

TELEVISION

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QUARTERLY

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THE JOURNAL OF THE  
NATIONAL ACADEMY OF  
TELEVISION ARTS  
AND SCIENCES

Published by The National Academy of  
Television Arts and Sciences with the  
cooperation of the Television and  
Radio Center of Syracuse University

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PHOTOGRAPHED BY HUGH BELL

## **"We are rich and they are poor. We want peace and they want change!"**

That is how Frank McGee summed up America's relations with a great part of the world on the NBC News program "Projection '62." It is typical of his great talent for reducing a complicated subject to its basic terms—and expressing them in words which are simple, vivid, memorable and strikingly true. It is this gift which makes Frank invaluable as an "anchor man" on so many NBC News programs. The most recent example: his coverage of the John Glenn orbital flight and its follow-up celebrations. ■ Since 1955, when the bus boycott in Montgomery, Alabama, gave him his first big national story, Frank McGee has built an outstanding reputation for lively, human and meticulously

accurate reporting—a reputation which made him a natural choice as Moderator of the second Kennedy-Nixon TV debate. Insatiably curious, scrupulously fair, Frank McGee is a vital member of the world's most comprehensive broadcast news organization. ■ In 75 countries all over the world, NBC News has correspondents like Frank McGee to bring you the news as it happens. Backed by a seasoned team of expert editors and producers, they give you responsible, interpretive reporting from every world news source. It takes the talent and teamwork of more than

**It happens on**



700 people to bring you this kind of reporting that consistently attracts the largest news audiences in television.

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## TELEVISION JOURNALISM

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### *The Recording of Change*

Until the introduction of the Murrow-Friendly *See It Now* in late 1951, the public at large was generally unaware of the significant experiment in presentation of TV news which had been carried on since the mid-40's. The work of those pioneers who participated in the search for form in TV news began to pay off after a dozen fruitful and frenetic years. Today, even the medium's greatest detractors are forced to admit that TV news and its documentary offshoots stand among journalism's highest achievements.

The story of these years of growth, and the changing role of TV as an information medium, is best told by those whose involvement in this movement has been deep and whose accomplishment is unquestioned. Two such men, *Reuven Frank* and *Don Hewitt*, share their thoughts and opinions upon this dramatic development here. In the process, they also consider how television's preëminence as a news medium has altered the functions of the American press.

*Reuben Frank* attended the University of Toronto, City College in New York, and the Pulitzer School of Journalism at Columbia University. Prior to his association with NBC in 1950, he was a reporter and night city editor of the Newark, New Jersey, *Evening News*. An early television assignment was News Editor of the *Camel News Caravan*. In 1955, Mr. Frank produced the award-winning *Background* series; the following year he became producer of *The Huntley-Brinkley Report* and *Chet Huntley Reporting*, a position he has held until August of this year. His current work at NBC concerns the production of news specials.

In 1948, *Don Hewitt* brought his long experience as a war correspondent and newspaper editor to CBS-TV where he has, for the past 14 years, carried responsibility as producer and director of the network's daily evening news programs. He has also served as Senior Producer for CBS-TV coverage of every major national political convention since 1948, for innumerable news specials, and for the *Eyewitness* series. To his many other production assignments has been added responsibility for the forthcoming CBS-TV news extras.

# DIALOGUE

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REUVEN FRANK

DON HEWITT

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In early September *Television Quarterly* met with *Reuven Frank* and *Don Hewitt* in the offices of CBS News in New York City. The conversation which followed was recorded, and its substance is reported below.

*Interviewer:* Our intention here is simply to let you review your own role and function in American television today—to talk about some of your hopes and annoyances and, most of all, reflect upon the nature of what you are doing.

We might begin with a quotation which appeared in the May issue of the *Quarterly*; one originally borrowed from the British TV journal, *Contrast*. In it, Maurice Wiggin, a British newspaperman, made some sharp observations about TV news. Among other things, he suggested that the medium had never reached its ideal; that real news was incapable of being pictorialized; and that the medium largely disappointed those who saw a bright journalistic future for it. This is the classic argument from the “newspaper point of view,” we assume, but it might be a good point at which to begin.

*Mr. Hewitt:* Yes. It reflects that school which still thinks television has completely abandoned the word. I don’t know why someone

can't get as much from listening to Huntley, Brinkley, Severeid or Howard K. Smith as he can from reading. Perhaps the specific comment is a direct result of the British habit of underplaying the newscaster—of making him anonymous. His personality is kept apart from what he is doing, but we've let our American newscasters become personalities in their own right—probably bigger personalities than Lippmann, Alsop or Scotty Reston. That's because people can identify them. They know them and are fond of them.

*Interviewer:* But doesn't this lend credence to the arguments of those who insist that television is a "personality" rather than a "news" medium?

*Mr. Frank:* No. To begin with, most of the argument is old-hat. Oh, some who raise it may be sincere, but most are just being defensive about their vested interests. The newspaper-versus-television argument has always postulated the *ideal* newspaper against television-as-it-exists. That's a weak-enough argument in America, but it's ridiculous in Britain. When is the last time anyone saw an *idea* in the *Daily Sketch*? Or even in the *Mail*, which is a pretty good newspaper? Some of their editorials are written at a level which would embarrass the American grammar school boy. Which are they talking about—the *London Times* or the *Guardian*—or the mass circulation papers?

The same argument is raised here. Someone will wave the *New York Times* over his head in symbolic justification of 7,000 American newspapers that use barely twenty paragraphs from the AP foreign budget every night and do nothing of their own.

It's a false argument. Unless it says, "Is television living up to its ideal as well as newspapers are living up to *their* ideal?" it can't be a real argument at all.

*Mr. Hewitt:* And even if we assume that perhaps we should be compared only with the *Times*, there are other factors to be considered. The *Times*' directors and stockholders are concerned with only one problem—putting out a quality newspaper. The board and stockholders of a network must consider news as one small part of their total concern. If all the money, time, energy, and resources of NBC or CBS were poured into news operations only, then the comparisons of ideals would be valid. We are not the be-all and end-all of network television.

*Mr. Frank:* I'm not sure that point is as relevant as it was a few years ago. In fact, you could logically make just the opposite case—that we in television are practicing journalism in its purest available

form. I say "available," not ideal. I see that *Time* is contemplating entering the art gallery business, the ticket agency business, the Cook's tour business. I see the thrashing about of the *Saturday Evening Post* in an attempt to stay alive. We all saw the scuttling of *Collier's*—some say for cynical reasons, and others that it was the victim of a Madison Avenue whispering campaign far worse than the worst of the so-called rating games in television. And the newspapers themselves spend more and more time, space, and effort on circulation-building stunts which are much farther removed from the duties of journalism than anything the people we work for would ever think of asking us to do. The stunts may originate in the business or circulation offices, but it is usually a damned good reporter who draws the assignment of interviewing the winners, and it is often a skilled and experienced old rewrite man who writes the original copy.

For one reason or another, everyone in a television news shop, down to the copy boy, knows more about each step in our process of "publication"—to use their term—than most print journalists. Whenever there is a compromise we are all aware of it. Newspaper people live generally in blissful ignorance of far more basic damage being done to their product. When they criticize us—and I don't refer only to the critics—they match us against the rosy image they formed as cub reporters or students.

Moving to the larger picture, television news programs rarely do anything to increase their own circulation. When they try, they do it badly. Experience proves that the only way they can increase their own circulation is by putting out better programs. The competition among them is direct—but it is for news. I'm not sure this virtuous result stems from virtuous causes. For one thing, we haven't the time for gimmicks and contests. That leaves us the written word—publicity in print—which runs up against the vested interest of the people who might print it. I am sure the influence of this vested interest is not conscious, but you have to be a fool to assume it's not there.

So, coming back to Don's point about news not being the sole or even the prime function of television networks, I think at least we have come to the time when it is an inescapable function. I think that henceforth the networks will be unable to get out of news, or even reduce it substantially. It is quite possible for a corporation which publishes a newspaper to stop publishing that newspaper and continue for a long, active, and profitable life as an economic unit. Not so in television.

*Interviewer:* Let's move to the day-to-day aspects of this argument.

Do you get *direct* criticism from newspaper colleagues? Do their points seem reasonable?

*Mr. Hewitt:* We get it all levels. Last week a newspaper TV critic criticized us for using an end-piece on "Miss America." But the day after it printed the criticism, the same paper ran a three-column picture of the "Miss America" candidates on page two!

It's flattering, in a way, when they expect more of us than they do of themselves. The critics will not excuse us for the daily sins of their publishers.

*Interviewer:* Now we've shifted the "they" from general criticism of TV as a news medium to TV critics on newspaper staffs who judge news programs.

*Mr. Frank:* Yes. I suppose this is the most annoying aspect of it. We put on a program which has a news-value in its own right. The critics will say it was a terrible bore, but the news editors at the same papers will put the story on the front page. It happens day after day.

*Mr. Hewitt:* That's true. There was a recent case in which a reviewer said that a *Meet the Press* episode did nothing but "generate a lot of heat and no light." *His* paper ran the story of *that* interview as a *lead* story on page one on the same day. If the TV critics aren't qualified to determine the news policies of their own papers, how can they set standards for TV news coverage?

*Mr. Frank:* And they get their functions confused. Too many of them fall into the great trap of confusing television's *coverage* of a "live" news event with the nature of the event itself. I think it's fine for someone like Arthur Daley to say "It was a lousy ball game," but not for the same judgment to creep into a critical column.

The essence of TV coverage of a "live" event is that we do not have control, and *should not* have control. I am always embarrassed at national conventions when someone from the national committee comes along and offers control of the event to *us*. They want our opinions. Hell, it's *their* convention. We are there to report it.

*Mr. Hewitt:* That's a point. We ran a "school" for politicians once—the worst possible thing we could have done. That's just not our business. We are in the business of providing a big conduit from a convention hall to the TV set in somebody's living room, and we enable someone to see what is going on as best we can.

When we cover an event like a convention, or a space-shot, what we're really trying to do is what the Scripps-Howard masthead claims it does—"give light and the people will find their way." I think we have done *that* far better than they have.

We probably are not always the best *reporting* medium in the world, but we are the best *acquainting* medium. Because of television, and radio to a lesser degree, the name James Hoffa is no longer just letters in cold type. Hoffa is a living, animate man because of television. The fellow listening to his car radio hears the name "Willy Brandt" and, because of television, he *visualizes* somebody. He's more involved with, and interested in, the story because he is acquainted with either the person or places represented in that story.

*Mr. Frank:* And it pushes even deeper than that. One of the major reasons that news is on television at all is because people watch it. Even if you were to make the argument that regularly-scheduled daily news programs perform their function badly—not as well as newspapers, not as well as historians, sociologists or the people reading off rock tablets—even if this argument were made overwhelming, television would still *have* to provide news to justify its existence. You put on such programs because you have *command* of the audience. It's a fundamental responsibility—and a real function, whether it's a single news program or the whole network's output of news and public affairs. It's a duty you can't avoid.

We do have the words, and that's the first basic duty—the getting out of a fast-breaking news bulletin. We have the ways of getting them on just as fast as radio.

*Mr. Hewitt:* They say radio is faster than television. That isn't so. More times than not, a fast-breaking bulletin moves faster on all three TV networks than it does on radio. That's mainly because the television newsrooms are more on the ball than radio newsrooms.

*Mr. Frank:* A second part of our duty is the regularly-scheduled daily news program—Cronkite, Huntley-Brinkley, the ABC shows. You can put news on in this framework and it is accepted. The personalities are accepted in the home. I don't care if they are "stars." Some of them are and some of them aren't. If they have any skill, they will perform in such a way that the information gets over and is reasonably succinct. I don't think it will often equal the total information of a two- or three-column story in a newspaper, but it *exceeds*—and I'll stake my reputation on this—it *exceeds* by and large the scope of news, both foreign and national, in most newspapers in the United States today. We have the reaction to demonstrate this truth. And this is amazing in itself. I recall when NBC started its news-on-the-hour experiment about ten years ago. Stations loved it. People loved it. Out of the cornbelt came the cry for more foreign news. The press does not handle it. They have abdicated their responsibility in this area, and so we moved in.

And in the process we've learned our trade and our craft. In the early days—at both networks and perhaps more so at mine—if it wasn't picture it wasn't news. There is still a lot of that. Network TV is a dozen years old. Gutenberg was long ago. That's a fact, not an apology!

*Mr. Hewitt:* And when we came of age, network executives stopped second-guessing us. There was a lot of "You've got to have more pictures," or "Swayze's on too long," or "Edwards is on too long." It took us a while to prove ourselves. Now they don't second-guess anymore.

*Mr. Frank:* To be fair with them, it did take time for us to learn our business. But we discovered the things that words must do and the things only pictures *can* do.

An example of this distinction came out of the Alger Hiss trial. It went on day after day—a continuing story would be told over the same old pictures of Hiss, or his attorney, or the prosecutor, or the jury, going up and down the steps at Foley Square. We saw those pillars at Foley Square day after day—and that's pretty dull and there was no reason for it. We all did it. We sent down a cameraman or two and we always got those pillars.

Then one day there was a sequence no newspaper could have matched. Alger Hiss left the courtroom, walked to the IRT, went down and got on a train, and went home. And one of our men had the ingenuity, which you either have or don't have, to follow him. He went down and took pictures—of Hiss sitting, quietly reading a book. People were swaying. This was a dimension. Everybody knew about Hiss by then. The information was moving. But this was an experience that couldn't have been gotten otherwise. No newspaper writer could have captured it as well in those forty or fifty seconds.

I daresay Alger Hiss on any other day would have been dull. But at this time he was the single figure in a national drama—and we followed him alone as he walked out, down the steps, and as he dropped his dime in the turnstile. There are some who would say this isn't journalism. I think it is. I believe it is.

*Mr. Hewitt:* That's one great contribution. And it's part of a greater contribution I think television journalism has made. Because of television there are no more "hicks" in America. The guy on Main Street in Ashtabula or Okmulgee knows as much about John Glenn, the Berlin Wall, Fidel Castro, as the guy on Broadway or Pennsylvania Avenue. This wasn't always so.

*Interviewer:* Was this only television? Didn't radio begin it?

*Mr. Hewitt:* It began it, but it didn't carry it to the extent television has. And it's important to understand that what the American has learned doesn't come from, or begin and end with, *CBS Reports*, *NBC White Paper*, or *ABC Close-Up!* He knows it from the daily shows. He may not know why he knows it, but it is because he gets it night after night.

*Mr. Frank:* The best example is the Hungarian rebellion. We lived the Hungarian Rebellion, and we got Americans involved in it. Americans are interested anyway. There has been a fantastic growth of sophistication in this country. We're all about the same age here—and when we were in high school would you have imagined the American taxpayer arguing not about the *idea* of foreign aid, but simply the *amount* of it? How *much* is what we argue about. There are no frontiers left for Americans except those we just can't get into. Americans don't know anything about Red China because we can't get there.

And I think this is the result of the fifteen-minute TV news show every night. We expanded the horizons and created the interest for *White Paper* and *CBS Reports*. We don't claim it as anything personal. It just happens that way. There are very few managing editors of newspapers who don't watch at least one TV news show. One major mid-western paper always had the front page make-up of the *Times* bulldog edition cabled back, and now they have added our program make-up. I really wish we had *more* outside-TV competition. It would be good for us. The competition now is awful.

