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content

for Canadian Journalists

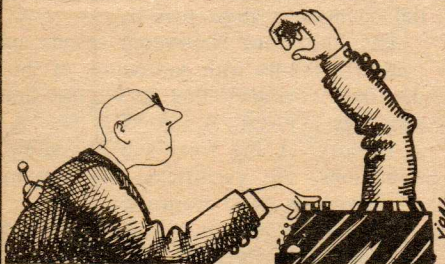
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MANAGING
EDITORS
REACH
OUT

Le Monde

AN EXAMPLE,
MAYBE

THE
ENORMOUS
NEWSROOM



THE
WATERING
HOLE

A SECOND
\$5 PLEA

BOOKS:

McLUHAN

CRISIS



GÉRARD PELLETIER

LA CRISE
D'OCTOBRE

ÉDITIONS DU JOUR

THE ENORMOUS NEWSROOM: TECHNOLOGY'S CHILD

speakout

by ROBERT HUNTER

Content has maintained a policy of not carrying anonymous institutional editorials primarily because the editors hesitate to adopt an ivory-tower position when dealing with their peers and colleagues. With this issue, we initiate a sort of guest editorial. The pieces—designed to stir discussion on a variety of pertinent subjects either as guest editorial feedback or as letters-to-the-editor—will appear as regularly as they are available from readers. Payment, at this stage in the magazine's development, cannot be offered. Yet read on. And be angry, if you're so inclined.

Recently I travelled across Canada and passed through The Enormous Newsroom. It has a lot of different cubicles—the Vancouver *Sun*, the Winnipeg *Tribune*, the Toronto *Telegram*, the Montreal *Star* and even the Something-or-Other in Halifax.

These are all "different" newspapers, didn't you know? Maybe I should say, "separate" newspapers. Because they're about as different from one another, in substance, as one Xerox from the one underneath in the belly of the machine.

Oddly enough, it turned out that I knew people in almost every newspaper. I started out at The Trib in Winnipeg back in the early '60s and got to know a lot of young reporters and editors and copyreaders and copyboys who later moved on, some upward, some downward, and mainly just sideways. They moved into other subsections of The Enormous Newsroom.

It is an eerie feeling, moving through this newsroom. A bit like wandering through the innards of a cyclotron. When you've seen one cyclotron, you've seen 'em all. The machinery is all the same. The buttons when you push them activate the same kinds of circuitry. The function is the same. The technicians are as interchangeable as the standardized nut.

The Enormous Newsroom is a product of technology. Mass production methods.

A reporter who gets trained at The Trib in Winnipeg may move, like an automotive mechanic shifting from one garage to another, to the Montreal *Star* or the Vancouver *Sun*, and, apart from a few details of marking his copy, fit in as smoothly as a tailored hand into an iron glove. Only one size available.

If all the mass circulation newspapers in Canada—all the English-language dailies at any rate—were suddenly to be purchased by one corporation, would it make any difference?

As it is, their operations are standardized. They are all "owned" by basically the same sets of ideas, the same reflexes, the same techniques, the same definitions of what is news. The hierarchies are patterned after the same corporate blueprint. As forms of organization, they are identical.

Small wonder that the "product" of a West Coast daily is about as different from the "product" of a Toronto daily as a Ford is from a Chevy. Marginal differentiation. That's what it comes down to. The *Sun* might go a little stronger on ecology than the *Tely*, and the Winnipeg *Free Press* might insist on keeping the running board while the *Star* featured New Left decor....

But, on a given day, anyone with even the slightest bit of experience can predict The Headline that will be featured by The Enormous Newsroom...

It so happened I was passing through the country, on assignment starting from Vancouver and moving through Winnipeg, Toronto, Montreal and finally Halifax, in the time the Calley war crimes trial was in progress. Basically, the story got the same play everywhere. I could put down the *Province* one morning in B. C., pick up the *FP* in Winnipeg that afternoon, and in terms of coverage and play I could have remained on the Coast to read the story.

Well? That just means that the papers all display the same good news judgment, doesn't it?

Unfortunately, whether the news judgment is "good" or "bad" is beside the point. The point is that it is the *same* judgment. The same judges. The same verdicts. The same cases being brought forward. The same procedural rules at work.

The reflexes of the newspapers in Canada are roughly as uniform as the reflexes of the courts throughout the land. The difference is that all the courts are governed by a written set of statutes. As far as I know, no written statutes are supposed to be governing the selection of news across the breadth of the Home and Native Land. Yet the effect is the same.

Psychologists talk about one's "set"; that is, one's general mental stance in relation to events. One's consciousness is a set of reflexes, attitudes, acquired beliefs, biases, prejudices and conditionings. Once you know a person's set, you can fairly accurately predict his opinions on most general topics. A cop-hating, dope-smoking long-haired kid is not likely to love Vancouver's famous mayor. A fan of Mayor Drapeau is no less likely to dig acid. Etc. Etc.

Newspapers are supposed to be mosaics, right? Reflections of their communities, right?

They aren't. The Enormous Newsroom, each of its subsections proudly marked with its very own masthead, betrays a single "set" right across the country.

Politically, as long as you remain within the Tweedly-dee Tweedly-dum context of our established political parties, they do reflect some slight measure of different *opinion*. But they are uniform in their opposition to anything that smacks of radicalism.

Watch a deskman at the Montreal *Star* at work. Then stand over the shoulder of a deskman in Toronto. Or Vancouver. Or Halifax. Or Winnipeg.

Same stuff. And, worse, same way of evaluating the same stuff. The same way of making it "readable".

In dealing with its immediate environment, each of these subsections of The Enormous Newsroom will, of course, have its own biases and tastes and sense of what is of local interest. But, when you come to the macrostory—the Kennedy assassinations, moon shots, Trudeau marriages, Mideast clashes etc., etc.—The Enormous Newsroom bares its basic reflexes. It has what New Left philosopher Herbert Marcuse calls a "one-dimensional" perception of events.

A couple of years ago I was invited to address a managing editors' convention in Winnipeg. It blew my mind, it did.

The MEs, if they were not quite look-alikes, were at least look-very-much-alikes. Same income bracket. Same style. And certainly same *life-style*. It was evident from the reaction to what I was saying that they were members of a small community of shared values. They possessed, as a group, a world-view lying somewhere between that of a good businessman and a good politician.

They were predictable in a general way. That is, certain topics—Women's Lib, legal dope, ecology, racism, anti-war, long hair, revolution—turned them off almost simultaneously. Other subjects automatically turned them on: circulation, professionalism, behind-the-scenes, the Future of Journalism, newsroom morale.

Well, nobody expects a gaggle of students to be turned on by discussions of circulation. Is it fair to expect managing editors to be turned on by discussions about levels of consciousness?

I'm not saying that managing editors are any more peer group-minded than other groups. Or that they are any more wicked or stupid. It's just that, like their newspapers, they betray certain reflexes which automatically attach tremendous meaning to some things (Eric Kierans quitting the Cabinet) and virtually no meaning at all to other things (a brilliant analysis of our overall situation by a visiting brain) and, finally, they have very predictable negative reactions toward a host of events which are understood to be very positive things by large masses of people (such as a Human Be-In, a people's park, a gathering of revolutionaries.)

Do I have to say it? Society is changing rapidly. Whole new value systems and even perceptual systems have already emerged and possess the minds of millions of mainly younger people in this country. Were that not the case, there would be no Underground Press. The Underground Press exists to fill the vast breach in the wall of normal press coverage.

That breach—an out-and-out failure to reflect the part of the community mosaic which is broadly termed counter-culture—exists precisely because The Enormous Newsroom is filled mainly with people who think on roughly the same wavelength, whose reactions and attitudes have been shaped by mainly the same set of experiences, and whose views do not undergo any substantial changes as time goes by.

The Enormous Newsroom selects and approaches events with something of the standardized efficiency that a logging firm approaches a forest. A tree is a tree. A story is a story. A big tree is a big story. The definitions, the yardsticks, the assumptions are based on fixed formulae.

But society isn't.

Adapt, baby, adapt!

Robert Hunter is a columnist with the Vancouver Sun and author of several books on the nature of a changing society.

THE MIRACLE LE MONDE WROUGHT:

IS IT POSSIBLE/DESIRABLE HERE?

For most of a century, technology has been changing the physical profile of journalism. Now, almost unnoticed, a companion revolution has begun. Still embryonic but clearly irreversible, it has to do with who within a journalistic institution can raise basic questions about it and receive meaningful answers; the extent to which journalists shall be free to exercise professional skills within corporate structures they do not own; and ultimately, the question of whether distinguished, sophisticated journalism can thrive in an organization in which fundamental editorial arrangements are determined by fiat.

In the interview below, Jean Schwoebel, urbane, thoughtful diplomatic editor of *Le Monde* and architect of its pioneering staff-controlled management structure, describes his historic experience in Europe.

The Society of Journalists is the vehicle through which staff control of *Le Monde* is exercised. How did it begin, and why?

Two factors produced the Society of Journalists. We had the historic Revolution in France; we have this tradition. Then there was the liberation of France in World War II. The Occupation was very hard. Many papers had accepted the law imposed by Occupation forces. So at the end of the war there was a general idea that the press was not valuable because it had collaborated with the Germans. So there was a law after the Liberation to expropriate—confiscate—properties of editors of the old press, and their estates were put in charge of national societies. The idea was that we were to create a new press.

At the end of the war we had big illusions and big hopes, and we thought we could keep the press free of economic control. We could see that freedom of the press must not only be freedom from oppression by the State; the State in a way is an expression of the democratic majority. To a certain degree the press was in control of political parties, with a degree of protection against central power. But we also could see that economic progress depends more and more on very large investments, and freedom of expression is given only to people who can assemble formidable capital. So in a modern society freedom of the press is not only a question of structures which give freedom to journalists in relation to political powers, but also to economic powers. In the Resistance that idea was commonly accepted. That was a very revolutionary period.

Of course, we live in a capitalist country, so these ideas were progressively abandoned. More and more the "new" owners have changed their minds, and they are exactly like their predecessors. Except for one—*Le Monde*.

Le Monde was directed by Hubert Beuve-Méry who had been asked to found a newspaper with the property of the old *Le Temps*. He had a very high conception of the press. When he was obliged for many reasons to submit his resignation in 1951 there was a rebellion on the editorial board. The editorial staff was a very strong force because *Le Monde* practised a very high level of journalism, and its quality depended very much on us. Influential elements in France—the universities and the élite—were waiting for a declaration from us. The thought that *Le Monde* would have any other direction was a kind of scandal. So we were in a good position with the owners, and in 1951 we obtained the first agreement—it was not the last—entering into ownership.

