1928). After that date, Canada realized that the agreement was working to the benefit of exporting nations such as England, France and Germany, while we are a net *importer* of cultural material. (For every royalty dollar paid in Canada to a Canadian, nine go to a foreigner outside the country. This is an average figure which goes much higher in some areas, such as film.) Later, amendments were introduced to benefit the Third World and Canada would have lost both ways.

The UCC came into being primarily because the United States wasn't joining Berne and it was considered important (rightly) to get it to make international commitments. Created in 1952, the UCC

has about 67 members and, essentially, it states that works created in member nations are protected in other member nations that have formal requirements for copyright if the published work always bears the UCC notice—a "c" in a circle, followed by the name of the copyright owner, followed by the year of first publication (© R. W. Karniol 1978). One cause of confusion is that the American notice reverses this order. You shouldn't.

The UCC is a less protective agreement than the Bern Convention and it would probably be beneficial to Canada, as a net importer, if it could withdraw from the latter, but the UCC has a clause forbidding that possibility.

It is interesting to note, as a sidelight, that the UCC notice—exactly in the form it has been presented here—is the only copyright notice that has any legal purpose and strength. Other notices—such as "Copyright, 1978," "All Rights Reserved," "World Copyright Reserved" and the impressive sounding paragraphs that ramble on about "...no reproduction, mechanical or otherwise..."—can only serve as warnings to those who don't already know the protection offered by copyright. They have no legal significance and do not replace the UCC notice.

THE USE OF THE

UCC notice (or any other) gives no protection you otherwise don't already have in Canada, but it should always be used in order for the work to be protected in the US. And experts recommend that you don't even write out the word *copyright*—use only the symbol—as anything else dilutes the notice. If you wish to include any additional warnings, place them separately from the UCC notice.

If you have the copyright protection automatically in Canada and are not required to register a work with the government, how, then, do you go about protecting yourself? First of all, always include the UCC notice so that your work is copyrighted in the US as well. But, in the end, Claude Brunet says there is no sure-fire method of protection from plagiarism, no certain way to prove a fact.

If a plagiarism case went to court, you would have to go about proving your ownership the same way you would prove anything else: with witnesses who saw the work or saw you labouring on it;

witnesses testifying on your style and good character; documents, rough drafts, tapes and so on.

For clients who remain fearful, Brunet recommends the following procedure, but calls it no more than a placebo: make a copy of the work, sign it and have it co-signed by a friend, then mail it to yourself and — when you receive it — leave the envelope unopened. The postmark will prove that you had knowledge of the work at least on that date. But this alone wouldn't stand up in court; you would still need those other elements of proof.

RATHER THAN

worrying unduly about plagiarism, according to Brunet, you should read your contracts carefully, never sign away more than you have to or should, and check with other people about problems they may have encountered.

Finally, start suing infringers — something that isn't done often enough. You'll be able to stop the unauthorized use of the work and may collect damages as well.

Copyright, as previously noted, is a complex and confusing area. Not because the protection is difficult to obtain but, instead, because of misinformation and misuse. As well, it is subject to an outdated law and international pressures; it is threatened by technology and society's needs.

Canada's present legislation was introduced in 1921, adopted in 1924, and is based on the British Act of 1911. It has been controversial since its inception, but has had only two amendments of any major importance — both regarding the music industry. The intervening years have seen many important developments, including photocopy machines, computers, tape recorders and video tape recorders, cable systems, satellites and more.

Social attitudes have also shifted and information has become the new religion, with access to it equated with power. Somehow the French term, *le droit d'auteur*, seems both technically and philosophically more fitting than the English *copyright*. The changing nuance — from accenting the creator to accenting the consumer — points to one of our modern dilemmas: the right of the creator to be paid for his work versus the right of the public to instant access to information, as allowed by technology.

One of many questions that can be put

to the government is why copyright falls under the responsibilities of the Department of Consumer and Corporate Affairs as opposed to the Secretary of State, the traditional home of cultural matters, the traditional friend of the artist/creator.

