

# *content*

Canada's National Newsmedia Magazine

Jan/Feb 1982

Paul Kidd vs The Spectator

No. H1

'Them thet has gits'— Cable TV Licensing

Two Dollars

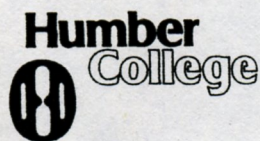
Reflections on the Kent Commission



*We're  
delighted  
to learn  
that*

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*lives at*



Congratulations and best wishes to Humber, publisher Larry Holmes & editor/feature writer Eleanor Wright Pelrine, who will carry on the excellent work begun by Barrie Zwicker.

**RJR-MACDONALD INC.**

## Cover

**L**oveable curmudgeon, long-running journalist Gordon Sinclair has seen it all, tasted it all, and mastered it all. Newspapers, books, radio and television have been the instruments of Sinclair's career-long love affair with his audience. Our cover is a tribute to a perennial professional, seen through **CONTENT's** window on the news media.

Photo: by *Julian Lebourdais*,  
United Press Canada.

## CSWA Awards Program

The 1981 awards program of the Canadian Science Writers' Association will be the most ambitious in its 10-year history.

Award folders will be mailed to all members as soon as they are available.

Here is a thumbnail sketch of the program:

- \* 12 awards for science journalism in print and electronic media
- \* A total of \$11,500 in prizes
- \* Five categories — Science, technology, health and medicine, agricultural sciences and energy
- \* Deadline: February 15, 1982. (All entries must be received by this date).

The awards will be presented at the awards dinner held in connection with the annual meeting and seminar in Montreal, May 9-11, 1982. For detail, contact George Truss, Wellesley Hospital, Toronto, (416) 966-6963.

## ***content***

**CONTENT** is published six times per year  
by Humber College of Applied Arts and Technology.

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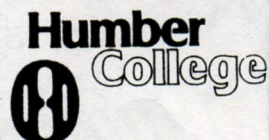
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CONTENT, we are pleased to announce, is alive and well at Humber College. The challenge of maintaining, nurturing and building CONTENT is an exciting one. We at Humber are committed to carrying on in CONTENT's tradition of independence of the main-line media, by providing our readers with thoughtful and provocative coverage of the issues affecting journalism professionals.

Your letters and phone calls of support after our decision to acquire CONTENT was announced have been encouraging, and we are eager to receive your comments on our first issue at Humber, and your suggestions for the future.

A word about scheduling — because CONTENT's voice had been stilled for almost a year, it was important that we reach you as quickly as possible, despite the birth pangs of establishing

CONTENT's operation in a new setting. This first issue January/February will be published in the last week of January. March/April will be mailed at the end of February, and May/June at the end of April. Thank you for your patience and your continued support.

In this issue, Herschel Hardin, Vancouver writer and broadcaster writes about what he regards as a scandal in Cable TV licensing. Barrie Zwicker, in the first of a two-part feature, captures some REFLECTIONS ON THE KENT COMMISSION, and I tell you about PAUL KIDD vs THE SPECTATOR, and about John Marshall, a veteran journalist who believes that "the operation of a newspaper is, in effect, a public trust."

In the first of our regular series, CONVERSATION, I talked with Mark Starowicz, executive producer of CBC-TV's JOURNAL about the news

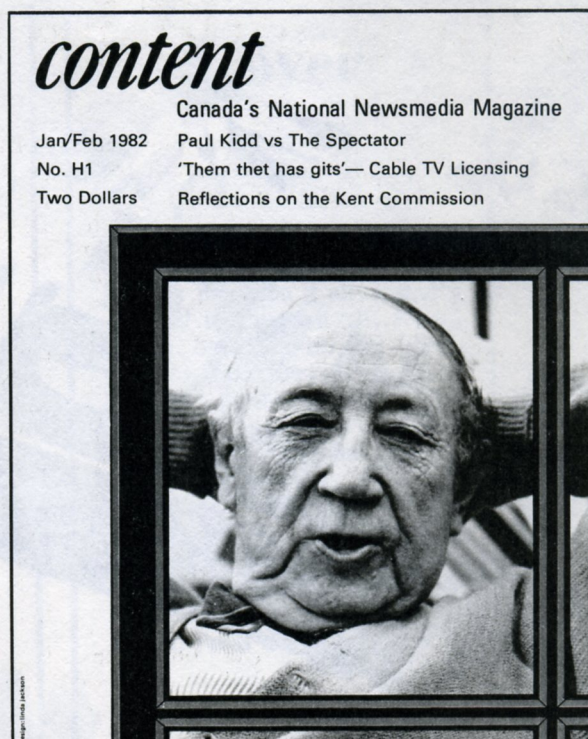
show which is scheduled to begin in mid-January, and there's more inside.

One of the great things about transplanting CONTENT at Humber College is that we can utilize the resources of the Humber's Creative and Communication Arts programs. Although the magazine will continue to be professionally written, edited and produced, we benefit from the involvement of students in the Graphic Arts, Journalism, Photography and Public Relations Programs, working with and through their Faculty Advisors. Our front cover, CONTENT's window on the newsmedia, was designed by student Linda Jackson, working with faculty advisor Byron Hales. And Peter Jones' innovative approach to our photographic needs has been a delight.

By the way, in case you haven't already noticed, I'm excited about my demanding dream job!

E. W. P.

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## Review

# Two Books for Would-be Publishers

*Editing Your Newsletter, A Guide to Writing, Design and Production*, by Mark Beach, Coast to Coast Books, Portland, Ore., 1980. Paper. \$6.95 U.S.

*The Magazine, Everything you need to know to make it in the magazine business*, by Leonard Mogel, Prentice-Hall Inc., Englewood Cliffs, N.J. 1979. Paper. \$9.95 Cdn.

by Barrie Zwicker

At the least, it crosses the mind of every reporter and editor that he or she might buy a weekly newspaper or start a magazine or newsletter. Increasingly, magazines and newsletters are the locus of the fantasy. Some of us go beyond the fantasy stage. Good books can help us decide if we're cut out for the dream and can increase our chances of success if we are.

We reduce our chances of success if we don't read everything we can lay our hands on. Inviting failure, in fact, because making it as an independent publisher is still a long shot. As Helen Hope of Nova Scotia said: "I was told publishing a magazine would make me

The best books on magazine publishing are put out by New York's *Folio*, subtitled "The magazine of magazine management." But others have moved in to satisfy the market for would-be publishers. *Editing Your Newsletter* by Mark Beach and *The Magazine* by Leonard Mogel are two recent entries.

Beach's book is one of those which illustrates, on every page, what is promoted in the text. Does Beach encourage clear, interesting prose? Yes, he does. And that's the way he writes. Does he recommend bright, clean graphics? Yes, and his book is a model of those. Each page is purposeful publishing.

Although Beach has aimed his book at "newsletter editors with little training in writing, editing, graphics, design or printing," I have found that people with training in these areas who see this book often decide to purchase it.

Its organization is thoroughly logical, beginning with the question of whether you need a newsletter, continuing through the technical necessities, ending with sources of free or low-cost supplies and services.

One of the attractions of *Editing Your Newsletter* is that it is sprinkled with sidebars consisting of candid quotes from newsletter editors.

Beach had seven newsletter editors read large portions of his manuscript, three give extensive comments on early drafts and eight specialists make comments on specific sections. The thoroughness shows. This 76-page book (8-1/2 x 11 inches) is a gem, packed with useful information. Highly recommended and available in Canada through Self Counsel Press in Vancouver.

\* \* \*

Magazines are expected to engage in some hype, whether in the book or — even with the staid — in sub promo letters, at least. It comes with the territory. "The magazine business is all front," Joe Medjuk of *Take One* used to say.

But when I saw the sub-title "Everything you need to know to make it in the magazine business" on Leonard Mogel's advice book, *The Magazine*, I was suspicious.

Rightly so. Anyone who's been in the magazine field for more than five days has learned that nobody but nobody knows it all. The publishers of Mogel's book were trying to make up with chutzpah what the book lacks in substance.

Mogel has credentials — he's publisher of *National Lampoon* and Adjunct Assistant Professor of Publishing at New York University (adjunct assistant?) — but his books fails on several points.

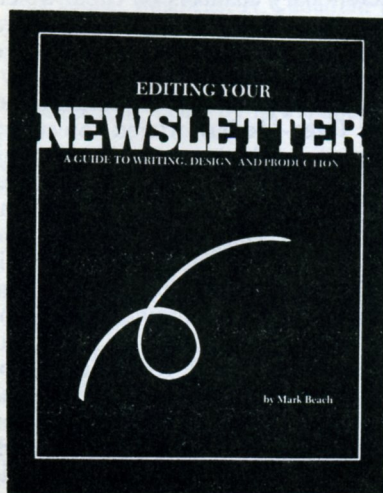
It tries to be a whole library in 192



pages. And those are strange two column pages with gigantic 1 3/4 inch margins on both sides. The white space invites readership but there's so little left to read that the invitation is half empty.

The chapter "Starting a New Magazine" occupies 14 of these pages. Come on. "Future Trends in Magazine Publishing" is four.

You might pick up a nugget here and there. I found none. Not recommended.



moderately wealthy. And it did. The trouble was, I started out fabulously rich."

# A Really Big Show

by Susan Crean

TV Guide didn't notice, the media critics scarcely mentioned it; but between September 23 and October 15 cable systems in the country were pioneering a new kind of television programming: live, via satellite from Hull, Québec, the complete proceedings of the CRTC's hearings on pay television. The show ran for fifteen long, ten-hour days; starred John Meisel as chairman with a supporting cast of six commissioners, featured performances from Moses Znaimer, Allan King, Peter Pearson, Wendell Wilks and Harold Greenberg and guest appearances by Gordon Pinsent, Betty Kennedy, Garth Drabinsky, Conrad Black and his brother Monty.

Of course, that list doesn't include all the investors who spent an estimated \$7 million preparing the 27 applications for Pay-TV licences. Business reporters were quick to notice the assembly of rich and powerful family names backing them (Sobey, Bronfman, Eaton, Bassett, Southam, Rogers). There were also names from the world of politics (ex-Secretaries of State Hugh Faulkner and David MacDonald

plus leading Liberal bag man, Jerry Grafstein); from media and publishing circles (Pierre Berton, Jack McClelland, Peter Newman); and from the Arts Establishment (Arthur Gelber, chairman of the Ontario Arts Council, Louis Applebaum, chairman of the Federal Cultural Policy Review Committee). No one could possibly have missed the point that the broadcasting equivalent of the Hibernia oil fields was about to be discovered. Speculators and promoters showed up with audio/visual presentations, testimonials from stars and piles of glossy PR materials to hype their claims.

If, in the end, it was not riveting television, it certainly was a spectacular cultural event. Meisel himself set the tone for the occasion in his opening remarks by comparing Pay-TV to the first moon-walk, when technical innovation led to the exploration of *terra incognita* and to radically transformed conditions demanding we all adapt to a new world. That new world brought, among other delights, communications satellites which are now the accepted way to deliver television signals cheaply across vast geographical expanses. And it produced the astounding

proliferation of TV channels which has steadily diminished the presence of Canadian programs in the system. But if Pay-TV is being described as a Last Frontier, it is also regarded as our Last Chance to finally make the medium work for the production of Canadian programming.

In its Call for Applications, the CRTC urged applicants to be innovative and imaginative; but it emphasized that its chief criteria in evaluating submissions would be their contribution to independent Canadian production (especially production which does not have access to television at the moment) and to improving the diversity of the programming available to Canadian audiences.

The applications generally fell into two categories: those based on mass appeal programs (American movies and popular entertainment) and those with more specialized fare — for children, sports fans or Italian speaking Canadians. There was a proposal for a multi-lingual channel in B.C. and another for a cultural channel featuring the performing arts. They also divided along regional and national lines. Sixteen applications were for services to cover one province or region of the country (B.C., Alberta, Ontario and the Atlantic region) and the other eleven were for nation-wide distribution.

The majority of proposals were for discretionary channels on cable which subscribers would receive for an extra \$10 - \$15 per month over and above regular cable and converter fees. However, two applicants (**TeleCanada** and **Arts Inter-Media**) offered something different, and both were put forward by non-profit organizations. The so-called universal option would provide a channel on basic cable and would thus be available to all subscribers. And it would finance itself by charging the cable operators for providing the program package. Although the CRTC expressed a preference for the discretionary approach it did not preclude the universal one; but it placed the onus on the applicant to demonstrate how such an arrangement would be in the public interest. The **TeleCanada** group did a credible job arguing its case, but likely did not dispel political opposition to the

PAY-TV PLAYERS (National proposals)	Directors/Backers Include	Can/Con	Spending on Canadian Production over five years
<b>FIRST CHOICE</b>	Donald Sobey, Manufacturers' Life, Don MacPherson, Gordon Sharwood, Peter Grant, Joan Schafer	50%	\$311.9 million
<b>SHOWPLACE</b>	Standard Broadcasting (Argus Corporation)	30%	\$131.1 million
<b>PERFORMANCE</b>	Hugh Faulkner, Samson Indian Band, Nordicity Group Ltd., John Sheppard	56%	\$351.8 million
<b>ASTRA-TEL</b>	Bronfman and Greenberg families; Philippe de Gaspé Beaubien (Telemédia — TV Guide)	32%	\$190.9 million
<b>CTV/A</b>	Bassett & Eaton families; Claude Blain, Montreal; Maclean Hunter	37%	\$183.2 million
<b>PREMIER</b>	Moses Znaimer, Jerry Grafstein, Cable companies 27.4%	40%	\$199.1 million
<b>L.A.M.B.</b> (Lively Arts Market Builders)	Edgar Cowan, Hamilton Southam, Arthur Gelber, Louis Applebaum, Maurice Strong, William Terron	37%	\$ 37.4 million
<b>TELECANADA</b>	Paul Audley, David MacDonald, Pierre Berton, Abraham Rotstein, Christina Newman	75%	\$593.3 million
<b>FIESTAVISION</b>	Dan Ianuzzi, MTV	33%	
<b>ONTARIO INDEPENDENT Pay-TV</b>	Jon Slan/Steven Harris	30%	
<b>ONTARIO-TV</b>	Douglas Holtby, Allarco Broadcasting Calgary Cablecasting Ltd. Jacob Switzer	28%	
<b>MID-CANADA</b>	Mid-Canada Communications Paul Marleau	50%	
<b>ARTS INTER-MEDIA</b>	Lawrence & Miriam Adams 15 Dance Laboratorium	80%	
<b>ITALVISION</b>	Emilio Mascia (with programming from Italian state television — RAI)	33%	
<b>PREMIER ALBERTA</b>	Joseph Schocter, Wendell Wilks, Fil Fraser, Tommy Banks	38%	
<b>ALTAVISION</b>	Calgary Cablecasting	28%	
<b>ALBERTA INDEPENDENT PAY-TV</b>	Allarco Broadcasting	30%	
<b>WORLD VIEW</b>	Barbard Liu	37%	
<b>STAR CHANNEL</b>	Findlay MacDonald	32%	
<b>J. R. PETERS</b>	BCTV	14%	

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# Veteran Journalist Fights Back

by Eleanor Wright Pelrine

On the eve of his 36th anniversary as a newspaperman, John Marshall quit. Cold. He didn't take early retirement, he didn't wait until he had a better offer, he gave two weeks' notice to Canada's national newspaper and walked out. And all because he believed in the Canadian Daily Newspapers' Association Code of Ethics, which says, in part, "the operation of a newspaper is in effect a public trust".

Marshall, assigned by the Globe to cover the Kent Commission, describes the hearings as a "consciousness-raising experience, even for a guy who has been in the business so long".

The smiling, silver-haired, vigorous 61-year-old has come a long way in his almost 36 years in journalism. He started out at Toronto's Daily Commercial News — "the daily most journalists forget" — at a munificent 25 dollars per week, and later worked on a number of weeklies and dailies. Says Marshall, "When I resigned from the Globe and Mail, it was the fourth time I had quit a Thomson paper. The last three of those newspapers had literally been bought out from under me."

In a seminar with 150 Ryerson Journalism students in November, Marshall warned, "My experience is sadly symptomatic of what will be faced by those of you who go into the daily newspaper business. A Canadian journalist's options when it comes to the selection of a daily print employer, are becoming perilously close to the lack of options long faced by newspaper readers."

Most of the newspapers in Canada, including the three in Toronto, have been performing a great cover-up ever since the Royal Commission on Newspapers reported last August, says Marshall. "They have woven a fabric (or fabrication) of hysterical editorial and op-ed prose that could lead the naive to believe everyone in the newspaper business thinks everything in the Commission's report should be thrown out with yesterday's newspaper."