*Interviewer:* Let's turn to the matter of the news-selection processes you carry out. As you know, it is a common argument that television *makes* something news even if it isn't news, simply by virtue of having treated it. Does the argument have a basis in fact?

*Mr. Hewitt:* That's the way the *Times* operated for years. They said it was the lead story, and that's what *made* it the lead story.

*Mr. Frank:* There are no objective criteria. I always thought "objective" was a useless word in that sense of its usage. It belongs in laboratories and logic courses. There are no objective criteria by which to judge what "news" is. There is only an accumulated body of tradition and the personal intelligence of a man who, in full possession of that tradition, makes it operative. It's news because we covered it. We covered it because we thought it *would* be news. If it turns out to be what we expected, its news. It isn't what we expect—it's not news.

*Mr. Hewitt:* I think we are the most responsible journalists work-

ing in all media today. Television journalists in general have a better eye for prejudice, a better feeling for balance, and less personal predisposition to push causes than all the others. Now when I say "balance," for example, I don't intend that it be carried to extremes—the kind of "stopwatch" balance which says "How much time have we given Eddie McCormack and how much time have we given Teddy Kennedy?" You just *know*, over a period of time, what the proper balance is. And an example of what I mean by *not* "pushing a cause" might be found in a feature story we did the other day. It was discovered that one of the pieces of furniture in the White House was not the authentic antique it was supposed to be, and to cover the story we used a clip from the original White House tour with Mrs. Kennedy. Well, we got some criticism for it. Mail and phone calls telling us we were "anti-Kennedy," and so forth.

I would have used the same piece, and the same treatment, whether it was Mrs. Kennedy, or Barry Goldwater's mother, or Martin Luther King's grandmother. It was a good story and it made no difference.

I've said to my staff that it is important that they do not *pre-suppose* anything. You can't approach the school issue by supposing the segregationists are "bad guys" and the integrationists "good guys" or vice-versa. You can't approach any story in this way.

If you consider the daily shows and add to them such programs as *CBS Reports*, *White Paper* or *Close-Up!*, you can say this is a better page in American journalism than has ever been written before. The public is more knowledgeable, and there's a greater sense of responsibility on the part of the people who put these programs together. They soul-search, they write and rewrite, they edit and re-edit, and they put more of themselves into television journalism than has ever before been put into journalism of any kind in history.

*Mr. Frank:* I defy anyone to watch up to a year of television output by the American networks and give me an accurate judgment of the political opinion of the people who own the network. There are few newspapers in America in which you can't determine *that* by reading a single issue.

*Interviewer:* Perhaps it's time that we considered the growth of other kinds of news and news-documentary programs. Can we begin to classify some of these according to type, and also consider how they relate—in approach and technique—to "hard-news" programs? How, for example, does a *Brinkley Journal* differ from a Frank McGee program? What effects will such shows as *Eyewitness* have on plans for a half-hour daily "hard-news" show?

*Mr. Frank:* These forms are still shaking down. *Eyewitness* goes a step beyond the daily news reports, and gives greater consideration to a single story. The *Brinkley Journal* is unique in that it is conceived and built around his personality.

*Mr. Hewitt:* Just as CBS built *See It Now* around Ed Murrow. You don't say, "Let's do a journal—someone go find me a Brinkley." You start with him. Murrow began like Brinkley. He used three or four stories. Then it was cut to two, and down to one; and then from the half-hour to the hour.

When you take programs like *Eyewitness*, *White Paper*, or *CBS Reports*, you find them treating subjects treated on daily newscasts, but they expand upon them.

Yet even the "hard-news" programs on TV—and I'm not sure what that means—are different from radio "hard-news" treatments. Radio is primarily concerned with the news of the last twenty-four hours, but TV daily news shows will get into at least some of that "news of the times we live in" which isn't essentially "hard-news" and yet never give it as much treatment as the longer news-documentary shows. We seem to get into an area that radio would leave to its public affairs shows. We can get out the bare fact that 86 people were killed in Algiers, but with film we can do two or three minutes of background as well—offering something more than just pictures of 86 human beings getting killed.

*Mr. Frank:* And there's another reason for the deeper "hard-news" treatment, too. Radio programs tend to be the continuing product of a newsroom, but a TV news program is the specific and individual product of a small group whose only major responsibility is that program. And so the interchange of ideas in a group is more important. You can work on all levels. You can be two weeks ahead, or six months ahead, or five minutes ago.

*Interviewer:* But isn't it true that, as you move to the "greater consideration" in the weekly reports or news-documentaries, certain factors change? Doesn't "dramatization of fact" put these in a class quite apart from the "hard-news" way of treating a subject?

I recall, for example, the reaction to Ed Murrow's original McCarthy show on *See It Now*, and the approach used in *Harvest of Shame*, where a number of strong visual techniques were used to force home a point.

*Mr. Hewitt:* Of course, the longer "in-depth" news-documentaries do follow a theme or take a point of view. They have a beginning, a middle, and an end. They come to a conclusion, but they do not

necessarily make a recommendation. They don't state a network position, although sometimes the very fact that the show is *done* says, in effect, that a network thinks people should be thinking about the problem.

But beyond that, I think it has to be understood that personality has got to come through. You can't end up with a bland product. A strong personality sees it in a certain way, and it is not editorializing any more than in a daily news show. The Brinkley or the Murrow or the Severeid has got to come through.

*Mr. Frank:* Pictures are like words—they are *not* facts—they are symbols. Whatever is selected will *create* a point of view. There was a wonderful story in the *Times* recently about a voter-registration meeting—in Georgia, I think. And the reporter used a sentence describing a deputy sheriff who was holding a five-cell flashlight in his left hand and smacking it heavily into his right palm. This symbol just popped out at you from the word-picture and you just felt the tension—"Everybody's happy here—what are *you* doing here?"—that was generated.

Selection always creates a point of view. The question is not one of *objectivity*—but *responsibility*. Objectivity is a screen we hide behind. It's just a word. These programs cannot be done by computer. They have to be done by people. People *must* react. People who have no interests aren't worth anything at all to you. You are looking only for people who are sufficiently disciplined to approach a subject responsibly. "Fairness" is not an objective criterion. It is subjective. "Fairness" is not "equal by the stopwatch."

So you are pushing too far by asking us to generalize the *differences*—generalize the *functions*—of news and news-documentary. These programs are the functions of the people who do them.

This brings up the matter, then, of decision-making. Every program has a large staff—platoons of people are needed to get anything on the air. But *decision* is restricted to only a few—a few people within the unit who are sympathetic with each other. Out of these people will come the myriad decisions. What film do you shoot? How do you edit it? How is it written? How is it spoken? And these become a unified whole. Successful programs are consistent in this way, and *CBS Reports* is about as good an example as you can get.

Consider Murrow's treatment of the migrant workers in *Harvest*. If you were writing a book about migrant workers you'd make a big point about cattle being watered and exercised every four hours, while human beings travel for a full day without rest. It wouldn't be a *fiction* book, would it? Nor would it *mean* anything to take a

picture of a bus going ten hours without a stop unless your program was ten hours long! That way you could get across the idea of boredom—like some of the new art-films.

But this was an important point to be made. So they compressed. The method they chose was to contrast that with cattle trains. Other equally skilled but different individuals might have used another way to illustrate it. My inclination would be to get two or three cameras at the point where they got off the bus and get lots of faces as they got off. It's my experience that this is the *best* way to tell a story. But they made their editorial point—an important point in the exposition—that way, and it worked.

But setting down "differences" between one series and the other is just a trick. It keeps newspaper editors happy, it keeps sales-people happy; it gives them something to talk about. Producers are nobody to the general public. So you devise formulas to explain these differences, and if you are lucky and intelligent, the formula somehow reflects the fact.

*Mr. Hewitt:* And the man, or the few men, who are at the top in this effort must have a soundness and a dignity in approach that *commands respect*. It is not enough just to be controversial and attract attention. Oh, you *could* say that there's a network hypocrisy in what happens to some men who begin to get controversial, but you have to look at it in a larger context. Friendly's "point-of-view" can be controversial and hard-hitting, and yet give the network prestige and revenue. Another fellow, and there are examples, can stir up excitement and controversy and do it so well that he makes the cover of *Time*—but a month later he's *gone*. The networks will put up with trouble, and they assume that their best men *must* be given their head even if it means trouble. There's a basic honesty there. A recognition of the terrible need for this kind of thing. But if the man cannot somehow command respect inside *and* outside the network, then the hell he raises is just not worth it.

*Interviewer:* Would you say that it is not a controversial approach, but a habit of *cheapening* controversy that makes such people "dispensable?"

*Hewitt:* Yes. A sensational approach *and* technique hurts. After a while the revenue coming in is no longer worth it.

*Mr. Frank:* And there's the need to vary the *tone* with the *subject*. In *CBS Reports*, and all the good shows, this two-dimensionality is recognized. You are not *screaming* every week. If you scream *all* the time everybody becomes deaf.

*Interviewer:* Let's move to the specific problems of technique then, and consider some of the developments of very recent years. A "school" has evolved, as you must be only too aware, which is seeking to get rid of the "voice-of-doom" technique and to substitute a newer, more intense and subjective camera and editing style. Is it having a strong influence? Does this evolving technique have a real place in the kind of programs we have been discussing?

*Mr. Hewitt:* There are a number of things you can do with techniques of this kind, but not everything can be handled that way. You have to pick and choose the subjects to be handled with the subjective camera technique.

*Mr. Frank:* The school has opened up some things for those who were willing to watch certain techniques. They taught us nothing editorially. The basic trouble with a subjective technique is a lack of respect for the *skills* involved. You can use a subjective camera and *still* be in focus.

*Mr. Hewitt:* I've seen it evolve, in some cases, into almost a Disney technique—something to be watched with a class of photographers. In a recent show I found that I lost the thread of what was being said and ended up fascinated with the zooms and the cuts and the out-of-focus. When a cameraman or director upstages his subject matter it's a bad show. In special events it is essential that as few of television's shenanigans be put between the viewer and the subject as possible.

*Mr. Frank:* This principle extends over the whole field of public affairs. Technique is of no interest to the public.

*Mr. Hewitt:* Unless it really *complements* the subject. At a convention you might use a trick "super" to single out someone, and it has a natural attention-flow connection. You complement, but you don't *impose*.

*Interviewer:* Let's turn to the future—and to the entire question of an evening network half-hour news program. We know it has its proponents as well as its detractors. What are some of the positive and negative factors involved in such a move?

*Mr. Hewitt:* The half-hour is coming, and probably should, but it's hard to say that we haven't stumbled onto a good thing with the present fifteen-minute show. It has been successful—it *is* informative, so naturally you're reluctant to tamper with it. Perhaps the longer programs—*Eyewitness* and "Instant Specials"—can bridge the gap. I'm not sure of this.

*Mr. Frank:* I think the reason for the proliferation of forms,

particularly in the half-hour weekly things, is that there *are* functions that a continuing news-vehicle *should* undertake, but can't. I think the fifteen-minute dinner hour news program is a hangover from the most successful days of radio news and has no relevance to television at all. I'm tired of fighting cartoons. People *are* willing to give more attention to news. The half-hour news program can be properly done and be successful. But it must be the largest journalistic undertaking in history.

*Mr. Hewitt:* It would certainly mean an upheaval in accepted practice if each network were to do a full half-hour in the morning and the evening. With all of its full resources assigned to it—everything channeled into it, including all the reporters—it could be extremely successful. But our immediate problem, I think, would be the reporters—especially at CBS, where our technique is to use film mainly for illustration of a correspondent's story. Our men are split up on a dozen assignments now, and it's hard to get the reporter on the spot when you need him.

Reuv, wouldn't you like to do a show in which NBC's complete resources are at your beck and call?

*Mr. Frank:* If I *had* the complete resources—that many people *working* for me—my limited experience would lead me to conclude that I would spend *all* my time in psychiatric duties.

*Mr. Hewitt:* I don't mean all the *producers*. I mean all the camera men, the correspondents.

*Mr. Frank:* I think I would rather have my own staff—a little one. It would have to be a self-contained unit—but totally pre-emptive about its needs. But it would undertake everything. Conventions, elections—everything. It couldn't be successful unless it were an overwhelming undertaking. It would have to have *éclat*, class, arrogance, and go out into the world proclaiming itself a unit.

*Interviewer:* But after such administrative shakedowns, would the result be worth it? Will the half-hour work? Will it offer a better, deeper dimension in news?

*Mr. Frank:* Yes. We could go back to fundamentals in the *transmission of experience*. Information of itself is everywhere, and in the fifteen-minute news programs you have such compression that you cannot carry out television's real job of transmitting experience. A half-hour show would not just be putting in twice as many bulletins, or putting two Huntleys and two Brinkleys back-to-back. It is substantially more than that, and would cost more than just double the present cost.

It would operate at all levels, just as the good newspapers used to. You have to have special correspondents—you have to have the general flow of information—you have the regular problems to answer; but I keep coming back to the real possibilities of transmitting experience—of giving that new dimension of information that is *not contained in words alone* and is applicable in every situation where human beings are in contact. In conflict, if you prefer.

What could the extra time mean? It could mean a seven- to ten-minute “takeout” every night. What is it like to starve to death in Algeria because they can’t make up their minds about the kind of government they want? Now we could find the symbolic thing that opens this up, that illuminates it. Television does that. It illuminates the news. It *pictures* much better than it *explains*. You can pick on little things, and by examining them you cast light over a larger area. This is the function of pictures. It is as true on the tube as it is in the theatre. It is as true in fact as it is in fiction.

This is what the half-hour news show will let us realize and explore. You wouldn’t do it all the time. Most nights you would use prepared materials—some prepared for a long time. Everybody else does it. How much of a paper, except for the front page, is written within the last twelve hours? Yet all of it is relevant to the news of the world that day. That is journalism—the recording of change.

And there is still another great advantage. We do not now have room for the *experts* in our formats. Yet, ironically, and I’ll make enemies with this, television now has available to it a group of people—who would willingly work for the medium—who are potentially more fruitful than those who would work for the same money ten years ago. They come from newspapers, primarily. They are high technicians in their fields. Foreign correspondents—guys with real depth of experience in Washington. Most of the big newspapers have them, and now we’re getting them.

*Mr. Hewitt:* They bring problems, too. There are always two facets to success in this business. One is being able to *find out*—and the other is being able to *communicate* what they found out. Too often the man who can communicate with the typewriter cannot communicate with a camera. It gets back to Cronkite, Collingwood, Reasoner—the handful of guys I know whose judgment I respect. Not only do I take their word for what they say as *reporters* but they stimulate my interest as *performers*. That may be a dirty word in some journalistic circles, but it reflects a truth about television.

*Mr. Frank:* Yes, but some of the new men will make it both ways. They’ll learn from the fellows who grew up with us—and now have the

highest standards. We now can pull together the kind of all-star staffs that will command respect in City Rooms too.

*Interviewer:* Isn't this just one more dividend of that long struggle for recognition? Ten years ago you were still outside. Outside the Capitol meeting rooms—outside the courts. You still can't get into the courts.

*Mr. Frank:* Yes. But getting into the courts is a different argument. The prestige has come. It's been earned the hard way.

*Mr. Hewitt:* As for the courts, I think I agree with the others—keep us the hell out.

*Mr. Frank:* The courts are open *not* to inform the public but to protect the accused.