The revenues generated by copyright-related businesses such as printing, broadcasting and film make it the fourteenth largest industry in Canada with an annual value of \$1,700,000,000 in 1971 (the latest year for which figures are available). As such, it is larger than such other industries as forestry and metal mining but, unlike these, Canada imports much more than it sends abroad, at great cost to the country. For this reason we must consider carefully how it should be protected and nurtured, what international commitments we can afford to make.

The subject has also become increasingly important as a result of the current national crisis, as complaints rise that English Canada has no indigenous culture and Quebec cries for increased control.

MANY OF THESE


points are explored in a government working paper titled *Copyright in Canada: Proposals for a Revision of the Law*, which was written by A. A. Keyes and Claude Brunet after more than three years of study. It is innovative, imaginative, protectionist and packed with controversy. You can order a free copy in English or French from: Consumer and Corporate Affairs Canada, 1 Place du Portage, Hull, Quebec K1A 0E1.

And a copy of the Copyright Act, which is obviously more complete than this story, from: Publishing Centre, Supply and Services Canada, Ottawa, K1A 0S9. The Act alone costs \$1.10, an amendment called "Supplement 2" is 25¢ and the Copyright Rules are another 35¢.

After a great deal of study, debate and revision, Canada's new copyright legislation should be in effect within three years. Until then, function as best you can and remain optimistic.

Now, after all this stuff about copyright, how do you suppose I'm going to end this article? A hint: it'll stand alone in small type. And, if you infringe my rights, I'll sue your butt.

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R. W. Karniol is a Montreal freelance journalist. 



With
Bob
Carr

CANADA

While no friends were made *there*, Phil Stone, retired from Humber College, has hundreds across Canada. His new address for correspondents is Apt. 1601 2350 Bridletowne Circle, Scarborough, Ont. M1W 3E6.

New chief of CBC English-language radio and TV nets (eff. Nov. 15) is Peter Herrndorf, who replaces Don MacPherson. Herrndorf was assistant general manager for 17 owned and operated TV stations, 27 affiliates and 8 regional centres, for 36 O & O radio stations and 56 affiliates, and CBC Northern Service.

Nasty, nasty. Former *Global* interviewer Bodine Williams was asked by TV columnist Bob Pennington of *The Toronto Sun* why she went to NBC. "When Canadians find someone has a little talent, they tend to close their eyes and hope it goes away."

Executive producer of *The National*, Trina McQueen, was upset that Williams claimed "nobody offered me work here." Gets more confusing. McQueen and Williams admit, "(CBC) jobs were coming up in the West and the Maritimes."

CFMT, multilingual TV, is on-air in Toronto with a Babel of protest over removal of Buffalo, N.Y. CBS outlet *WIVB* from basic cable service. Curiosity among broadcasters, though, is centred on station president Dan Iannuzzi's promise of 66 percent Canadian content, 63 percent in prime time. Included are eight feature films a week, some including English sub-titles. Italian soccer is one asset; British kids' shows are rather good.

Station manager Fred Klinkhammer at *CITY-TV* says CFMT is no competitor. "When he's entertaining Germans, we have the Greeks. When Dan serves the Chinese, we have something for the German community. The two independents are complementary, if anything."

Toronto's *CITY-TV* is the one to watch. In alliance with *Rogers Cablevision*, the station now offers, not only portable videotape cameras, but direct telecasts "on site". In the U.S. such Electronic News Gathering used 7 Ghz to which access was denied Canadian stations. Now in 15 Ghz, the Tayburn gear beams from almost anywhere within 70 km. to the Bank of Montreal skyscraper, where the signal is available to *CITY* and *Rogers*. Nothing new in the States, it's a \$200,000 gamble in Canada.

Moving to *CTV* (Vice-President, Sales) Oct. 1, was Dennis Fitzgerald, vice-president of TV at *All-Canadian Radio and TV* (where he was succeeded by Brian Foley).

Don Foley, national news director of *CKO*, is using broadband lines, used to link computers, to link up his stations, Canadian Pacific Telecommunications' first major broadcasting breakthrough since *The Canadian Contemporary News System* was clipped (*CHUM Contemporary* uses *Broadcast News* loops nowadays for Dick Smyth and Hal Anthony's national newscast). Partly, economy is a factor; partly, flexibility in such things as news director conference calls.