John Marshall's reports on Kent Commission hearings ran in the Globe and Mail, without incident. But when he started on the three scheduled features after release of the Commission Report, the trouble began. The Globe

and Mail, asserts Marshall, is chronically understaffed, "for what it tries to be. People on important beats are always in last-minute situations, and are frequently pulled off to do other things."

"Be that as it may, a newspaper like the Globe and Mail does some fine things. It does give individuals, including me, the time to do challenging in-depth work."

The first of Marshall's features predicting possible government action on the Kent recommendations ran, the remaining two did not. Second of the three features was a behind-the-scenes look at the Thomson approach to management, including, says Marshall, the spectacle of "millionaire John Toy haggling over a 50 cent stamp fund," as since reported in Maclean's. It was at that time that Marshall's fruitless attempts to get Lord Kenneth Thomson to sit still for an interview began to frustrate the reporter.

Lord Thomson, Marshall admits, is easy to meet, there was no problem getting through to him. The problem occurred when Thomson asked that his several phone conversations with John Marshall be "off the record", and the journalist refused to agree.

**"The operation of a newspaper is in effect a public trust..." — excerpt from Code of Ethics, Canadian Daily Newspapers' Association.**

**• A Canadian journalist's options, when it comes to the selection of a daily print employer, are perilously close to the lack of options faced by newspaper readers.**

**• I would be the first to concede that the public wasn't waiting with bated breath for the next piece on the Kent Commission.**

Explains Marshall, "I asked him both before and after the commission reported for an interview about the commission and its work. The last time I suggested he had some kind of duty to be answerable to the people, not just because of his immense newspaper holdings, but because he was one of the most powerful individuals in Canada because of them, and his many other holdings."

Thomson countered that any interview would be bad "for the corporation", suggesting, according to Marshall, that any publicity was bad publicity. "As he put it," recalls Marshall, "John, it's all so downish, there's no uppish'."

Not only were his conversations with Lord Thomson 'on the record' Marshall assured the publisher, but his refusal to grant an interview would have to be part of the report Marshall would write. And it was. But that story did not appear in the Globe and Mail. Then-managing editor Ted Moses decided that the two remaining pieces would not run, explaining that readers were "tired of the subject". Says Marshall ruefully, "I would be the first one to concede that the public wasn't waiting with bated breath for the next piece on the Kent Commission. But the Globe and Mail had covered the proceedings, city editor Warren Barton had pushed for full coverage, and this background thing could have been a part of it all."

In another wrap-up post Kent story, says Marshall, he and his editor had a difference of opinion over the lead. Marshall's response was a common one for journalists. "Take my byline off the story."

After he had resigned, Marshall, irritated by the closing of publishers' ranks against Kent recommendations, decided to give working journalists a chance to discuss the possibilities for government action. He invited civil servant Allan Darling to come to Toronto to speak at the Press Club. Immediately afterward, he reported to Barton that he couldn't cover the Press Club event and would take the day off. Later, Marshall was invited to a meeting in the City Editor's office with managing editor Cam Smith. Reporter

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# Reflections on the

By Barrie Zwicker

The recommendations of the Kent Royal Commission on Newspapers are a deranged attempt to impose government control on the newsrooms of the nations, in the collective and vociferous opinion of Canada's newspaper publishers. Their wish — and they are doing everything within their power to make it a reality — is that the report be shredded, buried and forgotten. This is unlikely to be its fate, however.

For one thing, as Commission Chairman Tom Kent told the annual meeting of the Canadian Managing Editors' Conference (CMEC) in Toronto Oct. 19: "We're in a situation where it is most unlikely that the government can do nothing. It has got to introduce legislation of some kind to head off what, if it does not, will be, in quite a short time, the further conglomeration (of the newspaper field) with the most dramatic event likely being the takeover of Southam."

Those who are concerned with the role responsibility and performance of Canada's press, therefore, are continuing to examine the report and are participating as much as they can in the debate over its proposals. When the Parliamentary committee stage is reached the maximum wisdom and effort will have to be applied to get a positive and useful and fair bill — one that will put the readers first and have some real impact toward improving journalistic performance.

On August 19 last, the day after the report was made public, I tape-recorded exclusive interviews with Commission Chairman Kent, Director of Research Tim Creery, Commissioner Borden Spears and Chief Counsel Donald Affleck, with the transcripts coming to 40,000 words.

With the publication of the report off their shoulders and the need for confidentiality removed they shared some of their reflections and predictions. In this first of two articles are selected excerpts from the Kent and Creery interviews.

Kent, is English-born, a person of precise thought and speech, former editor of the Winnipeg Free Press who in recent years has been a leading figure in the civil service and academia.

Creery, less well known, is a former

reporter and editorial page editor at the Montreal Gazette. He also founded, published and edited the thoughtful public affairs magazine, REPORT.

Kent and Creery were interviewed in Ottawa in their offices.

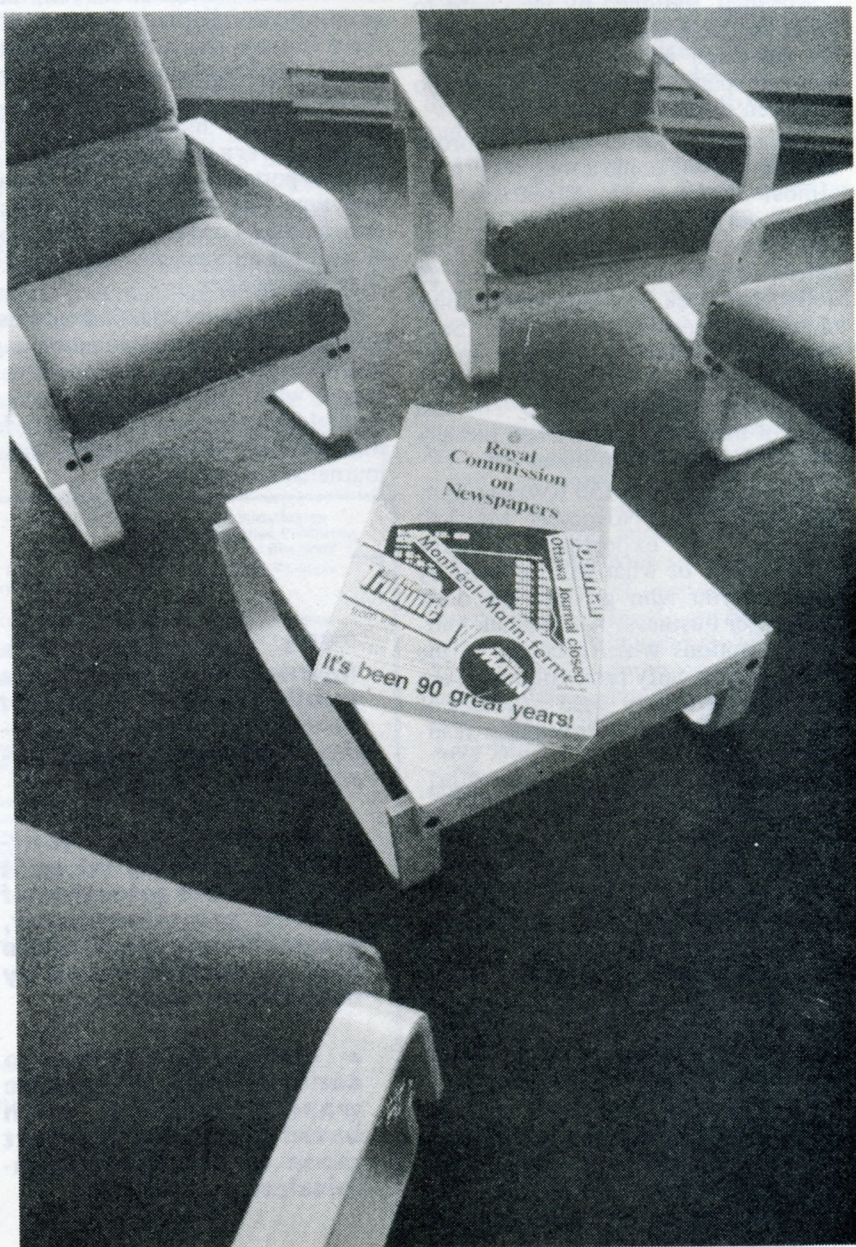
**B.Z.:** How would you describe the quality of the testimony during the Commission's hearings?

**Kent:** ...on the whole the quality of the testimony from within the industry

very fully confirmed one's feeling that the tradeoff between profitability and public service has shifted thickly in those cases where a newspaper now is owned by a business which has other business interests.

**B.Z.:** Was this the main problem about the newspaper business that emerged?

**Kent:** Right. Once the newspaper gets into that monopoly position, it



# Kent Commission

loses a business incentive to produce a high quality product. On the contrary, its product becomes a cost which has very little relation to its revenues. If people who still care about newspapers own them, they can...produce relatively decent newspapers, as Southam and independents like Kingston do.

Where a newspaper has become merely one business among others, the point of tradeoff shifts heavily against the public responsibility and towards profit. Under the mechanism of the business system, that process is bound to continue to the bitter end because the people who are prepared to look at newspapers that way can always pay more for them than the people who are going to look at them as a public responsibility. That's the essence of the report.

**B.Z.:** How do some journalists come to be apologists for the business interests?

**Kent:** I think a newspaper person is working in an environment where there's a great deal of cynicism precisely because of the awareness which is there.

It is not admitted very much but it is there, no question. They have to shut it out as much as possible, and the only way they shut it out as an outside influence is that they incorporate it and make it an inside influence, to a very considerable degree.

**B.Z.:** Did you start out with biases, and did you find any surprises?

**Kent:** For one thing, I had a presumption that however much we might find the chains were excessive, did a bad job, had grown too big, etc., nonetheless it was very hard to imagine practicable recommendations to, break them down to single newspapers. I think I would have said from almost the beginning by broad general judgment that to a large degree we've got to accept what is. Therefore our problem would be: how do we get a better performance out of the structure mostly as it is.

I think the most surprising factual change as far as I was concerned was the difference that being a pure newspaper company (makes) as opposed to (the newspaper) being part of a conglomerate business. The difference is

really even greater than I initially assumed.

**B.Z.:** Most observers have said the Commission was kindly toward Southam. Is that true?

**Kent:** As our hearings proceeded and as our research was proceeding, it became clear that (Southam) do take a more newspaper view. Not that we accepted, obviously, their case in some respects. They fudged things as far as Selkirk is concerned. They're there in defiance of their own declared principles. Also of course when they talk about the independence of their papers they have in fact more and more made that the independence of the publisher and tend to treat the editorship of the paper as a stepping stone to being publisher.

The difference (with Southam) is that the publishers have grown up in a newspaper environment and care more about the newspaper as a newspaper than the businessmen in the other organization.

**B.Z.:** By "the other organization" I take it you mean Thomson.

**Kent:** The Thomson people in general really just didn't understand the problem. I don't think Ken Thomson himself showed understanding of it.

**B.Z.:** Turning to the hoped-for impact of the report, if the recommendations were implemented, would it in fact ease the birth of any new dailies?

**Kent:** Well, certainly they will help a little but I think we've got to be realistic. There are only two possible new kinds of dailies. In growing communities, like Ft. McMurray, you can get a weekly becoming daily. Otherwise surely the only new dailies that are possible are sort of segmented-appeal dailies in the really large cities or on a national basis.

I think sooner or later for example there will be another paper trying to be something of a national daily for English speaking Canada at least...

I think one can foresee more differentiation, including perhaps the conventional...tabloids in the bigger, growing, richer (communities) but also I think in more of them we can foresee the emergence of the quality-end-of-the-market paper.

## TIM CREERY

**B.Z.:** Tim Creery, how did you approach your role as research director with the Commission?

**Creery:** Well, when Tom called to ask me to be research director and plan to carry out quite an extensive research program in exactly the same as that of Peter Desbarats. I said we must get into the new technology, videotex and all this stuff, that we'd caught newspapers at a time of considerable transition.

**B.Z.:** Quite a lot of press power, economic power and lobbying will be brought to bear against this report. What countervailing powers do you see in the debate over this report?

**Creery:** I look at it in a different context. One gets the impression reading (the first editorial about Kent) in The Globe and Mail that the report is a monolithic thing against which all guns can be fired and that the whole report sinks or swims together.

That isn't the case. Over the longer run, I expect different people, different groups, are going to find some things they like, some things they don't care about. The broadsides are reactions of interested parties.

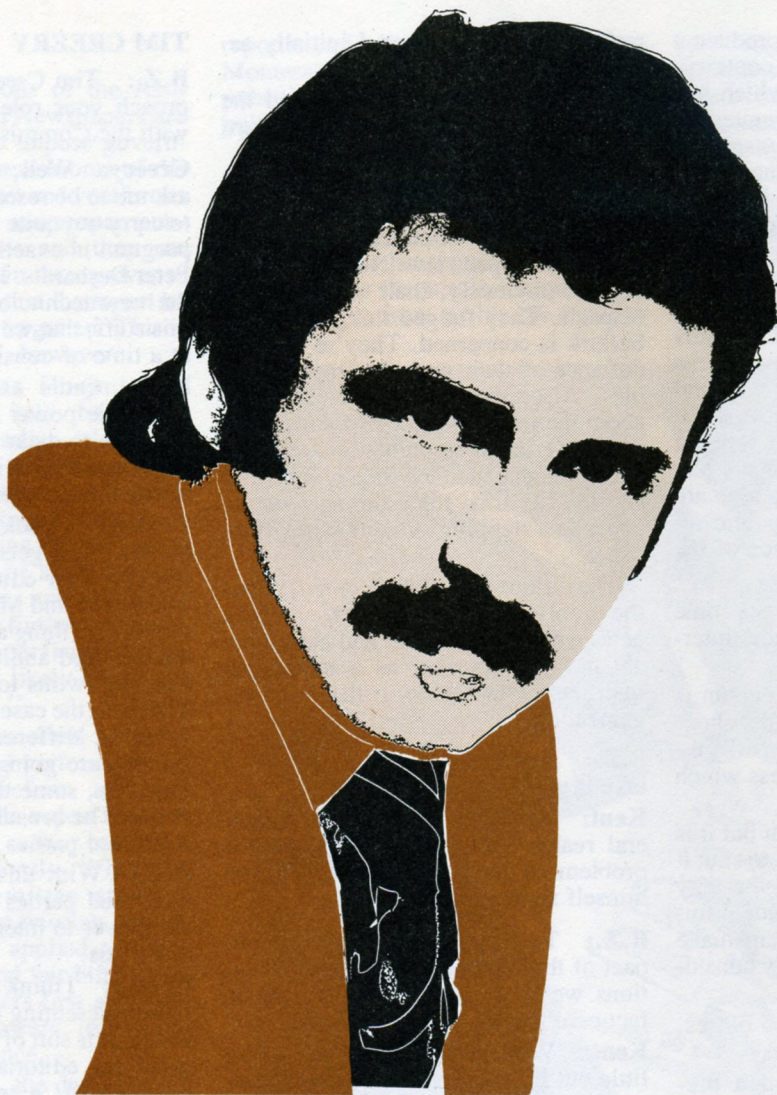
**B.Z.:** With this report, though, the interested parties simultaneously have the power to interpret the report to the rest of us.

**Creery:** I think the reporters did a fair job in presenting the report. The editorial page is sort of a fillip and I think it's good for editorials to be outspoken, opinionated, a trifle eccentric if you like...How (the report) will filter through will be in the normal way. The political representatives will talk about it; the provincial governments will probably have something to say one way or another. We heard from a lot of aldermen, from a lot of reporters (and from) associations of reporters. These people were all interested citizens. Now we'll see what they feel about the report. I think the people who try to sort of stack up opposition and shoot the whole thing down hoping they can get rid of everything...are wrong. It's just not going to happen.

**B.Z.:** Well, it remains to be seen. Now, in the course of your work, was

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# CONVERSATION



Mark Starowicz, variously known by friends and the occasional non-fan as whiz kid, boy genius and the anointed one (describing his "give me what I want and I'll deliver") relationship with CBC's top brass is at it again. As executive producer of TV Journal, he's breaking new ground, spending a lot of money, and, it is rumored, has put his career on the line to convert CBC viewers to a news package which runs one hour earlier than the current one. He talked to *CONTENT* editor Eleanor Wright Pelrine in his glass-walled office at 100 Carlton, in Toronto — while members of his staff were enjoying Thanksgiving with their families.

**EWP:** Is *JOURNAL* a long-time dream of yours?

**STAROWICZ:** It's the fruition of a long-time dream (not to be poetic) of virtually a whole generation of people at the CBC...The prime mover was Peter Herrndorf, who, when he became vice president of the CBC launched a study group. Essentially the approach of Herrndorf and that study group was that we risk irrelevance by not being involved in the daily events and the body politic of the country.