Why did the editorial staff insist on sharing ownership?

If you want to exert influence in a capitalist country there is only one way, and that is to have part of the ownership; the rest is without value. It was a good time to ask for part of the ownership. The capital of the country was very low. The Liberation could take over such estates. It was something of a special situation.

In Europe the status of journalists is very low because we work in a commercial framework. And what is the law of commerce? It is to make maximum profit. And what is the way to maximum profit? It is to have a maximum of receipts and a minimum of expenses. If there is any reduction it is in expenses. So in general the papers of France have very low-paid journalists. Because they don't pay them, of course, the journalists are not of the quality required in view of their profession. We say that is a stupidity and a danger to the future.

We have the conviction that in modern societies progress depends on the high quality of citizens. To have a high quality of citizens you must have a high quality of education. It is a very common thing now to learn to read. Every country knows we must free the people of illiteracy. We must move to a higher level now. We must have citizens able to choose representative people in any field of activity. And they can do so only if the citizens know the real facts—the factors of every situation. If you don't have that it is a caricature of democracy. That is why we say that only a society which has highly qualified journalists can progress.

We contend that present structures do not offer to citizens the guarantee of a high quality of journalism. And so this is an idea which is more and more being adopted by journalists in France.

What are the prospects for shared management on other French newspapers?

Thirty-two societies have been created, within all the big papers of France. They

have been created in the hope of having the same arrangement we have at *Le Monde*. They have been opposed systematically by the managers. So they have federated, and I am president of this federation, to try to act in the political field, to act on the Deputies, the Senators, the Government. We were on the point in 1969 of winning the battle to pass a law. We had many friends. De Gaulle was playing his cards politically. As with Algeria he tried to make compromises. He was not prepared to go as far as we were.

Was a bill introduced?

One of the main reasons why de Gaulle fell was this question. All the conservatives were fanatically opposed to any kind of participation, because in France there is a very old tradition of management authority. In a way I think the United States is much more advanced on the question of cooperation and work in teams. That tradition does not exist in France, and that in my view is a paramount question. If we don't change on the question of the authority of middle age, we cannot change much else. We have a very strong concentration of that kind.

So a commission was created by the Government to study our ideas, but with the departure of de Gaulle and the reaction of the managers and owners the issue has been tabled.

If de Gaulle had not fallen would you have had a realistic chance?

It would have been difficult, but we were on our way. But we will have our day. Already there is a tendency to come back to our conception because it is necessary for the future, and because it has had an impact on countries around us. I have been to Germany, to Italy, to England, to Belgium, and to Spain, and I see everywhere the same state of humiliation, of dissatisfaction among journalists over feudalistic power.

In fact, at *Le Monde* we have succeeded not only in quality of information but in quality of administration. And that is very important. We did not surprise the industry on the first point, but on the second. We have a profitable enterprise, and the discipline is exceptional because we are conscious of the important questions of what is best for the structure, for the organization, for its ethics. But the daily administration we do not determine at all.

How successful is *Le Monde* as a business?

Le Monde has high profits. It has a modern mechanical plant. Its circulation is high. These are the reasons why our example has been followed in Germany. We were able to give them all the materials and concepts.

We already had twenty years of experience—and not abstract experience. It was experience in the responsibilities of a major enterprise. We know the realities of an enterprise. That gives us real force. That is why in Italy last year I was invited to speak to Catholic journalists, and two months later, to all the journalists of Italy.

You have named newspapers and a magazine. Could this apply to television also?

Television is another problem. The Society of Journalists was contacted two years ago about TV, but the Department of Television

has been in chaos. So there is no more a Society of Television. The TV situation is very difficult, because it is in a sense directed by the State.

How does the Society of Journalists function?

We are not like the American Newspaper Guild. We decided first to be a "commercial" society. Now we are a civil society. We do not want to operate like capitalists. We do not want part of the profits. We want part of the ownership not for the profits—that is for the investors—but only for the juridical

rights the property gives. As soon as we leave the paper we have no more rights.

The Society of Journalists has an assembly and a council of administration. We try to unite the journalists in a common conception. To unite journalists is very difficult. You succeed only if you pick very solid, very reasonable arguments. And in my view we have united on very sensible, responsible problems.

There has been an epidemic of criticism of the news media in the U.S. If your success were duplicated there, might there be fewer such criticisms?

We have had no relations with American journalists on this question. But in my view we are all, of whatever country, journalists, with common responsibilities. I think that in the future the journalism profession will be most important. It is not a question of nationalism—of nations. We must have a solidarity among journalists to improve their status.

Political men may be very authentic men, but they are dependent in large degree on the man who elects them, and it is on journalists' courage and quality that we depend to raise the quality of citizens. Our profession must push the legislative man to courage, because he is so dependent. So in a way we have to sustain him.

Since *Le Monde* is an elite newspaper, should we assume by analogy that the most likely place for your idea to take root in the U.S. would be on an elite or quality newspaper?

Very possibly it could happen someday at the *New York Times*, *Christian Science Monitor*, and maybe the *Washington Post*. But I know perfectly well that conditions are different in America. You in the States are advanced in something which is necessary—efficiency, energy, and so on. But maybe you are slow to realize that the real cause of chaos in the future involves a dimension beyond efficiency.

Your journalists are much dependent on a society which still believes much in profitability—which is necessary. I think the view of profits, of commerce, in American society in a certain measure represents progress; in another way, not. I believe sincerely that it is much more difficult for American journalists than for us because in such a society as yours it is not regarded as a scandal that economic processes control the press. In European societies it is looked on as a scandal that economic processes control the press. In my view, control of the press by economic processes is completely anti-American.

In ten years I am sure this philosophy will have taken root in America. I say that not only journalists have a right, but clerks or workers have a right to press for their rights. But journalists are different. We are the defenders of truth. Now progress is a question of dialogue. We are at the end of a certain kind of journalism—of magisterial journalism—and of a certain kind of journalist: The magisterial journalist. And we must accept the dialogue.

EUROPE'S SHARED MANAGEMENT PLANS

Le Monde, first publication to institute a shared management plan with editorial employees, was established in 1944 by nine "Associates," including founding editor Hubert Beuve-Méry. Associates were entitled to no dividends, only six per cent interest on aggregate holdings of 200 "lots." In 1951, when Beuve-Méry resigned over a policy disagreement with two Associates, the editorial staff—acting through the newly created Society of Journalists—refused to work without him. Through negotiations the Society obtained 28 per cent of the Associates' lots and effective veto power over substantive decisions (which required three-fourths majority approval). Beuve-Méry withdrew his resignation and helped formulate a revised distribution of lots, approved in 1968. Under it the Society has 40 per cent control, associated founder-members have 40 per cent, and managers of the paper, non-editorial supervisory personnel, and clerks share the rest.

Major decisions such as nomination of a new "managing director" (who must be a journalist), raising of capital, or changes in the company's structure require 75 per cent majority approval by Society members. The managing director has full operating authority to hire, fire, determine salaries, and set

editorial policy, but can be dismissed on demand of the Society. An advisory board of representatives of employee groups periodically reviews the paper's finances.

Journalists at the West German picture magazine *Der Stern* have held similar but less comprehensive rights since 1969, when a principal owner was blocked from selling his interest to a mass-magazine chain. Affirming the statement of a sub-editor that "we do not intend to be sold like cows," the staff threatened to resign; the owner sold his shares to his partners; and a journalists committee was granted significant prerogatives. A two-thirds majority must approve hiring or firing a chief editor or dismissal of editorial employees; changes among deputy editors, heads of departments or the political staff may be vetoed by a two-thirds vote; and "no staff writer or contributor may be required to act or write against his own convictions." *Der Spiegel* and *L'Express*, among others, have similar plans.

Journalists at *Le Figaro*, one of France's oldest newspapers, in 1969 engaged in a two-week strike to gain comparable concessions. Their case since then has been taken to court.

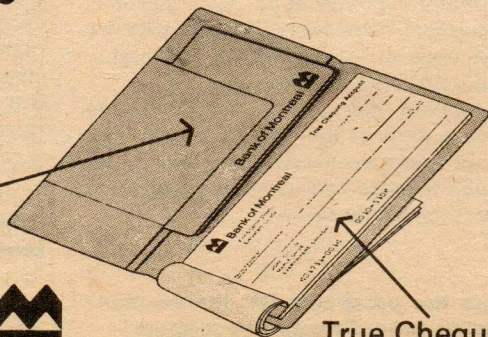
In Rome, Italian journalists have established a "Movement of Democratic Journalists for Freedom of the Press" to protect newsmen's independence by collective bargaining; and in Britain, a "Free Communications Group" is campaigning to bring print and broadcast media "under the control" of journalists.

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FROM MANAGING EDITORS, AN OUTREACH

by DICK MACDONALD

The two most substantial achievements at this year's Canadian Managing Editors' Conference came in the closing minutes of the four-day meeting at Kitchener.

At the urging of the Vancouver *Sun's* Bill Galt, the conference—the 25th—established a committee which will try to define the goals and professional concerns of the group. The committee is to report back within three months.

The Ottawa *Citizen's* Bill MacPherson carried it a step further by having the managing editors agree that the committee should make contact with the journalists who organized the Media 71 conference last month. The committee is to offer to the planners of the next journalists' assembly whatever assistance is deemed useful.

The decisions should be regarded by working journalists as particularly healthy, especially the second, because throughout the conference there had been a tendency for the managing editors to identify more with their publishers than with the men and women who are within their direct jurisdiction. Which raises an intriguing question: When a reporter or photographer is appointed managing editor of a paper, is there a subtle but real shift in attitudes so that his focus on the professional environment is changed?

By reporting back within three months, the managing editors group—still not an association *per se*—will be in a position to present to the Canadian Daily Newspaper Publishers Association its views on how the standards and quality of journalism can be improved. The CDNPA, acknowledged as having been concerned with advertising rather than editorial content, at its last annual meeting in Toronto created a role committee which is to examine the wider professional traits of the industry. It is significant that the managing editors took the initiative to deal simultaneously with owners/upper management and journalists. The committee's chairman is the *Sun's* Galt.

There were many contrasts between the managing editors' conference and the journalists' Media 71 gathering in Ottawa in May. The Kitchener meeting was fairly well structured, with panel discussions and mini-lectures by invited speakers and little apparent opportunity for cross-talk, whereas Media 71 seemed to be sufficiently loose for a spontaneous exchange of ideas.

Additionally, the managing editors' conference appeared to be a reason for socializing interjected occasionally by discussion, whereas Media 71 almost was the reverse. However, Media 71 was the first of its kind in Canada, which could help explain the difference in approaches.