*Mr. Hewitt:* I always felt that if I were on trial for my life, I would prefer that there be no TV crews or newspaper photographers there, trying me by public opinion. I don't want to be tried by some damn fool like me who may decide he wants only the dramatic part of the trial. I am entitled to be tried by somebody who sat there calmly from the time the trial opened until it closed, and not by some guy who tells someone else, "He made a terrible ass of himself on the stand then—give me two minutes of that" or "Give me the part where he got all tongue-tied."

I don't think we *belong* in the courts. We're fighting it through on principle, but if we get in I doubt that we'll take advantage of it. Oh, I think we *could* be responsible, but the newspapers have had a longer time to prove *their* sense of responsibility about trials—and they haven't always done it.

*Mr. Frank:* But aside from the courts, let's return to this matter of how far we have come for just a moment.

Ten years ago, radio and television news were separate operations at NBC. I was working in a newspaper, and a friend called me from TV at 106th Street and said, "You want to come to work here?" I said no, and he got mad. So I went up. It looked interesting, and it worked out. In 1950 they couldn't get *anybody* to come from NBC *radio* news to NBC *television* news. So I could walk in off the street.

*Mr. Hewitt:* That's right. Today I wouldn't hire anybody with as little experience as I had when I came to work here.

... *Newsmen to me means reporters, and the news business is just learning to do without them. They are like the sailing ship which reached its point of highest performance just as it was about to be eliminated from economic life. It's now possible to publish a profitable newspaper with very little news in it. And, in fact, the less news you have, the more profit you get because although editorial expense is now only ten per cent of a newspaper budget, 10.67 to be exact, it is an expense. So the technicians of the business office are now working toward the entirely newsless newspaper, and this is an ideal that has almost been attained in a lot of American cities. It's like the cigarette with less tobacco in it, and the beer with less kick in it. It's the thing of the future.*

*I think the performance of the news business is bad in all its component parts. In newspaper and television, in radio and perhaps especially in the alleged news magazines. The last three remain ancillary parts of the news business. Ancillary is a high-class word for side-show...*

*A. J. Liebling  
"The Strategy of Truth"  
a CBS Radio Program  
produced and written by Paul D. Melton*

## TELEVISION CRITICISM

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### *Other Voices—Other City Rooms*

Despite the evidence summoned by Don Hewitt and Reuven Frank, few television professionals would quite agree that the American newspaper is dead. There is still agonized writhing in production offices of New York and Hollywood whenever critical reviews appear. If the *news* function of the press is fading, its *critical* function is not. Many TV people find newspaper criticism unbearable at worst and debilitating at best.

In its efforts to identify such an awesome foe, *Television Quarterly* received proud support from the enemy high command. Like lions entering a den of Daniels, George Condon and a brace of his critic-colleagues from the nation's leading non-production-center newspapers come to exchange intelligence with us. They describe what they believe their true function to be, consider their own standards and values as critics, and review their relationship to the more influential critics of New York and Hollywood. In their discussion, they sometimes reveal a surer understanding of what television is—and what it can do—than a few of those in our own camp.

*George Condon*, radio-television editor for the *Cleveland Plain Dealer*, received a B.S. degree in Journalism from Ohio State University in 1940. He was director of public relations for Mount Union College in 1941 and, the following year, for the Ohio Agricultural Adjustment Administration. Mr. Condon is winner of four Cleveland Newspaper Guild Awards: for headline writing, for public service, for humor writing, and for column writing. He has been with the *Cleveland Plain Dealer* since 1943.

*Laurence Laurent* has been the television critic of the *Washington Post* since June, 1953. He was a contributor to *Television's Impact on American Culture*, published in 1956 (Michigan State University Press), and has written "Wanted: The Ideal Television Critic" for *The Eighth Art*, published recently by Holt, Rinehart and Winston.

*Robert J. Williams* began his association with the *Philadelphia Bulletin* the summer preceding his senior year at Philadelphia's Northeast High School. For that newspaper, he has served as district reporter, rewriter, first assistant city editor, and assistant news editor. In 1954 he became the *Bulletin's* television columnist.

*Terry Turner* has been writing a TV column for the *Chicago Daily News* since 1958. He holds the A.B. degree in Journalism from Marshall University in West Virginia. He served in various assignments with the *Charleston, West Virginia, Gazette* and the *Akron Beacon Journal* from 1951 to 1957.

*Will Jones* writes the "After Last Night" column for the *Minneapolis Tribune*. While still in high school in 1941, he wrote, directed, and photographed a home movie which won First Prize in a contest conducted by a national photography magazine. Before assuming his present position, Mr. Jones was on the staff of the *Columbus, Ohio, Citizen*.

# CRITICS' CHOICE

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GEORGE CONDON

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An old and intriguing riddle which long has been put to cogitative use in college classrooms and corner saloons alike is contained in the question: Does a tree which crashes to earth in the virgin wilderness, at a point far removed from the human ear, make a sound? Or does the nature of sound demand an auditor?

That's a pretty old chestnut among logicians, but it has a modern version of more compelling interest to the television industry. Substitute for the falling timber television critics who write for newspapers in cities outside of New York and Los Angeles, and ask if they really are saying anything out there in the hinterlands? And even if they are voicing their thoughts, to what avail without the audience of influential people in the TV production centers?

The men of the advertising agencies, the networks, and the film factories are acquainted with the Jack Goulds, the John Crosbys, the Jack O'Brians and the Hal Humphreys. The most influential critics in the country, without question, are the ones whose opinions reach the ears of television's policy-makers in New York and Los Angeles. In those cities, the falling quip, the fluttering words of praise and the rearing redwoods of denunciation make a lot of noise as they hit the ground.

Out of this peculiar situation, which finds a national mass medium maintaining a purely provincial listening attitude, there has arisen one of the day's most remarkable syllogisms—one which equates hundreds of television critics employed by newspapers all over the nation with a small company of known writers. It is apparent in the increasingly fretful behavior of industry spokesmen toward the continuing incursion of newspapers into the field of program criticism. Their wounded vanity and state of extreme vexation has bled through in their repeated hints of an unconscionable plot against their medium by desperate publishers. The speech of some of the television executives is even more colorful in private, when they have more freedom to dwell on the questionable nativity of the Enemy Critics.

Television is long past that happy day when it was enough for the public and the professional observers that the machine worked and yielded a picture; the issue long since has been one of content, requiring a journalistic scrutiny of television's function as a cultural and commercial medium which is likely to continue as a concomitant nuisance so long as TV bids for public approval.

Meanwhile, it possibly could be a profitable gesture if the "good guys" of TV attended a special performance in their honor staged by the "bad guys" of the press. They are waiting in the wings.

*(Enter Laurence Laurent, television critic, The Washington (D.C.) Post. He has the wistful look of a man who has seen much and suffered a lot.)*

LAURENT: A few years ago, I sat and listened to a young and talented actor with the improbable name of Rip Torn as he listed the names he had been called by television critics.

"But," I protested, "you have had lots of good notices."

Rip's bright blue eyes clouded, and after a long pause he said: "I guess I never remember the good things critics say about me. The bad things hurt so much."

I am not trying to build a case that goes, "When I'm right, no one remembers, and when I'm wrong, no one forgets." What is being suggested here is an attitude prevalent among television's artists and artisans: Kind words from a critic are no more than an honest man deserves; harsh complaints are more memorable and more readable, but come from some false loyalty to a competitive medium or from a paid critic's sense of inadequacy.

*(Enter Robert J. Williams, television critic, The Philadelphia Bulletin.)*

WILLIAMS (*frowning thoughtfully*): TV columnists from large metropolitan newspapers outside New York and Los Angeles—those who get around, that is—are aware of a curious paradox in the television industry's attitude toward them, vis-à-vis its attitude toward New York- and Los Angeles-based critics.

Despite denials, we in-betweeners are treated as second-class citizens in both the parceling-out of TV news and in the weight given our critical appraisals.

Yet, these very same industry people have very little respect—with three or four notable exceptions—for the integrity of the Manhattan and Hollywood critics they pamper and quote (when the quotes are suitably praiseworthy). In

fact, industry opinion of some New York and Hollywood critic-columnists borders on contempt.

The in-betweeners are primarily the victims of TV's geographic heartlands—Madison Avenue and Hollywood. If television were run from Des Moines, the TV columnists there would have the edge, and the recognition. The ability, integrity and taste of many critics in the hinterlands (any place west of the Hudson and east of Hollywood and Vine) is respected by many in the TV industry, even though not obvious.

Oh, sure, there are some newspaper managements who fill the TV beat by skimming off the top man or woman on the city editor's doghouse list. But the overwhelming majority of TV critics for big metropolitan newspapers throughout the country are well qualified for their assignments. It wasn't that way ten years ago, I'll admit, when editors, half hoping that TV would go away, grudgingly assigned the most expendable staffer to the beat as a sideline to more important chores. But the medium—monster or miracle, depending on the individual viewpoint—refused to oblige.

*(Terry Turner, television critic, The Chicago Daily News, comes in. Despite years of constant viewing, he has not lost his youthful zest.)*

TURNER: The "Chicago School of Television Writing," if you'll pardon the expression, generally is a broad coverage of TV that includes previews, reviews, interviews, occasional gossip-type items and a great deal of searching examination of broadcasting as an industry.

In contrast to what I have seen in some of the New York newspapers, the emphasis is *not* on review materials. Possibly the well-worn remark of Goodman Ace is the cause. Ace, you know, said that the function of a television critic is to print: "Don't watch that show that was on last night!"

Most of us consider ourselves trained reporters assigned to the television beat. We are not "critics" in the accepted sense of the word, though we all exercise critical judgments on the special event worth the noting, and once around on new fall shows.

I see the role of a television "critic" as an informed viewer of the broadcasting scene who then reports back to his readers. He should find out what makes the industry tick, who runs it, how decisions are made, what fare is available, policies of local station managers. He should then make the readers aware of the facts so readers can have information on which to base decisions. This is the *pure* role of the critic. In addition, as a columnist, he must be skillful enough to get his material read—which is where strong points of view and editorializing come into the picture.

(Enter Will Jones, television critic, The Minneapolis Tribune.)

JONES (casting a benevolent eye upon his colleagues): In Minneapolis—as everywhere else, I suppose—we take a plain and simple point of view: Television is a medium, like paint. Some paint goes on houses; some paint becomes art.

LAURENT: We do know that there is a hunger for reviews of programs. Producers (or press agents who sign producers' names to telegrams) plead with us to view and review. Performers ask us to "catch the program" and the subscribers complain when programs of high interest are ignored.

Yet, the same producers (in articles written by the same press agents) contend that critics' reports are not important. Performers make the same claim, and occasionally subscribers will agree. If they are right, someone is wasting a lot of money and too much of my time.

WILLIAMS: In considering the approach to criticism, assuming the critic has a free hand, one first must decide what TV is.

Broadly speaking, it is an art, as is pitching for a big-league ball club or composing music. It is a composite art which demands some knowledge of many arts from those who get paid for evaluating it. The critic need not be a *magna cum laude* drama school graduate, nor a Pulitzer Prize reporter. But he must know good drama from bad, and the difference between good reporting and indifferent, sloppy reporting. He need not know the structure of a symphony, but he had darn well better recognize a first-rate situation comedy series when he sees one.

Since no two people will define quality programming the same way, a critic's yardstick must be his own convictions. Having the qualifications is not enough—he must know how to use them if his comments are to be valid. His appraisals must follow a horizontal plane which recognizes a first-rate *Untouchables* episode and a splendid *Hamlet*. Vertical appraisal, with the egg-head and low-brow appeal programs at the top and bottom respectively, is invalid TV criticism.

JONES: My real role is to serve as an entertainment feature for the paper. My function is to stimulate not to influence, and my philosophy is that it's purely *my* business what I think about a TV show. If somebody will buy a paper to compare notes with me, that's fine. I don't adhere to any school of criticism.

TURNER: I see television as a public utility, owned by the public and franchised through their representatives to operation by private business. It is, essentially, a liberal viewpoint, one that is looked upon with horror by station managers and network chieftains who somehow get the impression that television is a private little monopoly.

Television is not an art, of course. It is big business. The bigness leads on the one hand to such superb television as coverage of the astronauts. It leads, on the other hand, to too much emphasis on reaching the most sizeable audience through the scheduling of too-safe, too-bland material. The advertisers, despite the recent swinging of the pendulum of program control back to the networks, have entirely too much to say about what we see on the air.

LAURENT: Mothers of America: Don't raise your sons to be television critics!

In the first place, the television critic on a daily newspaper of large circulation is supposed to know too many things. If he has a proper concern for the role of electronic communications in a free society, he'll be forced to live with an idea that interviews with parking-lot-attendants-turned-television-actors leave something to be desired. And if the critic starts studying how the method of communication shapes and defines a society, he'll never be able to settle for those pretty little items so cleverly separated by three dots. . .

At almost any neighborhood party, the relaxed television critic is certain to choke on a slug of bourbon because some citizen has asked: "Just what are your standards of criticism?"

If the critic coughs long enough, the nosy neighbor may forget the whole thing. If not, the critic will steal a paragraph from Walter Kerr and announce: "I give ten per cent for character, 15 per cent for plot development, 13 per cent for scenic design and all the rest of the points to any cast with a predominance of bosomy redheads."

JONES: I cover TV in a column in which I also cover movies, radio, and frequently live entertainment. The only standard I really apply is will it make good column copy. I review only an occasional program, one that seems to have news or conversation-making value, that seems to have unusual merit or demonstrates a trend.

WILLIAMS: Since very few papers can afford the luxury of a TV critic who does nothing but criticize, the critic-columnist must wear two hats—those of the critic and of the reporter. He must be able to write an advance Sunday magazine puff piece about an upcoming show, and then be mentally conditioned to clobber the program the morning after, should it, in his opinion, deserve a panning. In some cities, the local critics are called upon by local stations to evaluate programs in advance and make suggestions. This is flattering and tempting, and I'll concede I've taken the bait on occasions. Naturally, it's satisfying to have your suggestions followed, but it is terribly wrong, I feel, for a critic to get involved in the production end. Automatically he forfeits his right to

evaluate the program concerned. It is equally inadvisable, I believe, for a TV critic to appear on TV, unless it is in connection with a critique on some facet of television about which he can speak with knowledge, if not with authority.

Summarizing, the TV critic's chair should be filled as a reward for good newspaper work. He is read for his opinions (by about 25 per cent of some 700,000 subscribers in the case of the *Bulletin*), and no responsible publisher wants shabby merchandise in a show window which reflects his paper's image.

Good newspapers use that criteria. A good newspaperman with little technical knowledge of television can become an able TV critic just as he can develop into a good political or labor reporter. The odds in his favor are lower than they would be for the man or woman specially trained in a field which has become a component of TV.

TURNER: As a critic, I am interested primarily in program balance—in seeing that all segments of the television public can find fare of interest to them. This is not snobbery or intellectual arrogance, as the networks try to claim. We are not trying to cram *Playhouse 90* and opera and what-have-you down the throats of the “people.”

As a critic, I would protest were television to suddenly wipe off all situation comedies.

And as a critic, I do protest that television is neglecting sizeable minorities among the public with too few programs of meaningful content.

I think the industry is headed toward bad trouble, that it is losing much of its audience, no matter what the ratings may say. I see television drifting into a place now occupied by AM radio—something making noise in the background, mildly diverting, but essentially meaningless and unimportant.

Yes, there *are* exceptions—hundreds of them. But fewer viewers are wading through the Pablum to get to the meat. I cannot prove that. I just feel it.