That analysis was shared very broadly, was certainly shared in some of the news department, which was getting frustrated by having to cut re-

ports to a too-brief length. People like those in *NEWS MAGAZINE*, who are the 'documentary' section of the news department shared that opinion, and it was certainly shared in radio current affairs when a whole generation of people stayed there artificially longer because that was the only area of journalism that was actually interested in national affairs, international affairs and documentary production.

**EWP:** You say 'artificially longer', Might they otherwise have gone onto television, but wanted to stay with the scope and the tools they had in radio?

**STAROWICZ:** One of my personal reasons — apart from the fact that the

# with Mark Starowicz

radio network was, is, and will continue to be the most creative place in the CBC — was 'Why leave CBC radio to go to CBC television where the program vehicles did not exist, and you could spend 12 years covering national or international affairs but never really go anywhere, other than becoming a news correspondent. Which had the problem of not enough scope, unless you wanted to do documentaries of a somewhat laid-back and pastoral nature that did not have to do with the constitutional crisis of the time or Sadat. You couldn't go to the newspapers because they were doing even less and private radio was hopeless.

**EWP:** And your personal odyssey had started with daily newspapers?

**STAROWICZ:** Yes, most people's have — here. What Herrndorf had effectively done was put together a quadrupartite base, which is the section of the radio network that had been doing this kind of thing, the section of the news department that pulled more toward documentary production and in-depth analysis which was a very large constituency in news and continues to be, the section of the TV current affairs department that was frustrated at not having any relevance, if I could risk that word, to the events that sort of swirl around us, and the regions. That is very important because there was a blockage in the system, too. Because if you don't own too many network ships, there's a whole load of people who have been in the regions for a decade that are every bit as good, if not better than the people in the network, but have nowhere to go. Those four streams are the people in THE JOURNAL. Almost to a body, people come from those four areas.

**EWP:** You had already taken AS IT HAPPENS from what it was in the beginning, to what it has become, you had had the challenge of SUNDAY MORNING, were you personally ready to move on?

**STAROWICZ:** Oh yes. The fun at a certain time becomes sort of editorial civil engineering or architecture, and then you get more and more removed from stories, which is sad. And in this job, I'm even more removed from stories, than I was in any of the previous jobs, which seemed to grow.

**EWP:** Is that the single most difficult thing about this job for you?

**STAROWICZ:** Yes, I guess so. It's certainly the most frustrating thing.

**EWP:** How do you treat the illness?

**STAROWICZ:** I don't know. I'm bruited in mid-virulent stages of the illness, and I'm still fooling myself with the idea that when we get on the air this job might become a great deal less bureaucratic. But in one way or another there are 117 people connected with THE JOURNAL. It doesn't have a staff of 117, it has a staff of about 88. That's counting cameramen and maintenance men, and you get up to 117 when you start counting the VTR editors who are really on the plant system, so on any given night, 117 people are involved in putting THE JOURNAL on the air. Many of them will not be involved the next week, they'll be involved in FIFTH ESTATE or a HOCKEY NIGHT IN CANADA as the case may be.

That's 234 rubber boots to be parked, and 117 coats, and specifically with THE JOURNAL, 88 parking places where there are no parking places... That's 88 contracts, 88 attacks of the flu.

**EWP:** How many JOURNAL employees are on staff?

**STAROWICZ:** There are almost 40 NABET people, then there are CUPE people — script assistants, production assistants. But the editorial staff, people who are purely producers is virtually entirely a contract operation. Current affairs tends to be contract.

**EWP:** How did you recruit these people?

**STAROWICZ:** Well, in a sense, the most time consuming aspect of the whole last year and a half has been that. We had a very detailed set of boards and interviews — have interviewed about 600 people — just for the editorial people. And about 200 people were interviewed for technical positions, and continue to be, incidentally. Some of the interviews were extremely long, you don't find a national editor without asking an awful lot of questions. That ate up easily 50% of the entire set-up time.

**EWP:** Did you wait for people to come to you, or did you actively engage in head hunting?

**STAROWICZ:** Just what common sense would dictate. Certain people you really wanted, other people who wanted to get in. I couldn't hazard a guess on proportion. And I certainly wooed Barbara (Frum) for example, and I certainly wooed Peter Kent and many of the journalists, and most of the senior editors, and wooed Mary Lou (Finlay), certainly. Many of the junior producer positions went to people who had applied.

**EWP:** When people called you, and said I'm interested, what were the major characteristics you were looking for?

**STAROWICZ:** There were several areas involved, editorial, support and technical, and you were looking for different things in different areas. Working backwards, you were looking for the best cameramen, and in that sense THE JOURNAL has done a semi-unusual thing, which is taking a chance on a lot of film cameramen. But it's not really that big a chance. They were cinematographers, and the assumption was that if you were a good pictures man you would be a good pictures man electronically. This is not often done.

In support staff, we were looking for devotion, dedication and burning the midnight oil, and flexibility. We weren't looking for a new generation of bureaucrats. That was very hard, actually... When you get into the business side of the program, the accounting side of the program, the CBC is not very good at training and encouraging the development of good administration people. A bureaucrat can get a lot farther than anybody with some imagination. However, you can't make a sentimental decision when you've got a multi-million dollar budget, so somebody better know double system accounting, at least. You can imagine the mess left behind by a program of this scale, so it was very hard. Because anybody imaginative would presumably not stay very long in the public sector, CBC, but would probably go to private industry. On the editorial side, it was different. The instructions from the department head, Bill Morgan were 'Go out and get the smartest people — the people who know what they're talking about, for a change — people who actually know something about

foreign affairs, and national affairs.' So the priority was hire brains, and they will learn their television. This we did.

**EWP:** There must have been an immense training project involved, then.

**STAROWICZ:** You put it in the past tense, we're actually facing it, still. An example of the scale of problem is the following. We've got about 60 editorial people out there, who really are the best and the brightest. That, in a sense is not that difficult to find, because they stand out. The equipment that has been brought into the plant — nobody's ever seen it before in Toronto. Not because it's anything space-age and incredible, it's standard equipment at ABC and NBC. Strange things like squeeze-ins and 1 inch VTR machines, with 40 times fast-forward display, anyway, computerized editing, you edit on these machines like you edit on an Air Canada keyboard. There's never been one here, and we had a strike, which ended not much more than slightly over a month ago. All the equipment was here, it was installed by engineering headquarters and the manufacturer. None of the technicians knew how to operate it, quite literally none, because it was installed just as the strike was beginning. Then you've got to hire between nine and fourteen VTR editors, whom you don't get until the plant has hired between nine and fourteen VTR editors off the street to replace them.

I don't know how to edit on a 1 inch machine, editorially edit, not touch it but editorially edit, and nobody's going to teach me until those nine or fourteen people figure it out. That will take a minimum of a month before they teach Mark Starowicz. The stage at which you're speaking to me now, we still are waiting for about 50 percent of those VTR editors to come on board, because if we yanked between nine and fourteen VTR editors out of plant, the plant would collapse. Nothing else would be being edited. As a result, we're going on the air, in January, and most of the editorial unit has absolutely no idea how to operate its equipment, because its technical unit doesn't. I can multiply this ten-fold, in terms of maintenance people, we still have to hire four maintenance people, but nobody knows how to maintain that equipment because nobody's seen it before. What you end up doing here, is making sure that the manufacturer's training people who were set to come in July, but are now working in WGB-Something or Other because these things work in an-

nual schedules, how to get them here, in order to train the technicians and in order to train us, we are confronted by a situation in which an editorial unit will be about a month from air before it knows how to edit. It will edit, but it will edit very slowly, three times longer than film, even. Now around March, the curve will take over and we will be editing as fast as film. And around June we will blow film off the map, in terms of speed, because the equipment is enormously fast. That's why I keep saying just because the instruments have arrived doesn't mean that these nice people can play Beethoven's Fifth. And just because you're a musician doesn't mean you can play Cello Number Two in Beethoven's Fifth. So you've walked into a place, where they're just unpacking the crates.

**EWP:** Have you been personally involved in all of the hiring decisions that have been made?

**STAROWICZ:** No, this is a huge place. Bruce MacKay is a name worth remembering, because if there is an architect of the entire system of THE JOURNAL — of the technical and production system — it's Bruce MacKay. So he and I worked out of a little rabbit hole for the last year and a half, and I was effectively the editorial side, and Bruce was the engineering, production and technical and administration side. So everything was designed literally from scratch. And what was nice about

it, was that it was designed in editorial consultation, and there isn't anything in the control room that wasn't detailed by engineering headquarters in consultation with MacKay, Starowicz, and of course, the other people who came on board gradually.

**EWP:** What kind of professional pressures have there been on you through this change, obviously I would think that within the Corporation there are people who are jealous, not so much on a personal basis, but jealous of the sheer budget and support which THE JOURNAL is getting. How do you deal with that?

**STAROWICZ:** One didn't have to deal with it, one feared it, you're absolutely right. Strangely enough it evaporated, largely. There is an attitude of 'This thing better work' and by and large, when it comes to the regions and to the other editorial departments, we've had not only no complaints, but a great deal of gratitude. Once the place focuses on something — it's the Queen Mary, it takes seven miles to turn the CBC around — but once it's pointed one direction, believe it or not, it actually did evaporate.

**EWP:** What did you do to make it evaporate, what about internal communication?

**STAROWICZ:** We went to a large number of regions and explained the

■ *continued on page 20*

• Journalism in this country is the crummiest, shoddiest trade in the world, almost beneath contempt. And that's because more training goes into developing a cashier at Loblaw's than into a journalist.

• Canada is unique in its journalistic problems. Many journalism faculties in the United States are really offering political science courses. The whole incredible layer of Nieman Fellowships, and others, where a student is confronted in a study program, with the foreign ministers of 20 countries help a lot. Here we breed ignorance, and we give it a thin technological veneer, because the journalism faculties are geared entirely toward giving some government hack who happens to have a radio license in a small Ontario town free or cheap labor.

• The graduate who runs everything from a D. J. program to a religious program for the person who owns the license gradually moves up the system until his ignorance stains even the network five years later. It's very hard to start learning after you've been in journalism for five years.

• JOURNAL's greatest frustration last year was in conducting the interviews ... We had PhD's who couldn't name Alexander Haig's previous jobs. You could get into THE JOURNAL in five minutes if you had read the Globe and Mail and the New York Times every day for the last year. Which I would think is a reflex action like having eggs for breakfast.

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# CABLE — TV LICENSING

by Herschel Hardin

The irony was as big as a barn door.

A veritable avalanche of copy and broadcast coverage faithfully appeared for the Kent Commission Report. Terribly serious and often tortured analysis then showed up everywhere on schedule in local and national commentaries, parliamentary columns, reprints from out of town, you name it. Gary Lautens, in the *Toronto Star*, recognizing a good thing, delivered one of his patented run-on spoofs, about how every journalist was writing about the Kent Commission Report, so he wasn't going to indulge. Even the hearings of the commission had been reasonably well-covered. Good enough.

But for an ongoing scandal in broadcast and cable licensing, to heightened concentration of ownership and power in that media sector, journalists in good part shied away or turned a blind eye, or just plain left the story sitting in the great journalistic limbo.

The lack of coverage is all the more disillusioning when one considers what was at hand. Unlike the clean Kent Commission proceedings, a real scandal of public administration was involved — evasion and deception crossing over into the absurd, repeated incompetence, the burying of a reform process, private appropriation of public property (trafficking in broadcast and cable licences), procedural manipulation, the suppression of full discussion (refusal to allow cross-examination of expert witnesses), betrayal of a ministerial commitment, hiding of a crucial report, lying, and a conflict of interest in a key post. A few court cases were in the mix for good measure.

Remember, too, that the broadcast media have surpassed daily newspapers in terms of time spent by the public and of their principal source of news, qualitative considerations aside. Television, is the dominant medium. Cable is a major player in the dawning age of electronic information. Radio has expanded. The area, as a subject of public importance, is at least on a par with daily newspapers.

At the centre of the story was the refusal of the CRTC and the cabinet to allow for competing applications when broadcast and cable licences expired (so-called "renewal hearings") and when licences were reallocated (so-

called "transfers"). This practice continues. The many takeovers and other changes of control don't occur on their merits in the licensing arena. Competing applications are excluded. Licences change hands through the backdoor of cozy private deals, some of which deals are inevitably approved by the CRTC. Unlike the newspaper world, this is for public licences to use public property ("radio frequencies") for public objectives as outlined in Section 3 of the Broadcast Act, the section with all the bold and lofty rhetoric.

The exclusion of competing applications, moreover, is for licences originally awarded in competitive hearings. You cannot purchase from the CRTC the exclusive right to apply for a licence (which would be oh so scandalous; what an uproar that would cause). But you can buy the right from the lucky licensee (every bit as scandalous, indeed more so; at least in the former case, the money would go into the treasury). As Geoffrey Stevens pointed out in his Ottawa column in the *Globe* last February, "it makes no sense at all."

The consequences are far-reaching:

- Citizens lose the right to participate fully and adequately in their broadcast licensing system, and through that, in the control and development of broadcast and cable media. Possible democratization of ownership and control is blocked. The supposedly public system becomes a repository of special privilege.

- The public and the Broadcasting Act (and Canadian objectives) don't get the best possible licensees.

- Without competitive hearings when licences expire, the regulatory process becomes a manipulative game.

- In reallocations, the outgoing licensee chooses his possible successors and can eliminate anybody from the list for any reason — not a member of the club being one of them. Alternative kinds of licensees like subscriber co-operatives in cable, even if much superior, are frozen out.

- Private trafficking in public licences abounds — theft under legal cover. Of the \$90 million for the takeover of Premier Communications by Rogers Cablesystems, a whopping \$62 million was in the trafficking payoff. This is money that comes from the value of the public licences and should

be returned to the public, in lower rates, better service and increased Canadian program production.

- Concentration is inevitable. Licences tend to be peddled to larger and larger organizations which can maximize tax breaks, benefit by cheaper lines of credit, and in their empire-building are willing to pay the highest manageable inflated trafficking price. Only larger organizations, too, can handle package deals involving multiple licences.

None of this, again, occurs by happenstance. There is a key, an arrangement, the Connection — the obliging exclusion of competitive hearings — as the industry and the CRTC know only too well. And there are identifiable people responsible, who keep the Connection going.

The CRTC was first challenged on this in early 1976. The question has been put to them again and again since then. The commission, in return, in decision after decision, has dealt with submissions on this prior and fundamental manner by...not dealing with them. This includes the instance of the Rogers-Premier deal, the takeover of takeovers, which came up four years and much stonewalling down the line, in 1980.

In 1978, the commission did broach the matter, in a working paper on procedure. Submissions were invited and a hearing was held. The mental acrobatics, blind spots and non sequiturs in the working paper, in defence of existing practice, were typical. I wish I had the space to go into the commission's breathtaking absurdities and twists of reasoning here and elsewhere on this matter, which the evasion required. Or was some of it just stupidity and incompetence? They come to the same thing. In any case, the follow-through outlined by the working paper never happened. The matter was jettisoned into the bowels of the commission from which it never reappeared.

The major organizations involved in this fight were the Association for Public Broadcasting in British Columbia and Capital Cable Co-operative. The latter, a subscriber organization, sought to apply for the Victoria cable licence (held by a Premier subsidiary), and was the leading test case. The Public Interest Advocacy Centre, Ottawa and To-

# "Them thet has gits"

ronto, with its general counsel Andrew Roman, also became involved, along with a few other organizations in specific instances.

In 1976, Capital Cable won a writ of mandamus from the Federal Court obliging the CRTC to hear competing applications along with the renewal application of the incumbent licensee. This caused a sensation, as the commission, then sitting in Vancouver, was so shaken that it called the hearing off in mid-process and hightailed it for home. The decision was overturned in appeal. Other legal actions, these concerning the takeover procedure, followed, and also ultimately failed.

Then there was the cabinet, or rather ministers of communication and their bureaucracy, with their own mix of incompetence, procrastination and evasion, and the final lesson, in 1980, about how the system works.

In 1977, the then-minister Jeanne Sauvé made a commitment to Capital Cable to review the whole question of competitive hearings. This commitment then languished for three long years while takeover applications came and went, and concentration continued apace. In February 1980, however, during the David MacDonald interlude, a consultants' report was finally commissioned. It recommended competitive hearings when licences change hands.

By this time, the minister was Francis Fox. Despite having the report in hand, Fox set aside a Capital Cable petition concerning the Rogers-Premier takeover (which involved the Victoria licence), exactly the situation for which the report had been originally ordered. Public access to the findings of the report, in this period, and earlier when the CRTC had heard and decided the takeover, was denied by the department. The study, dubbed the Babe-Slayton Report, after its authors, was then shelved unannounced. The apparent key figure in the decision, deputy minister Pierre Juneau, was a former chairman of the commission responsible for the very practices that the Babe-Slayton Report and Capital Cable's petition had brought into question.

Although not for lack of trying, Capital Cable received a copy of the report only after the deadline for cabinet ac-

tion had passed. It was Capital Cable that released the report's existence to the media and that pointed out Juneau's conflict of interest.