The managing editors did have an impressive line-up of key participants, even if a couple of them—Americans—couldn't quite relate to conditions in Canada. And in those cases, the editors displayed good reporting techniques by being persistent in their questioning.

One of those criticized was Professor Bryce Rucker, research director of the School of Journalism at Southern Illinois University, who

came advocating that journalists should have far more control over editorial policies. Perhaps he just hadn't done enough homework to back up his precepts, which, in varying degrees, are finding favor in an increasing number of newsrooms in Europe and North America. Certainly his book, *The First Freedom* (published by Southern Illinois University Press), is recommended reading.

Rucker suggested that reporters should have the right to elect newspaper executives and to vote them out of office if the need arises. This, he said, could allow staff to write more freely than under the existing system in which owners and publishers possess the absolute right to hire and fire.

How many conflicts of interest arise now, he wondered, because of an owner's economic and editorial concerns. A few of the managing editors, though, suggested that so-called reporter power would simply mean a shift of control from one elite group to another, still not representative of the public. Others raised the possibility that the most politically active and not necessarily the most capable journalists would dominate in the newsroom envisaged by Rucker.

The debate continues, partly in these pages.

Some of the most sobering words came from Sydney Gruson, Canadian Press-trained vice-president of the *New York Times*. He wasn't criticized. Quoting J. K. Hvistendahl of Ohio State University, Gruson discussed the "fourth revolution" in journalism.

The first revolution was the freeing of the press from government control. The second was the growth of the "objective" press. The third was interpretive reporting. Now the fourth revolution is upon us, and the revolutionists are activist reporters.

"The journalistic activist believes he has a right (indeed an obligation) to become personally and emotionally involved in the events of the day. He believes he should proclaim his beliefs if he wishes, and that it is not only permissible but desirable for him to cover the news from the viewpoint of his own intellectual

APOLOGY BOX

Glenn Baglo and Franz Maier have every right to be annoyed at the unfortunate transposition of photographs in the last issue of *Content*. Baglo, a Vancouver *Sun* lensman, won this year's National Newspaper Award for feature photography, depicting an elderly woman unable to get into a faith healing meeting. Maier, a freelance photographer for the *Toronto Globe and Mail*, won a NNA for spot news photography, showing Chicago Seven lawyer William Kuntzler dousing a member of the Edmund Burke Society at a Toronto meeting. Somehow in the final stages of production, the pictures were interchanged. Our sincere apologies for embarrassments. *Ed.*

commitment. He looks at traditional reporting as being sterile, and he considers reporters who refuse to commit themselves to a point of view as being cynical or hypocritical. The activist believes that attempting to describe the events of a complicated world objectively seldom results in the truth for anybody—the source, the reporter, or the reader or listener."

Gruson accepted the fact that there is no such thing as total objectivity. "But objectivity is a definable goal—and, in my opinion, a worthy one—even though it may seldom be attained... being objective, you see, simply means keeping your cool."

The reporter who denies the possibility of being objective, Gruson said, is not usually one who has tried desperately and given up in despair. He is most likely a special pleader who never wanted or intended to be objective in the first place.

There is room, of course, for advocacy, exhortation, passion and partisanship. Freedom of the press must include the right to be biased and it certainly is intended to foster a diversity of opinion. "All I would argue," Gruson said, "is that partisanship does not belong in the news columns of the basic general-interest newspaper."

"An honest effort to arrive at that third truth, that higher truth, is what I would call objective journalism... Use it creatively to produce newspapers that can survive the assaults of both the Agnews and the activists."

Senator Keith Davey was back this year to speak to the managing editors and faced a panel of three publishers: Beland Honderich, *Toronto Daily Star*; Tom Nichols, recently retired from the *Hamilton Spectator*; and Ronald Williams, *Winnipeg Tribune*.

All panelists ultimately agreed on the merits of press councils and the demerits of monopoly and concentrated ownership within the media. But they were not unanimous in their general analysis of the report of the Special Senate Committee on Mass Media.

Williams was the most vehement, saying the report was flip, glib and smug in its approach. "I'm sorry, Keith. I think you blew it." Honderich and Nichols were kinder. While they thought Volume I was shallow in places, they generally couldn't find much to criticize.

And the senator said that despite the generalizations and discrepancies, the report has had a positive impact: witness the CDNPA's self-examination, the Media 71 conference, the managing editors' outreach, the fact that the report is being used as a classroom text and that a fourth printing is planned for the report.

A good deal else was discussed at the managing editors' conference, within the realm of circulation, promotion and public response, but space doesn't permit elaboration.

Elected president was Albert Boothe of the *Winnipeg Free Press*, succeeding Ivor Williams of the *London Free Press*. Clark Davey of the *Toronto Globe and Mail* became first vice-president, and Bill MacPherson of the *Ottawa Citizen* was named second vice-president and secretary-treasurer.

Dick MacDonald is editor of *Content*.

FOR THE SAKE OF IMPROVEMENT

by SAM ROSS

The strangest priority in the Senate mass media report and subsequent debate in the Senate is the declaration that the prime job of the mass media is preparing the public for the shock of change.

The importance of the declaration in the eyes of the committee was emphasized by its chairman, Keith Davey, in his windup speech (April 28) in the Senate. The actual wording is found in the "wishful thinking" section of Volume I, page 258:

"The press is an institution. Institutions resist change. But change is the constant of our time. We hope media practitioners will agree with us that their prime job is to prepare people for the shock of change."

The paragraph adds a new meaning to the purpose of the press and its recent affiliates, radio and television, as components of the mass media, but it fails in argument and communication.

Senator Davey teed off in the Senate by quoting and commenting on Senator Dessureault's definition of the purpose of the press: "It is the function of the press and the function of broadcasting to assure freedom of the views of its public in the light of faithful, truthful and completely reported events from everywhere in the world."

Senator Davey accepted the definition, but added "surely such obvious minimal requirements are not those against which we should measure performance and quality."

Senator Davey then quoted Senator Harper Prowse, a former reporter and editor, who also spoke in the upper house: "Let me now deal with that phrase that has been the subject of discussion. What is the responsibility of the newspaper to prepare people for change? To prepare a person for change does not mean that you have to advocate the change which may be coming; but surely to goodness, if you are running a good newspaper, you have the responsibility to let people know that change is about to take place."

Then he quoted Senator Stanbury: "Change need not be feared if it is understood, but if day after day we are assaulted with the news of violent events which we have not anticipated or whose causative factors have not been explained, we can hardly expect to avoid the feeling that events chase each other across our lives without rhyme or reason, and are so far beyond our ability to affect or control, that we might just as well lapse into apathy or seek change or authority through violence."

If a newspaper, radio station or television station or any combination of them measures up in full in providing "freedom of the views of its public in the light of faithful, truthful and completely reported events from everywhere in the world," it will have done more to prepare the public for change than any program designed by Senators Davey, Prowse or Stanbury.

If change is the "constant of our time," surely there is no need for special efforts to condition people for change. If it is the prime job of the mass media to prepare people for the shock of change, then surely it is not

enough just to say "a change is coming. Prepare. A change is coming. Prepare."

To continuously shout "a change is coming" would be doing nothing more than crying "wolf," and crying wolf can be cried too often as the old story clearly showed.

The part of the mass media which may want to shout the warnings of change surely must in its heart decide to go the second mile and try to define what the change will be, what it means and what its effect will be...and then suggest patterns to adjust to change.

That is where the invitation sprouts for the critics to shout "propaganda!" Then, in the next breath, accuse publications and broadcasting stations of trying to control and direct society by using "weapon words" as described by Senator Davey. The senator, being an authority on organization and spreading the gospel, would be the first to shout "propaganda."

The Senate committee could have quoted Stanley Walker in his book *City Editor* (1934) and done a better job on the mass media and changes in society. Surely the professional writers who put the report together must have read *City Editor* in their earlier days when the book was at its highest popularity.

Walker found newspapers slow to identify news events with social change, but chiefly he put the onus on the editorial writers of his day not being the equals of the giants of earlier years. He also cited George Bernard Shaw's term "time lag" in Shaw's accusation that the press failed to recognize speeches and bombings as the start of social change—the Russian revolution as an example, with speeches and bombings being reported but not identified as birth pains of revolution.

Another example comes from Lord Acton in his inaugural lecture on the Study of History at Cambridge, 11 June 1895: "Soon after 1850, several of the most intelligent men in France, struck by the arrested increase of their own population and the telling statistics from Britain, foretold the coming preponderance of the English race. They did not foretell, what none could then see, the still more sudden growth of Prussia."

The Senate report would convict the French journalists of failure to foresee the war of 1870 and of misreading events in Britain to the advantage of Prussia.

The press and broadcasting report news events great and small, and in growing practice have wrapped them up in roundups and articles for the news sections to give the public a sharper picture of what is happening and the relation of events to each other. The "situationals" so well developed by The Canadian Press are good examples. But these do not include prophecy, nor should they.

Editorial page writers and columnists and commentators have a broader field of operation, but even here the risk of prophecy and direction of society invites disaster, especially when governments themselves cannot foresee the full extent and effect of current events. As evidence, there was the Canadian contribution to crime in the U.S. by licensing

the manufacture of liquor for export—a major factor in liquor running from Canada to the U.S. by land and water in the American prohibition days.

The urge to prepare the public for change adds greatly to the biggest problem and worry for the mass media today—the trend of everyone in the profession to want to be a pundit and interpret events. Even in schools of journalism there is a lack of attention to straight news reporting: the students themselves want to be critics and interpreters before they have learned the art of digging and writing news in interesting style—or even where to get facts, particularly the basic facts at the main sources, and then to dig farther afield for a still-better story.

Some fine points on this phase were voiced in the Senate debate by Ernest Manning, a recent appointee and former premier of Alberta. He emphasized four areas where the mass media should look at itself closely, sharply and with open mind towards improvement:

1. "There is, first, the frequent failure of the media to employ qualified personnel to gather and report the news. There are, of course, exceptions, and there are certainly many well-qualified and capable reporters, but in far too many cases reporters are young, inexperienced men with little training and often no background knowledge of the matters about which they are expected to report."

2. "A second and more serious area of failure is the practice of slanting news by means of the priority of emphasis given to those aspects of a news story which the media chooses to support. The headlines, and the prominence given selected items in the story all too frequently convey to the public an entirely different impression from that which can be gained by reading the fine print."

3. "A third area of failure is the mass media's excessive catering to the sensational, the revolutionary and the negative. The mass media has a responsibility to society that should over-ride the inducement to explain and play on human emotions in order to make an extra buck."

4. "Finally, there is a fourth failing of the media that society can continue to tolerate only at its own peril. I refer to the policy of studied anti-morality that has become the hallmark of supposed sophistication, especially with the electronic media. No society is stronger than its moral fibre."