Global has added 30-year veteran David Mintz as chief of the network division. President of *KVOS-TV* (B.C.), he singled the CRT with criticism of the TV advertising "border war." CBC's Don MacPherson, director and producer with *CBC*, *CTV* and *OECA*, is president of the production division; corporate vice-president is Peter Vyner, formerly vice-president, marketing.

Former president from 1963 to 1965 of *Radio Bureau of Canada*, Brig. Dennis Whitaker, has been named chef-de-mission for our Olympic team in Moscow.

Regarding the parliamentary press gallery... huh? This is SO the place to put this stuff! ('Scuse me, some guy in a green eye-shade wanted to scatter it around.) *La Presse Canadienne* has added André Préfontaine, replacing Donald Charette (back in Quebec City); Norma Greenaway of Toronto and Steve Kerstetter of Winnipeg have joined *CP*. Former *CP*er Ginny Galt now is with the *Toronto Star*.

Hired as Ottawa bureau chief for *The Toronto Sun* is George Brimmell, formerly with *Southam News* and *Selkirk*, onetime media advisor to Employment and Immigration.

For the *Leader-Post* and *Star-Phoenix*, Ray Guay is working the hill.

Denis Lebreque is in Ottawa for *Télémedia*, Jean Rivard having been recalled to Montreal.

Bureau chief for *CBC* in Ottawa is Allan Pressman, taking over from David Knapp (gone to *CBC* Toronto).

Back at *The Chronicle-Herald* in Halifax is Geoff Matthews.

Changes at the *Vancouver Sun* bureau in Ottawa: Michael Valpy still writes his column, but bureau chief Pat Nagle is back in B.C. and John Sawatsky is at *FP News Service*.

Now in Vancouver, *CTV* cameraman Bill Sinyard has left The Hill.

Ottawa bureau chief for *The Globe and Mail* is Jeffrey Simpson, replacing David Humphreys (now exec. asst. to Indian Affairs minister Jake Epp).

New gallery correspondent for *ATV* is Doug James.

CBC moved Eve Savory from Ottawa to Regina, replacing her with Paul Workman. Lorraine Kimmel is in Toronto at *CBC's* The National and Jocelyn Souloire at *CBC* Montreal. Reporter from *CBC* Montreal, Tom Karsey, is now in Ottawa. So is Tony Myers (formerly *CKLT* Saint John).

Southam News has re-organized bureaus, Ben Tierney of Washington and Don Sellar of Ottawa changing places and James Ferrabee going to Paris, leaving Peter Calamai in Africa. Calamai's Vancouver slot goes to George Oake, whose Ottawa spot went to Gordon Jaremko, formerly with the Edmonton bureau of *The Calgary Herald*.

New editor at *FP News Services* is Kevin Doyle of *Maclean's* (former managing editor).

Doug Amaron, recently retired general superintendent of *The Canadian Press*, has joined The Canadian Bankers' Association as a full-time consultant on special projects. The appointment of Amaron, 65, became effective Sept. 17. He was 37 years with *CP*.

ATLANTIC

The Society of Acadians furrowed brows and bent some noses when it tried to ban reporters from an October Maritimes conference. The media were to be allowed only into plenary and general sessions, which left Benoit Duguay "incensed" (according to *CP*). Duguay, president of the Acadian section of the International Association of Franco-Journalists pointed out the convention was supported by public funds.

M-H has struck again. Maclean-Hunter snapped up 90 per cent of the shares in Maritime Broadcasting, which owns Middle-of-the-Roader *CHNS* and *CHFX*, a C&W station, going from 18 to 24 hours a day. Maclean-Hunter changes will include a *News-radio* bureau in Halifax.

With *Canadian Press*, Edison Stewart moved to Montreal from Fredericton (replaced by former *CBC*er Christine Morris of Halifax, Antigonish).

At *CBC*, Brad Allison left radio for TV in Fredericton, Jim Nun of Saint John is working TV in Halifax, Droida Parker (*CHSJ* Saint John) is the *CBC's* first Maritimes woman sportscaster, on Information Morning.