The events of 1980 were critical. A clear and virtually fatal injustice had been done to an organization that had been waiting for remedy for the better part of four years, and to whom a prior commitment had been made. This organization had also been the leading force of reform. Because of the magnitude of the takeover that had sneaked through, moreover, and the huge traf-

ficking pay-off already paid out, reform of procedure for the future would be even more after the fact of concentration, public burben and entrenched privilege.

There was a quite different but equally important aspect to the story: the subscriber-owned licensee model which Capital Cable represented. There were two parallel objectives. The first was local, non-profit co-operative ownership and control, with all that meant for the programming and technological future of cable. The sec-



# Cable TV Licensing

ond was to establish a new sector of Canadian program production with the surplus revenue created by cable licences — to actually do what all the pious rhetoric from Ottawa had told us was so desperately needed. The Capital Cable initiative was originally taken, and was always seen by its founders, as a crucial pioneering step for the broadcasting system as a whole.

Finally, the Association for Public Broadcasting and particularly Capital Cable, in connection with major events and developments, issued factual news releases on point, documenting the shenanigans. Recipients would include, through one channel or another, the national media and a few journalists in Ottawa, Toronto and Montreal (although distribution varied somewhat), as well as the Vancouver and Victoria media and Canadian Press/Broadcast News. In special cases, background briefing and extra documentation might be provided.

Those are just the barebones, plus a hint of the gameplaying by Ottawa and the sheer human comedy. Aside from everything else, the stonewalling of a public agency is so outrageous on its face, so offensive to the democratic working of society, that it demands journalistic pursuit. And the story was all there for the taking.

- With a couple of early, marginal exceptions, not a single solitary phrase or image on the ongoing scandal, much less proper treatment, ever appeared in the national media during the story's five-year history described here. This includes Maclean's, Saturday Night, The Fifth Estate, As It Happens, Sunday Morning, The National and, as far as I know, the CTV National News. The two exceptions were a brief item on the World At Six and a CBC-FM arts program interview following the short-lived 1976 Federal Court decision.

The Silence of the national media is damning.

- Except for an article I wrote on the CRTC, for Page Six of the Vancouver Sun in 1978, and some work by Monday Magazine, a Victoria weekly, no feature article of any kind was carried on the story and the issues surrounding it, much less a probing inquiry with follow-through.

- Astonishingly, no journalist, to my knowledge, ever pursued the minister, deputy minister, or CRTC chairman on

this story, not even when the news of the Babe-Slayton Report broke. That is, no journalist even posed the question to them or reported that they had refused to answer or had been evasive.

- Jack Miller, communications specialist for the Toronto Star, with the most direct mandate and the most feature space available, ignored the story from beginning to end. At least this was the case for the edition I get in the mail. The Star carried nothing in any shape or form on the affair of the Babe-Slayton Report, Juneau et al. Miller doubles in articles on broadcasting policy and used to be with the policy section of the Department of Communications — who probably had the best personal connection to the inside — ignored the story. Michael Valpy, for the latter years the Vancouver Sun's Ottawa columnist, and now with the Globe, ignored the story.

- With the exception of a highly perceptive article by Jean-Claude Leclerc in *Le Devoir*, again after the 1976 court decision and with no follow-through, no editorialist east of Vancouver ever touched the area. The Globe and Mail did run an editorial about the attempt of one CRTC commissioner (Roy Faibish) to force withdrawal of remarks by a Capital Cable officer (myself) using as a weapon the commission's power to cite for contempt. This was in connection with the Rogers-Premier takeover hearing but was a different issue.

- Nobody examined the circumstances in which commissioner Faibish, who resigned from the CRTC subsequent to the Rogers takeover of Premier, a few months later was named a vice-president of Rogers Cablesystems. By "circumstances" I mean not just Faibish's crossing over but also the CRTC-industry connection, the CRTC's own modes of behaviour, and the state of public morality in the Ottawa civil service at large, which provides the milieu.

- With the limited exception of Monday Magazine, no one explored Capital Cable's subscriber-owned model as an alternative to corporate licence control and as a vehicle for achieving historic Canadian program production objectives. Nobody in that regard took a look at existing subscriber-owned systems like the Campbell River TV Association, going strong since 1956, or the newer operations in Regina, North Battleford and the western Manitoba region. By way of comparison, cast your mind to the reams of copy about content, financing, profit diversion and ownership structure as regards daily newspapers in connection with the Kent Commission coverage.

- Nobody at the time took a look at the Independent Broadcasting Authority in Great Britain which holds competitive hearings when television franchises expire (although the Van-

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Graphic Arts student Linda Jackson provided the cover design for this issue.

couver Sun did carry a self-standing item on the IBA later, in January 1981). Nobody produced that valuable comparative context for the public.

There were some bright spots. The Victoria and Vancouver media did a consistent and creditable job on the news side, most particularly the Vancouver Sun, the Victoria Times and the Daily Colonist (plus the Victoria reincarnation, the Times-Colonist) but including also some of the broadcast media. The Sun and the Times, and once the Province, also provided the public with editorial comment on the key issue.

Geoffrey Stevens, then writing the Globe's column, began exploring the CRTC, takeovers and trafficking with two items in January 1978. Two others followed almost to the year, cutting still closer to the bone. And two years alter, in January 1981, and incisive two-partter appeared on the Babe-Slayton Report, fully exploring the issues and coming down hard on the government and the CRTC.

(Although constrained by my own intermittent role as a participant in events, I myself, in connection with developments where I wasn't involved, did several pieces on the CRTC and its

captivity to the industry, in the weekly column I did for a couple of years for the editorial page of the Toronto Star.)

The Globe and Le Devoir carried substantial news pieces on the Babe-Slayton episode, following the Capital Cable release, although an envisaged background in the Globe never materialized. Canadian Press did its usual relay job.

But this work, and miscellaneous items which I haven't mentioned,

didn't come close to what our larger dailies and the national media should have been doing on this large and important story, in all those years up to and including the crucial summer of 1980 when the Rogers takeover of Premier was hurried through the pass.

The failure, which went on and on, was hard to believe.

*Next issue: Why the Media Failed, and the Consequences.*

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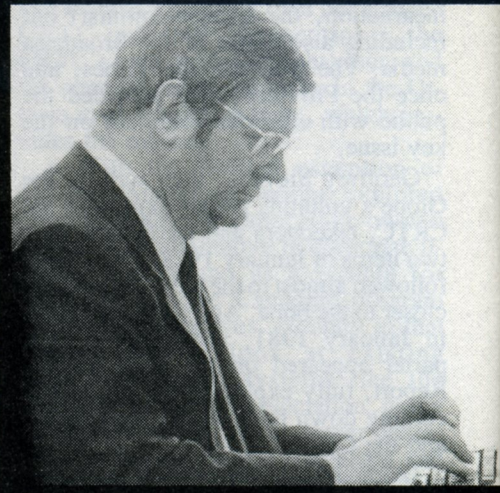
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# Paul Kidd



by Eleanor Wright Pelrine

"I can start to live my life again," says Paul Kidd. "For six and a half years I'd been living with the thought of going into the Supreme Court of Ontario against Southam — the corporation you could call the General Motors of the publishing industry. It was a pretty scary thought, but something I had to do."

It began, officially at least, on March 10, 1975, when management attempted to relieve Kidd of his duties as the *Spectator's* provincial editor, and assigned him to a "new role" defined in a personal and confidential memo from Gordon Bullock, then the Hamilton paper's executive editor.

Kidd was instructed to "work directly through the city desk on special projects with no change in title."

"You will have no 'special arrangements' with either the managing editor or myself."

"You are not losing any of your present seniority status and so far as vacations are concerned, you will continue to enjoy the same freedom of choice. We cannot predict the future however, and any statements I make are subject to the unexpected and cannot be guaranteed."

Kidd told *CONTENT* "I had won 10 awards, in 19 years, and they sought to

put me under the direct supervision and control of the city editor, Bill Findlay, who in 13 years had written a couple of articles, one on not being invited to the royal wedding."

To Paul Kidd, after almost 20 years service with the *Hamilton Spectator* and *Southam News Service*, the prospect was chilling and totally unacceptable. He refused the new assignment, and was promptly and summarily dismissed.

"...Discarded," pronounced Kidd. "With virtually no explanation, given four weeks' salary and thrown out onto the garbage heap by a company that I had served faithfully for nearly 20 years, and, as a foreign correspondent, risked my life for. If they could do it to me, they could do it to others, and may well have done it to others. Someone, someplace, has to say 'enough!' Has to stand up."

"...I was a great admirer of Jack Kennedy and Bobby Kennedy and I remember a famous interview which Bobby Kennedy had with David Frost, when he explained I have to do it because it is right. And I had to go through with the case, because it was right."

What was the case about? Wrongful dismissal, simple and straightforward? Not so, contends Kidd. "It was really about suppression of news. I was the plaintiff, *The Spectator* stood charged

as defendant." While *The Spectator*, for almost a year, turned a blind eye to mounting evidence that the *Hamilton Harbor* was a the scene of scandal and wrongdoing, Paul Kidd while a *Spectator* staffer commented nightly on television station CHCH, washing the Harbor Commission's dirty linen for the benefit of tv viewers.

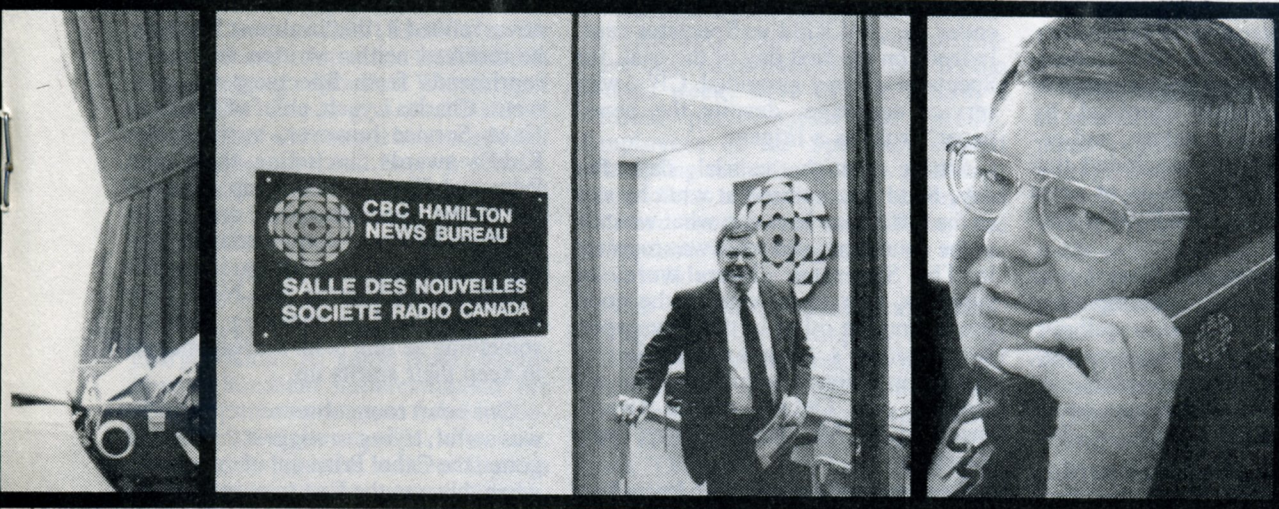
The resulting interest and excitement were difficult for *Spectator* publisher John Muir to ignore, Kidd's role at the newspaper was re-examined, and his re-assignment resulted.

The intervening years from filing of the suit to his employment as *Hamilton* reporter for CBC-Radio were difficult for Paul Kidd. It might have been easier for him to leave *Hamilton* in search of other employment opportunities, but he stayed on, even though his prospects there were bleak.

"I couldn't leave, it would have meant putting my mother into an old folks home, and I couldn't do that. She was in her mid 80's, and I had a responsibility to her."

Daisy Kidd waited eagerly for her son's vindication. Paul Kidd remembers. "She tried to stay alive for the day I would go into court and beat the Southams. She hung on and hung on but she didn't quite make it. She died more than two years ago. She never had any doubts. In fact, when I first told her

# The Spectator



I'd been fired, she thought it was a joke, she couldn't believe it."

There were other people who couldn't believe it. One Spectator employee says "There wasn't anybody in the building who didn't know who he was, and what he was capable of doing. And when he was a foreign correspondent, the Spectator was very proud of him."

Said another, "I got the word on his dismissal from a security guard, who asked whether I'd heard that Paul Kidd had been fired. Come on, I said, you're pulling my leg, or somebody's pulling yours."

A former employee describes the reaction, "Everyone was completely flabbergasted, and they all said, 'if they can do it to Paul Kidd they can do it to anybody.' But we never really did know what had happened. We heard one explanation that he had refused to accept an order and another that it was mostly over the Hamilton harbor scandal. We all knew that was being hushed up around the paper at the same time he was on television and talking about it."

Apparently Kidd's decision to sue was a kind of joke around The Spectator. Many people were sure it would never happen, but were pleased when it did.

Paul Kidd's journalistic colleagues, however, had their own futures to con-

sider. "It was a revelation," he says ruefully. "When I was provincial editor, and I simultaneously appeared on television, I always seemed to have plenty of friends and acquaintances. But once I was fired, the phone stopped ringing. I called a former colleague once, and he didn't appreciate the gesture. 'Don't you know you've been blackballed?' he asked. Strange things happened. Another former colleague was walking along the street, saw me coming, and turned to look into a shop window, apparently mesmerized by a wedding dress. I didn't interrupt his contemplation."

Asked about a possible explanation, Kidd offers this.

"I think they were embarrassed. I think that John Muir, whom I called a total madman, on the witness stand, is as I said under oath in examination for discovery, a bully, and that he runs that paper through fear. The fear starts right at the top, and it floats all the way down from Muir, through the departmental editors who are in awe of him, and who carry out his wishes, afraid to defy him. And in the process, what used to be a fine newspaper is being destroyed."

Crux of the problem, as Kidd views it, is that the corporate bottom line is written in red ink or black ink, and that although many publishers pay lip service to investigative reporting, only

rarely do their reporters have carte blanche to do real reporting. In the old days, says the veteran, it was known as yellow journalism, and much of it was muckraking. "Basically it was investigative journalism, with a somewhat grubby name. But what a tremendous job they did. They helped to keep a lot of politicians, if not straight, at least a little more honest than they might otherwise have been."

"This case, along with the Kent Commission and the combines investigation, has spotlighted and emphasized that the Canadian newspaper world is shrinking."

"The concentration of corporate monopoly is taking away a lot of the fighting spirit that used to exist in the newsroom — when if you didn't like working for The Times on one side of the street, you could always go across the street and work for The News. Investigative journalism takes time and costs money."

Today, laments Kidd, there is greater and greater emphasis on the commercial aspect of publishing, many newspapers are much more conservative in their approach to the truth, and there aren't many scrappers left.

Paul Kidd forced the issue at The Spectator, in large part because of his allegiance to truth. "The *raison d'être* of any newspaper is to deliver the truth."

Period. You cannot compromise the truth, that is what journalism is all about."

He speculates that things go on in Canadian newrooms which distress and upset many journalists and they go home or to the Press club and whine, and cry but there's little they can really do. Few are willing to quit and leave the way clear to other people who don't care.

Although Mr. Justice Gray's decision required The Spectator to compensate Kidd for wrongful dismissal, by paying him 15 months salary, and accumulated interest, he concluded that the contention of suppression of news had not been proven. Paul Kidd is visibly disappointed.

"It's not so important that I was wrongfully dismissed, the important question is 'Why?'"

"The trial penetrated deeply into what the Kent Commission was all about. And I still think the real story is suppression of news on Harborage."

Paul Kidd and his counsel Eric Murray, Q. C. of Cassels, Brock, had been working on this case for a long time before Kidd had his day in court. Kidd, in fact, had issued a writ in the Supreme Court of Ontario within 36 hours after his dismissal. Examination for discovery took five days over 1977 and 1978 and the plaintiff appeared before Mr. Justice Stark to argue his right to a jury trial. In October 1980. Kidd's lawyers filed a certificate of readiness, and the case was originally scheduled for the fall, then winter assizes, put over to spring, 1981, and later to fall, 1981.

A jury trial, Kidd believed would permit him to put his case to his peers. But his lawyers, and Southam's, in a preliminary skirmish at the trial's opening, argued the matter again. After some hard bargaining, Kidd agreed to a trial by judge alone. But prospective jurors had already been called, and many of them were intrigued by the prospect of watching a veteran journalist battle against his former employer, who controlled dissemination of much of the news in Hamilton.

One middle-aged woman, in fact, stayed on for the duration of the trial she termed "dramatic, and better than anything on television".