LAURENT: Most of the questions about standards are easy to resolve. There is no way to disguise the shortcomings of the television critic.

If one chooses to argue with the value judgments of a music critic, he must pay the cost of a recital or a concert. To buck the view of a drama critic might cost \$7 or \$8. But, everyone gets the same seat, for the same price, at the television show.

Incompetence, then, should be exposed in the public print. Unfairness can hardly be hidden behind an excuse that the viewer doesn't really know the subject matter. The television critic meets his readers on the reader's own terms; and the critic's only defense is an ability to construct an informed,

fair and logical argument to support his contention that a program was, or was not, satisfactory.

**WILLIAMS:** So what should be expected of the well-qualified newspaper TV critic-columnist?

First, what is meant by "well-qualified"? I can only offer my personal opinion which, in the absence of rigid rules, I figure is as good or bad as anyone else's.

Qualification Number One on my list is general newspaper editorial experience. We often hear sneering remarks about TV critics who once worked a police beat. If I were an editor, I would require that my TV writer have such experience. It would guarantee that the critic knows something about the audience to which TV plays, the common people of whom God made so many. A critic ignorant of first-hand knowledge of mass taste, culture and psychology cannot possibly be a perceptive, tolerant TV critic.

Qualification Number Two is likely to be present if the critic possesses Number One. The qualified critic-columnist must not take an egg-head view of TV programming, nor one that accepts the lowest taste denominator as suitable. He must strike a medium, with tolerance for both viewpoints and the shades in between.

Of course, he must write clearly and entertainingly. And he must have the courage to express his views strongly, the wisdom to curb personal resentments which aren't pertinent, and an overall perspective which enable him to distinguish between TV's trivial annoyances on one hand and its clear-cut lapses of good taste and disregard of the public interest on the other.

**TURNER:** By what standards do we judge television? A confusing question. Judged by television's own standards, much of the bread-and-butter fare is fairly well done. The acting is good. The technical quality is surprisingly good. But those scripts! My God!

The traditional dramatic standards of criticism—believable people, probable plot, characterizations plus situations for movement of plot, etc.—are laughably out of place when applied to television programs. Television is a comic book, made up of pleasant cardboard figures moving through inane situations.

I find that television critics have little influence on the network level, but a great deal of influence on the local scene. Chicago station managers are quick to react to reasonable suggestions if they think the critic's point is a valid one.

As the television critic, I tend to print more unfavorable reviews than favorable ones. I criticize more than praise.

But the praise is there and so are the favorable reviews though they usually are forgotten while the negative material is remembered. I get arguments about unfavorable material but never any pressure. One network tends to take criticism personally and reacts in a childish manner, but the others are more mature in their reactions. The bosses on the newspaper may grimace or cringe occasionally at some of my columns, but they allow me a very loose rein, as they do with all their columnists. The theory is that a writer writes best when he writes from deep-felt personal convictions and will not write well when ordered to take a certain tack.

In summary, we consider ourselves trained, informed specialists on a beat of interest to large numbers of readers. We try to cover that beat from both an objective and subjective point of view, concentrating on giving out information, but also including highly personalized interpretations.

We have to think that way, otherwise we would go insane. Grown men, after all, do not make their living producing, selling and reporting about comic books, do they? Do they?

LAURENT: The critic on a daily newspaper is beseeched to review the start of a new television series; yet, every failure brings the charge that the critics really didn't give the show a chance. "If only the critics had waited for our fifth or sixth show" is a popular complaint.

It was Sir James M. Barrie who suggested to the students of St. Andrews University that they would have a great edge on the world if only they could remember not to assign enemies a motive less noble than their own.

I am willing to grant the questionable premise that "no one ever sets out to make a bad television program."

Fellows, just give me the same nobility of motive: In nine long years, I have never set out to write a review that was anything less than brilliant, witty, pithy; filled with marvelous insights and with judgments that should have been carved in marble.

Trouble is that neither the producers nor the critics reach that wonderful goal very often.

*(The "bad guys" exit.)*

I don't know whether we answered our little riddle of the tree in the forest, gentlemen, but surely someone has at last heard your voices. Back to your typewriters, and thank you.

As had long been expected, the establishment of an educational VHF channel in the hinterlands of metropolitan New York brought to the foreground some issues which have heretofore been side-stepped or ignored in the history of ETV station operation. Little progress has been made in solving the problems of copyrights, royalties, and the compensation and rights of teachers in the production, performance and distribution of educational television and radio programs, educational films, and programmed materials. Now a full study of the entire problem, sponsored by the American Council on Education, is under way at Michigan State University. It is our hope that a report of the results of this study will be available for publication in a future issue of this journal.

The study comes not a moment too soon. Those charged with responsibility for operation of WNDT have been pressed to define ETV not only in terms of its program rationale vis-à-vis commercial television, but to specify how ETV is related to, and distinct from, commercial television in the important matter of negotiation for the services of its performers. *Samuel B. Gould* opens the broader topic here, setting the scene for a fuller discussion of the specific question of what is meant by a "performer" in ETV. Dr. Gould's remarks are based upon his speech delivered to the International Television Executives Society earlier this year.

*Minna K. Barnett* comes upon the role of the teacher in instructional television from a refreshing point of view—*that of the teacher*. Too often the description of ITV's purpose and accomplishments has been offered from every other point of view save the one which really matters. Her conclusions bear careful consideration.

# ETV— NEITHER SEPARATE NOR EQUAL

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SAMUEL B. GOULD

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I recall some time ago reading a story that Malcolm Cowley tells concerning an Armenian named Joe. Joe had the finest lamb, with the longest and softest fleece in all Armenia. The lamb was so famous that Joe's neighbors decided to steal it. When he saw them coming, Joe carried the lamb into his cabin and barred the door. He began shooting at the robbers, first from the window on the East, then from the window on the West, then from the East again. But each time he crossed the room he tripped and fell over the lamb. Finally he opened the door, kicked the lamb outside, and went on fighting.

Educational television, like so many other vexing problems, is in danger of becoming like Joe's lamb. Recently some of us have been so involved in fighting for its independent survival that we have had to kick out of the door what was really important, namely the tremendous need for us to be planning programs worthy of an educational philosophy. Instead we have had to spend all our days and nights trying to clarify what should have been clear from the start: that educational and commercial television are vastly different and should be treated differently.

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In some ways educational television has become such a nuisance that there are those who believe television life would be far simpler without it. But whether or not we keep it and make something of it depends upon how much we value it and what its uses are intended to be.

Perhaps we in educational television should not be so sensitive about having been the subject of so much commotion and controversy recently. We live, after all, in a time when all minority groups are getting an extraordinary amount of attention. This has been true for a long while of groups that are political or social, and there is no reason why it should not be equally true of others, including those who represent the point of view of educational television.

The rise of national interest in and curiosity about educational television stems from the great debate taking place in this country about the place and mission of all of television in our society. Chairman Minow of the Federal Communications Commission did not initiate this debate, but he most certainly has managed to raise it to a higher level of intensity. The claims and counterclaims are flying thick and fast like shuttlecocks in a badminton game, but not many aces are being scored. Indeed, I would suspect that much of what people on both sides of the argument inwardly feel remains unsaid.

In order to understand the issues of the debate clearly it is perhaps necessary to start from several assumptions on which I hope most people would agree. There are at least three such assumptions, in my view, and all of them reflect realistically our present-day situation.

*First, we are all opposed to censorship in television except for that which comes out of the normal exercise of public opinion.*

A stand against any formal types of censorship carries with it directly and by implication immense responsibilities on the part of all in the television field. These responsibilities center mainly around the concept of self-discipline. They place squarely upon the shoulders of the broadcasters the policing of their own ranks; they presuppose a sensitivity to the differences between freedom and license; they touch upon matters of good taste, of impacts upon children, of over-indulgence in the sensational or the bizarre, of stereotypes, of dishonest persuasion. And these responsibilities should be matched by the public's acceptance or rejection of what is presented to them. All of this relates to educational television as well as to commercial.

*Second, we recognize that certain kinds of programming cannot be sufficiently provided by commercial television because of its nature and economic needs.*

At first glance this may seem a somewhat more controversial point, but I would defend its validity as a general assumption. The role that commercial television plays in our economy makes it mandatory that most programs be fashioned for a mass audience in order to satisfy the profit need. Whatever desires or urges commercial television may have toward presenting its programs for less materialistic reasons, these must be kept in check if the profit goal is to be achieved. Roy Huggins, a prominent commercial television executive, stated the case very succinctly and plainly in the August, 1962, issue of *Television Quarterly* when he said: "The public arts are created for a mass audience and for a profit; that is their essential nature." This imperative of commercial television should be made clear to all. It has official and unofficial blessing. Upon it has been built an enormous industry that daily and nightly reaches millions upon millions of people and unquestionably brings much into their lives.

Yet, there is a minority audience of millions to be served also. We know it is unprofitable to commercial television to reach this audience regularly and consistently in prime time except for news coverage and comment. It is a large enough group to merit attention but not from a commercial viewpoint. Thus it is left with a choice between watching the few programs which attract it or not watching at all. Neither choice seems a proper solution.

*Third, we are aware that commercial television by its very nature cannot give primary attention to the needs and desires of minority audiences.*

It is unrealistic to suppose that commercial television will make its prime time regularly available for programs meeting a minority need. Up to now, Sunday afternoon and very early weekday morning hours have been the normal times set aside for such programming with occasional and sometimes magnificent exceptions. This situation is not likely to change very much in the future, nor should we expect it to. The minority viewer is thus left with the alternatives of confining his television attention to a few programs rather inconveniently scheduled or of ignoring the medium altogether. He finds it necessary to adjust himself to the point of view that the major and indeed overwhelming portion of television programming is pointed toward entertainment per se. Yet he recognizes that television has very real possibilities for him in terms of cultural enrichment or even continuing education, possibilities he sees occasionally illustrated superbly by commercial television and that make his desire for additional programs of this sort all the more acute.

Out of these assumptions—to say nothing of the necessity for regular in-school television programs—emerges the need for “educational television,” as it is now labeled, and the definition of its real purposes. Very simply stated, this need is for programs of an educational and cultural nature presented regularly and at hours convenient to a maximum number of viewers. Its purpose is to provide an *additional* kind of television for audiences who are specialized in terms of their educational and cultural desires. It is obviously intended not to *supplant* but to *augment* the present pattern of television. In doing this, it takes on a set of characteristics that clearly set it apart from commercial television.

In the first place, the very nature of the material or subject matter ordinarily presented on educational television illustrates its difference. It is concerned wholly with the communication of ideas and the development of better understanding and appreciation of the arts and sciences. All its programming should reflect this fact in as diversified, as varied, and as attractive ways as it is possible to devise. We can hope these ways will emphasize the excitement and inner satisfaction that come from putting one’s mind to work on challenging subject matter. But the type of excitement that one experiences in watching a scientific demonstration or listening to a concert or hearing a discussion of major problems of the day is not the same as the type one gets from a sports event or a mystery thriller or a comedian. These are obviously different forms of excitement and satisfaction. One is intended to reach the inner mind and heart, while the other is intended primarily to amuse.

Thus it is inevitable that the pace of educational television should be more relaxed and that the atmosphere in which it functions should be less highly charged. Just the simple removal of commercial announcements makes a tremendous difference in and of itself. In fact, the whole production result is bound to be quieter and not geared so intensely to split-second timing. To the average American viewer who has now for years been accustomed to the commercial approach, educational television can seem something alien at first. He finds himself in a new and gentler world, and the whole broadcasting process seems more leisurely and restrained.

The relaxed atmosphere of educational television has something paradoxical about it, however, since the viewer is actually expected to be a much more active participant than he usually is when watching commercial programs. To the passive viewer some of the educational programs may appear dull or at least undramatic and less intense. But if he exerts himself, uses his mind actively, and puts

himself squarely into the learning process, he will soon discover a new and deeper kind of excitement and a sense of personal achievement and growth. He will find that there is more than one way to be entertained, and that entertainment, like good conversation, can be more than superficially stimulating.

Obviously, all television viewers are not ready to make this kind of adjustment. But millions in this country are, and they are the basic audience to whom we turn. The fact that they are a relatively small number does not lessen our responsibility to provide for them. Given time and good programming, this audience can grow. The fact, also, that because of far more limited financial resources educational television cannot do all it would like to do does not lessen the necessity for doing the very best it can. Indeed, it calls for the highest quality of ingenuity and adaptability to create attractive programs, programs that make no bones about being different in purpose and style.

Another characteristic of educational television which is the very antithesis of commercial television is that it does not have to hold its total audience hour after hour. This is not to say that it has no desire for the largest audience possible. But it doesn't require it, not being in a competitive market. In addition, it recognizes that its program schedule, if properly diversified, should appeal to different viewers at different times and for different reasons. It should not overemphasize one aspect of education or culture to the point that other aspects have no fair allowance of attention. It should not be all science or all literature or all music or all news analysis or all anything else. It deliberately wishes its audience to be selective, to pick from the total television program schedule, both commercial and educational, what it wants to see and hear, and thus to make of television only one of a number of leisure time activities. Under such circumstances, educational television, of course, can afford to be more flexible and experimental than commercial television. This is one area, at least, in which non-commercialism can work to advantage in the encouragement of new program ideas.

Speaking of non-commercialism, we should not forget that this characteristic of educational television has many implications setting it apart from the standard broadcast pattern. Most apparent, of course, are the differences in financial resources available to the educational station, operating as it does on a non-profit basis without benefit of time sales. Such a difference means a distinct limitation in the types of programs to be presented, especially those involving large dramatic casts or musical groups as well as elaborate remote

pickups. It is clear also that, lacking commercial opportunities for revenue, educational television to keep going must rely upon community support through business, industry, organizations, schools and colleges, foundations, and individuals. I can say with considerable feeling that this leads to a certain amount of insecurity from month to month or year to year, making long-range program planning all the more difficult.

But there are positive as well as negative implications stemming from non-commercialism. The most noteworthy of these is, of course, the elimination of the need to interrupt programs with commercial announcements, a factor that can be helpful from an aesthetic or artistic standpoint in the presentation of certain kinds of material. We hope, too, that there may be more freedom of action in the selection and presentation of subject matter, although we expect to share with commercial TV the many pressures that are exerted from all kinds of sources against such freedom. And I should be remiss if I did not pay tribute to the independence and courage which commercial broadcasters have evidenced increasingly in their documentary presentations.

A major difference which educational television is bound to reflect is in the number of non-professionals or non-performers who will appear on its programs. Scholars, teachers, doctors, lawyers, artists, literary figures, government officials—these and others like them constitute the real heart and the overwhelming majority of personnel populating the educational television programs. This is in direct contrast to the relatively few such people who appear in commercial television during any given week and who form only a minor percentage of the total number of personalities presented by a commercial station or network. With this new possibility, the viewer should in time become familiar with a great number of personalities in cultural and civic life whom he previously was unaware of or knew vaguely by reputation.

Probably the most important characteristic of educational television comes out of the tradition of education itself—when properly interpreted and developed. This tradition holds the individual human being in great respect, recognizing his potentiality for growth and endeavoring to help him toward fulfillment of that potentiality. A sound process of education does not assume all students to be of the same capacity, nor does it place that capacity at a single level. On the contrary, it tries constantly to raise the level of understanding, to encourage students to higher expectations of their own possibilities, and to protect them from being frozen into a conformist mass.