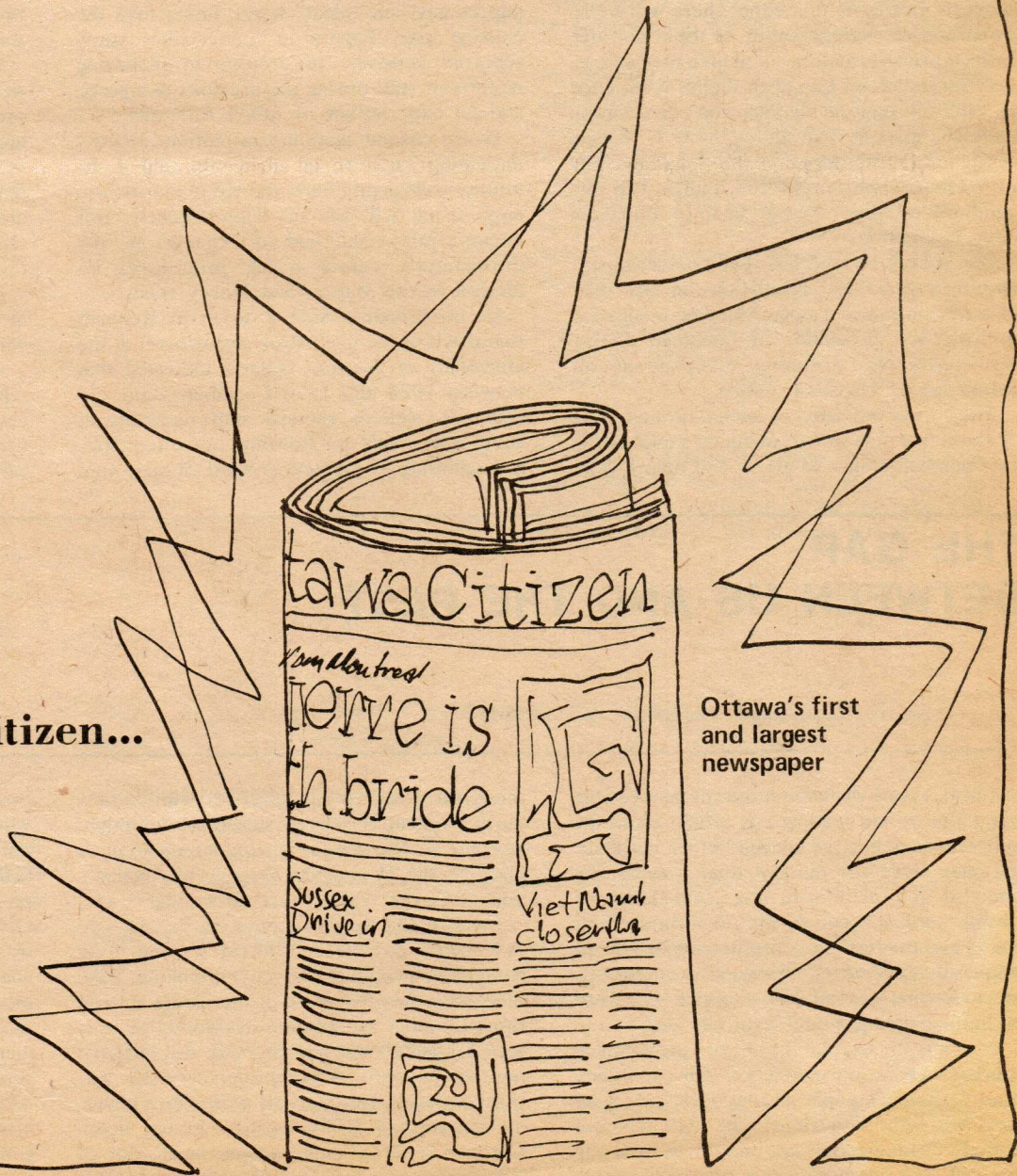
The purpose and performance of the mass media is an unending debate, but the four points cited by Senator Manning for areas of study and improvement constitute a far greater challenge to the mass media than the Senate committee's declaration that the prime job of the mass media is to prepare the people for the shock of change.

Senators Davey, Prowse and Stanbury would be doing a greater service to the public if they used their access to information and the Senate as their rostrum to interpret events and offer their prophecies to the public. Then their words would be reported by the mass media to the extent that they measure up in the run of the day's news.

Sam Ross retired in 1969. He had been capital correspondent for a group of 10 stations operating under the Ottawa Radio News Bureau and previously worked with the Winnipeg Tribune, Regina Leader-Post, Calgary Albertan, The Canadian Press and CKWX in Vancouver. He still does some teaching in journalism at Vancouver City College.

Take your average Ottawa citizen.
There's actually very little difference between
him and, let's say, a Toronto citizen,
or a Calgary citizen, or a Hawk Junction citizen.
OK, so he's often a public servant.
That's to his advantage.
And he's a bit more prosperous.
And he likes spending his money on the good things in life.
Like on good entertainment.
Good food.
Good clothing.
But, on the whole, the average Ottawa citizen is
pretty much like other citizens in cities
from coast to coast in Canada.

Now, if you want
to talk about
The Ottawa Citizen...



Ottawa's first
and largest
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A MATTER OF HIRING

by C. E. WILSON AND F. K. BAMBRICK

Research is but one of the many areas in journalism requiring examination and contemplation. Too often, the working journalist simply lacks the time to study material which has been compiled about his profession. C. E. Wilson and F. K. Bambrick, of the journalism department at the University of Western Ontario, have undertaken research projects which warrant attention. This is the first of a series of articles by them. They're interested in research work done at other universities and community colleges, too, and material should be sent to them directly at: Department of Journalism, University of Western Ontario, London 72, Ont.

In what might be considered a burst of optimism, the special Senate committee on the mass media forecast about 7,000 new jobs in print journalism during the five years following the report. No breakdown of how the figures were arrived at is recorded.

Such detailed evidence as is available suggests, however, that either there will be an expansion yet undreamed of, or the committee defined print journalism to include many areas.

A survey of 67 Canadian dailies completed in 1968-69 suggests the jobs won't be found in daily newspapers. The survey, by C. E. Wilson of the journalism department at the University of Western Ontario, covered dailies with circulations totalling 56 per cent of Canadian daily circulation.

The survey showed less than one newsroom employee per 1,000 circulation—in fact, 0.77 of a newsman per 1,000. Allowing a round 5 million total circulation of Canadian dailies, this means there are about 3,900 newsroom employees at Canadian dailies.

The survey indicated an annual turnover rate of about one man in five, meaning a total hiring by Canadian dailies of about 780 men a year.

Senator Keith Davey's committee equivalent figure was 750. If you assume that each man leaving a newspaper goes to a non-newspaper job, that means there are about 3,900 new men hired over five years—a 100 per cent turnover.

More realistically, the Wilson survey showed additions to staff at about 150 new men a year or 750 over a five-year period. The equivalent Davey committee figures are about 200 men a year, or 1,000 over five years.

Assuming the obvious leakage from the top, men moving from small to medium to large papers, and then out of the business, the true figure of new jobs at dailies is somewhere between 750 and 3,900.

A thesis by Glenn F. Somerville, done for the Carleton University School of Journalism in 1970, puts the figures even lower than those above. Extrapolation from Somerville's figures suggests about 600 new and replacement staff hired each year.

Newspapers in the Wilson survey expressed an "ideal" staff figure totalling about 6 3/4 per cent above then-current levels. Strangely, 13 papers gave an "ideal" figure lower than the existing one. Papers in Somerville's study reported generally no trouble in recruiting newsroom staff during the previous two years, and no expectations of future difficulty.

Given current economic conditions and the increasing number of university and community college graduates trained in journalism, easy hiring will remain. Unfortunately, this means little likelihood of change in the disorganized, casual hiring procedures indicated in the Wilson and Davey reports.

On the broadcast side, a survey by Kenneth Bambrick of the journalism department at the University of Western Ontario indicated that between 1968 and 1970 Canadian radio and television stations showed staff increases of about 140 a year for full-time newsmen (staffers spending 75 per cent or more of their time

in news work) and news-oriented employees (staffers with some news responsibilities, but who spent less than 75 per cent of their time in this area).

This is a long way from the 800 qualified people per year broadcasters are said to be hunting, according to the Davey committee. Davey estimates from industry figures another 650 jobs in cablevision. Both these figures, of course, appear to apply to the whole range of broadcast personnel, from script assistant to station manager, while the Bambrick study was confined to news operations alone.

The survey, based on 189 replies representing 256 radio, television, and radio-television operations, also showed that about half the full-time newsmen and 60 per cent of the news-oriented personnel had only high-school education.

University graduates represented between seven and ten per cent of broadcast news staffers, compared to about double that proportion in daily newspapers turned up in a Wilson survey. Between 20 and 28 per cent of news broadcast personnel in the Bambrick study had some university background.

Given the wide range between the Davey figures for print and broadcast, and the figures produced in the three studies referred to, there appears to be a need for more exact knowledge of personnel requirements and wants. All figures were supplied by the industry initially, and errors might arise through polling different newspapers or broadcast stations in different years.

Part of the trouble may be simply that media managers themselves are not clear on what they want, or even on what they have.

One newspaper in the Wilson survey reported an existing staff of about 55. Inadvertently, a second questionnaire was sent, and the figure the second time around was 81. A phone call determined that 81 was the correct figure.

THE GAP BETWEEN US AND THE REST

by KATHERINE WHITEHORN

We hear a good deal about the rift between the two cultures and reading any article about the generations is like the speech before Harlequin: yet once more into the gap, dear friends. The one that gets mentioned less often is the invisible ha-ha between the communications world and the rest. By communications I mean plays, advertisements, newspapers, magazines, the lot—what we call media, which is a word no human being would naturally use.

I don't mean our harmless professional quirks, such as our conviction that everybody read yesterday's paper so that today's *Express* story kills tomorrow's one in the *Mail*, whereas nobody read the one last month so you can start all over again with that one. Nor does it

mean the way we equate effort with importance, so that if you've stayed till midnight working on the central heating supplement or climbed the Himalayas to interview a lama, you think the world must be waiting.

No; I mean things inherent in the way we live which give us a different starting point from other people in our way of thinking. Take the simple fact that most of the media are run from London. We assume everybody at least sees hotpants on trips to town; we think of housing in terms of commuters or ratty Edwardian tenements, not half-empty mill towns; no amount of self-conscious forays down Coronation Street make us get the flavour of the provinces right. Half the time we're not

even bothered by the difference. I met a man who'd done a survey on the nation's teeth: apparently in the south there are too many dentists chasing too few teeth and they cosset and preserve them as if they were the relics of St. Orifice. In the north there aren't so many dentists and they whip out the teeth with a wild abandon: she loves me, she loves me not, plenty more where that one came from. Dozens of interviewers and journalists pride themselves on having come from the north, of course (Keith Waterhouse's abrasive nostalgia in the *Daily Mirror*, like the smell of old broken beer bottles, is about the best thing going in journalism), but that isn't the same as actually living there.