Kidd remains convinced that his dismissal hinged upon the Harbor scandal. And he is not alone. As Kidd and Eric Murray met over breakfast, at the beginning of the two-week trial, they were joined by a Hamilton lawyer who

urged Kidd to "Stick to it, lad." The Spectator, he said, "has its own special way of censorship. Suppression by omission."

Within a few hours, suggests Kidd, he was seeing suppression by omission of relevant evidence in the reporting of his own case.

Dulce Waller usually reports on criminal trials, but she was assigned to cover the civil Kidd vs Spectator case. Indeed, on the first day of the trial, the Spectator's copy provided CP's wire service coverage, despite the newspaper's role as a litigant.

Sitting through the trial, day after day, Kidd was amazed at what he saw as the difference between what went on in the courtroom and what was reported in The Spectator. There were, he suggests, two trials: one in the court room, and the other in the newspaper. Eric Murray's cross-examination of Spectator defence witnesses was not coming out. Details of the award, specified by Mr. Justice Gray, were missing.

Readers and viewers who knew Paul

Kidd's work, read in the Spectator of Southam witnesses who appeared to discredit him. Kidd says, "When they read that Southam contended that I couldn't write as well as a summer student, many of them just lost faith in the paper. The reports which appeared backfired."

But the Southam defence stung, just the same. Kidd contends, and the paper never refuted it, that in almost 20 years, he received neither written nor verbal reprimands from Spectator management. Charles Lynch, chief of Southam News Service however, testified that Kidd's awards, including the Cabot Prize and Nieman Fellowship, counted for little. And his own and other Southam letters of commendation during Paul Kidd's postings in South America, Washington and New York were dismissed as meaning nothing, something he sent to all correspondents to keep their spirits up.

One court room observer reports, "it was awful, trying to suggest that he had gotten the Cabot Prize out of sympathy, when this was the first time in 28 years

Thank God it's Friday...

For former Spectator columnist Paul Kidd, it's Thank God it's finished!

Paul Kidd has literally for years been preparing his case for wrongful dismissal from the Hamilton Spectator. And I heartily congratulate him this Friday.

Paul Kidd and I have talked on and off for over a year-and-a-half concerning his case, and I know how elated the man must be to not only win his \$25,000 award, but you just couple that with a verdict by the Supreme Court that the Hamilton Spectator was indeed guilty of wrongful dismissal. (Although the question of the paper's suppressing some of his features could not be proven by Paul.)

But if you figure this is some highfalutin case that has no bearing on your life, think again. Being the only newspaper in one of the biggest cities in the country, The Spectator has influence over the way Hamiltonians view news, since outside of radio news they really have nothing to compare it to locally. It's the only print news on a daily basis. That's clout, whether you like to believe it or not.

A paper like that should have no trouble eating Paul Kidd's court case for breakfast with lots left over for lunch. But the award-winning writer and commentator hung in there. He knew he was right and pulled out all the stops. And he won.

Kidd compared his victory over The Spectator to that of Carol Burnett's great court win over the news rag known as the National Enquirer — the comparison is a giant corporation being taken on by one person. David versus Goliath. And that's what it was in the case of Paul Kidd versus the Spec — just to let them and any other company with a stranglehold on the market know that there are still a few little guys left with slingshots.

Don't get too big for your britches Hamilton Spectator. And bravo Paul Kidd! You did it it yourself. And as a colleague of media commentary, I applaud you. I'm Phil Viggiani.

*Phil Viggiani is news commentator and operations manager for CJD Radio, Hamilton. This was his broadcast commentary.*

that it had been won by a Canadian. And all the years that he was a foreign correspondent, Mr. Lynch had been praising him. I couldn't believe it."

Southam's defence witnesses gave conflicting testimony. Eric Murray had insisted that they be allowed into the courtroom only for their own testimony, and there was little harmony in the evidence they presented. One management witness didn't know what the other had said. An editor testified that then managing editor Paul Warnick had insufficient time to give Paul Kidd all the direction and control he needed, and that all his copy had been rewritten. There was even the implication that Kidd won awards for copy his editors had rewritten.

Later, Warnick testified that he had rarely, if ever, touched Kidd's copy.

"It was a corporate gang up," charges Kidd. At some point, he believes, Southam underestimated the ability of his counsel, and failed to consider the effectiveness of his witnesses. But, win or lose, he believes that his former employers set out to completely discredit him.

It is doubtful, however, that the plan, if one did exist, succeeded.

Witness for the plaintiff, Larry Stout of CBC-TV, described Kidd's work

"topnotch". While the Spectator failed to report on Harbortgate, Stout testified that he had been reporting to CBC, and Kidd had commented on CHCH-TV.

Other witnesses supported Kidd's contention that his proposed assignment to report to the city editor had constituted a demotion, and that Kidd's refusal to accept it was understandable.

The case aroused a good deal of public interest. The juror who-might-have-been came back every day. By the second week, word of Eric Murray's virtuoso performance had spread. Employees of the Spectator started scheduling their lunch hours to attend, many others arrived as soon as they had finished work. And on the day the judgement was brought down, others took holiday time to attend.

The would-be juror remembers. "The judge took 90 minutes, and what a dramatic time that was. He started off from Day 1, and went right through everything. One minute you'd think Paul Kidd had won, and the next you'd think 'Omigosh, he's lost'. And then, at the very end, the judge said that Paul had won his case, but that suppression of news had not been proven."

The Spectator management appeared to be in shock, when only that morning they had exuded confidence in

speculating on the verdict. Although many workers in the composing room had believed Kidd would win, few employees commented openly, lest their speculation get back to management.

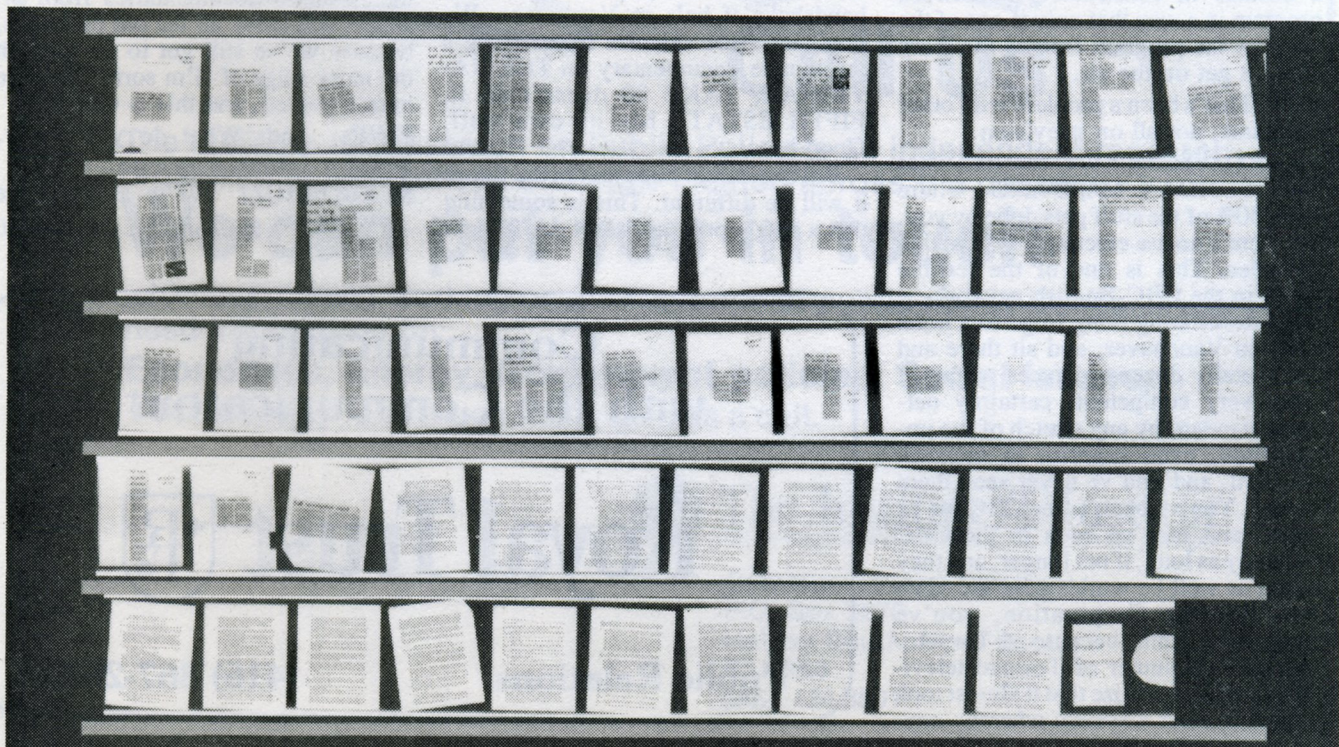
Paul Kidd's relief was evident. He shook Eric Murray's hand. It took a while for the carnival atmosphere to evaporate, and the regular spectators rushed off to discuss the play and the players.

Meanwhile, at the Spectator, all was in readiness to ensure that their anticipated victory would make the second edition. Denis LeBlanc, their specialist in civil cases, was assigned to back up Dulce Waller. And arrangements were made to bring a man into the back shop a couple of hours earlier than usual, to pull the story from the computer. Bill Findlay, now assistant to the managing editor, returned from lunch, and stopped at the second floor composing room to be certain that all systems were go before going to his third floor desk.

They were, the composing room staffer assured him. "How do you think it's going to turn out?"

"No question," replied Findlay, "we've won." At that moment, the metroset started up, and the headline KIDD WINS appeared.

*Size-as photo — one page of THE SPECTATOR'S Exhibit 39 on coverage of Hamilton Harbor Commission. Mr. Justice Gray decided Kidd's contention of suppression of news had not been proven.*



## Conversation with Mark Starowicz

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goals. It was done on a much broader scale than just by us. It was Herrndorf, it was the division, but I've personally been to about 50 percent of the regions and the rest of the editors have been to every region. I've been to the affiliates meeting, we've taken affiliates through the office. And we've been to two Board of Directors meetings and Science Advisory Council meetings. That's how the year has been filled. There are constituencies within the CBC and without the CBC that have to have it explained to them, and deserve an explanation.

The other aspect is that the program is constructed differently than a network program, it has a large number of regional bureaus, so the program is — I won't say decentralized, because 95% of it is here — but there nevertheless is a Winnipeg producer, a Vancouver producer, there's quite a large Ottawa bureau, Halifax, St. John's, and there's a whole E and G crew located in Vancouver, a cameraman and sound man in Vancouver, two cameramen and soundmen in Ottawa. Even some of the maintenance is decentralized. The program has also been constructed quite intentionally in a way that you don't have to work for it to get on the air. It was always our argument that there was a mistake in constructing a network program in a way that only if one of the hosts of the program fronted the story could it get on the air.

EWP: That's been a problem with other programs, not all on television.

**STAROWICZ:** We learned that from SUNDAY MORNING, where sure, 80% of the stuff gets done by you, but there's no use erecting a system that excludes. This is one of the terrible flaws in the CBC English network ... It's a devastating thing to go to a hotel room in Vancouver, and sit there and see literally dozens of faces, some of them very competent, certainly network standard by any stretch of the imagination, even superior to network standard, and you've never seen them before. You've been in the CBC for 12 years, and they've been in the CBC probably as long, if not longer, and they might as well be working for the Mars Broadcasting Corporation, you've never seen them, because in Toronto, you're a consumer of Toronto television. And you realize that it almost took genius to erect a system whereby any-

body who works for the CBC in Vancouver is never seen in Toronto. And we're not talking about amateurs. We're talking about one of the largest plants in the CBC. Programs like PACIFIC REPORT, which is FIFTH ESTATE standard, and you might as well have walked into Atlanta. What does this mean? It means that there were no network programs for them to contribute to. The research was contributed in Vancouver for a piece in another program, but the faces we always saw were the same faces. So we're constructed, since we run a documentary a night, in the hope that after a few months — certainly within two years from now — you will find that JOURNAL is a publishing house, or a magazine. Now the strange thing about a magazine, like ESQUIRE or the NEW YORK REVIEW OF BOOKS, is that V. S. Naipaul doesn't work for the NEW YORK REVIEW OF BOOKS and Harrison Salisbury doesn't work for ESQUIRE but those are the people who write the articles, you don't have to be on the masthead to write for Esquire, as a matter of fact, very few of the people on the masthead actually write. So in the same way, we tried to construct THE JOURNAL so that ultimately, it would behave like a network publishing house of brief material. Right now, if anybody's got a great idea for a ten-minute documentary, you'd give him a handshake if he's in Vancouver. We don't have the vehicles for carrying a ten-minute documentary on THE NATIONAL, TAKE 30 doesn't do it, FIFTH ESTATE has its own staff. Good-bye.

But one would hope that in the future it will be different. This is something that a single program can't do. It's got

to be divisional policy, it's got to be encouraged, cross-regional jealousies have to be eliminated, but out there, (gesturing through the glass) you see a communication system like this place has never before seen. There's a 20-point teletype system that links 20 programs across the country. We can go out there and talk to Vancouver, faster than the president can reach Vancouver. We can go and talk to the assignment editor of any Vancouver program. One of the absurdities of the place was that it takes three days to get a telex from here to Halifax. You can't send an all-points bulletin to 20 programs simultaneously, it's physically impossible, and now you can. The best part of THE JOURNAL's budget, it was an extremely expensive system, but worth it.

EWP: In a sense, haven't you in THE JOURNAL been able to pour soothing balm on a lot of old regional wounds?

**STAROWICZ:** It's far too early to say that we've poured any balm on regional wounds, but if it's done right, and it will take an awfully long time. We've dried up the streets on documentary production, and the corollary of not having a market is that nobody engages in the market, and therefore nobody knows how to do a ten-minute documentary, including us. So I don't think we should assume that the first two documentaries from St. John's will solve all the old problems, because we've still got to go through the nasty stage of 'I'm sorry, this one hasn't worked, and this is why'.

EWP: And 'What do you know, you're a Toronto smart-ass?'

**STAROWICZ:** We're at the stage

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# Women and Information

by Donna Balkan

They came from all over Québec: from the newrooms and public affairs departments of Radio-Canada, from the large French-Language dailies in Montréal and Québec City, from the regional weeklies and small-town radio stations, from "traditional" magazines like Perspectives and "untraditional" magazines like La Vie en Rose. They came, too, from outside the media: from women's centres, consumer groups, abortion law reform organizations, shelters for battered women.

But wherever the nearly 800 participants in the province's first conference on Women and Information came from, they came with one goal: to break the "wall of silence" surrounding the treatment of women in Québec media. Organized by the Fédération professionnelle des journalistes du Québec (FPJQ), the conference, held Oct. 23, 24 and 25 in Montréal, covered two main themes: the way women journalists are treated within the profession, and the coverage of issues involving women in the mainstream media. And in both cases, the prognosis was depressing: while a handful of women journalists have risen through the ranks to become editorial writers, political commentators, editors and producers, the majority are still confined to the traditional job ghettos: the "lifestyles" pages, women's magazines and freelance writing. And when women are the ones making the news, coverage is limited, if not nonexistent.

A survey prepared for the conference was revealing in itself: in Québec media organizations with less than 10 reporters, just under one-third are women, while in outlets with more than 10, the figure goes down to 12 per cent. In addition, more than half of Québec freelance writers are women, with an average annual income of \$6,000.

Even more revealing, albeit less scientific, were the personal accounts by the women themselves. During the Saturday morning session, which was devoted to "testimonies" by individual women journalists, one after another talked about the frustrations of breaking the sex barrier.

Thérèse Parisien, now editor of the Laurentian weekly L'Avenir du nord, told how women applicants for



reporting jobs at her former paper were offered \$150 a week, while a male candidate was offered \$215 because, the editor said, "he had family obligations". Armande Saint-Jean, once a well-known radio host on Radio-Canada, gave a moving account of her fruitless attempt to regain her former status after taking time off to have a child. And freelance broadcaster Hélène Levesque, who spent four years as one of the few women in the Québec City press gallery, talked about how she was made to feel guilty for being a "bad mother" when she attempted to mix her career with raising a young son.

Even in the so-called "progressive" media, women have had their problems. Martine Storti, a French feminist journalist now working for the Paris-based women's publication F Magazine, told the Friday night session of how she had to struggle to get women's issues covered when she was working for the left-wing daily Libération. And although she and others eventually succeeded in publicizing such issues as rape, daycare and abortion law reform, it has been somewhat Pyrrhic victory.

"We substituted one ghetto for another," she said. "Instead of feminine subjects, we substituted feminist subjects. At Libération, I got the right to cover feminist issues for the paper, as long as I didn't get involved in issues outside feminism."