He's gone again. C. Burns MacMillan, a reporter TWICE in the last couple of years at the Saint John *Telegraph-Journal*, now is co-ordinator for the North End Community Project.

Expected back to work soon after a stroke is Earl Ross, who moved from Moncton to Saint John with *ATV*.

Having left *ATV* to freelance, Dave Green now does PR for downtown businessmen in

Amherst, Nova Scotia.

At last word, no successor named for Al Hollingsworth, who left the editor's chair at *The Kings County Record* to work with publisher Mitchell Franklin's hotel chain.

New Atlantic bureau chief for *The Globe and Mail* is Barbara Yaffee, replacing Malcolm Gray.

QUEBEC

Former editor of *The Montreal Gazette*, French-language TV commentator Tom Sloan has become special assistant for media relations to employment and immigration minister Ron Atkey. Hell, Atkey, couldn't you have hired somebody out of work? Sloan was senior assistant to Bob Stanfield from 1970 to 1973, taught journalism at Laval and Carleton, and wrote *The Not So Quiet Revolution*.

ONTARIO

Gotta give some people credit for trying. Standard Broadcasting of CJOH-TV now wants a CJOH AM radio station in Ottawa. Format? Like Toronto's CFRB or Montreal's CJAD.

Back with the CHUM group is Chuck Bridges, former Q107 news director. He's at CJCH in Halifax. Former program director at CKLC in Kingston, Jimmy Waters now is assistant PD for CHUM FM with J. Robert Wood. Replacing him in Kingston is CHUMer Dave Mitchell.

The "Boys in The Band" held a big do at Harbour Castle in mid-October to celebrate CHUM president Allan Waters' quarter-century in broadcasting. It's been a long time since the flinty-eyed bookkeeping days of a sunrise-to-sunset 250-watter; I'll be "corrected" next issue no doubt, by Duff Roman (now handling AM and FM CHUM promotion). Lyn Smith is not gone. She handles advertising nowadays.

New publisher and general manager at *The Brampton Times* is Robert Gorman, succeeding Clarence Wiseman, who now has replaced Elio Agostini, former publisher of *The Sentinel* in Kamloops, who is publisher of *The Edmonton Sun*, who...enough!

Barry Conn Hughes, resigned as articles editor of *The City* magazine at *The Sunday Star*, is taking a sabbatical and will likely freelance afterwards.

Writing something more meaningful than resumes are Niagara College grads Margaret Boyd at the *Ingersoll Times*, Cheryl Gard at the *Dunnville Chronicle*, Peter Epp at *The Leader* in Dresden, Phyllis Barnett at the *Fort Erie Times Review*, Judy Suga at the *Sarnia Observer* and Michael Ploner at *The Three Hills (Alta.) Capital* (a long way from Where Rails

CP Sports Picture of the Month



Photographer: Boris Spremo.
Situation: The *Toronto Star* photographer was at a North American Soccer League game on his own time when he caught Bob Rigby of the Philadelphia Fury in a futile attempt to intercept a shot. The ball hit the crossbar and rebounded. This photo makes 14 CP Pictures of the Month by Spremo, the most taken by any photographer.

Technical Data: Nikon with 180-mm lens.

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

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Publications

FREE. Press Ethics and Freebies, a 54-page exploration of the question "Should newspapers or their employees accept free services and gifts?" Published Oct. 1978 by the Ontario Press Council following a public forum on the subject. Write the council at 151 Slater St., Suite 708, Ottawa, Ont. K1P 5H3 or call (613) 235-3847.

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Other

ACCESS: A Canadian Committee for the Right to Public Information exists to promote adoption of laws to ensure rights of access to public information at all levels of government and to ensure personal privacy. Individual memberships, including newsletter, \$5. Institutions and companies, \$25. Write Access, Box 855, Station B, Ottawa K1P 5P9.

and Water Meet). All double as reporters and photographers. **Pamela Righton**, who was snapping lenses at the *Ingersoll Times*, is buying them now for Sears Ltd. Toronto. Instead of taking pictures, **Ronald Holla** is laying out and selling ads in Port Colborne for the *Welland Trib*.