If educational television is to perform its mission well, it must operate according to this selfsame tradition, for if it questions the intellectual capacity of its viewers, it ceases to be creative and merely perpetuates mediocrity. Even in the comparatively short life of American commercial television, it has been proved again and again that splendidly creative programming is not beyond its skill. Sadly enough, however, it has also been proved that such programming is too often beyond its aspirations. In its own modest way, and particularly because of its educational concern for the individual, educational television can and should do something toward reawakening such aspirations.

I hope it is reasonably clear from this discussion that from my point of view educational television should neither be considered a separate entity nor be equated in many respects according to commercial television terms. It has characteristics that make it far different, certainly—characteristics relating to its motives, its facilities, its resources, its audience, and, most important of all, its programs. But it is and should be part of the total pattern of television, adding a new dimension to that pattern. Similarly, it deserves a different set of evaluations in that it must carry on its work under a far different set of circumstances from those of commercial television. Its resources are unequal, and thus its programming and personnel possibilities have certain inherent differences.

We expect to be criticized for our errors of judgment and performance just as commercial television is criticized. Some of the criticisms will undoubtedly be valid, and some will be as unfair as those often leveled against commercial television. But I hope we shall never have occasion to be criticized for relaxing our efforts to make of educational television a worthwhile, honest, and competent reflection of the world of ideas and of the arts. We can all be grateful that America is a land of great diversity in the midst of its unity as a nation, and that it presents opportunities in its mass communications media for a variety of audiences, large and small.

# A TEACHER FACES CAMERA

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MINNA K. BARNETT

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A teacher faces television cameras—and learns that cameras are not students and the studio is not a classroom. The skeptics and the daydreamers, the bored and the anxious, are as missing as the receptive. But somehow, in the empty lens of the camera, the television teacher must find them all. She must talk with them, tease them, cajole them, enchant them, beguile them. She must never bore the quick or rush the slow. She must anticipate every question, gesture, or whim before she faces the camera. There is never the reward of the answering gleam. What are her chances for success?

I can only place such questions and challenges within the framework of hard experience, and draw therefrom what rules and reflections I can. The “hard experience” came out of my association with *Transition*—a series of 30 half-hour programs for in-school viewing I prepared and presented under the aegis of the Regents Educational Television Project of the New York Board of Regents. The series’ stated objective was to enrich the social studies curriculum for the eleventh and twelfth year pupils in the metropolitan area’s secondary schools. In a community surfeited with excellent television coverage of current affairs, what and how much more could the television teacher do with this exacting medium?

Educational television could present new scholarship and at the same time subject this scholarship to critical analysis. It could bring

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During the academic year 1960-1961, *Minna K. Barnett*, a social studies teacher at Evander Childs High School, was on assignment by the New York City Board of Education to the New York State Regents Educational Television Project. Her work with the Project concerned the production of *Transition*, a program series for in-school viewing. Miss Barnett is currently a John Hay Fellow at Columbia University where she is studying decision-making in the Presidency.

the leaders of our time, both theoreticians and practitioners, directly into the classroom. It could reduce the "cultural lag" of the overburdened, chore-beset high school teacher. One half-hour a week could perhaps inspire new reading, and stimulate discussion along new and untrod paths. Television, the mass medium of the interplanetary age, could make the classroom a meaningful experience in the present, not a training ground for the problems of the past. Our yardstick for success was:

*Educational television for in-school viewing measures its success by how much it has added to the learning process not otherwise possible.*

The small group of social studies teachers and curriculum specialists who were assembled to plan *Transition* for the 1960-61 school year chose three subject areas now featured to varying extent in all the courses of study in the metropolitan area: *The Presidency and the Voter*, *New Nationalism in Asia and Africa*, and *The Civil War—100 Years Later*. Since there were no curriculum imperatives, popular interest and the opportunities of the television medium determined the extent of coverage and the timing of the programs.

Ten programs on the Presidency were offered in ten weeks during the fall of 1960, even though the most politically-oriented teacher may find five consecutive lessons on the Presidency excessive in a one-year survey course in American history. In view of the Congo crisis in 1961, twelve weeks was allowed for a study of the new nationalism in Asia and Africa—more time than would be devoted to the subject even in world history classes.

It should be noted that only by prearrangement, and under experimental conditions, would any two schools have agreed to present these units in the same way, or have permitted a series of television programs, however scholarly, interesting, or original in organization and presentation, to determine the sequence of lessons. Although the subject areas chosen did not parallel any courses of study in these areas except by chance, no change in traditional procedures was suggested or contemplated.

But what would induce teachers with overburdened curricula to set aside—voluntarily—a half-hour each week for in-school viewing of a television program? It was hoped that the presentation of special scholarship in the subject of the day (preferably the author of a distinguished book or one whose viewpoint challenged earlier findings) would set new standards of excellence and thereby overcome this problem.

Of the 46 guests who appeared in the series, then, 14 were college

professors or scholars associated with institutions or organizations sponsoring research. These specialists offered new interpretations of the nature of the Presidency and of the American electorate, the causes and results of the Civil War, and the role of Lincoln in that conflict. The series on *New Nationalism in Asia and Africa* suggested the use of specialists in those social sciences not usually taught as separate disciplines in the secondary schools—anthropology and sociology.

In the treatment of controversial subjects, proponents of several prevailing views challenged each other's choice of facts, reasoning, or motives to help develop criteria for forming judgments. Two United States Senators from both sides of the aisle discussed *Platforms and Issues*. Three members of cabinets or advisers to Presidents analyzed the extent of the differences among political parties; four foreign correspondents from as many countries in as many continents did a *post mortem* on the 1960 Presidential election. A former district attorney, a leading American journalist, and a political scientist described, from different vantage points, patronage and party influence as they affect the President. Ambassadors from Asia and Africa appraised the future role of the President as leader of the Free World. Authorities on nationalism in Europe, Asia, and Africa analyzed the entire concept of nationalism. Ambassadors from a new nation and from that nation's metropolitan power, in a discussion entitled *The Future of Nationalism*, clarified their differences and indicated areas of agreement.

It must be said that distinct educational attainments had been reached. The series brought into the classroom men who were making decisions affecting war and peace and the future role of government in the social and economic development of their countries. It introduced to students the representatives of the many different groups which seek to influence governmental action. It introduced the intellectual leaders of our time, men and women who could transport young people, and their teachers, into a real world of affairs by offering insights acquired neither from a printed page nor by isolation in an academic "ivory tower." Could any one school or school system bring to its social studies classes in any one year ten diplomats of whom seven were of ambassadorial rank? Or eight leading spokesmen for influential groups in this country? Certainly the achievements of these guests established excellence as a realistic goal instead of an illusory ideal.

Although the resources of the New York metropolitan area are

perhaps the most favorable in the world, they remain largely unexplored or unknown to most of its residents. For one lesson on the Civil War the average teacher could not, in search of original documents, comb the files of the New York Public Library, the New York Historical Society, and private collections. This we could do, and the search yielded meaningful realia: a receipt received in payment for the sale of a slave; a poster announcing the sale of raffle tickets (price one dollar) for the possible prize of a Negro female slave, age twenty, or for a mare in good condition; an early paper-back edition of *Uncle Tom's Cabin*; a warning to fugitive slaves published by the abolitionists in Boston; contemporary copies of *Harper's Weekly* and *Leslie's Illustrated*.

Nor could a classroom teacher present a map showing the changes in the extent of cotton culture in the United States up to 1860, trace the changing prices of cotton, or collect statistics of taxes paid by Southerners. We could offer these, as well as lists of benefits received from the federal government, the special benefits the South considered the North received from the central government, and other documents which illustrated the Southern view of its relationship to the Union.

In two programs, *Ancient Civilizations in Modern Times* and *The Peoples of the New Nations*, an African ethnologist from the American Museum of Natural History illustrated his analyses by using artifacts and art objects of several African tribes in addition to many objects associated with the different religious groups of India—all borrowed from the Museum and the legations. Ghanaian drummers with their own instruments, a missionary renowned for his work in the Congo, and pictures taken from the study of Tropical Africa sponsored by the Twentieth Century Fund gave a *You Are There* quality to the portrayal of conditions in Africa.

A sample voting machine was used to make the Electoral College more meaningful. The assembling of new or little-known data, maps used in different ways or unknown to most classrooms, motion picture material otherwise unavailable to the teacher, charts in as many forms as possible—all of these, we hoped, would inspire a search for those new approaches in the learning process which would add dimension to conventional procedures.

The problem of proper classroom scheduling created a major obstacle. In order to view the program from 2:30 to 3:00 P.M. one teacher and her students had to march around the school building for fifteen minutes of the half-hour to await the end of the preceding period. In another school the day ended ten minutes after the begin-

ning of the program; but the teacher and students could not, even if they cared to, linger for the remaining time because other students must either pick up their clothing in the rear closets or the entire school's closing procedures would be disrupted. Where the longer school day did exist, more often than not the program time straddled two periods. In no school did all the social studies classes for whom the program was intended meet for social studies at that time. Teachers with two or three classes in the grade found it inconvenient to expose one class but not the others. In one Long Island high school only representatives from each social studies class could be regularly detailed to view the programs and report back the next day. Although this was not as desirable as direct and continuous viewing, it did introduce students and teachers to the potential of television in the social studies classroom.

Most schools are not built to facilitate in-school viewing of television. Reception too often is uncertain, and repairs are costly and long delayed. Sets cannot be moved from room to room without upsetting regular instruction. As long as the values of the particular program, or of television as a medium of instruction, remain unknown quantities the teacher hesitates before tangling with complicated administrative procedures. That teachers did take time from a well-planned series of sequential lessons to introduce, under these circumstances, even a few of the programs on *Transition* is indicative of the flexibility and professional awareness of many social studies teachers in this area.

*Transition* was designed to meet the challenge of the above-average and college-bound student. With the teacher present, students were exposed to new standards of scholarship and to new approaches, to the unresolved or abstruse idea which provoked questions. Reading beyond the text now seemed essential to the student, and the discussion more pointed.

But no such audience had been alerted or prepared. Indeed, some teachers argued that what was educationally desirable for the best students should not be denied to the others. For the average, they complained, the pace was too fast, the materials too scholarly, the guests too philosophical, the lessons too detailed for students lacking enough background. If the able students found these same programs interesting and, once exposed, sought the opportunity to see others, teachers could not so "discriminate." After all, they indicated, one of the great advantages of television is its ability to reach a "mass" audience at any time. The use of television as a medium, even for in-school viewing, has little justification otherwise in their opinion.

The unfamiliar tends to be uncomfortable. Teachers, as well as students, can be reluctant learners, even as they may be fearful of feeling insecure in their mastery of subject matter. The new nations of Asia and Africa, emerging so recently from colonial tutelage, remain in the minds of most adults, including busy teachers of social studies, as large geographical areas important to us only for their raw materials. Given the new pace of events, the mere facts of change are complicated enough to master: new place names, new leaders, new political parties, new participants in international politics. Teachers *may* vaguely sense that none of the problems relating to these new nations will be completely comprehensible and that no responsible public opinion can be developed just by the acquiring of facts. But anthropologists, sociologists, missionaries, economic advisers to American business interests, journalists and diplomats with varying countries of origin and representative of all races, spokesmen for the many interested organizations and foundations, and United Nations officials—to mention only some of these presented on *Transition*—offered different interpretations.

“Aren’t the facts complicated enough?” one teacher plaintively argued. “Even I can’t get them straight. These varying interpretations are just confusing.” And it is this which draws our attention to the fact that it is a teacher, not a student, who turns on the television set for in-class viewing. How receptive are teachers to new ideas and interpretations? How willing are they to acknowledge to themselves and to their students that learning cannot be limited to those on one side of the desk? After all, a television program, unlike a book or a motion picture, cannot be previewed and digested.

*Television may be a new force in education but rigidities already prevail at both the production and receiving ends.*

The techniques used in subject areas at grade levels at each end of the educational spectrum in which the medium was pioneered now set patterns for new areas and different grade levels. In the elementary grades the attention span is short, and the visual appeal transcends the verbal. A vigorous pace is therefore equated with the amount of motion on the set and the number of time segments—each with a different activity, and the greater the variety the better.

In the social studies, where vocabulary and concepts are presumably common parlance, erudition and subtlety of interpretation to the layman are at best disturbing and at worst confusing. To production specialists untrained in the social sciences, mere maps and statistics are the tools of the pedant and the bore. An extended exchange of ideas, regardless of what is being discussed, without

the interjection of a movie clip or a "still" at appropriate intervals, fails, in their view, to make "optimum use of the medium." Instead of exploiting the medium's ability to use visual material to illuminate a concept, the visuals *available* tend to determine the concepts taught, the method of development and the points of emphasis. In programs on science, mathematics and art, among others, a critique without a demonstration would be unnatural both to the subject at hand and to the guest or television teacher.

Although the presentation or demonstration is possible and frequently desirable in the social sciences, more often the tools are words, with reference to visual materials not always necessary, possible, or sufficiently illuminating to be worth the time. Dramatic effect in a discussion among experts may be achieved by developing differences of opinion, shades of meaning or new interpretations in which the visual may only strait-jacket thought, not probe its meaning. "*Talk*" may not be "good" television, but it can sometimes be great television teaching.

Production consultants, aware of themselves as professionals in the art of visualization and sensitive to the stern demands of the medium, mysteriously manipulate and coordinate cameras, microphones, sets and cues. To how many of them does the "ideal" subject specialist remain a novice in the use of the medium, dependent, preferably helpless? For the educator, adaptation and resignation, not experimentation, once again become worthy, and necessary, attributes.

On the other hand, the classroom teacher, burdened with an overloaded curriculum, has over the years developed practices he considers indispensable. He is a ritualist by necessity and choice. The textbook, or the curriculum, too often spells out finite limits to the course of study. Memorized learning, with extensive note taking and repetition, becomes a *sine qua non*. Others who stress understanding use skillful questioning to elicit the "why, how, and so what." Where subject-matter specialists of either variety in the high schools are in short supply, the televised lesson is intended to replace the skilled teacher for part of the class time.

*Television is not the path to education at a bargain price.* It is no substitute for competent teachers, adequate schools, well-stocked libraries, or other appurtenances of instruction. Viewed as the twentieth century's contribution toward attuning the educational process to the accelerated rate of change in science and technology, the economy and international politics, television offers a vast unexplored frontier. Untutored in the intricacies of the new medium, inade-

quately prepared for the rigors of a new regimen, denied assistance with the unending and unfamiliar series of chores, and starved for funds to ensure the best possible presentation, the teacher-pioneer is forced to choose between his ideals and his exposed position.

Classroom teachers who have helped to plan the series of TV lessons, from the subject matter and the realia to the guest list, will more readily adapt their course of study to the new offering. Continuous and direct contact with the classroom teacher may serve to adjust the pace to the needs of the live audience and heighten interest and establish contact between the TV teacher and his unseen students. This new relationship between the television teacher and the teachers in the classroom may encourage added preparation by the classroom teacher, suggest new classroom techniques, and raise standards of performance required of students, but this time by joint design and without disturbing the self-confidence of the teacher.