While the women — and a healthy sprinkling of men — attending the conference generally agreed that the situation must be improved, there was a wide range of opinion on how this should be done. Many of the participants felt traditional news values, which emphasize such "male" preoccupations as politics and economics, should be changed to give more attention to social, education and consumer issues. Others believed that

*Nathalie Petrowski, arts writer for Le Devoir, has been awarded the Jules Fournier prize by the Conseil de la langue française, and organization dedicated to improving the quality of the French language in Quebec.*

*Presenting the award Oct. 25 at the Women and Information conference in Montreal, jury chairman Jean-Marcel Paquette said Petrowski was selected for the \$3,000 award because of "the vivacity and originality of her style and use of language."*

*The prize, which was awarded for the first time this year, is based on style, clarity and the "use of vocabulary accessible to the majority of French-speaking Quebec readers."*

*Petrowski, 26, has been covering the arts for Le Devoir for the past five years.*

women journalists should cover events from a women's point of view, emphasizing the impact events have on people, rather than merely "who won or who lost".

Gloria Brown-Anderson, managing editor of the 70,000-circulation Miami News, reflected this latter view in her luncheon speech to the conference. Instead of trying to compete head-to-head with the substantially larger Miami Herald, she decided that the News would cover events and issues from a community perspective.

"I think my philosophy probably does represent a woman's view," she said. "Men are socialized to seek money and power and in search of money and power, they do things that have been approved of the past. Because it was never my conscious goal to seek money

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# Halifax Gets Second Daily

by Peggy Amirault

HALIFAX, N.S. — At long last there are competing dailies in Halifax. The newspaper which began in 1975 as a weekly serving suburban communities near Halifax, has turned from a suburban daily to a city daily competing with the Halifax Herald Ltd. Halifax has long been the sole preserve of the Chronicle Herald and Mail Star — siamese twins affectionately referred to as the Chronically Herald and Stale Star.

The Daily News began in 1975 as the Bedford Sackville News, a weekly that was almost impossible to find on city news-stands. In 1979 it became the Bedford Sackville Daily News, and still difficult to find in Halifax. In September, 1981 it became the Daily News by opening a Halifax office and printing two editions — one for Bedford-Sackville and another for Halifax — Dartmouth. Sales are about 15,000 with another 5,000 as free deliveries in selected areas to introduce the paper.

Sackville experienced rapid growth four or five years ago, mainly because of a land development project created by the provincial government's Housing Commission. Publisher David Bentley says, "That boom has not really continued because of (government) housing policies there, so if the paper wanted to grow it had to expand its area. All over North America there are smaller less expensive papers being put into the market, so that's what's really happening here."

Bentley describes the advertising as "not bad." "It's going to be along time before we really know just what advertising support there'll be. There have been some encouraging indications, and we've got some good advertisers already. So from that point of view it's not such an uphill battle. The paper has not had to jump in at the deep end. The only thing really which made it economically feasible was it's not brand new; it's something which had a basis and worked from the basis."

That basis, acquired gradually over six years, included the paper's own building in Sackville; a press purchased with the aid of DREE grant; automatic typesetting equipment and VDT's. The Halifax offices are rented, and are tied in with the Sackville operation via a transmission line and VDT's. The full time staff now stands at 50, with 17 as editorial staff.

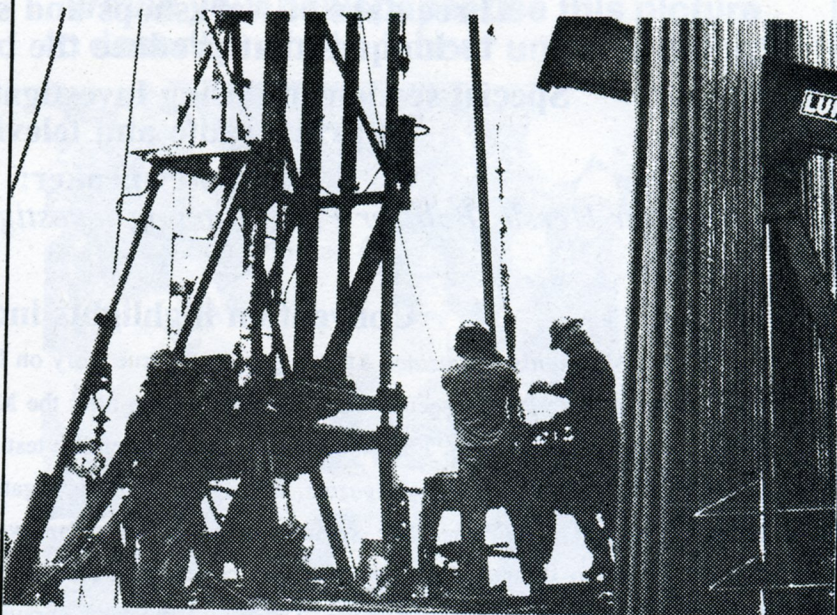
When asked to describe the editorial policy of the Daily News, Bentley replied: "I'd say whatever editorial policies are followed by papers like the Toronto Sun. It's really much the same as what we're doing here. We're pretty irreverent; we're racy and splashy about things."

There are still those who refer to the Daily News as the B. S. News, and they don't mean Bedford-Sackville. In addition to local content, there is a gener-

ous portion of bizarre, sensational or grisly national and international stories, courtesy of CP and AP.

It is of course too soon to discuss the impact of the Daily News, if any, or its chances for continued existence. Not since the days of the Fourth Estate (1970-76) and the Scotian Journalist (1971-75), both weeklies, has there been a newspaper voice other than that of the Chronicle Herald. It's time for another.

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**Bert Deveau**, *CBC Sunday Morning*. The New Brunswick spraying story. How it was done.

**Helen Connell**, *London Free Press*. The dumping of children in group homes.

**Tony Burman**, *Executive Producer of THE NATIONAL*. Why TV news is a lot different than print.

**Walter Stewart**, *Editor of Today Magazine*. Marketing of investigative work by freelancers.

**Michel Nadeau**, *Financial Editor of Le Devoir*. Bankruptcies, foreclosures and money...what's really happening in housing.

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# A Really Big Show

■ continued from page 4

idea which, if not actually a tax is being called a levy on the cable companies.

Another difference between the profit and non-profit proposals are the levels of Canadian content being projected. TELECANADA calls for 60% in the first year and this to rise to 75% by year three. It is accepted, however, that the main attraction of commercial

Pay-TV will be the blockbuster movie which can be shown uncut, uninterrupted and within months of theatrical release. American content is believed to be the motor needed to drive the system — the “pump-primer” (to use the preferred cliché at the hearings) which will generate the flow of cash into Canadian production. As a result as little as 14% Canadian content was being predicted, and few of these proposals promise more than 50% at maturity.

Out of the welter of Promises of Performances and the confusion of

conflicting statistics about the market demand for Pay-TV, the CRTC has to fashion a major new addition to the Canadian broadcasting system — and pick the winners who will be able to stand up economically as well. It is a highly political decision for it also involves choosing between a single national system and a series of regional ones. Interestingly enough this issue, not money or programming turned out to be the hot topic of the hearings, and at times made the discussion sound like a federal-provincial conference on the constitution.

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- Having a say about working conditions;
- Getting a fair wage and decent fringe benefits to protect you and your family in times of illness and need;
- People helping other people, regardless of race, creed or colour, and . . .
- A union is an organization made up of people much like yourself, who coach hockey and baseball, help senior citizens, belong to ratepayers organizations and so on . . .

The United Automobile, Aerospace  
and Agricultural Implement Workers, Canada.  
Headquarters: 205 Placer Court, North York, Ont. M2H 3H9 —  
(416) 497-4110

**PS:** Next time you're stuck for a story idea, why not find out what the local unions in your community are really up to!

# Reflections on the Kent Commission

■ continued from page 7

there any significant learning that occurred in your own mind and as a journalist?

**Creery:** (Before I was invited to join the Commission) I was invited by the Globe and Mail to do an op ed piece on the Commission, so I sort of got the chance to get my head together. In the piece I said that the journalist didn't have enough input into journalism, and the imbalance was too much on the side of the market survey and the business ownership of the papers, and I said that with the new technology coming up journalists risked having even less of a role.

Now, that paints me as going in with a pre-conceived notion but it was based on quite a long time in the newspaper business. But I didn't realize (until the commission research was in) just how extensive concentration was and I didn't realize all the ramifications of it. So I came out of this with the absolute conviction that...journalism had become almost parasitical to the merchandising process. I got the feeling more and more as the Commission went on that journalism was being overwhelmed by the commercial process of which it is a part.

**B.Z.:** How do you think the thinking processes of journalists are affected by the corporate structure of most journalism?

**Creery:** Well, that's almost like asking for a resumé of the report. For instance when I was at the Gazette as editorial page editor we had a market survey done which was very useful in many ways but there was one volume in it, a kind of interpretive one, and I always remember it saying that the newspaper should be a security blanket for its readers.

Now that is laughable. The (Ottawa) Citizen said (in its initial editorial about Kent) that the Kent Commission is trying to get between the newspaper and its readers. What is getting between the newspaper and its readers is going and taking a market survey of readers. How are the readers going to know what they really want unless you tell them all that's available?

You're really just abdicating your role not just as a newspaper person but as a human being to think for yourself, and if you have something you feel

people should know, well, try it out on them, eh? And there's a nice line in the report about these newspapers going around asking the readers to tell them what's important, when what the readers are expecting is for these people who presumably put in eight hours a day every day on it to tell *them* what's important.

**B.Z.:** How do the report's findings and your research on journalists fit together?

**Creery:** We tried to distinguish between the French and English media scenes. They're serving quite different audiences...and the journalists are much more organized on professional questions in Quebec. One has a picture of journalism being swamped by corporate rationalization and merchandising imperatives. (The picture) is more on the English side. One doesn't have so much on the French side. There, you might occasionally feel sorry for a publisher because of some of the demands of journalists. But then you may well say, 'he begged for it.'

I'm not at all convinced that unionization is the key to getting proper journalistic control. There's a base for unions. When I started on newspapers 30 years ago, Christ, the way they were working us and paying us...it was not reasonable to expect a dignified human being to go into such a trade, or stay in it — certainly not to expect them (the journalists) not to react. You know, we would have been sheep.

**B.Z.:** Where did the idea of the contract between owner and editor, and the

idea of the editorial advisory committees, originate?

**Creery:** One of the things I did very early with the Commission on a visit to London and France (was to see) Claude Julien, who is the new publisher/editor of Le Monde. They have an extremely interesting setup, you know. It's a form of employee ownership, public ownership, protection of the integrity of the paper and so on. Obviously we couldn't suggest that in Canada but that was an interesting example of the sort of things they were trying to protect and why.

We looked into the British situations — the Economist, the Guardian, the Times — and they are very much this idea of trusteeship arrangements. Not that the whole paper is in trusteeship, but there are some people appointed whose job is to guarantee the editorial independence of the paper.

(The criticism) that our Commission recommends interference with editorial or that the balance sheet will not be taken into account is...I mean, people have just not read the report. The owner lays down the budget and the editor is required to meet the objectives of his contract, which include the objective of selling the paper, you know.

You always start from where you are, from what's in existence, and ask what application can be made of this idea or that idea without interfering with freedom of the press, without interfering with the freedom of individuals to write what they want. And that was how the ideas (for our proposals) evolved.

## LETTERS ... LETTERS ...

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Do you have an article idea?

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Write to: *content*

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# Would you buy a used car from this reporter?

by Gordon McIntosh

BRACEBRIDGE, Ont. — People chuck their jobs all the time. But when John Enright decided it was time to leave *Standard Broadcast News* for the backwoods of Muskoka, he made an exit with a different twist. He took what he liked about his old job with him.

Enright, 29, used to be a national editor with the odd bit of on-air work at *Standard's* bureau in Toronto. Now he is the Central Ontario correspondent for *CFRB* radio, *Standard's* flagship station in Toronto. Since April, he has been doing features from Ontario's vacationland on everything from boating tips for cottagers to survival aids for other back-to-the-land types who have fled the city.

Between assignments, Enright sells cars here. He's not making the money he used to. But with \$150 a month to rent a winterized cabin instead of what he and his wife Jo-Ann used to pay for a Toronto apartment, the couple have more than enough money left over at the end of the month.

He's received the occasional phone call in the middle of the night alerting him to some breaking story such as last summer's train derailment and subsequent evacuation at Sundridge, Ont., 60 miles north, but most of his work has been of his own expertise.

He supplies weekend features when material for hourly newscasts is scarce. One was an interview with a farmer who talks to his chickens. (The chick-

kens seemed to be talking back on the tape.) Another assignment was a series on cottage security. Or he might be covering the rebirth of a steamer on Lake Muskoka.

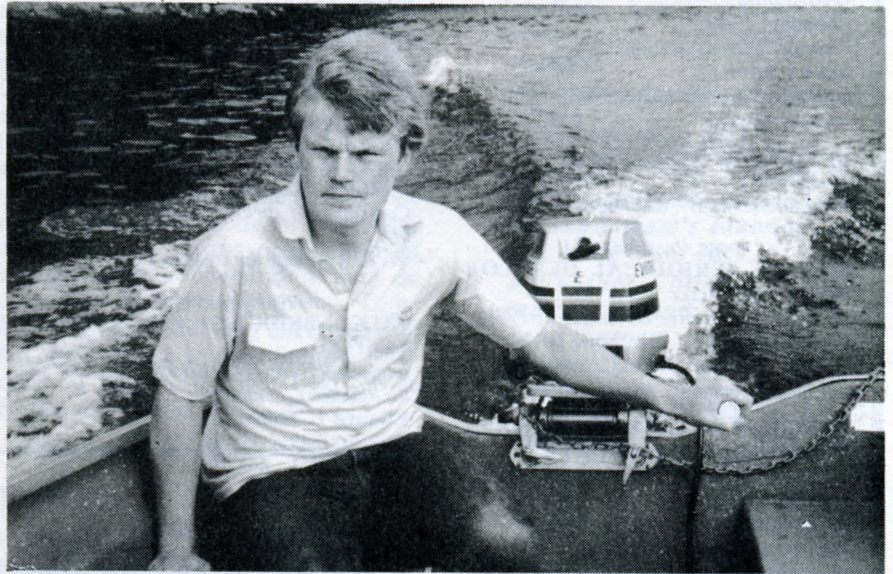
Whatever the assignment, Enright's work has become a regular part of *CFRB's* programming and it means an escape from what he calls "day-book" journalism. He's sold more than 200 features to *'RB* in the first six months of freelancing.

In addition to his work for *CFRB*, Enright does a regular five-minute commentary over the phone for radio station *WRC*, NBC's Washington affiliate.

Although things will drop off once cottages are closed for the season, Enright believes there will be enough material and interest to see him through the winter.

"People say it took a lot of nerve, but my new life gives me enough of the old that I don't miss Toronto. It's great to be away from the pressures of deadline after deadline. The great thing is there is no routine. It used to be that Tuesday was Consumer Price Index Day. And it's great to be away from the Thursday afternoon interest rate story."

*Gordon McIntosh works for The Canadian Press in Toronto.*



\* \* \* \* \*

## Omnium Gatherum

*continued from IBC*

### PRESS GALLERY

• The new president is Claude Papineau, of *La Presse Canadien*; the secretary is Aileen McCabe, of *Southam*, and the treasurer is Gilbert Bringue, of *Radio-Canada*. Sean Finlay, of *Thompson newspapers*, is vice-president.

### NOVA SCOTIA

*Peggy Amirault*

Gail Rice is the new news director of *CFDR* radio in Dartmouth, N.S., replacing Kevin Reid, who is off to Port Hawkesbury, Cape Breton.

• Rube Hornstein, long-time *CBHT* weatherman in Halifax, retires Dec. 31st.

• James Lipsit, once with the *Amherst Daily News*, is now editor of *Tantramar*, a new quarterly magazine from Saskville, N.B., aimed at rural Nova Scotia and New Brunswick.

• Atlantic Insight's Steve Kimber has left the magazine to become editor of *Halifax* magazine.

### TORONTO

*Lee Lester*

• New to the *Toronto Sun* is Al Bell,

formerly of the *Mississauga News*. He'll replace police reporter Pat Zanperin, who resigned. Also new to the *Sun* is Briton Steve Payne.

### Business Magazines

• Marketing, *Maclean-Hunter's* weekly marketing newspaper, underwent a facelift in January. The newspaper's pages are being increased in size and a whiter stock of paper will be used. This marks Marketing's first format change since 1933. Also, advertising space will now be sold in blocks. Ted Wilson is publisher and Colin Muncie is editor.

# SOURCES UPDATES

The **SOURCES** directory contains the names, address and telephone numbers of about 2,000 contact persons ready to help you with facts, background and informed comment.

**SOURCES** is specially published for reporters, editors and researchers in the Canadian news media. Keep your copy handy and use it.