Then there's money. It's not just that on the whole we have a lot for a short time instead of an even spread; it's that our ways of spending it are shared only by pools winners, prostitutes and sailors newly arrived in port. Living on expenses and perpetually short of time, we get to think taxis and restaurants are more normal than bus rides and breast of lamb. Since a successful announcer will never let himself think that he might be gone tomorrow, he tends to spend the money he earns today; it's a quite different outlook from the man whose income will go on being the same, whatever it is, for 20 years, let alone from those who were brought up never, never to sell the IBM shares.

There's a distortion, too, in knowing too much about something—and the cop on the corner is a case-in-point. Where the public sees a policeman, we see The Police. At a time when the police were complaining bitterly that the public hated them, a government survey showed that in fact they were still quite popular; what had led to the overplus of stories querying their behaviour was TV and newspaper consciousness of Chicago and the CRS.

The world of news is the world of novelty, obviously; it's not enough to be on the bandwagon, you have to be driving it; and nowhere

is this more so than with sex. Living in the midst of a fashion so dominating that even Lady Macbeth (in a castle in *Scotland*) is seen floating about with bare breasts and that they cannot even turn to a page of history without immediately finding a king who turned over two pages at once, we get it wrong about what is the norm.

I used to think that the chaotic sex lives of actors and photographers and writers were simply the result (as with travelling salemen) of the alibis being too good. But a psychologist finally convinced me it was a matter of temperament: the ability to become passionately interested in something for a short time and then drop it affects their private as well as their professional life. It is the same character defects that land communicators in the divorce court ("She and I just couldn't communicate somehow") that landed them their jobs in the first place.

The freedom of big-city living is another distorting factor: Chelsea and Deptford have this in common, that it is those who don't fit anywhere else who end up there. Journalists and sociologists have agreed for years that the extended family is dead and even the nuclear one liable to fission at any moment—and then we suddenly read that three-quarters of

nineteen-year-olds and 42 per cent of old-age pensioners live with their families. It makes you wonder if we're talking about the same nation.

I'm not saying our difference of viewpoint is always a bad thing: living in a tolerant world, the press was ahead of the public on homosexual law reform, and if we've extended our own freemasonry so that it's no longer respectable to run down a man for colour or accent, so much the better. The aerial view may well tell you more about a farm's layout and possibilities than you'd find out down among the cowsheds.

But it isn't the same. And this means that if you do feel totally out of step with what the world seems to be thinking, you needn't take too much notice. The tides may be flowing the way the stage and the press and TV say they are, or they may not. But we are no more typical than the first TV performers, who had to wear gold eyelids and blue lips for the camera.

Katherine Whitehorn is with The Observer of London. This commentary is reprinted by permission.

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TO THE PARAPETS, FRIENDS, AND BEWARE THE ROCKS

by DAN POTTIER

"... FORGIVE US OUR PRESS PASSES AND DELIVER US FROM EVIL. YEA MAN."

Most critics of the press say: Change and be saved. Transform yourself into something other than what you are; stop giving the customers just anything they want—any amusement, any violence, anything that sells beer or cosmetics—and give them instead the information they need to be good citizens in a democracy.

Sounds good! But how do you proceed? Who determines what good citizens in a democracy need? Is the answer to transform newspapers into monographs on national and foreign affairs?

These critics base their suggestions on the potential of newspapers they are familiar with. They see the value of newspapers, yet recommend this transformation into something which would no longer be a newspaper.

At least then there would be no argument on what a newspaper should be; there would be no newspapers.

It brings to mind a fable once offered by James Reston:

"The grasshopper, worried about getting through the winter, sought advice from the cockroach, who seemed to thrive on cold weather. The cockroach was sympathetic. On the night of the first frost, he suggested, find a warm spot back of a radiator in a bakery, turn yourself into a cockroach, and stay there happily until spring. But how," asked the grasshopper, "do I make myself into a cockroach?" "Look," replied the cockroach, "I'm merely giving you policy guidance."

Without getting into a lengthy debate on the principle of press objectivity, the point must be made that the notions of objectivity and fairness are completely subjective things—both on the part of media managers and of readers.

Few of us really know what's news until someone else tells us; and when they do, it is seldom cheering. The press has to decide what is news and then inform the public. Here the cries of distortion and omission arise.

Certainly the press distorts, but not in the sinister way critics claim. (Of course, there are examples of malpractice, as in any profession).

There's a principle in physics known as Heisenberg's Rule of Indeterminacy which states that certain atoms can never be seen, because the act of looking at them—shining a light on them for example—changes them.

In the course of human events the same happens. A baseball batter is psychologically affected by the cheering and jeering spectators. A girl undressing is quite aware of the man watching her—and removes her clothes accordingly. Even a natural news event is changed by the presence of reporters. A newspaper reporter equipped with pencil and pad subtly influences the event he is covering. A photographer with his camera dangling around his neck may change it more.

This natural phenomenon, with human perception thrown in, can cause the most headaches for media managers. As a publisher of the *Victoria Daily Times* once put it:

"Everyone, of course, knows how to edit a paper better than those trained for the job. This is one of the penalties of vulgarity: The nightly display of one's daily work. The press goes to the parapets each day and, not inadvertently, must expect a good quota of rocks."

Nonetheless, there are some valid criticisms of the press that deserve mention, given its substantial role in political socialization. Desmond Morton, writing in the July, 1969, issue of the *Canadian Forum* said:

"In short, the media matter. Despite their own blatant and characteristically dishonest claims in the advertising and trade press, the media do not really capture minds for soap, soda biscuits or even for Pierre Elliott Trudeau. They do much less—and infinitely more—they create the climate of ideas and attitudes which make up our society. They are acculturating forces, impacting on us from cradle to senility.

"The media didn't create Canadian attitudes; that happened back with the first chicken—or the first egg. But the media do select. They do influence—they do develop attitudes. Who gave people the idea that all politicians are crooks? Honest, clean-limbed, unbelievably pompous reporters, that's who."

The important thing is not that the press tells us *what* to think; but rather it tells us *what* to think *about*.

As an illustration of the press' apparent shortcomings, privy council president Allan MacEachan said some time ago that "the media are denying Canadians the detailed, factual coverage of Parliament that they deserve. One often feels, as the debate rages on in Parliament, that the House may as well be in a diving chamber at the bottom of the sea for all the notice that is being taken. It really is unfortunate that matters of vital importance to Canadians are not dealt with in more detail and more factually on television and in the press."

Journalist Robert Fulford has claimed that Canadian newspapers give less service than they could. He has said they follow rather than lead their readers. Some years ago he told the Canadian Institute on Public Affairs: "One of the central reasons for this is the built-in bias of the press, a bias which has nothing to do with party political loyalty. The bias I refer to is the direction of authority, and in this case authority means anything which is organized, which has a name and which gives speeches."

He told the CIPA: "On the most basic level, it is much easier to cover a speech or rewrite a publicity release than to do a dozen interviews. It is much easier to accept conventional wisdom than to challenge it and what is easier soon becomes what is natural; and this is the pattern of newspapers."

Furthermore, he said our country is dominated by its middle class and all our major institutions reflect a middle-class point of

view. The newspaperman now is mostly a middle-class citizen, and the newspaper is a middle-class institution—reflecting and perpetuating this world view.

In this view, politics means party politics. Labor means strikes. And culture means ballet and theatre.

Shouldn't a newspaper be a portrayal of what the world is doing, not merely of what its elected officials are saying?

"Recently Malcolm Muggeridge wrote:

"There is so much power and so little strength, so much wealth and so little ease, so much information and so little knowledge.

"A great and widening abyss, it seems to me, yawns between the happening and the recounting; between the event and the image; the achievement and the dream.

"In the vast and intricate processing of news, the news gets lost; within seconds of the bullet entering Martin Luther King, there is no bullet, no King, only a story."

This focuses the question more directly on "What is news?"

In his book, *The Artillery of the Press*, James Reston says media professionals have not kept their definition of news up to date. They are pretty good at reporting "happenings", they are fascinated by events but not by the things that cause events.

Reston says: "We can see now that the conditions of life in Cuba under Batista were big news, but we paid very little attention to what was going on there at the time. The effect was Castro and the risk of war with the Soviet Union; but the cause was the social inequality under previous regimes, many of them in cahoots with American commercial interests, and this was largely ignored."

Newsmen must look at the wider perspectives of the news: The causes as well as the effects, what is going to happen in addition to what governments do.

Furthermore, the press is not covering the news of the mind as it should. Ideas are news. Ideas are often the cause of rebellion, revolution and war, but the press minimizes the conflict of ideas and emphasizes the conflict in the streets often without relating the second to the first.

Fulford gave an example: "In the 1950's the Canadian newspaper reader was told just what happened every time a government fell in France—because that was politics and obviously important; but in the same period he was not told what Jean Paul Sartre was saying and doing—because that was philosophy, and not interesting. Yet in the long run, or maybe even the short, the ramifications of Sartre's activities might be more important than those of a cabinet shuffle."

The press has been called, among the more publishable names, "the fourth estate", "the fourth branch of government" and "the public watchdog".

Despite the flattery, the press today comes under scathing criticism for what it does do, doesn't do or should do. Much of the confusing criticisms of the press arise from an uneasy sense that the press has power and that it is using this power to do as much evil as it does good.

The current concern over the press reminds one of what James M. Barrie, a 19th century Scottish dramatist and novelist, once said: "The printing press is either the greatest blessing or the greatest curse of modern times; one sometimes forgets which."

Dan Pottier is with the Quebec City bureau of *The Montreal Star*.