Important as it may be to maximize on the potential of the television medium, in-school programs in the secondary schools must first meet the special requirements of the subject specialist. The television lesson, like the lesson in the classroom, must be planned for a specific audience and that audience must be prepared to receive and respond to the lesson. What is *educationally desirable* for the television lesson should be made *financially possible*. If three cameras instead of two, an honorarium for a consultant, a fee for newsreel footage, additional rehearsal time, or other items will teach the lesson more effectively, should not these be made available? Is not the purpose of the television lesson to make an otherwise impossible but valued addition to the classroom lesson? *If the television lesson was worth the time of the teacher, production and technical personnel, not to mention distinguished guests, should not its use by the widest possible audience be facilitated, even if that means kinescoping or taping?* To offer a series of programs for in-school viewing without close attention to the requirements of the school audience either as to timing or subject matter is a futile gesture and productive only of frustration and cynicism.

To a teacher facing television cameras the studio does not offer sanctuary within which to build the usual system of communication with his students. Cameras are curiously unresponsive, even though cameramen often ask better questions than the high school student. Teachers on television not only do not see their audience, they cannot assume the usual "captive audience." They must attract one.

The television medium is indeed an exposed frontier for the

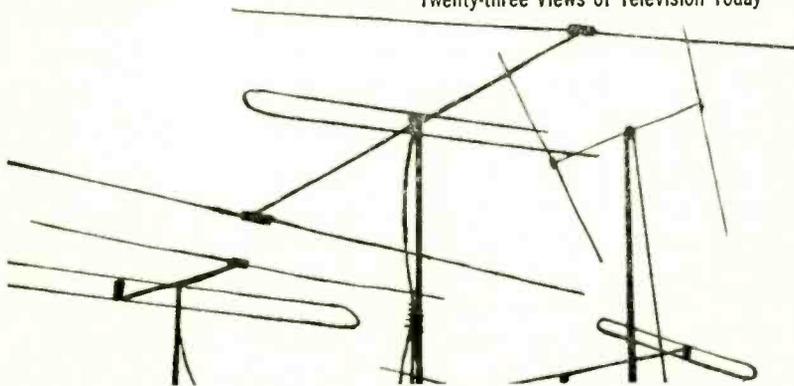
educator. Removed from the public's scrutiny in his classroom, the classroom teacher is judged primarily by his students. As a television teacher, his values, his judgment, his wisdom, his cultural background, not to mention his scholarship, are on view for evaluation by all—his colleagues and the general public, as well as his students. The teacher so exposed will provide a new image for an ancient, and now often tarnished, role. His is the task of restoring its honor even as he sets new standards of achievement to help his students grapple with the complexities and uncertainties of an ever-changing world.

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Marya Mannes, Leo Rosten, Gilbert Seldes, Igor Stravinsky, Walter Cronkite, George Balanchine, and Tyrone Guthrie are just a few of the contributors to this stimulating symposium on "the eighth art" of television. The views, like the articles, are all entirely original. With an introduction by Robert Lewis Shayon. \$5.00 at all bookstores, or from Holt, Rinehart and Winston, Inc., 383 Madison Avenue, New York 17

# The Eighth Art

Twenty-three Views of Television Today



## INTERNATIONAL TELEVISION

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### *Threat and Promise*

The dispute over control of space satellite development was ended summarily with the passage of the Communications Satellite Act last August, but questions regarding the nature of messages to be transmitted by satellites are far from resolved. Some argue, as does *Robert Lindsay* here, that our national needs and our national image ought not to be left in the hands of those for whom commercial necessity may dictate unfortunate expediencies. Opening the argument here, *Lindsay* maintains that a commercially controlled "content" will inevitably demean and diminish the stature of America abroad.

At least one argument to the contrary holds that exchange of international communications has been going on for many years, and that satellites add nothing but the fact of immediacy to a process which must be left free to seek its own level. *John Maddison* describes how one organization is enjoying success in its efforts to assure the preservation of quality and significance in international communications.

The dispute remains unsettled. This journal welcomes additional expression of opinion in this matter of the quality of American TV which is exported to the waiting, and watching, millions of the world.

# FORWARD IN SPACE — BACKWARD IN TIME

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ROBERT LINDSAY

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Global and spatial communication—true and multi-channeled and instantaneous—by both celestial and man-made earth satellites is a reality. This novel means of communicating on an intercontinental basis has been given to us by the scientists, engineers and physicists. And even the most casual student of satellite communications appreciates that Telstar and the other experimental vehicles launched in the recent past are but rudimentary artifacts in the developmental history of what will be for a few years our most important instrument of international communication.

These hunks of earth-spawned electronic circuitry are no mere baubles in space. As they orbit our insignificant planet, they offer to a humanity floundering in fearful uncertainty at least the expectation that the gadgetry of late 20th Century communications technology may provide a spectacular avenue to a truly empathic world community. This, I submit, is the great promise and the high hope of satellite communications.

But there are at least a few of us who fear that this promise and this hope, like so many others, will by default fail of realization. Unless our national government, acting in realistic concert with other sovereign states, determines now—not a few years hence—that certain basic decisions must be made so that the potential of satellite communications becomes reality; and unless these decisions

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are forthcoming, then we might as well relinquish to the commercial and/or nationalized common carrier monopolies of this and other countries the traffic channels of the communications satellites completely and without restriction.

It is time that more members of the communications profession—practitioners and educators—give thought to assessing and challenging the enormously basic decision the Kennedy administration, the Congress, and at least one major common carrier, have made regarding the structural scheme of our national communications satellite system. I happen to think that this was an unfortunate decision, fraught with pitfalls and disadvantages; unfortunate not only for the American citizenry, which has paid for and will continue to pay for most of their country's satellite communications capability, but for Washington as well, as sooner or later it undertakes to promote the national interest through this system. I do not believe the communications satellite corporation law given final approval is the best possible approach to the admittedly complex problems posed by what the scientists have put into the sky for us.

On the other hand, of course, it is unquestionable that, as Edward R. Murrow has expressed it, "the issue is not how we deliver it, but what our delivery has to say." That is, in a certain sense, it is not so much the physical system of satellite communication so much as it is the skill and the competence and the purposefulness of our organized effort to use the system—whatever its legislated structure—in the furtherance of the objectives of the United States. It seems to me that there has been far too little consideration given in high places to the problem of how are we to further our national interest through the medium of communications satellites.

Many thoughtful persons insist that communications satellites represent little more than another physical means of getting messages delivered—a flashier, gaudier means, to be sure, but really just another channel, when you get right down to it (or up to it). Such a point of view is reflected by John R. Pierce, the brilliant Bell Telephone Laboratories scientist to whom so much credit belongs for conceiving and bringing to fruition the technological conceptualization of the communications satellite. Dr. Pierce has said that those who suggest there should be created an international agency to handle satellite communications cannot, in his words, "realize that satellites merely provide another means of international communication, and that international communication, for a hundred years, has been operating smoothly merely by the people of different countries working together."

Now if I were an AT&T officer, I suspect that I, too, might find myself saying that "international communication, for a hundred years, has been operating smoothly . . . by the people of different countries working together." But I am not an officer of AT&T, and, I fear,<sup>1</sup> Dr. Pierce and his colleagues have read different history books than I, or participated in or observed different international events. But one does not have to be a student of international communications or even of current world history to offer rebuttal of the most elementary sort to the assertion that the peoples of the world have achieved in the past 100 years—or ten years—anything remotely resembling the kind of "communication" leading to a reasonably stable world political scene. My feeling is that what the proponents of the "hunky-dory" school of international communications really mean is that the cables have been laid and the microwave relays are functioning, and that they enjoy highly favorable tariff rates and, in at least one case, an absolute monopoly of message-delivery capability—all to the benefit of a highly select number of private corporations. It is not without interest to note that the title of a paper given recently by an official of the world's largest corporation was "Satellites Go Commercial—For Communications."

As a member of and a sincere believer in the American system of free corporate enterprise, I am able to say without twinge of conscience that I am thankful that this system has produced corporate institutions capable of the research and development typified in the area of communications satellites by Telstar. At the same time, however, I regret that my government has succumbed to ready expediency, or at best to carelessness, in permitting itself the untimely luxury of making present decisions without due regard for future consequences. It is not enough, these days, to read legislative proposals line by line; what lies between the lines is just as important.

Despite all the foregoing, I believe I could in good conscience bring myself to say, "Commercial satellites, *yes*; commercial foreign policy, *no*." That is, I could believe that a U. S. satellite communications corporation, very much like the one we seem destined to have, might be acceptable, under certain conditions and safeguards. Most particularly, my consideration and condition is this: *If* the law carefully and unequivocally stipulated that *all* foreign negotiations of whatever character, and *all* rate setting, and *all* foreign policy and foreign relations aspects of the corporation's business were in absolute fact the responsibility of the executive department of the national government.

Edward R. Murrow has given the House Committee on Science

and Astronautics the thrust of this basic viewpoint in much better language than mine:

As international cooperation must be attained, and this means negotiating with foreign governments, agencies of this government must participate in those negotiations. Let me be explicit. My concern is that private corporations with profit as their aim should not be in position to bind our government. The aims of government and industry may not be identical. Industry may have little interest in communications with Upper Volta, as there may be no profit forthcoming for years. Yet it is right that Upper Volta have as much potential use of the system as the United States. And if it is not the aim of private industry to serve the lean as well as the lucrative, then it must be the aim of government.

Moreover, Mr. Murrow cautioned:

The principle of 'access' must be paramount. Every nation must be guaranteed this right of access to the system. Smaller countries must be assured that while the system is within the technological control of the United States, we will not turn the system on or off at will, limit or bar them from its use, or operate it in any way for capricious national advantage.

For all the talk about the various protections allegedly built into the communications satellite corporation bill, I do not see that the national interest, as Mr. Murrow talks about it, has been adequately provided for, let alone protected. Nor do I believe that we have yet reached a point where there is anything like a coordinated, comprehensive effort at the national level to study and codify our several disparate attempts to "do something" about a satellite communications system.

Late in 1960, the staff of the Senate Committee on Aeronautics and Space Sciences, headed by then-Senator Lyndon Johnson, issued a report in which it was complained that the government had no overall policy for developing and using the communications satellites. Among other things, the report said, there seemed to be no single federal agency responsible for drafting such a policy. Obviously, the report urged, there is a need for "critical decisions" to be made promptly on such essential questions as the technical, diplomatic and political aspects presented by the advent of communications satellites. It seems to me such a need still exists.

It was also as long ago as December, 1960, that the Brookings Institution submitted to the National Aeronautics and Space Administration a study on long-range problems to be faced by the United

States in regard to peaceful uses of space. In specific regard to satellite communications, the Brookings study recommended that one of the most important needs is to learn the requirements and attitudes of foreign governments to such questions as frequency allocations, privileges and priorities, access to audiences, and program content control. By "program content control," the Brookings report had specific reference to such matters as propaganda, advertising, entertainment, information, and education. Verily, as this report put it: "The United States' role in developing and using a satellite communications system is complexly bound up with questions covering the relationships of our national (government) interests and private profit motives."

These and related questions are ones to which professionals in television should be giving earnest attention. It just might be that we could find some answers.

# TV AND INTERNATIONAL UNDERSTANDING

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JOHN MADDISON

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Goethe looked forward to a world literature—a *Weltliteratur*. Not altogether fancifully, the phrase has been evoked more than once to suggest what films and television might do for international understanding in the modern world. Certainly the two media can stride across frontiers with a directness and a potency hitherto unknown in human communication. But these tremendous new powers—in spite of much good will and disinterested effort—are not being used as widely or purposively or beneficially as they might.

The feeling that more should be done, especially by the professionals themselves—the people who create and control the media—lay behind a remarkable meeting in Paris just over three years ago. Those attending came from virtually all the professional and educational international bodies concerned with television and motion pictures—producers, writers, technicians, critics, educators, scientists and executives.

What was remarkable, to begin with, was that the Paris meeting marked the first time they had ever come together all at one time and in one place. True, organized cooperation between the film-makers of different countries goes back to the early 1900's; and similar cooperation on the broadcasting side began soon after World

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*John Maddison*, a British critic and television personality, was a pioneer in film appreciation both in the schools of Britain and through various film societies. During World War II he served in the Ministry of Information. In 1947 he co-founded the International Scientific Film Association and edited the magazine *Science and Film*. Mr. Maddison has appeared in numerous European television programs and is President of the International Film and Television Council.

War I. Then, since 1945, there has been a great increase in the scale and diversity of such activities; most of the international organizations involved in international exchange of program materials have come into being since that date. Many have developed a robust life, with regular annual meetings, publications, co-production, exchange and research achievements, and so on. They respond undoubtedly to a need also felt in other areas to make contact with one's opposite numbers—"like to like." This is no bad stepping stone to the wider realization of our common membership in the human race.

But the Paris meeting added a new chapter to this encouraging story of inter-professional relations. It was also noteworthy in bringing together for the first time on this widely international scale the professionals from both films and television. Without minimizing differences and problems, the predominant note at the meeting was that these two forms of expression ought increasingly to complement and to enrich each other. To feel otherwise, or to be rigid about their evolving relationships, is surely to turn away from the future.

The original idea for the meeting had come from a recommendation of the UNESCO General Conference in New Delhi a year or two before. UNESCO's policy has always been to encourage all the international bodies in a particular intellectual field to come together for common ends. A good example is the International Council of Scientific Unions, which provides a link between the other autonomous pure and applied science groupings—physics, chemistry, zoology, etc.—and which incidentally organized cooperation for the International Geophysical Year.

At the Paris meeting, the film and television representatives agreed unanimously to set up a similar link organization among themselves and to call it "The International Film and Television Council" (IFTC). Some three years later, UNESCO granted the same sort of recognition—*Category A*—to the IFTC as it does to the other major international councils in the arts and the sciences. So, at last, these twentieth century media have acquired what the French call *droits de cité* in the halls of international culture!

One frequent source of misunderstanding needs to be cleared away. Though supported and recognized by UNESCO, the IFTC is entirely independent of that organization, it is non-governmental; and also, of course, non-political, non-sectarian and non-profit-making. Let me hasten to add, after this battery of negations, that its purposes are extremely positive. They have to do with television and films as forming part of education and culture, while excluding any incursions into such fields as commerce and labor relations, where member

organizations often have sharply conflicting interests. The IFTC undertakes practical tasks which are of value to its members generally. It doesn't duplicate what they are already doing, or are best qualified to do. The jobs of coordination and common service remain nonetheless very considerable. How the Council has begun to tackle them may be illustrated by one or two examples.

Let us take as our departure point a really fundamental matter of principle. Besides being instruments of research, each of the two media may be seen as three different things in one—an industry, an art, and a means of expression. The last of these—film and television as means of expression, or “languages” with their own forms and power to contribute to the sum total of human experience—lies at the root of all IFTC is trying to do.

If we accept this notion, it follows that the products of the cinema and television deserve to be preserved and protected, and treated with the sort of respect and scholarship given to the products of the older medium of communication, the printed word. A first essential, obviously, is to see that significant films or television recordings do not disappear. Here television, more copious in some ways and impermanent than the cinema, represents a new challenge. The Technical Commission of the IFTC (under the chairmanship of Roger Weil Lorac) is engaged in a major study of the problem, to which a key contribution will naturally be made by the member organization most directly concerned, the International Federation of Film Archives. A full note on this project appears in the current issue of the IFTC's journal *World Screen*.

In due course, we hope that an IFTC report on the subject will go via UNESCO to the various governments. Its importance is unquestionable. To take one illustration: access to older screen masterpieces, carefully preserved, has in recent years guided and inspired new creative film directors of outstanding merit. The same process ought surely to be encouraged in television. In this connection, another project of the IFTC is of interest to all film and television producers—a world directory of sources of filmed footage to be found in production and stock shot libraries and archives.