**The following are updates to the most recent edition of SOURCES (Fall 1981):**

(page 44, column 2)

## ASSOCIATION OF UNIVERSITIES AND COLLEGES OF CANADA

*Revised titles:*

**Rosemary Cavan**

Director, Communications

**Robert Patry**

Director, Government Relations

(page 46, column 1)

## BETTER BUSINESS BUREAU

*Delete:*

After hours: (416) 822-4031

(page 46, column 3)

## BOOK & PERIODICAL DEVELOPMENT COUNCIL

*New address effective December 7, 1981:*

33 Wellesley Street East, Suite 201

Toronto, Ontario M4Y 1G7

(page 51, column 2)

## CANADIAN ARTISTS' REPRESENTATION (CARFAC)/LE FRONT DES ARTISTES CANADIENS

*New address:*

55 By Ward Market

Ottawa, Ontario K1N 9C3

*New telephone number:* (613) 233-3224

(page 64, columns 1 & 2)

## CANADIAN MENTAL HEALTH ASSOCIATION

*Text should read:*

"...a national voluntary organization working through twelve provincial/territorial Divisions and 190 Branch offices..."

*Revised contacts:*

### NATIONAL OFFICE:

**Robert Hunt**

Communications Officer

Office: (416) 484-7750

### DIVISIONAL OFFICES:

Alberta Division:

**Ron Lajeunesse**

Executive Director

*Additional contact:*

**Yukon Division:**

P.O. Box 25

Whitehorse, Yukon Y1A 4F2

Office: (403) 668-9111

(page 66, column 2)

## CANADIAN PETROLEUM ASSOCIATION

*Revised contacts:*

*Larry Jensen is replaced by*

**Peter McKenzie-Brown**, Public Affairs

Representative

Office: (403) 269-1161

*Delete:*

**J.T. Gorman**, Public Affairs Director

(page 72, column 2 & 3)

## CELANESE CANADA INK

Text should be changed to remove carpets from list of products manufactured, to make number of plants six, number of sales offices seven and number of employees 3,700.

*Add to contacts:*

**George Lambert**,

Director Public Affairs

Office: (514) 871-5589

**Lydia Boyko**,

Manager, Public Relations

Office: (514) 871-5591

(page 76, column 3; page 77, column 1)

## DIRECT SELLERS

*Correction of spelling error in list of members:*

**W.T. Rawleigh** (not Rayleigh)

(page 79, column 2)

## FALCONBRIDGE NICKEL MINES LIMITED

*In place of Herbert L. Hickey, Director, Public Relations, contact:*

**Edward L. Shiller**

Director Public Affairs

Office: (416) 863-7066

After hours: (416) 492-7775

(page 86, column 3)

## THE INSTITUTE FOR RESEARCH ON PUBLIC POLICY/L'INSTITUT DE RECHERCHERS POLITIQUES

*May be sought out by media people doing stories on the subject of government regulations.*

(page 97, column 2 & 3)

## NATIONAL ARTS CENTRE

*Revised contacts:*

*Linda Oglov is replaced by*

**Michael Langford**

English Theatre Publicity

*Delete:*

**Michel Lefebvre**

Associate Director of Public Relations

(page 99, column 3; page 100, column 1)

## NATIONAL UNION OF PROVINCIAL GOVERNMENT EMPLOYEES

*New address:*

204 2841 Riverside Drive

Ottawa, Ontario K1V 8N4

*Text should read that there are about 228,000 members in NUPGE.*

*New telephone number for contacts:* (613) 526-1663

*Delete:*

**Bill MacDougall**

Communications (Press) Officer

After hours: (613) 729-8507

(page 105, column 2)

## ONTARIO MINISTRY OF ENERGY

*Delete the following heading in the list of contacts:*

### Energy Conservation and Renewable Energy

*Revised telephone number:*

**Peter Enright**

Manager, Creative Services

Office: (416) 965-2790

(page 119, column 2)

## SERVICE EMPLOYEES INTERNATIONAL UNION

*New address:*

1 Credit Union Drive

Toronto, Ontario M4A 2S6

*New telephone number for Toronto office:* (416) 752-4073

(page 124, column 3)

## TEA AND COFFEE ASSOCIATION OF CANADA

*Revised telephone number:*

**Leonard Bertin**

Research Consultant

After hours: (416) 482-1492

(page 126, column 2)

## TRANSCANADA TELEPHONE SYSTEM

*Revised contacts:*

*L.J. (Lynda) Leonard is replaced by*

**Dennis Forristal**

Section Manager, Public Relations

## TRANSPORT CANADA

*Correction of spelling error in list of contacts:* Quebec Region:

**Hughes Lacombe** (not Huhes LaCombe)

*Delete:*

**Craig Lee**

Marine Liason Manager

(page 127, column 3)

## UNION CARBIDE CANADA LIMITED

*Text should read:* It markets several well-known consumer products, including ENERGIZER and EVEREADY batteries... The company employs more than 5,000 people in plants and sales offices across Canada.

(page 132, column 2)

## WORLD WILDLIFE FUND (CANADA)/FONDS MONDIAL POUR LA NATURE (CANADA)

*Text should read:* WWF (Canada) conserves Canadian wildlife by supporting hands-on work in the field.

*Additional Subject Guide heading:* Wildlife

# Women and Information

■ continued from page 22

and power, I was more interested in the readers."

"Women in the media should bring to journalism the same kind of concern they bring to the family and the home," she added.

Lise Payette, a veteran journalist, broadcaster and former Québec cabinet minister who kicked off the conference with a speech Friday night, said in order to be accepted as journalists, women have had to sacrifice their "difference" in favor of the "sacrosanct" value of objectivity.

"Our occupation has put us in a world which is mostly men, and we have had to learn men's ABC's," she said.

"Women are intruders in the world of power, whether it be in politics or in journalism."

To back up their demands for better treatment of women as both producers and consumers of the media, the conference participants passed a series of resolutions, including a call for affirmative action in hiring and promoting women journalists. They also urged the FPJQ to create a committee which would monitor the working conditions of women in the media, take complaints

from women who feel they have been discriminated against, and inform all media workers — male and female — of the anti-discrimination provisions of the Québec human rights code. With regard to the coverage of women's issues, the conference asked the FPJQ to set up a committee to develop a strategy for better coverage and counteract the negative image given to feminist groups in the press.

Perhaps the most revealing aspect of the conference was not what went on during the weekend, but how the events were covered in the Montréal dailies. On Monday, *Le Devoir* ran its coverage of the conference on the front page, while *La Presse* ran a Page One photo and headline, relegating the stories to the *Today's Living* (read that, women's) section. And alas, Monday's *Gazette* carried no news of the conference whatsoever, perhaps reflecting the fact that only a handful of anglophones were in attendance (a bizarre occurrence in itself — since the anglophone media, and the *Gazette* in particular, have a much larger proportion of women in their newsrooms than do their francophone counterparts). To be fair to *The Gazette*, they did cover Lise Payette's speech in their Saturday edition: on page 110, right next to the Births and Deaths.

## STANLEY RANTIN

Stanley Louis Rantin, who taught broadcasting to hundreds of students during his 13 years as journalism instructor at Ryerson Polytechnical Institute died of a heart attack last month. He was 48.

Rantin joined Ryerson as part-time teacher in 1968 and 3 years later joined the full-time faculty. He developed an outstanding television broadcasting course for the journalism department. Just before his death he helped preside over the opening of a new \$200,000 broadcast laboratory for which he had campaigned for three years.

He began his journalistic career as a reporter on the *Vancouver Sun* in 1954 during his graduating year at what was then the Ryerson Institute of Technology.

The next year he joined the *Toronto Star* as a reporter and feature writer. He helped create the *Star's* entertainment section and served as a music, film and drama critic.

After a stay in Europe he joined CHUM radio to cover politics, the first full-time reporter employed by a private radio station in Canada.

In 1964 Rantin became the CBC Radio network's first national reporter, working out of Toronto. He also covered Canadian politics for NBC in New York and sports for the BBC in London. Later he was a writer and editor for the CBC's National television news program, and a reporter, lineup and assignment editor for the CBC regional news.

Rantin, who lived in Peterborough, is survived by his wife Marilyn and three children, Therese, Padraic and Sean.

## I WONDER

● *Why CBC czars decided that their brave new move of THE NATIONAL to 10:00 p.m. would be diluted by scheduling of Knowlton Nash's update on THE NATIONAL on virtually every station, for 10:57. The best of both worlds? All things to all people? Hedging their bets?*

*And while we're discussing THE JOURNAL, did the powers that be hear THE ROYAL CANADIAN AIR FARCE deal hilariously but devastatingly with the cloning of Barbara Frum and JOURNAL's propensity for having Frum interview people sitting in CBC's studios here, there and everywhere throughout the country?*

● *Whether reader criticism of TODAY's "management order" to cancel Aislin's irreverent and sometimes slightly collegiate cartoons on the supplement's editorial page may bring them back.*

● *Whether other TODAY readers (and occasional contributors) miss Walter Stewart's dry, provocative and appropriately acerbic editorials as much as I do. Stewart confirmed, in a press-time telephone conversation that his column will be back, since the decision to withdraw it was his. He's working furiously on a "book on banking," he says.*

● *Why it is apparently impossible to convince CBC radio news writers (local and national) to stop using "businessmen" when they mean "business leaders", "business executives", or "the business community"? There now, that was easy, wasn't it?*

● *Why we keep hearing that The Globe and Mail's Sunday edition will be unveiled in September when public relations contact Mary Clarkson dismisses such reports as "purely speculative" and contends that "no decision has yet been made." Clarkson does say, however that a decision will be made "sometime this year".*

E. W. P.

# Conversation with Mark Starowicz

■ continued from page 20

where radio was in about 1968. And radio still has its regional network pains. And we're talking 13 years later. But we keep getting back to the bias of structures. The only thing that's been within our control during the strike and this set-up period is the structures and the communications lines and methods, which eventually comes down to specific technology and processes. That we've done.

**EWP:** In one sense, does it now appear in retrospect that the strike helped you buy some time to do other things that you might not have been able to do so well?

**STAROWICZ:** Yes. It allowed us more time to detail things like field guides, and work on the communication system a little better. Overall, nothing is an unmixed curse, there's always a hidden benefit, and we tried to take advantage of that. But overall, 95% was an absolute disaster, largely because of the equipment and technical and editorial training. The program, at the time the strike hit, required approximately 26 weeks to get on the air. The first thing that fouled us up was a seven week delay in moving into this building, the section of the CBC responsible for buildings is probably the most incompetent section of the Canadian Broadcasting Corporation, and should be shot. So we were down to 19 weeks, to our deadline to get onto the air. It was bad enough when we were supposed to get on the air in September, with seven weeks lost; now we're going to have to get on the air with what is approximately 16 or 17 weeks, in early January. If you subtract the impact of Christmas and New Year's, which is very important, the place shuts down, and you have to realize it shuts down. So it's a difficult compressed production schedule, which will have its price on the air... When we moved into these offices in May, there was still not a cable feed in the entire building. I couldn't turn on a tv set and show you a picture. But you can't blame them, they've got to keep the network on the air, they've just gone through a strike, who the hell's going to worry about installing cable in Mark Starowicz's office? They shouldn't. But can you imagine what this means for camera maintenance? We've just unpacked nine cameras and you don't just unpack them and turn them on. The maintenance

department first of all, lost people during the strike, and secondly, has to hire four extra people just to maintain the load impact of THE JOURNAL. Those haven't been hired, so you can imagine when you start getting down to the nitty gritty that keep you alive, which are tripods and operating manuals, and things like that, they're not there.

**EWP:** When you talk about JOURNAL hitting its stride, are you talking about hitting the standard of excellence you're aiming for?

**STAROWICZ:** Yes, in a sense, what I mean more specifically on hitting its stride is the production process. If you make a newspaper analogy, our composing room will not reach full capacity until three or four months after we're on the air. The net effect of that, of course, is that you write articles which pose fewer problems, to the composing room. As a result, you try less fancy layout, you don't fool around with upside down headlines, you lower your graphic load, you lower your traffic... JOURNAL in the early weeks will not be a shoddy program, it will be quite a sophisticated program, but it won't utilize its full capacities until several months later.

**EWP:** How long do you have to make good?

**STAROWICZ:** THE JOURNAL's on the air until we're all in old age homes, for the simple reason that you can replace the producer, you can replace all the producers, but this isn't a program as such — it appears on the schedule as a program — it is the turnaround of the Queen Mary. The division has first of all made a selection of strategy for a decade at least, which is to become the best and principal information network in the country. Don't forget, it went through an enormous identity hunt — through its variety 'We're going to compete with Mary Tyler Moore' period, it went through its 'Are we going to become PBS North?' period, and this place has been a raging debate from Cable to Pay to everything else, and that strategy has been selected. Now THE NATIONAL news has been moved to 10 o'clock, and it ends at 10:22. Once you start interviewing the country, you can't stop, you can change the name, you can fire the producer, you can change the format.

**EWP:** So there's no turning back?

**STAROWICZ:** Oh no, anymore than you could cancel AS IT HAPPENS.

**EWP:** There's a chemistry of people in a place at a time, and everything changes.

**STAROWICZ:** Everything does change. It's much broader than that, for example there are how many news hours across the system, you may like them, or you may not like them, but its beyond debate whether we will have early evening regional programs. Once you've outfitted a navy, as a submarine hunting force, or as a transport force, you're either in the submarine hunting business or the transport business, and the CBC has made a very major and fundamental decision of which we are only one manifestation. THE JOURNAL, first of all is inseparable from the move of the national, it's inseparable from the increased emphasis on regional and current affairs, it's inseparable from the reform of the current affairs department, and its roots are now into telex lines and communication systems and everything else. You know, it'll take the better part of a decade just to bring about what the effect of the new scheduling study was.

**EWP:** JOURNAL has not only and will not only destroy a lot of programming stereotypes, but will I think shatter a lot of personal stereotypes, and some of the old sex stereotypes. Was that conscious on your part?

**STAROWICZ:** No, I can't say it was, actually. It was, in a sense, consciously unconscious, which is that you and I know viscerally that nobody would bat an eyelash if we had two men, anchoring the show, the way things happened, the people we wanted turned out to be two women. It is an accident with the production process, as well, THE JOURNAL is roughly 50% male and 50% female, and just normal empiricism takes place without any conscious decision. Only a section of the program takes place in the studio, most of the money is spent outside the studio in the field and in the crews, and it turned out, that in the production process, the host of the program, Barbara Frum, and the co-host Mary Lou Finlay turned out to be female. So we looked at that, and said 'Is this terrible?' and then looked at each other and couldn't think why it was terrible.

**EWP:** Were you governed at all by the need to find beautiful people — the people who looked beautiful?

**STAROWICZ:** No is the short answer to the question, although, let's face it, it's television, and therefore it's like whether you have the capacity to project your point in radio. In television, once you have the capacity to project your point, there's no doubt that if you had three noses, it would distract from the point ... I think we have been less conscious than most of the Toronto market about whether or not we went out and looked for excruciatingly pretty people. The CBC has traditionally not been that anyway. If you go across the regions, the CBC doesn't tend to favor pretty people — it doesn't favor ugly people either.

**EWP:** How long is the new challenge going to last for you?

**STAROWICZ:** This isn't a fix.

**EWP:** Not even a little bit, Mark?

**STAROWICZ:** Oh, it's a continuing process, we got involved in the radio network around the end of our time at AS IT HAPPENS. By we, I mean people like Richard Bronstein and me, and became more interested in the structural flaws in the system than in the journalistic flaws in the system. So for me, it's a continuum. It's got nothing to do with whether it's one specific program as such, or not. Once you start getting fascinated with why things are bad, and realize inevitably that the problems are structural that there are no real bad people or good people, it's that telexes don't arrive, and there's no way for people to talk to each other, and we don't have proper libraries, so where does it end?

**EWP:** You're leading me into my next question, when you talk about why things are bad. Are you someone who is preoccupied with why things are bad, not just in news, or broadcasting, but in the world?

**STAROWICZ:** I don't know. I think it's excessively flattering. My favorite phrase, really emerged in the last year. It wasn't my phrase, it was somebody else's, and it was 'editorial civil engineering'. You become offended by chaos and you become offended by inefficiencies and systems which prevent people from doing things. So it's a form of engineering, like building bridges, it doesn't matter what color the cars are that go over the bridge ten years later, and what you tend to do is ally with other people, who in their respective fields, technical production and even

publicity, think that everything needs restructuring. I wouldn't raise this to the level of crusader.