Now working on the Showcase section of *The Toronto Sun* is **Debbie Brady**, copy editor and graduate of Rye High.

Begun Sept. 11 at Niagara College is a unique way of ensuring graduates understand the courts and municipal councils: 15 two-hour sessions with practicing lawyers in a 15-week Journalism and The Law course. Each of the 20 second-year students must go to court and write assignments as part of their studies (see Notice Board, p. 4).

A former reporter for the *Whig Standard* in Kingston, **Lois Miller** will manage news at Queen's University for the department of development and information. And while continuing to freelance, **Brenda Large** has been hired part-time by Queen's as a news officer after reporting for the *Ottawa Citizen*, *The 4th Estate*, *CBC's The National*, in the parliamentary and the Queen's Park press galleries. **Carol Franks** (who ran the department the last three years) wasn't fired. She's beginning a master of science program in broadcast journalism at Boston University. She formerly reported for the *Examiner* in Peterborough and the *Whig-Standard*.

Hard to recognize anyone at *CFTR* Toronto. Assistant news director **John Hennin** lists overnighter **Trisha Wood** (from *CKOY* Ottawa) and, nights, **Mike Robbins** of Rochester, N.Y.; daytimes: **Terry Scott** (*CKGM*, *CKOM*, *CKCK*), **Peter Hadzipetros** (York U.), **Ted Ellis** (*CING* Burlington), **Judy Cameron** (*Global* researcher), **Milt Conway** (Barrie radio), **Bob Murdoch** (ex-*CKFH* and Bell Canada PR).

At Ottawa radio stations: replacing **Phil Beals** at *CFRA* is **Ken Anderson** and another new face is **Bob Aykler** (*CKWW* Windsor), while at *CKOY*, it's **Dorothy Taylor** (formerly *CFJR* Brockville), replacing **Mark Lee** (now at *CFCF* Montreal) and, at *CFGO*, **Dave Rutherford** freelances such pub affairs as Canada Now.

Gone to OPSEU, Ontario's civil service union, is **Katie Fitzrandolph** of the *Ottawa Citizen*. **Hazel Strouts** left the paper to freelance. **Alje Kamminga** (former night city ed.) is now director of photography.

Gone from the *Ottawa Journal* is **Peter Murdoch** (now *Hamilton Spec* staffer).

Home in Ottawa for *Standard Broadcast News* is **Lindsay Scotton**, formerly of *CKLC* Kingston and Fanshawe College.

New news director at *CHLO* (St. Thomas) is **Karen Coleman** (who recently favoured **J. Michael Phillips** with a wedding band),

formerly of *CFTR*. Predecessor **Larry Jackson** (ex-*CJCS* Stratford) is co-ordinator of southwestern operations for *Global TV*.

When **Jim Hartford** went to PR at Ford Motor Company from the office of Liberal leader **Stuart Smith**, Smith ensured he wouldn't get the new name wrong. He hired **Jim Deeks**, also a TV newsman. Tricky, these shrinks.

There's a mother-and-daughter act at *Canada Crafts* with **Deborah Sands** (York U. sociology grad) as managing ed. and mother **Gwen Dempsey** in the publisher's chair. Contents editor is 22-year-old **Robin Black** (universities of Guelph and Western Ontario).

New ME at *Kitchener-Waterloo Record* is **Bill Dunfield**. Assistant ME at the *Hamilton Spectator*.

Also leaving the *Spec*, reporters **Terry Collins** and **Mike Deibert** are globe-trotting (not together).

Kathy English has replaced **Jeff Dickens** in the *Spectator's* Milton bureau. Dickens is now a Metro reporter. **Peter McBride** goes to the Burlington bureau.

Women's editor **Gary Evans** is new editor at *Burlington Gazette*.

THE WEST

Administrator of communications for the Manitoba cabinet is former *CBC* TV reporter **Jim Armit**, who resigned to take the position. (Former *BN* Toronto staffer? Methinks so.)

Among the Prairie gypsies is **Gary Moir** (*CKRM Radio*), who's in Winnipeg radio now. So is **Agatha Moir**, *CBC* (Regina), which also

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lost Al Bonner to *CBC* (Toronto). Gone to research Twenty-Four hours is Carolyn Brown of Saskatchewan Today. Back at *CKRM* is Bill Wilson, a public relator for Palliser Grain Growers.