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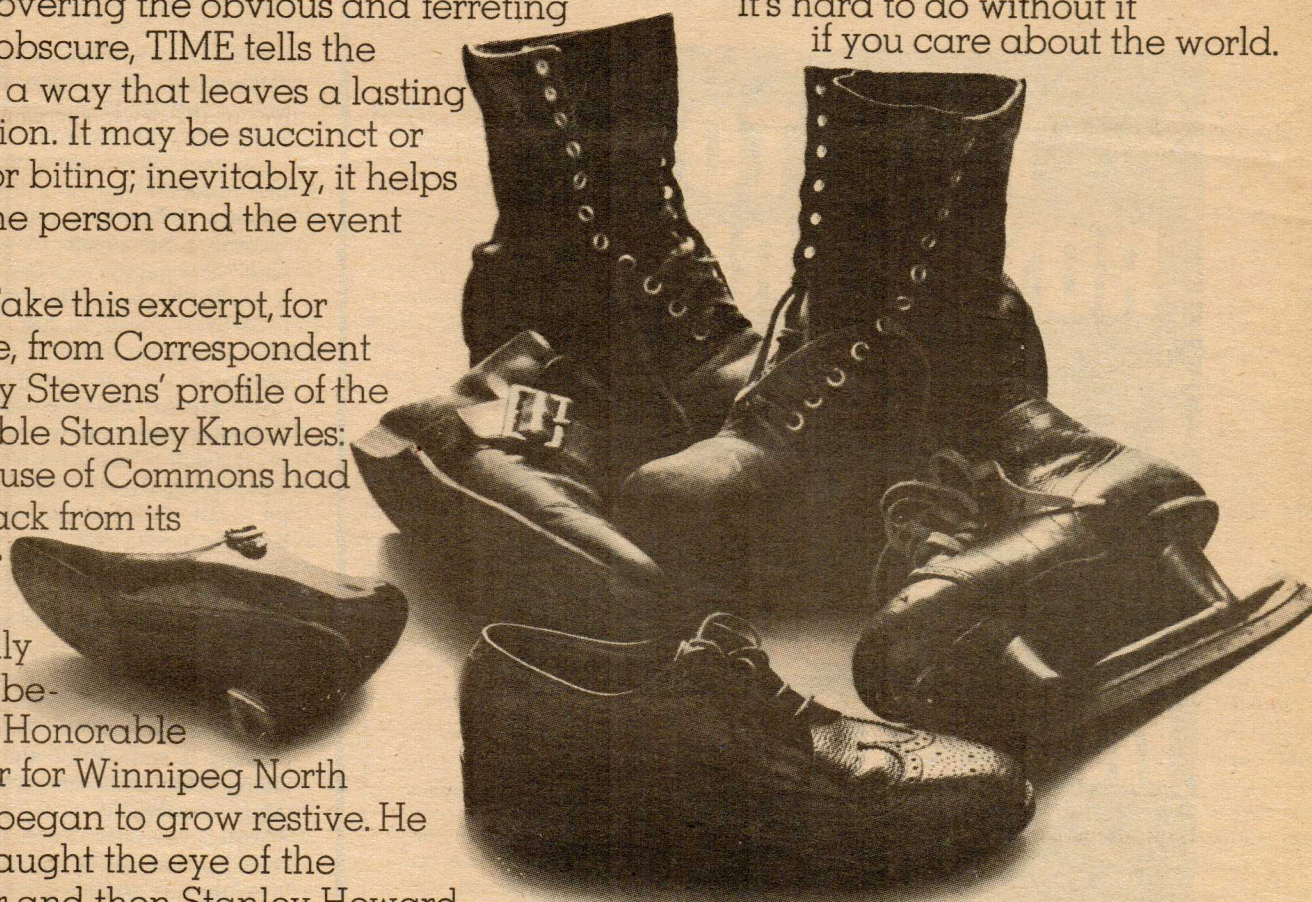
Take this excerpt, for instance, from Correspondent Geoffrey Stevens' profile of the Honorable Stanley Knowles: "The House of Commons had been back from its summer holiday for hardly an hour before the Honorable Member for Winnipeg North Center began to grow restive. He easily caught the eye of the Speaker and then Stanley Howard Knowles was on his feet, his gray suit draping his angular frame as though it had been dropped there by accident, his fingers dipping characteris-

tically into the empty watch pocket of his vest. He had spotted an oversight on the Prime Minister's part, and for 24 years Stanley Knowles has excelled at reminding Prime Ministers of their oversights..."

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THE WATERING HOLE

by JIM NICHOL

**"Under the subway,
"Through the alley,
"To Grandma's place we'll go."**

This variation of the popular song has long been the bottle cry of members of newspaper, radio and television staffs who work the late night tricks in Moncton.

Grandma's, proclaimed by residents and visitors alike as one of the finest bootlegging joints for working journalists in Eastern Canada, is no more. The grey, two-storey house located in Moncton's run-down east-end has been sold and word has it the petit, Jewish grandma has found herself a boyfriend, with money yet.

And so journalists who do not finish their tricks until long after legal liquor outlets have closed have been left high and dry and on the lookout for a new watering hole.

It was back about 1963 that Grandma's

was discovered by Doug Harkness, now *CJCH*-Halifax and then with *CKCW*-Moncton, and yours truly. A long, hard night had ended in the *Times and Transcript* newsroom and at *CKCW*. We were sitting around a local all-night restaurant, not necessarily known for its high-class clientele.

The consensus was a pint would be just the thing since it was 3 a.m. A local cabbie was questioned on the prospects and he told of a new establishment on Lewis Street. "Go through the alley and knock on the backdoor and say 'Skip sent you'."

Well, since the distance was small and the thirst great we decided to give it a try.

Two beady eyes peered out the darkened backdoor window in response to our knock. An over-head light was switched on and we were admitted to the kitchen. A little, grey-haired woman with a Jewish accent listened to our story and decided we were alright.

We chose rum, paid our \$3.50, and returned to the restaurant where we proceeded to relax. As a matter of fact, it worked so well that two more trips were made to that backdoor before the sun came up.

That was the beginning of a long and happy association with Grandma. Other newsmen made the trip with us and soon the bulk of her business came from newsmen and their friends.

Because of her age and friendly concern for her clients, "Grandma" seemed to be the logical nom de plume to her newsmen clients. "Dougie, where you been?" often was the greeting Harkness received, as he was one of her favorites. More than once he returned to his hotel room with homemade bread and strawberry jam, gifts of his bootlegging benefactor.

The diningroom, just off the homey kitchen, soon became the site of early-morning card games, bull sessions and the odd hootenany, many times led by *Content's* Dick MacDonald, who then was employed by the *Times*.

It wasn't long before Grandma extended credit to many of her regulars. Many times, a good part of the pay cheque went to Lewis Street to pay for the past two week's drinking. I never heard of her being stuck. Everyone always seemed to pay their booze bill. No one wanted to get cut off.

On one occasion a Don Juan newsman decided to take his wife with him to Grandma's. "This is not the same wife as you had last night", said the elderly "booty" after being introduced to the blushing writer's bride.

She was a typical, straight-laced, Jewish momma: she didn't approve of married men having girlfriends or boys with regular girls going out with someone else.

Another client didn't have much love for the resident dog—a miniature Doberman Pincher. The animal yapped a lot but never seemed to bite anyone. After coaxing the dog with "here puppy, nice doggie", etc., the dog-hater finally got the little fellow close enough to deliver a shot to his rear-end. The dog flew across the kitchen, the kicker out the backdoor. He was barred from the East End A-Go-Go for life by a very irate Grandma.

Another time one of the boys on his night off decided to show his wife that Grandma's was a perfectly safe and respectable place to go...not at all a den of iniquity, the impression one usually has of such establishments.

At any rate, before they arrived, after a few at the Moncton Men's Press Club and a couple of other night spots, the *Times* night staff—or a good part of it—had decided to go for a couple of beers.

One of the guys (the same Don Juan) was rushing a strange bit and had brought her along. They were snuggled at one end of a long chesterfield with one of the other married newsmen seated at the other end. The gal was in the middle.

As the late arrivals came through the backdoor, loverboy panicked. The newcomer's wife is a friend of his wife and most of the other guys' wives too for that matter.

He said to his girlfriend: "Sit right in the middle so she won't know who you are with." Needless to say, the third occupant of the chesterfield (married) was not exactly happy—and that's putting it mildly.

There are many other stories that can be told—and some that can't—about Grandma's.

There was the time that *Times and Tran-*

**TALK TO
ROYAL TRUST
ABOUT
MANAGING
YOUR
INVESTMENTS**



Royal Trust

script sports editor Eddie St. Pierre took an off-duty member of the RCMP for a beer. After the beer had been bought and partly consumed, Eddie announced his friend was a Mountie. Grandma's almost closed that night—she nearly had a heart attack.

She was only raided once by the booze squad. That time Grandma was lucky. They

couldn't find any quantity of booze.

No wonder. She kept it everywhere—in the cellar, under the fridge, under the bathtub, under the mattresses of her and her daughter's beds, in the pockets of coats hanging in the kitchen and in closets. It was often debated if she knew where it all was.

Word has it that Chez Henri's, one street

west of the former site of Grandma's, is beginning to take up the slack created by the retirement of our merry widow.

But it hasn't the class, the appeal, the color. Or the credit system.

Jim Nichol is managing editor of the Moncton Daily Times and Transcript.

REVISITING McLUHAN IS A TINGLING MESSAGE

by R. T. AFFLECK

I think Donald F. Theall's book *The Medium is the Rear View Mirror* (McGill-Queen's University Press—261 pgs.—\$8.75) is great—I thoroughly enjoyed reading it. What I enjoyed the most, I think, was being immersed once again in McLuhan's world—his metaphors, his puns, his guesses about what's happening, his reversals of conventional wisdom. It hasn't been so good since *Understanding Media*.

I realize, of course, that I should be careful about recording such enthusiasm lest I be labelled a "McLuhanite" (the word has an unhappy ring for me; like being labelled a Hippie, a Freudian, or even a Male Chauvinist). As far as I am concerned, it is a credit to Don Theall that his book sustains the type of interest and vibrancy that it does, particularly when one considers the naiveté or simple boredom of most academic commentaries on McLuhan and his work.

The dust jacket makes the following claim: "*The Medium is the Rear View Mirror* is neither the simple accolade nor the strident criticism that characterizes so much of the comment about McLuhan. It is a useful, complete study, perhaps indispensable for anyone seeking to understand Marshall McLuhan." This seems to be a particularly apt statement of what the book is and is not about. It certainly is splendidly thorough and scholarly, one of the work's most important qualities. Usefulness also is a major characteristic.

I must admit that McLuhan has been "useful" to me in a thousand ways, particularly in my work as an architect—in my concern for environments—in my teaching/learning contact with young people. The great "usefulness" of Dr. Theall's book is that it shares the energy inherent in McLuhan's "shower of sparks" technique and spreads the energy around in an interesting, well-organized and remarkably well-written fashion.

"This book insists on *thinking* about McLuhanism rather than living it as a religion or even as a basic way to embrace all contemporaneity" (introduction—page xvii). The above statement in the author's introduction intrigued me; having read the book with considerable care, I would tend to agree that the intention has been well fulfilled (at least if the "thinking" is primarily oriented towards literature, the arts and humanities).