Another study by the IFTC has drawn attention to the need for films and television to be no less well documented than printed works. Most modern countries have national bibliographies or catalogues which describe all the printed books, without exception, produced within these countries each year. Few, if any, have national “catalogues” for films and television. The study referred to suggests that they should; exchanges not only of information but of films and

programs between countries will always be hampered unless they do. Already, this has had repercussions in various countries. One example is Britain, where a campaign, with support from the government and film and television bodies, should lead early in 1963 to the establishment of a full-scale national film catalogue service of a new sort covering absolutely every type of available materials—both for cinema projection and for television.

Other studies have dealt with the finding of fresh international distribution outlets for good quality "shorts" and a guide to the various international conventions and agreements for duty-free transfer across frontiers of audio-visual materials, cameras, and other types of production equipment.

A really major enterprise the IFTC is promoting will lead to the establishment of a service which many international gatherings on educational television have requested: a regular information network for listing essential data on good programs available, from all countries, for purchase or exchange. The proposal suggests concentration on three categories of programs—educational, children's, and documentary.

These are just a few of the activities of the IFTC, activities largely organized through permanent Commissions: the Technical Commission, already mentioned; the Audio-visual Cooperation Commission presided over by Charles Gillièron, the Administrative Director of the European Broadcasting Union; the Documentation and Information Commission, over which Fred Hochstrasser, of Interfilm, presides; and the Distribution Commission whose Chairman is Robert Lefranc, of the International Council for Educational Films. Their activities must, of course, be seen against the vast background of the work of the member organizations themselves, exercised through hundreds of national affiliates and dominating the world picture of motion picture and television production, distribution, and use.

Besides its full members, which must be international bodies in composition and control, the IFTC has a number of what are described as associate members. These are national organizations of international scope, and are for the most part the main international film festivals. Of film festivals in general, much might be said—or left unsaid. Many people would agree that there are too many of them; the IFTC Calendar lists on average over 200 film and television events each year. But that the major, well-organized festivals like those belonging to the IFTC perform a most valuable function, no informed observer of the progress of film art since the War

would wish to deny. This is often obscured by the glitter, the ballyhoo and the *bagarres*.

Today there is a new climate of opinion for films spreading across many countries; exciting new talents have been discovered in Poland, Italy, Japan, and elsewhere; and their work has been more widely shown to discriminating audiences. In all this, the major film festivals have undoubtedly played a part. It has also, of course, been helped on by the critical journals, the film societies, and art theatre presentations. *In respect to television creation, the same process can scarcely, however, be said to have begun.* This is surely a pity, if one sees television as a genuinely new medium of expression.

Because of this, events like the Eurovision Grand Prix for Television Films deserve more attention than they have received. The Eurovision competition each year in Cannes is of special interest to the IFTC, since it is organized by a member and takes place under our sponsorship. It is the only major international occasion where the focus is on *film-making for television*, which lends it added significance. The one hundred and fifty or so of these films from all parts of the world seen during the past three years have illumined such fascinating and insufficiently explored questions as: What constitutes a "television film"? What effects do the new *rappor*t with the audience, the different technical and social conditions, have on film editing, scriptwriting, narrative and commentary styles and lay-out, and other aspects of form and content?

The greater flexibility in narrative length of television films is one point that has struck me. Running times in the cinema have ranged from, in the very early days, the length of a vaudeville turn on the stage to the marathon *Gone with the Wind*. But for many years, they have been around two hours or upwards, pretty rigidly, so that, for example, in Britain one could be sure that by 10:30 of an evening love would find a way and justice be done, if only to enable patrons to catch the last bus or train home!

If the Cannes competition is any guide, there is much more room in television films for the story ranging from about twenty-five to fifty minutes, and the more striking fiction entries have been in the form of short stories or *contes*.

The length of fiction films for television has of course been influenced by the nature of broadcasting entertainment, and the series pattern of programs, which is often pretty deadly. Fortunately, however, on both sides of the Atlantic there are signs that these playlets can go beyond the horse opera stereotypes inherited from sound radio. A good example of this was the U. S. film from the

series *The Defenders*, shown in this year's competition. Admirably realistic, and developing its story with genuine insight and observation of character, this episode achieved its effect with greater economy in time than its equivalents for the big screen.

In conclusion, I would like to recall what is the most important single purpose of our Council. Our activities should at all times be conceived as contributing to the aims and the ideals of the United Nations, and of UNESCO. In other words, how can the IFTC best contribute to cultural, economic, and social progress, and to the increase of international understanding and friendly relations between peoples?

In this connection, a remarkable document I have recently read seems to be very relevant. This is a Report, submitted on January 5, 1961, by UNESCO to the United Nations Economic and Social Council, and dealing with the development of information media—press, film, radio, and television—in underdeveloped countries. Let me quote just one sentence from this report. It reads: "Nearly 70% of the total population of the world, living in more than 100 countries, at present lack these facilities (of press, film, radio and television) to a degree that denies them full enjoyment of this basic human right." This argument is reinforced by a wealth of factual and statistical material. In our own field, these provide some striking contrasts. For example, in one country there is a cinema seat available for every eight members of the population; in another, there is less than one for every 3,000. Again, the ratio of television receivers to population in one country is one set to every five persons; in a considerable number of others, television is non-existent. And one could go on quoting facts of this nature.

The UNESCO Report is then a most interesting, and indeed a most moving document, despite its objective and strictly factual approach. It should, I suggest, provide a background, a coloring, to all our deliberations.

## TELEVISION CENSORSHIP

*The Genteel Art*

That peculiar definition of censorship which permits broadcasters to endorse it only if convenient is scored here by *Stockton Helffrich*. For this veteran of broadcasting's censorship wars, the simple answer to the threat of the blue-pencil is integrity on the part of advertiser as well as producer. There is no way to claim the virtues of self-regulation without also claiming its responsibilities.

## TELEVISION'S HISTORY

*The Intimate Glimpse*

Too often, attempts to record TV's history are reduced to a collection of glamour photos and inadequate "blurbs." If the great stars of the medium are given their due, recognition should also be given to the relatively unsung inventors and innovators upon whose work the arts and sciences of television have progressed.

This journal will from time to time publish the personal recollections of those who have not only brought the medium into being, but who have helped to shape its course. It is fitting that our efforts to recapture the dramatic moments of video's history be initiated with a few "this is the way it was" thoughts of *Vladimir K. Zworykin*.

# BROADCAST CENSORSHIP: PAST, PRESENT, FUTURE

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STOCKTON HELFFRICH

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Misconceptions concerning broadcast censorship probably form as intriguing a subject as do actual censorship practices. It may well be possible even to conjecture that popular and trade misconceptions on broadcast censorship create a greater threat to the broadcast media freedoms than do actual censorship practices. For inevitably, the more people are stirred up over imagined ills, the more will extremists whip up sentiment for cures alleged to be needed.

This censor and part-time writer, as industry acquaintances know, essentially is one who attempts the art of censorship while holding some qualifications about its desirability. It seems to me that material of artistic integrity comprises its own best defense against petty censorship. No one could be more pleased than I that NBC broadcast without adulteration that superb two-part *Sacco-Vanzetti Story*. Or that *The Iceman Cometh*, after some initial skirmishes, enjoyed local airings free of prurient fetters. And that in *The Defenders* series on CBS, "The Benefactor" unabashedly concerned itself with the moral, legal and social ramifications surrounding abortion in our time.

But let's be realistic. It took some time, circa the Senator McCarthy era, for television to grow up to these adventures. It took

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some audience conditioning. It took, if you will, the atomic age and its concomitant world-wide distinctions between facing facts or kidding ourselves. It took tenacity, let alone courage, on the part of mature people fed up with plodding along while wearing blinders.

Misconceptions on censorship in general, and on broadcast censorship in particular, persist. I have been engaged in the screening and editing (genteel words for censorship) gambit for almost three decades, and despite the passage of time, I still find myself articulating observations on pro and con attitudes toward censorship which have surrounded the broadcast art from the early 1930's.

Recently, Hugh Carleton-Greene, Newton N. Minow, Edward R. Murrow, Robert W. Sarnoff, Frank Stanton, Tedson J. Meyers, as well as a wide range of others, have been quoted (and sometimes doubtless misquoted) on censorship here in the United States as it may affect our image "over there." What might in an earlier day of broadcast censorship have seemed no more than a matter of domestic importance clearly has assumed international significance. And no one should be surprised.

The fundamental problem, as Dr. Gerhart D. Wiebe has observed, is that a friend speaking to a friend can say just about anything he wants or whatever he may feel the occasion will tolerate. But as one's audience expands, one's communication is more and more subjected to restraints, inhibitions, ground rules and even common courtesies. Up to now our reasoned self-restraints followed upon coast-to-coast considerations. From here on in, censorship preoccupations, whether explicit or implicit, may sporadically be global.

Suppose you were telling the story of the two amorous squirrels promoting their ardor on a very frail branch at the very top of a very high tree. Chance had it, simultaneously with the consummation of their rapture, that the branch broke. Catapulted to the sobering earth below, one of them observed to the other: "I told you that love-making in a tree-top is strictly for the birds!"

Depending on the size and nature of the audience, the action verbs and other semantic distinctions in *that* one could be infinitely varied. One handling for "the boys," another for the women's club, still a third for the mothers and fathers at that PTA meeting, a milder version still for the devotees of a television program directed to children, and so on, and so on.

Forgetting for a moment the communications media by themselves, whether an exchange is simply friend-to-friend, something in a motion picture house, on the legitimate stage, in print or in broadcasting (national or international), the likelihood is that

society as a whole, and specialized groups or specialized individuals within them, will somewhere along the line call for language *tempered only by a sensible awareness of public mores*. (The phrase is taken from *Television Age*.)

But friends and fellow toilers, *that* is censorship. That is just what censorship codes have been, are, and will continue to be. The classic defense of them, and of censorship, is that someone has to say you do not get up and shout "Fire!" in a crowded theatre. (A Supreme Court Justice qualifies this by observing that it is not so much the word "fire" which must be scored but that its use in such circumstances has been *shouted*.)

Is anyone seriously suggesting that any medium of communications lets its potential conflagrations—man-made through carelessness, ignorance, or just plain cussedness—burn unattended? No scissoring of even non-character delineating racial bias? Carte blanche for anachronistic over-simplifications of mental illness? Vulgarity in language, costuming and the like, willy-nilly? Credence for astrology, character reading, fortune telling, mind reading, numerology, palm reading, phrenology and other superstitious hogwash? Come now, the traffic of broadcasting, programs, and sponsoring messages alike calls for some rules of the road as logically as does any one of the more literal modes of traffic popular with mankind in the air, on the sea, upon the land.

The trouble is that the controls with which the majority agree get by as indications of editorial responsibility, while the less popular ground rules are scored as repressive, self-serving and ignorant censorship. The subject of good censorship (whatever that might be) and bad censorship (ditto) has among other insights been thoughtfully examined some eight years back by drama critic Walter Kerr in a little gem called "Criticism and Censorship." It is commended to any thoughtful reader or scholar, and even to opportunists, who want to explore the matter to a depth beyond the surface of this brief article.

What needs to be faced in discussing censorship is that there is a considerable interplay between the right all of us enjoy to simple censure and, by contrast, censorship characterized by arbitrary imprimatur. Censorship standards, ground rules, and codes—if properly administered—are nothing more than the voluntary creations of communicators endeavoring to point a course of reasonable common sense adaptable to the times in which they operate. They comprise preventive policing, if you will, and undergo revision as the times and changing mores catch up with and out-date them.

Further, they constitute a sort of symbol of what stands between the democratic concept of living together and just plain anarchy. They certainly comprise, in the same way as do many of the guidelines and decisions of such government regulatory agencies as the FCC, the FDA and the FTC, that which prevents the excesses of short-sighted, self-seeking fools. Where implementation of censorial (read "editorial") policy pertains, inevitably we come down to matters of judgment, with timing considerations certainly foremost, on the "exceptional" incidents which strain the concept of freedom for each through minimal restrictions for all.

In a variety of forms, this censor for years has contended that the chief occasions on which censorship is truly needed are those where integrity in the attainment of a reasonable objective is missing. In the main, and until recently, my reference in this regard has been to program content in broadcast fare. My experience increasingly suggests a like censorial approach applies on the advertising-copy front, where the cynical activities of some continue to jeopardize compliant behavior by a majority. As I suggested before the 48th Annual Conference of the Association of Better Business Bureaus last spring, the aura of the bad examples surrounds and colors the believability of more basically realistic "pitches" with which any reasonable consumer is willing to identify. Detractors of the argument notwithstanding, the good things advertisers and their agencies do *are* judged in the context of the bad things done presumably by *other* advertisers and *their* agencies. No wonder good advertising practitioners are smeared by the honest resistance of discriminating consumers to the cynicism with which the sharp set operate.

I do not think self-regulation in advertising is yet good enough. I think we are continually stymied by our own built-in contradictions. In the context in which we operate, one of those contradictions is that a number of our business contacts want to have their cake and eat it. Their support of codes, if they give support, is a form of lip-service actually helping to preserve the status quo.

It seems to me that advertisers, and those of us who are delegated some responsibilities for evaluating advertising standards, equivocate when we espouse the desirability of self-determination and self-regulation in one breath, while we decry a government trend toward intervening and regulating advertising. Do we want high standards for advertising acceptance or don't we? If having them involves regulation, how much is there to be? And by whom? Too much of our own, and none from the State? Too little of our own, and too much, in due course, from the outside?

This debate amounts to a see-saw. The trouble with see-saws is that in addition to keeping the participants off balance, bobbing up and down, they get us nowhere. Granted, we should as a part of our national tradition be alert against turning our lives over to bureaucracies, real or potential. But in simple fact the regulatory agencies are set up *to regulate*. They are set up by the government; and the government, we still teach our children, is ours.

What is significant is that misleading and deceptive advertising must be checked—just as, in program content, careless, ignorant or vicious editorial irresponsibilities should be quashed. In both broadcast advertising and broadcast program material it is not enough to have good intentions towards quality. We have to mean what we say.

Robert D. Swezey of the Television Code Authority has observed, with some personal resistance to the term, that he is not interested in merely improving "our image. . . insofar as that implies making us look better than we actually are." His observation added that

. . . one of the real troubles with our industry, and country for that matter, is that in our preoccupation with images and the impression we are making on others, we have frequently lost sight of the basic question, whether we ourselves are doing the right or the wrong thing. We have taken our eyes off the ball to watch the gallery.

LeRoy Collins, touching upon these matters in a speech covering a still wider range of broadcaster concerns, flatly observes, "We do not regard our Codes as camouflage suits to make broadcasters appear to be something they are not."

In brief, we are judged by what we do, rather than by what we profess to believe. The total result of a broadcast is judged by the doing and only incidentally by the pre-screening and censorial activity inherent and implicit therein. By contrast, lack of discrimination and/or common sense censorship (read "editorial responsibility") easily results in program material and broadcast advertising worthy of censure.

One of my convictions in all of these matters is that, in broadcasting and doubtless elsewhere, the motivation for the censorship, for the act of discrimination, or for whatever you want to call it, continues awry in many quarters. Too many still are preoccupied with images in place of the realities from which they are drawn. To mix the metaphor, shadows on a backdrop are a poor substitute for, and in any case distort, the substance of members of the cast in the flesh, center-stage and clearly revealed in the footlights.