**EWP:** Haven't you been a crusader sometimes in the past?

**STAROWICZ:** Not particularly, the fun is in seeing the machine work, that almost sounds impersonal. Well it's clockwork. People tend to make mistakes of scale. This (the CBC) is the largest journalistic organization in the country, by something like a factor of 20. The local news hours in centres are larger than the local newspapers, there are more journalists and the composing rooms, in effect, are bigger, we own I don't know how many stations, collectively we own about 400 transmitters, and that's not even getting into International Service and Dogrib, things like that. CBC is probably the largest single journalistic organization outside the BBC, it really is larger than any American network, which after all can only own 5 station under the FCC rules. What CBC can achieve is just so incredible, if it's organized properly in its various sectors that it becomes quite immaterial whether you're working in drama, or news or current affairs, or in transmission reorganization or in the Northern Service. That's what I mean by editorial civil engineering. I'd be just as happy if I had a year to help in reorganizing Northern Service, which actually doesn't need reorganizing, it's been done stupendously by Doug Ward, but you get involved in a challenge like that — one transmitter, and we've got to go in six languages, and we've got x resources and it's got to be such and such — and it's clockwork.

**EWP:** Is editorial civil engineering probably the most important thing in your life?

**STAROWICZ:** Well, it's the only thing I can make a living at. And I got to it by accident, like all of us got to where we are, or where we end up.

**EWP:** So there wasn't a firmly-fixed plan in your head when you started out?

**STAROWICZ:** No. I wanted to work in newspapers. I was never interested in radio or television. And a roll of the dice could have put either of us on the air, could have made either of

us northern specialists or Quebec specialists, nobody ever, moves from conscious design.

I had decided I wanted to be a journalist, and it could be heavily argued that I'm no longer a journalist. I've gotten so deeply involved in the machinery of the thing that I often don't know what assignments are going out the door on a specific Tuesday, because I'm not in the office that day, I'm at some meeting somewhere.

**EWP:** One question I'm burning to ask is whatever became of Richard Liskeard?

**STAROWICZ:** That was a pseudonym I used on THE LAST POST because at CBC you couldn't write for outside publications. I haven't written a magazine article for a long time. One of the frustrations is that I thought I was a not-bad writer, not great, but not bad, and that is something I haven't done for a long time. I wrote THE SENATOR'S DIARY on SUNDAY MORNING as a way of trying to remember how to type. I've got to go back to some writing.

**EWP:** That's a part of you that has to be allowed to escape?

**STAROWICZ:** Yes but what I'd really like to do after the journalism documentary work. I've been in electronic media for so long, and like many people who used to write on typewriters, I want to do feature length films — another form of writing. I'm intrigued by the possibilities of longer documentary writing and production. It's nice to have a project that has its own logical circumference about it, where you're doing one subject, and you're working on it for three months, and it has a beginning, a middle and an end.

**EWP:** Are you interested in writing books?

**STAROWICZ:** I'd love to. In fact, about a year and a half ago, I started researching a couple of books, nothing terrible, just non-fiction, and I'd like very much to do them.

**EWP:** CONTENT has an audience of 3600 journalists out there. Is there anything else you'd like to tell us?

**STAROWICZ:** The importance of television and radio which I can't profess to have realized at the beginning is that the traditional problem in this country is distribution. Nobody could ever put out a national paper because they couldn't distribute it.

*Eleanor Wright Pelrine is editor of Content*

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# Veteran Journalist Fights Back

■ (continued from page 5)

Marshall, decreed Smith, would have to be identified in the covering story, in fact, the managing editor considered killing the entire story because Marshall had been "involved in the news".

"Bullshit!" responded Marshall, reminding the managing editor of his own interview on network radio, in which he said that the Kent proposals would create a system that would "enable the government to step into the newsrooms ... intervention into the news by government". Smith had gone on to discuss the Commission's tax incentive proposals, assistance through grants to news services, and the contract for editors, with a statement of principles to be written by the publisher. Subsequently, Marshall contended, Cameron Smith had been personally involved in changing related news stories. The managing editor, reports Marshall, was thoughtful.

"Journalists are not second class citizens," Marshall believes. If, in the handling of our jobs we can't be objective, we must say so. "And publishers have, if anything greater conflicts of interest than do working journalists, and Lord Thomson has the greatest conflict of all."

Marshall's resignation October 12, 1981, was not based on a single issue, but rather on an accumulation of several. "What finally sickened me was the newspaper publishers' reaction to the Kent Commission report, specifically the Globe and Mail's reaction which could only be dismissed as hysterical. That hysteria, coupled with factual errors in the op-ed pieces interpreting the report were a disgusting bloody display. Even think pieces were affected. Of the three Toronto papers, the Sun and Star printed no pro-Kent views, and the Globe and Mail printed only one sympathetic piece by Senator Keith Davey. Any thinking editor could hardly have avoided such an obvious idea, contends Marshall. But he reports, although the Globe printed it, they couldn't keep their editorial hands off the heading. In the first edition, it appeared under a headline that correctly summarized its views **NEWSPAPERS JOLTED INTO HYSTERIA**. In subsequent editions, a new headline, putting a totally different slant on it, read **HOW MISREADING JOLTED THE PRESS**."

Fortunately, says Marshall, there

were a couple of bright spots elsewhere in Canada. At the Regina Leader Post, two staff members wrote good op-ed pieces on the commission's report, and Carl Morgan of the Windsor Star, invited contributions from the staff. The Spectator provided extensive full page coverage of the report.

Last straw for Marshall, obviously a journalist who loves his craft, came with the publishers' assumption that all working journalists shared their anti-Kent response. "I don't recall," said Marshall, "that any publisher polled the newsroom I was then inhabiting prior to announcing to their readers what the working press thought about the commission."

Last August, reports Marshall, a reporter at the Ottawa Citizen wrote an assigned three-part series on the state of journalism in Canada's capital, one year after the day the Ottawa Journal and the Winnipeg Citizen were killed, leaving the two competing chains with monopolies in their respective cities. That reporters stories were killed, too, the day before they were to begin publication, and after all editors had approved them. The reporter apparently passed information about the killing on to someone at a local TV station, which used it on the news. The reporter received a three-day suspension, and his previously announced promotion was rescinded. The Newspaper Guild took it on as a grievance, citing, among other things, the Kent Commission proposal which says, in effect, that reporters and deskmen can go public. The Guild contended that a reporter's loyalty to society was ahead of that to his employer.

John Marshall wrote that story for the Globe and Mail, saying in the lead that the incident had occurred in the shadow of the Kent Commission. According to Marshall, that reference was excised, and so was the quote from a Guild staffer, about the Kent Commission.

"I was told that there was no connection between what had happened in Ottawa, and what was recommended in the Kent report.

"Let's face it the implication that Canadian journalists might want to exercise their idealistic muscles as has Poland's Solidarity — much praised by editorialists here — is just too scary. The suggestion that they might want to have some say in how their newspapers are run is heresy."

Marshall, however, is critical of Kent, Laurent Picard and Borden Spears. As he told Ryerson journalism students in his seminar there, "They had ammunition they did not use in questioning some witnesses, including those from the Thomson Head office. They had material they did not use in their report, which would have made even more nonsensical such criticism as that in the G&M's continued op-ed lobbying."

John Marshall, in conflict with his Globe and Mail editors about a journalist's primary responsibility, got out. At a time when most people of his age are gearing down to retirement, he has no regrets. Should he have stayed inside and continued to fight?

"Although I've been a long-time supporter of the Newspaper Guild, I've never been overly active in the union. Recently, I've been trying to arouse the interest of working journalists in the Kent Commission reports to help balance what was being done by the publishers."

As part of his involvement, Marshall bought extra copies of the Kent report, and offered them for sale to his journalistic colleagues, he arranged to post notices of the Darling meeting in newsrooms at the Globe and Mail and the Sun. About one dozen people showed up.

Many of the shortcomings of the Kent report, Marshall believes, can be explained by Tom Kent's determination to meet his deadline, despite urgings by many commission staffers who wanted more time "to do it well".

Currently, Marshall is engaged in a short-term contract, for the Ontario Public Service Employees' Union Commission on Mental Hospitals. In a two week period, he will travel with commissioners appointed by the union to eight Ontario cities, and will later write the final report of their findings.

The veteran journalist is cheerful, despite his uncertain professional future. "I have a wonderfully supportive wife. She and I spent the weekend discussing the situation before I decided to resign. Just the other day, I asked whether she would still marry me. She laughed, and said, 'Well, your prospects aren't very good.'

"My prospects weren't very good when you married me the first time. 'Yes, but I was younger then.' We both were."

# OMNIUM GATHERUM

## BRITISH COLUMBIA

Nick Russel

- Rick Ouston, of Vancouver Sun will try his hand at writing a daily column, instead of cityside reporting.
- Wendy Ouston, reverting to her maiden name, Vreeken, moves from BCTV research to on-air news.
- Helen Parker moves from Sechelt Times, to editor of Agassiz Advance.
- Terry O'Neil takes over the editor's chair at The Richmond Review, from retiring Jean Baker.
- MacMillan-Bloedell Ltd., raised newsprint prices Dec. 1 to \$540 per tonne from \$500 to the majority of B.C. customers, and laid off 12 of its 30 communications department staffers.
- Crown Zellerbach, also suffering slow sales, cut back its glossy staff "magapaper" called CZ news, from fine-coated stock to newsprint.
- Earle Couper moves from sports editor, Nanaimo Free Press, to be assistant editor of Ski B.C.
- Dianne Jacob, a Vancouver Community College journalism graduate, now is associate editor of Four-Wheeler magazine, out of Canoga Park, California.
- The Globe and Mail began its West Coast print run by satellite.
- The Columbian, a suburban daily, has expanded its chain of local weeklies, all titled "Today," to include a Fraser Valley Today.
- The Columbian also started a glossy magazine, **Royal City**, for the New Westminster area.
- Bill Holden moved from the Winnipeg Free Press cityside, to the Vancouver Province news desk.

## NEW BRUNSWICK

Esther Crandall

- Gene Weiss, former producer of CBDAM show in St. John, has gone to Moncton with the CBC as a writer-broadcaster.
- Ted Wood, of CBC radio in Sydney, N.S., is now host of the CBC noon show in St. John, and co-host with Jackie Good on the afternoon show. Wood replaces Stan Carew, is now freelancing in Halifax.
- Lyndon Watkins is slated to become editor of a new publication called Atlantic Business, starting in January.
- The CBC has lost John O'Brien to Premier John Buchanan. O'Brien will

be the Premier's press secretary.

- Pat Connolly, at CFDR radio, was honored at a November dinner marking his 30th year in broadcasting.
- Peter McGugan, formerly with ATV in St. John, is now with CBC TV in St. John.
- Also with CBC TV in the newsroom, is Roy Geldart, who used to be news director at CKCW in Moncton.
- Another newcomer to the CBC newsroom is Debbie Woollway.
- AWARD—CBC radio researcher Dave McLaughlin was on a team which won a Gabriel Award recently in New York. The award was for **Black Music**, produced by Mark Andrew Cardiff of Halifax, and hosted by George Jordon.
- Steve Cook, founder and former owner of Western Wheels, Alberta's 61st weekly, is now freelancing with CBD radio in St. John. Previously, he was senior editor with People magazine in the Caribbean.
- Dale Poole, from CKO news radio in Toronto has moved into the CHSJ newroom in St. John, as has Stan Cordy from Ottawa. Newcomers to CHSJ are Paul Martin, from Newfoundland, and Lyne Fortin. Terry O'Keefe, who was an assistant teacher of photography at Ryerson, is now with CHSJ as a TV news photographer.
- CFBC radio in St. John acquired some new faces, too. Brian Warshick from CHSJ radio in St. John; Greg McCullough from CIHI in Fredericton; Bob Purcell from CHFX in Halifax; and Pam Pavlik from CKBC in Bathurst, N.B. New assistant news director Brian McLain replaces Mike Woodworth, who has gone with CJDC in Dawson Creek, B.C.
- CFBC also lost a few faces. Paul McNulty left to become news director at CKCW in Moncton, and Thane Mallory returned to the University of New Brunswick in Fredericton.
- ATV has a new bureau chief: Doug Huskison, from CKVR TV in Barrie, Ont. Jennifer Henderson, formerly to CFAC TV Calgary, also joins the ATV newsroom in St. John.
- Mitchell Franklin has sold the Kings County Record to Eastern Publishers Ltd., publishers of the Woodstock Bugle. New editor of the Kings (no apostrophe) County Record is Margaret Davis, who moved here from the Miramichi Leader.
- The Kennebecasis Valley Post and

the Sussex Valley Register, both weeklies founded by insurance man George Churney, have folded.

## OTTAWA

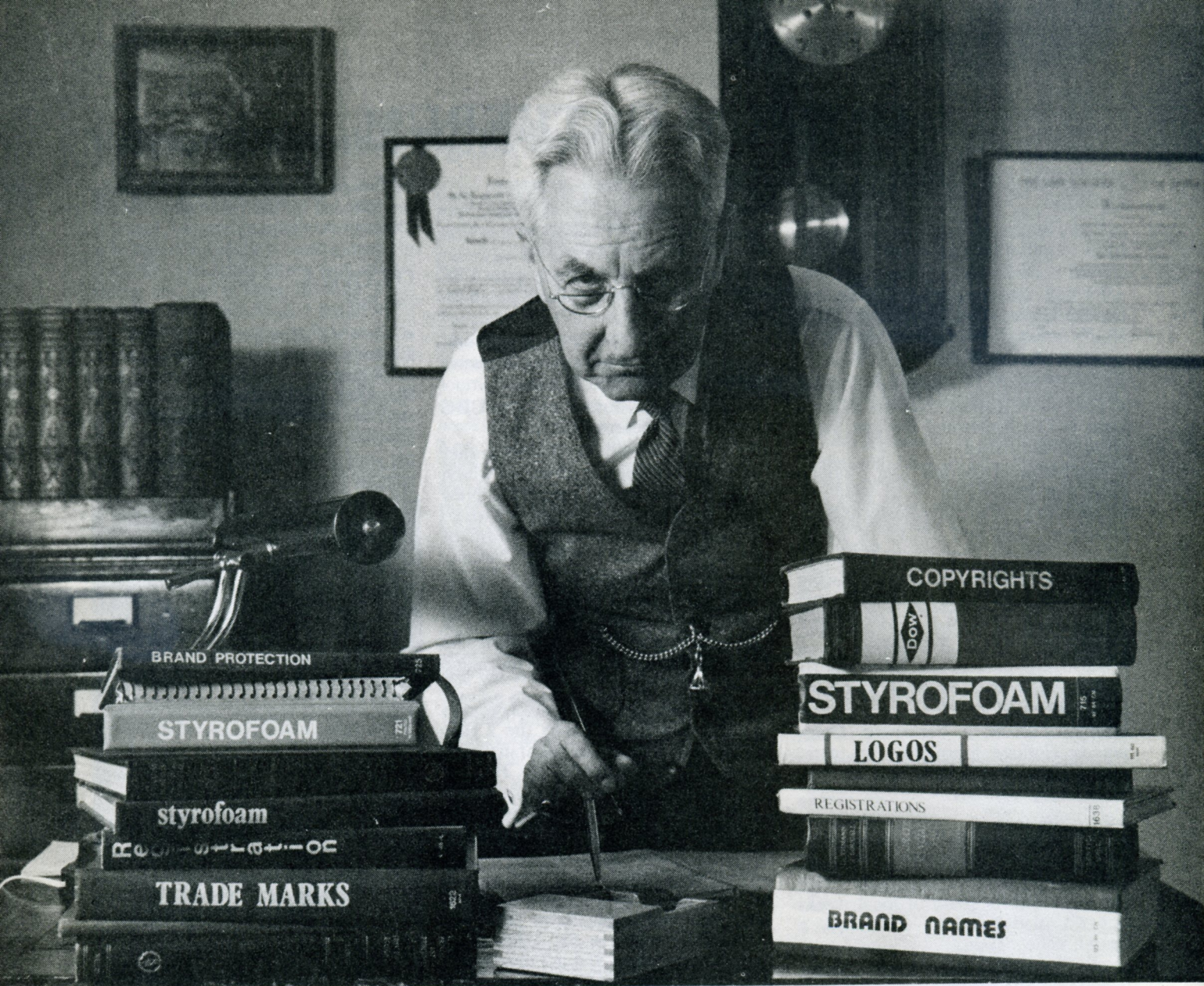
Paul Park

- New in the press gallery for Thompson papers in Rod Deacon. Joining the Gallery for CP are: Leslie Shepherd, Jim Brown, and Joan Ramsay, who was formerly with the Calgary Herald.
- Leaving CP to go to Southam News, is John Ferguson.



- Pam Wallin, who was the Ottawa reporter for the Canada A.M. show, has moved to Toronto, as co-host of Canada A.M.
- Gary May is the new correspondent for the London Free Press here, and Charlotte Montgomery joins the Globe and Mail's bureau.
- Norman Provencher is now with UPC's bureau in Ottawa, replacing Richard Doyon, who is now with the Department of Energy, Mines and Resources.
- Bob Kennedy has transferred from News Radio here, to their head office in Toronto.
- Marc Paquette moved into CKO's parliamentary bureau to replace John Daly, and CKO in Toronto has acquired Ed Anderst from CKOY in Ottawa.

■ continued on page 27



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