Nevertheless, I think this view of the book is too narrow. One of the more striking qualities of McLuhan's work is that his thought constantly does intersect life, religion and contemporaneity (the "Now"). For the very reason that Don Theall's work

does deal with McLuhan thoroughly and critically, it also transcends the rather narrow and dry notion of "just thinking".

One further comment on the issue of *usefulness*: McLuhan's comment on his own work (*Playboy* interview) is, I think, a most accurate one: My work is designed for the pragmatic purpose of trying to understand our technological environment and its psychic and social consequences. But my books constitute the process rather than the completed product of discovery; my purpose is to employ facts as tentative probes, as means of insight, of pattern recognition . . . I want to map new terrain rather than chart old landmarks (*Playboy* interview—page 26). As a citizen of an age when most of our inherited landmarks are either crumbling or sending off confusing signals I say Bravo! for the work of such a skilled map maker. In my experience most of the maps (probes) have been both useful and thought-provoking.

Undertaking the task of writing this book review has led me to the following thoughts about criticism. The activity seems to fall into two major sub-sets:

- a) *Criticism as Process*, occurring simultaneously with other aspects of the creative process and making an important contribution to the quality of output.
- b) A "*Critique*" or "*Review*" (of a completed product such as a book or art show). This activity has very little direct process significance and really amounts to the creation of another work of literature, related either closely or remotely to the original object of criticism.

The design of this review falls clearly within (b). Rather than attempting a thorough commentary on the content of the book, it seemed to me more worthwhile to expose a number of areas wherein I found the book particularly stimulating. What follows then is a series of observations which flow out of a triple overlap between McLuhan's work, Dr. Theall's critique of that work, and my own particular thought and experience.

1) The Book as a Work of Art

The train, the movie, the factory, the book have been transformed into works of art, as they are transcended by more powerful means of communication. McLuhan didn't say exactly that. He has, however, time and

again drawn our attention to a process that seems to work more or less in that manner. This pattern of change envisages a growth of great richness, differentiation and variety, rather than the narrow (either/or) model that says "print is dead" or the "book is dead".


It seems to me that the "work of art" metaphor is a useful one with respect to Dr. Theall's book. The resonance-field of the work generally is wide and warm. Sometimes, but rarely, I sensed a note of academic quaintness—such as the question about whether McLuhan can be defined as a "real" poet or a "poet-manqué" (missing what?). In this vein, I came to expect a number of paragraphs in each chapter that I would call the "Yes, but . . ." paragraphs (I often sensed they were written primarily for Dr. Theall's university colleagues). In any case, they formed an engaging part of the mosaic. Tom Wolfe has, of course, contributed most wittily to this school of McLuhan watching in his famous "What if he's right?" article.

Dr. Theall comments frequently on McLuhan's virtuosity in playing the role of artist/poet/jester. In terms of these roles it seems inappropriate to expect him to be "all things to all men" (certainly our society never expects the individual scholar to per-

PIERRE ELLIOTT TRUDEAU: "Very often when people in the south think of the north, they think of the oil, the mines and the wealth of the north . . . but the important questions are not those that have to do with the riches but with the people of the north . . . we know the value of the land will depend upon the value of the people . . . the hope that is expressed in the north will only be fulfilled if the people up here continue to have faith in the north."

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form this demanding role). A more appropriate model for the "book-making" of artists such as McLuhan or Theall would be: "Many different things for many different men, at many different places, in many different times."

Dr. Theall's discussion of the "Essai Concrete" has particular relevance to the notion of the "book as a work of art". My own conviction is that McLuhan's high point as an artist is *Understanding Media*—where, as Dr. Theall observes, the "book-form" was moved mightily from *The Mechanical Bride* or *The Gutenberg Galaxy*. I have found McLuhan's subsequent experiments with form much less satisfying (a quality they seem to share with many current multi-media expression.) To the extent that "Essai Concrete" is a definable form of expression maybe we have to look elsewhere than to McLuhan for exciting or significant examples. *Beyond Motivation* by the Montreal writer James T. McCay is one interesting example that comes to mind.

2) The Artists Work

"The artist is always engaged in writing a detailed history of the future because he is the only person aware of the nature of the present," says McLuhan in *Understanding Media*. Dr. Theall appears to be in general or partial agreement with this outrageous (to conventional thought) statement. In chapter 10 of *The Medium is the Rear View Mirror* he states: "In order to see what is really involved in his (McLuhan's, analysis, it is necessary to focus on the arts and on form; on the sensory system; on the intimate concepts of personal expression and the fundamental modes of social expression" (ch. 10—page 137) and further: "The way to approach media is similar to the way one approaches metaphor, as an art form. Any technology could be treated in this way for McLuhan, because technologies metamorphose or translate nature into human art" (ch. 9—page 120)

This notion of the intersection of *art* and *work* as developed by McLuhan and Theall is in my experience, full of powerful resonance. McLuhan, himself (the "post-scholar"), can be seen as playing a similar role to other masters of metaphor such as Buckminster Fuller (the "post-engineer") with his *Space Ship Earth* and *World Game*—or Joyce with his overwhelming exposure of the dilemma of language itself, or Kafka, the dilemma of institutions.

It could be that the *artist* provides the best prototype for man's *work* in the post-modern world (replacing the violent soldier and the cunning bourgeois amongst others).

Our western world right now is in desperate need of help in shaking off the heavy baggage of industrial society (particularly notions about work, production, income, jobs etc . . .). In such a state of emergency, it seems to me, all contributions should be gratefully received, critically assessed and suitably acknowledged (a process that Don Theall's book contributes to, with considerable grace and intelligence).

3) The Sensual City

It already is a cliché to refer to our present environments (urban, rural, global) in terms of *crisis*. Over the years, McLuhan has made many original and controversial con-

tributions to this question. Dr. Theall's overlap with these ideas (stressing in particular the artist's dilemma) has been very evocative for me. Out of this matrix flows the following speculation:

A key aspect of alphabet/print culture has been the repression or banishment of many of man's sensual and psychic qualities (hence the artist as outsider or anti-environment). The other side of the coin to this repression is, of course, environmental insensitivity, harshness and violence. To the extent that we cannot directly feel (dig, perceive, understand) the environments we live in, to that extent are we unable to treat these environments (including ourselves and others) with reverence and respect (love). The difficulty our culture has in contacting, sharing, communicating *direct experience* plays a large part in the environmental crisis.

On several occasions, Dr. Theall makes sharp connections between the sensual repression, so characteristic of our culture, and our difficulty in living in the *present*. He also draws attention to the importance to this issue of Norman O. Brown's speculations about "polymorphous sensuality". Theall is critical of McLuhan's attitudes to sexuality ("a deeply puritanical core masked by a superficial liberality", ch 14 - page 212), inferring that Brown, Heinlein and Huxley cope with this issue in a more open manner. Whether one agrees entirely with this opinion or not, the important thing for me is the linkage that Theall establishes between Brown, McLuhan and the environmental crisis. "If he (McLuhan) were in fact being less utopian than Brown and the others, he would be reassuring the totally sensuous domain of man as relevant to his ability to live creatively in the present" (ch. 14—page 212).

One further comment on this crucial subject: It may well be that McLuhan's attitude to sexuality is rooted in "a deeply puritanical core". If so, he shares this handicap with millions of Europeans and Americans, thoroughly processed by Messrs. Calvin, Knox and Co. This shared legacy of guilt and repression is probably one of the sources of peculiar strength in McLuhan's probes in this area.

4) Dr. McLuhan's New Math

Dr. Theall comments on several occasions on the dualism he finds running through much of McLuhan's work: "He does move by way of division by opposites into what is ultimately a kind of pro and con movement. Consequently, the entire universe of McLuhan is always dualistic—visual vs. audio-tactile; continuous vs. discontinuous; script vs. print" etc. (ch. 2—page 20).

The above quotation suggests that McLuhan's work is characterized by a pro and con (either/or) form of dualism. This sometimes seems to be the case. What always has seemed to me more significant, however, is the manner in which McLuhan's work transcends the trap of simple dualism. His most famous aphorism links *Medium* and *Message* with the verb "*to be*"—surely a most mysterious and engaging proposition. Starting with the *Universal Set Communication* he suggests that there are two primary subsets: *Medium* and *Message*, and that they are co-existent—a claim that might be disputed from a variety of positions, but whatever else it may be, it certainly does not partake of "pro and con" dualism. Unless one believes,

as sometimes seems to be the case, that McLuhan is pro *medium* and contra *message*.

The mysterious relationship of *form* and *content* or *style* and *substance* tends to fascinate most practitioners in the arts. This may go far to explain the instant acceptance of most of McLuhan's speculations (though not necessarily his *Essais Concrete*) in the artistic community. Dr. Theall does comment on the use of "collage" in McLuhan's work, a technique which certainly deals with co-existing or intersecting variables in a manner far different from "either/or" dualism.

Furthermore in his important probes concerning the senses (well covered by Theall) McLuhan seldom exhibits a dualistic bias. On the contrary one of his major concerns is the question of a *ratio* of the senses and the mysterious notion that *tactility* plays an integrating role amongst the various senses: "Tactility is the interplay of the senses, rather than the isolated contact of skin and object" (*Understanding Media*—page 314).

5) The Death of Language

McLuhan has drawn our attention to the overwhelming effect that the invention first of writing and then of printing has had on Western man. In addition, his speculations about the obsolescence of these media have given rise to great controversy and considerable anxiety. Reading Dr. Theall's scholarly commentary on these issues has raised for me an even more fundamental question: Is it only writing and printing that have become obsolescent—or is language itself (verbal as well as written) headed in the same direction? In effect, is it the whole symbolic network (letters, words, numbers) that is becoming overloaded and inadequate—no longer able to continue its long dominance in the field of human communication? My own conviction is that this may be so (true or not, as McLuhan might observe, Western man would be the last to know). Symptoms abound—verbal overload, jargon overload, symbol overload. We continue to work compulsively on strengthening the strands of the symbolic network, while life, meanwhile, slides through the net—a process that is not apparent to many since the network is generally assumed to be more "real" than what gets through.

If this speculation has any validity, the depth of western man's dilemma is indeed great, but then so is the challenge. It is, of course, not a case of "no more language" but of transformation—letters, numbers, symbols more and more into a relationship with machines (computers, cybernation etc.); words, sounds, diagrams, more and more differentiated, personal, tribal and mixed (music, dance, drama, ikons, meditation etc . . .).

It was a great *Massage* expertly administered by Don Theall. I am still tingling all over.

R. T. Affleck is a senior partner in ARCO Partners, architects and urban designers. He contributed to the *Telecommission studies of the federal department of communications*.