No pleasing them, is there? How about the Winnipeg weather office rejecting the Regina Press Club's Newsmaker of The Month Award? It was back in August but some folks may not appreciate how the forecast of a storm causing \$4 million damage in the Saskatchewan capital came 12 minutes after the storm. And, they're always asking us to "tell it like it is."

Gone from *CFQC* to *CBC* (Saskatoon) is Richard Perry, while Sandy Coleman moves to *CKY* (Winnipeg); Chris O'Brien is at *CHAB Radio* out of *CJWW*, replaced by Dave Thiel of *CJOK* in Fort MacMurray.

Among the print fraternity, former *Daily Herald* city editor Les MacPherson has moved from Prince Albert to report in Saskatoon at *The Star-Phoenix*. Gone from Saskatoon to the *Ottawa Journal* is Mike Doyle. Replacing him as ag. specialist is Lawrence Thoner.

Leaving *The Leader-Post* for *The Herald* in Calgary is Lindsay Taylor, replaced in Regina by Sylvia General of *The Woodstock* (Ont.) *Sentinel Review*.

Until 1982, prairie broadcasters are represented on the board of Broadcast News Limited by John McColl, president of *BN* directors since April and president of *CFAC Radio* (Calgary). This is his third two-year term.

New at *The Red Deer Advocate* is Joe

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Hvilivitsky, formerly reporter at *The Toronto Sun*.

Two papers have been carved out of *The Rocky View Times* and *Airdrie Echo*. Dan Johnson joins the new *Airdrie & District Echo* as fulltime reporter, says publisher Andy Marshall.

Fines of \$100 each were levied against William McKewn of *Edmonton Report* and Bill Brennan of *UPC*, both 30, after they were convicted of "obstructing police." A propane pipeline ruptured March 3 in Mills Woods subdivision. They were denied access to the site but returned later.

Jim Knowler, former assistant city editor of *The Calgary Herald*, is new city editor, replacing Bob Tate who became provincial editor (a new post). The *Herald* launched a Provincial Page Sept. 4 and opened a new provincial bureau at Brooks, staffed by reporter Heather Wilson. Former national editor Robert Parkins has filled the new night news editor spot. New national editor is Jim Cunningham.

Longtime broadcaster Lyn Goldman, who was communications and programming officer with University of Regina's extension department for the past two years, was appointed acting head of the Fine Arts and Humanities Division of the department in September. For the past year she hosted This Sunday on *CKCK Radio*.

BC

Good Lord, from the Shadow of The Rockies, a letter to me personally, as Om.G. editor! Bless the folk who actually read bylines! Greg Middleton, ME of *The Daily Herald* in Terrace, says UVic student Linda Purschke is back in class after a summer's scribbling and pecking, replaced by Erleen Comeau. Former *CFTK* reporter Ed Yudin is "on the beat" for *The Herald*, replacing Brian Gregg, gone to "some weekly" in Ontario.

Other UVic students finding summer work were Gordon Maize at *Monday Magazine* in Victoria, Peter Menzies with the *Cowichan Leader*, Lauie Brinklow at *The Sidney Review*, Rod Link in Burns Lake at *Lakes District News*. All were in the first year of anew journalism co-op, as were Pete Flagg (University PR) and Alan Murray (with university newsletter, *Ring*).

A Sunday edition has been announced by the Thomson *Nanaimo* (B.C.) *Daily Free Press*. Publisher John Farrington warned, however, the Sunday Extra would be more like a magazine with little "hard news." Same as

most Sunday editions, sir. No sweat.

Western Regional Newspapers' marketing study shows that outside the big cities, 51 per cent of people in B.C., Alberta, and the Yukon look to community papers for shopping tips. Dailies are preferred by 31 per cent, radio by 12 per cent and TV by 7 per cent.