A NEW ADDRESS? ADVISE CONTENT

A PEEK INTO THE CABINET

by SUSAN ALTSCHUL

La Crise d'Octobre
by Gerard Pelletier
Published by Editions du Jour.

265 pages. \$4.00

Gerard Pelletier is a man of integrity and great intellectual honesty. So it hardly is surprising that his analysis of "La Crise d'Octobre" wavers agonizingly between justification of the government's hard-line policy and his own logical conclusions.

The book may teach us very little new about the FLQ crisis; it teaches us something about the mind of an intelligent man who loves his country and tries to purge his own conscience by writing down his thoughts.

"If I had been a commentator throughout the crisis ..." is perhaps one of the most significant phrases in the book. Pelletier the journalist had to sit back and let Pelletier the politician follow the government line. But it bothered him.

The ambiguity of the book leads to two

irreconcilable positions: the federal and provincial governments were taken by surprise when the two kidnappings occurred, they had to act swiftly, they could not believe it would happen here; on the other hand, they had been carefully watching the growth of the FLQ since 1963 and they had apprehended two potential plots in Montreal only that summer.

You can't have it both ways. Either the government knew what would happen, and showed remarkable weakness in allowing it to escalate, or it was taken by surprise—in which case it would be as well to revise the structures of our police and intelligence forces.

Pelletier says the extreme measures were taken because the federal government had to judge not only what it knew about the FLQ but also what the FLQ claimed—in terms of size, following and power. Why, then does he make no mention of the fact that Montreal's former executive chairman, Lucien Saulnier, told a parliamentary commission a full year earlier that plans existed for an armed revolutionary insurrection in Montreal.

The distinction between popular and non-popular insurrections, is, I think, a question of semantics. As Pelletier points out, whether an uprising has popular support or not, it poses a threat and must be dealt with as best the authorities can. He himself draws a parallel between the FLQ and the Nazis in 1938. Here there is another startling omission—no mention of the alleged conspiracy to form a provisional government. Why?

Pelletier claims the government could act only on instinct. Playing the "Monday-morning quarterback" admittedly, he adds "personally, I am not convinced that serious troubles would have resulted had we not taken exceptional measures." Judgment was made "essentially on probabilities," he tells us.

So, as the revolutionary literature he includes shows, the FLQ was growing in force and sophistication—and the police were not informing the government which was caught unawares. No wonder the result was a Keystone-type search through cupboards and sewers for more than two months!

The significance of the book is perhaps not so much what it says, but why it was written.

Disclaim as he might, Pelletier will convince no one that the book is not an official government statement, though it probably will ever come from the federal government crisis. At least, until some member writes his memo.

As a counterweight to as an indication of official valuable contribution literature on the FLQ, Pelletier's consideration. But perhaps have been more the actual crisis.

Susan Altschul is a reporter for the Montreal Star.

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MISCELLANY

Newspapers which think the radio hot-line has one-upped the press would find an argument in a new type of reader forum adopted by two Ontario dailies. The Niagara Falls *Review* and the St. Thomas *Times-Journal* have married voice and print media by inviting readers to phone in their opinions.

The calls are recorded automatically and printed the next day in front-page features. The *Review* calls its forum Instant Editorials, while the *Times-Journal* has adopted the title, Dial-Log.

Gordon Murray, *Review* managing editor, is enthused at the response. The paper started Instant Editorials in January after running a half dozen front-page announcements and four full-page ads. The *Review* has been getting about 30 calls a day, of which about two-thirds are used. The average length is 100 words and while the paper prints them under initials or pen names, callers must identify themselves to the paper.

"This is the greatest feature a newspaper could possibly imagine," Murray says. "It's got participation and readership. The paper is no longer filled with the views of officialdom. People who can't or won't write letters to the editor will call in and express themselves over the phone."

Murray sees the feature as an answer not only to the radio hot-line, but as a local participation service for papers too small to justify the Action Line type of column. "We looked at Action Line and found it just too expensive—we'd have had to employ two or three senior people for it to mean anything. We finally decided that we would invite readers to express their opinions as well as complaints."

Murray says he leased an automatic recording device for the first month and monitored it himself. As soon as he knew the idea would work, the *Review* paid \$1,800 to buy the recorder. The librarian now monitors the calls every morning and types them up for the city desk, where they undergo minor editing before publication.

Murray says the hot-line approach has had no effect on conventional letters to the editor. They still get a couple a day, often from people who've previously written. The calls have not led to any major news tips, but at least there's feedback from readers.

Readers will argue about all manner of subjects. One caller's complaint went this way:

"I would like to know why when the city is choked with snow the snowplows were plowing the cemetery? With all due respect to the deceased, those people are not going anywhere."

A few days later, there appeared an answer—from a woman who said she, at least, appreciated the cemetery being plowed out that particular day because she'd had to bury her husband at the time.

French-speaking writers dominated the winners' list of the 1970 Memorial Awards of the Canadian Women's Press Club. The prizes were presented at the CWPC's triennial meeting in Toronto June 19. Christiane Fabiani and Céline Légaré of Montreal tied for top position in the features category. Miss Fabiani's award was for "Lettre à une immigrante",

published in *Chatelaine*. Miss Légaré's was for "Claude Castonguay, le moins politique de nos politiciens" published in *Perspectives*. First prize in the column category went to Solange Chaput-Rolland of Montreal for an English-language article, "What it means to separatism", published in *The Canadian*. First prize in the news category was taken by Jo Ann Gosselin of the North Bay *Nugget*. She broke a story on the storage of CF-5 jet fighters at CFB Trenton. First place in the radio/television section was awarded to Doris Dickson, *CBE-CBEF* Windsor, for her "A once proud heritage" series. First-place winners receive \$100 and a medal; second, \$50 and a certificate; third, a certificate.

An 11th-hour agreement on new contracts averted a strike at the Toronto *Star* this month. Six unions were involved in the bargaining. Ratification votes were being held as *Content* went to press. For key-rate members of the Toronto Newspaper Guild, for example, the increases consist of \$18 retroactive to Jan. 1, \$18 next January 1 and a further \$4 on July 1, 1972. The agreement will mean a 20.9 per cent salary boost over two years for key-rated employees. Reporters and photographers who earn the current key rate of \$190 a week will receive an additional \$10 adjustment, raising the minimum for journalists with five years' experience to \$240 within 13 months. *Star* publisher Beland Honderich said the terms of the settlement bring closer the day of the 15-cent daily newspaper, although he did not see an immediate need to raise the price. (More elaborate details are expected to be available for the next issue of *Content*. As well, in preparation is an article discussing contract negotiating practices and newsroom salaries across Canada.)

PEOPLE

Frank Rasky, staff writer for the *Canadian Star Weekly*, has just had a book, *Great Canadian Disasters*, published as a paperback by Longmans of Canada ... Pierre Veniot, a New Brunswicker, has left The Canadian Press in Montreal to join the Montreal *Star* ... Phil Stone, former vice-president of *CHUM* Toronto and free-lance writer and broadcaster, has left the United Jewish Welfare Fund of Toronto where he had been director of public relations and editor of the *Jewish Reporter* to join the faculty of Humber College as director, radio broadcasting, and supervisor, public relations program ... Dorothy Trainor, formerly on the staff of McGill University, is free-lancing in the medical field and serving as correspondent for World Wide Medical News Service and *Psychiatric News* ... Boyce Richardson has left the Montreal *Star* to function as a free agent, contributing to the *Star* and other media ... some people know that Doug How left his job as executive editor of *Reader's Digest* in Montreal to return to school. They may not know that at the age of 52, he has graduated from Mount Allison University in Sackville as the top student in his arts class, winning two prizes and a \$4,000 fellowship for graduate study in history at Dalhousie University in Halifax. How started his reporting career with the Moncton *Daily Times* in 1937, later moving through The Canadian Press and *Time*, and a stint as

executive assistant to the late Robert Winters, before joining the *Digest* in 1959 ... Peter Desbarats, currently host of Hourglass, a week-night hour of news and public affairs on *CBMT* Montreal, this fall will join the Toronto *Star* as Ottawa editor. He'll write a column about national affairs. Desbarats, 37, will succeed Anthony Westell, 46, who is to be a visiting associate professor of journalism at Ottawa's Carleton University. Westell will continue to write for the *Star*. Desbarats' books include *The State of Quebec*, published in 1965, and *The Canadian Illustrated News*, a collection of selections from his great-grandfather's magazine of a century ago ... Coby and Albert Vanderheide, publishers of *Goed Nieuws*, a Dutch-language twice-monthly out of New Westminster, report a growing circulation in the U.S. A special edition for the inter-mountain west, centred around Salt Lake City, is being printed in Canada. The tabloid, in its 13th year, started with a circulation of 400. The figure now is 7,500 in 39 states and 10 provinces ... James Ferrabè, an associate editor of the Montreal *Gazette*, is new president of the Association of English-Media Journalists of Quebec. He succeeds David Waters, an associate editor of the Montreal *Star*, who held the post since the association was created two years ago; it is a grouping of journalists in the English-language print and broadcast media of Quebec and is affiliated with the Fédération professionnelle des journalistes du Québec. Other directors include: Susan Altschul and Tony Burman, Montreal *Star*; David Bist, *Gazette*; Don McPherson, The Canadian Press, Quebec City; Katherine McIver, CBC public affairs supervisor in Montreal; Roland Nogue and Richard Spry, freelance broadcasters ... Victoria *Times* columnist Jack Scott won a \$500 first prize in the 13th MacMillan Bloedel Ltd. journalism competition for an eight-part series, "Victoria—a search for identity", in which he discussed the B. C. capital's environment, culture, economic problems and prospects. Scott won in the over-25,000 circulation category. Rex Malthouse received the \$500 top award in the under-25,000 section for a feature in the Nanaimo *Free Press* dealing with experiments to increase the size and population of salmon by adding fertilizer to lake water ... Karl Julius Baier, 72, died in Toronto this month. Former publisher of the German-language *Torontoer Zeitung*, in 1967 he received the Centennial Medal for leadership in Toronto's German community ... the job-wheel at the CBC continues to turn. Peter Trueman, 36, director of CBC television news, is resigning effective Aug. 1 — the "culmination of a lot of things." Earlier, Michael Maclear, the CBC's London correspondent, and Tim Ralfe of the Ottawa bureau resigned. Ostensibly the resignations were coincidental ... graduates of Carleton University's School of Journalism apparently are not finding the job market exceptionally bleak this year. At last count, 31 of the 37 May graduates had jobs. Of these, 11 were working with newspapers, ten were with the federal government, and there were two each in TV, radio, private public relations and information, research and other fields. Of the 27 Spring graduates of last year, 23 have jobs in the media or media-related areas.

CHANGING JOBS? TELL CONTENT

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