The *BCYCNA Communicator* offers these catch-ups. News editors: Terri Brandmueller of the *Merrit Herald* and the *Weekend News Advertiser*; Patrick Denton of the *Parksville-Qualicum Beach Progress*. There's also a readership survey by *The Ladysmith-Chemainus Chronicle* that indicates, rather than news from Ottawa or Victoria, readers prefer local council and regional news, as well as bits on who has been "matched," "hatched" and "dispatched," (weddings, births and deaths). Thanks for the reminder.

MAGAZINES

Winners of the Authors' Awards, for paperbacks and magazines, have been announced.

In the paperback categories, winners are: Timothy Findlay for *The Wars* with Penguin Books (first fiction) and Grahame Woods for *Bloody Harvest* with Seal Books (second fiction); John A. MacDonald for *When Cancer Strikes* with McClelland and Stewart (first non-fiction) and R. D. Lawrence for *Paddy* with Avon Books of Canada (second non-fiction); Brant Cowie for *Stone Cold Dead* (cover design); and Totem Books for *Bird of Prey* (promotion).

Winners in the magazine categories: Edgar Friedenberg for "You Can Have Exactly As Much Freedom As The Government Allows—That's The Canadian Way" in *Saturday Night* (first public affairs) and Jerry Goodis for "The Trivia Dealers" in *Toronto Life* (second public affairs); Lawrence O'Toole for "The Longhair Papers" in *Toronto Life* (first humour) and A. D. Person for "Thoughts On A Native Land" in *Canadian Forum* (second humour); Rudy Wiebe for "After Thirty Years of Marriage" in *Canadian Forum* (first fiction) and Jack Hodgins for "The Concert Stages Of Europe" in *Saturday Night* (second fiction); Philip Marchand for "The Universe According To John Moffat" in *Toronto Life* (first personality) and Katherine Govier for "Radical Sheik" in *Canadian Business* (second personality).

Senior editor of *The Mag No Miss Should Miss*, is Elizabeth Parr, formerly a contributing editor to *Chatelaine* and copy editor of *Toronto Life*.

City Woman under vice-president Bill Shear and his Comac Communications has come a

long way in its first year. Publisher Tim Goodman started Year Two with a record 104 pages and six issues are expected annually, instead of five.

Reader's Digest and its Franco-Ontario edition hiked full-page rates to \$9,815 (English) and \$3,075 (French) in black and white, effective January 1; four-colour respectively is \$12,665 and \$3,760 for advertising.

Canadian Business is still at it after articles on the mastermind of *Global's* financial resurgence and the innovative publisher of *The Globe and Mail*. The last edition discussed the economics of weekly newspapers, though (harrumph!) there *did* seem to be a lot of emphasis on Toronto-area groups.

OBITUARIES

Memories are short so his passing got little play in some newspapers. At 80, when Roy Larsen died, he was "a top executive of Time Inc. for 56 years...connected with Time magazine from its first issue in 1923." He was more than that in many media. In the Thirties, asked to translate the March of Time radio series into films, he and Movietone director Louis de Rochemong created Time Marches On! newsreels that germinated into TV documentaries. With the common touch and historical perspective, they became immensely popular, showing to 15 million North Americans and Britons within a year. They were also controversial; Ontario censors banned Episode Two for its footage on Hitler. The original budget was \$900,000 a year—a lot of 1930s dollars!

H. W. (Bill) Tetlow, who established *Federal Newsphotos of Canada* along with Jim Lynch soon after World War II, died at 65 in New York City after a brief illness. Tetlow had covered the war on many fronts. When *Fednews* closed he went into fashion photography in New York.

The following also warrant better but space, space, the intransigent enemy, won't allow:

Dead at 50 is Lawrence Stern, assistant ME of *The Washington Post*;

At 75, William Pickles of the *BBC* service in French has been silenced by death;

Former president of the *Manichi Shumbun*, 85-year-old Motsaburo Takata, has died.

After 72 years of association with *The Red Deer* (Alta.) *Advocate*, 94-year-old Frederick Turnbull is listed as deceased;

So also is Harold Crittenden, after 63 years, former vice-president and managing director in Toronto of Armadale Communications and 83-year-old Dr. Charles Hood, founder of several radio stations in the Bay of Chaleur (Que.) area.