The standards we espouse and try to enforce require less interest in a wish to protect ourselves from censure. Standards in broadcasting have more meaning where their aim is to guarantee the best for audiences and to eliminate potentially injurious trash. This, in effect, is saying that where acts of editorial discrimination, censorship, or whatever else we call them, go forward in the interests of the audience and potential consumers, they inevitably result in the advancement of our own and advertisers' reasonable selfish interests. To the degree broadcasters and other media, and advertisers utilizing these media, look upon viewers and/or consumers as the chief client, inevitably it follows that media censorship activities in the protection of said client will automatically protect media and advertisers.

None of this is challengingly original, I must confess. All it says in so many words is that doing what is right is a great deal more sound as a business policy than loud protests of virtue and after-the-fact expensive cures necessitated either by calculated or by unconscious risks.

Further, I must also concede that pontificating like this invariably stirs up anxieties, either among those whom the shoe fits, or among more blameless souls so badgered by the criticism with which we have to contend as to feel it were better just never to indulge in a public admission to our faults. I can't accept either of those reasons for containing myself. It *is* later than we think. Our weaknesses, like truth, will out, no matter how much we might wish they would just go away. What's more, the very persistence of our weaknesses undermines belief in our professed good intentions towards the interests of the public. Again as LeRoy Collins has phrased it, the NAB, as the trade association for responsible broadcasters, operates on the principle that we do indeed

intend to serve the interests of the public, for that is the basis upon which the broadcasters obtained, and will be able to retain, their licenses. That is the primary reason the broadcaster and NAB are in business.

In Code terms, "the interests of the public," the *needs* of broadcast audiences, demand a wider latitude for "programs presenting genuine artistic or literary material, valid moral and social issues, significant controversial and challenging concepts and other subject matter involving adult themes."

So states, and so it should, the latest edition (May, 1962) of the Television Code. Nor does it stop there. Directly following that

how to "the interests of television as a vital medium to encourage and promote" such programs, the Code observes:

Accordingly, none of the provisions of this code, including those relating to the responsibility toward children, should be construed to prevent or impede their broadcast (*i.e., the programs of the type above described—S.H.*). All such programs, however, should be broadcast with due regard to the composition of the audience. The highest degree of care should be exercised to preserve the integrity of such programs and to ensure that the selection of themes, their treatment and presentation are made in good faith upon the basis of true instructional and entertainment values, and not for the purposes of sensationalism, to shock or exploit the audience or to appeal to prurient interests or morbid curiosity.

Not surprisingly, while the latest edition of the Television Code encourages adult themes handled with integrity, its administration also is encouraging a further tightening where the advertising standards of the Code are concerned.

These developments certainly suggest that broadcasters feel a growing audience ability to accept without material question honest dramatic appraisals in depth of the real problems of our time while, at the same time, the same broadcasters recognize in that same audience an increasing resistance to misleading and arrant nonsense still practiced by a few desperate advertisers.

Maintaining these healthy developments in the art of broadcast censorship—an increasing freedom for maturity in program fare; an increasing rejection of any lingering poppycock in broadcast advertising claims—calls for continuing industry statesmanship at all levels. Said statesmanship, in effect, boils down to support for the censorship function, not as window-dressing for the broadcast media but as protection for viewers and listeners.

To repeat, that which credits the broadcast audience with intelligence automatically serves the best interests of broadcasters. Approaching it any other way, particularly since the advent of Telstar, comprises the only serious threat there is to an inevitable advance towards realizing the obvious potentials of domestic and global broadcasting.

# THE EARLY DAYS: SOME RECOLLECTIONS

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VLADIMIR K. ZWORYKIN

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To a remarkable extent the early history of television was an adventure in faith, faith that essential technical ingredients, totally lacking at the time, would somehow be invented or created. Only thus can we explain the dogged persistence of the early television pioneers in devising various useful components and techniques such as the scanning process, the Nipkow disc, and the cathode-ray tube as a picture reproducer, without any clear prospect of demonstrating the system as a whole.

This faith proved contagious. I owe my own lifelong interest in television to one of these pioneers, Dr. Boris Rosing, my physics professor at the St. Petersburg Institute of Technology. I was privileged to assist Dr. Rosing many an evening in his private laboratory, setting up a great variety of experiments on apparatus for the generation of television signals and for electrical picture reproduction.

Rosing employed rotating mirrors and a photocell in his transmission equipment, much as did several of his predecessors. On the other hand, he sought to accomplish picture reproduction with the aid of a primitive Braun tube or cathode-ray tube, a technique which had been employed up to then—unknown to him—only by

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The impressive contribution of *Vladimir K. Zworykin* to the technical development of television requires little detail. In 1923, he obtained a patent for an electronic television camera tube, the *iconoscope*; in 1929, he invented the *kinescope* receiver tube. Dr. Zworykin is Honorary Vice-President of the Radio Corporation of America, and continues his interest in electronic research at the RCA Laboratories in Princeton, New Jersey.

his contemporary, Dieckmann. Furthermore, Rosing was firmly convinced not only that television was coming but that, when it came, it would be electronic television. And he managed to pass on this conviction to me, his student and assistant.

My association with Rosing was terminated upon my graduation in 1912, when I accepted a scholarship to engage in x-ray research under the well-known French physicist Paul Langevin. But World War I deferred for many years any possibility of pursuing my interest in television. In fact, even after I had come to the United States in 1919 and had joined the laboratory staff of the Westinghouse Electric and Manufacturing Company in Pittsburgh the following year, I found it difficult to persuade my superiors to let me work in a field with such questionable prospects. Only upon returning to Westinghouse after an interim with a mid-western oil development company was I given a sufficiently free hand to test some of the television ideas which had been maturing within me.

The most immediate problem appeared at the time to be the invention of an electronic generator of television signals, since the work of Rosing and Dieckmann had already established the feasibility of reproducing television images with the cathode-ray tube. Such an electronic picture generator, or "camera tube," could be endowed, as I saw it, with two important advantages: first, it did away with the need of high-speed mechanical scanning devices; and, second, it permitted the use of signal storage—i.e., the utilization for the picture signal of charge accumulated photoelectrically by a picture element throughout a picture period.

An electronic picture signal generator had indeed been proposed by A. A. Campbell-Swinton in a lecture before the Roentgen Society in London as early as 1911; this, however, did not come to my attention until after its publication in the *Wireless World and Radio Review* in April, 1924. Campbell-Swinton's picture signal generator, while incorporating a number of features essential to any practical camera tube, possessed several other aspects which made its practical realization impossible. Necessarily, my approach to the problem had to be quite different.

The very first tube which permitted me to demonstrate the principle of all-electronic television is still in existence. Its most important component is a very thin aluminum oxide film supported by a thin aluminum film on one side and a photosensitive (potassium hydride) coating with high transverse resistance on the other. The picture was projected through a fine-wire collector grid, in front of the aluminum oxide film, onto the photosensitized side of the film,

while a high-velocity electron beam scanned the opposite side. Illuminated portions of the photosensitive "mosaic" which charged up negatively by photoemission to the collector between successive scans were momentarily shorted to the aluminum coating or signal plate by the scanning beam penetrating to the insulating substrate. This resulted in a signal pulse proportional to the illumination of the scanned element in the signal plate and collector circuits. The process as described depended on bombardment-induced conductivity, a phenomenon investigated at a much later date by Pensak.

With this "camera tube" and a cathode-ray tube as picture reproducer, the essential terminal elements of an electronic television chain had become available to me. Furthermore, De Forest's invention of the audion, or vacuum tube amplifier, enabled me to amplify the weak signal currents provided by the camera tube to a level at which they could modulate effectively the beam current in the cathode-ray tube employed as picture reproducer. Thus I could not only describe the operation of my all-electronic television system, but could also demonstrate it.

By present standards the demonstration, which was made to a group of Westinghouse executives toward the end of 1923, was scarcely impressive. The transmitted pattern was a cross projected on the target of the camera tube; a similar cross appeared, with low contrast and rather poor definition, on the screen of the cathode-ray tube. The performance indicated not only the fundamental soundness of the system but also the tremendous improvement in the components which had to be realized to create a useful television system. In particular, the preparation of satisfactory thin-film targets for the camera tube exceeded the capabilities of the technology of that day. The first practical television storage camera tubes, built some seven or eight years later, departed, in fact, from the original design by employing targets which were scanned on the side upon which the picture was projected. These tubes with a relatively thick "one-sided" target I named "Iconoscopes."

However, I am getting ahead of my story. Apart from general studies of modifications and extensions of the television system, my attention was first directed toward the problem of improving the cathode-ray tube as a viewing device.

In the tubes employed in the early demonstrations, the electron beam was defined simply by apertures and relied on gas focusing—i.e., the attraction of the beam electrons by positive ions formed by impact on inert gas atoms—to hold it together. This technique, however, imposed severe limitations on the sharpness and brightness

of the scanning spot employed to trace the image on the viewing screen.

Accordingly, I set about focusing the electron beam in a highly evacuated, "hard," tube by means of electrostatic fields between apertured diaphragms and cylinders at suitably chosen potentials, centered on the axis of symmetry of the tube. The general feasibility of this approach was suggested by the proof brought by Hans Busch in 1927 that axially symmetric electric and magnetic fields acted on electron beams in the same manner as glass lenses acted on light beams.

By 1929 I could demonstrate, at the Eastern Great Lakes District Convention of the Institute of Radio Engineers (November 18, 1929), a television receiver employing a viewing tube with the essential properties of a modern television viewing tube: a hard vacuum, an indirectly heated oxide cathode, an apertured grid as beam current modulator, and a first and second anode with their voltage ratio adjusted so as to form a sharp image spot on the fluorescent screen of a minimum beam cross section, or crossover, near the cathode. I called this tube a "Kinescope." The television signals employed for the demonstration were obtained by the mechanical scanning of motion picture film by means of an oscillating mirror.

Shortly before this time an event occurred which vitally affected the further development of my work in television. This was a meeting with David Sarnoff, then Vice-President and General Manager of the Radio Corporation of America, in which I had an opportunity to explain my ideas and hopes for electronic television. Sarnoff quickly grasped the potentialities of my proposals and gave me every encouragement from then on to realize my ideas.

In the course of a reorganization in 1929 of the activities of the General Electric Company, Westinghouse, and RCA, I was transferred to the RCA Victor Company in Camden, New Jersey and was made Director of the Electronic Research Laboratory. This enabled me to concentrate entirely on research on basic electronic processes and devices essential to electronic picture signal generation and picture reproduction. Assisting me was an adequate staff of engineers and scientists. In addition, I enjoyed the close cooperation of other research teams in Camden, Harrison, and New York which specialized in investigations of television system principles, circuitry, high-frequency tube design, signal propagation, and studio technique.

Progress now was rapid. By 1931 Iconoscopes had been built which demonstrated clearly the advantages of the electronic camera

tube with storage over the earlier mechanical television pickup techniques. Within a few years all-electronic television replaced earlier mechanical efforts. Although tremendous efforts of a technological and organizational nature were still needed to establish television as an essential part of our culture, the main roadblocks to further progress had been removed.

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# BOOKS IN REVIEW

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McLuhan, Marshall. *THE GUTENBERG GALAXY*. Toronto: University of Toronto Press, 1962.

Thinking persons in and out of broadcasting are concerned about the effects of these media on our society. Research on effects has, of necessity, been piecemeal in that studies have examined only one aspect of our lives or one group within our population. Research studies also have a certain quality of ambivalence in which the positive and the negative effects vie with one another. Again, such studies have dealt with effects measurable over a relatively short period of time. What is needed is almost impossible: an overall, long-term view of the total effects of the broadcast media on contemporary society.

Marshall McLuhan shows us the probable long-range effects of modern communication media through a carefully drawn and extended analogy between events spurred by the advent of print and the electronic media. McLuhan says: "*The Gutenberg Galaxy* is concerned with the association of cultural and political events which, from the origins of phonetic literacy to the development of typography, have shaped the Western individual and society. The translation of tribal man into his Western form is shown to have occurred by the agency of phonetic literacy alone." McLuhan continuously draws parallels between what happened to "typographic man" and what is now happening to "electronic man."

The "galaxy" describes McLuhan's approach to the problem. He believes that the enormous changes which affect society are reflected in a wide variety of ways and that we need a galaxy to light our path. He has chosen, therefore, to show these changes by means of a mosaic—a mosaic fitted together out of pieces supplied by the economists, the literati, the historians, the psychologists, the artists, the anthropologists, the philosophers, the physicists and many others. The spread of his sources indicates the richness and depth of McLuhan's book.

We are aware that our civilization suffers from severe dislocations. McLuhan sees these dislocations in terms of similar catastrophic changes in earlier societies. His thesis is that our world is shifting from a visual typographic orientation to an auditory orientation resulting from electronic technology. Print culture has given us an inner direction; electronic culture now gives us an outer direction.

Thus our very basis of perception is being altered, just as our forms of experience, mental outlook, and expression are being modified. As McLuhan puts it:

... Our extended senses, tools, technologies through the ages, have been closed systems incapable of interplay or collective awareness. Now, in the electric age, the very instantaneous nature of co-existence among our technological instruments has created a crisis quite new in human history. Our extended faculties and senses now constitute a single field of experience which demands that they become collectively conscious. ... As long as our technologies were as slow as the wheel or the alphabet or money, the fact that they were separate, closed systems was socially and psychically supportable. This is not true now when sight and sound and movement are simultaneous and global in extent.

*The Gutenberg Galaxy* demands of its readers the same elasticity of mind, fertility of imagination and catholicity of view that McLuhan employed in the writing of his book. It is not easy to consider the Greeks, modern Africans, medievalists and twentieth century man all at the same moment; nor is it a simple matter to entertain, within the span of a few pages, the views of James Joyce, Alfred North Whitehead, Adam Smith, Arthur Conan Doyle, and Shakespeare. The reader must hold ideas in suspended judgment until, as one by one the stars are lighted, the configuration of the entire galaxy becomes clear.

If you can agree with McLuhan, if you are willing to view old ideas and accepted premises in an entirely unique way, *The Gutenberg Galaxy* forms a basis for understanding what is happening to our civilization through the changing pattern of communication.

Stanley T. Donner

Stanford University

Halas, John and Roger Manvell. DESIGN IN MOTION. New York: Hastings House, Inc., 1962.

Many of the most valued and useful books in a designer's library are books he has never read. They are primarily picture books and, as such, are bought to be browsed through like a picture gallery. *Design in Motion* by Halas and Manvell is an example. The text, though carefully organized and well written, is of secondary importance to the generous collection of pictures. As usual, the pictures really speak for themselves.

"Design in motion" refers to design for animated films. In a rather sketchy fashion the authors trace the development of animated films from the first attempts, through early Walt Disney, down to Mr. Magoo and the present vogue for a more stylized approach.

Television commercials, motion picture titles, and abstract art films are given a passing mention.

The last, and possibly most interesting section is a survey of current work in a large number of foreign countries including Russia, France, Italy, Yugoslavia, Japan and many more.

Certainly this book holds a greater interest for artists and producers directly engaged in work for animated films. However, I think that many graphic artists and television designers will enjoy it; art directors in particular may find it a useful collection of styles.

If *Design in Motion* is meant to be a study of the art of animation, I feel that the authors should have been more technical and instructive. In spite of a number of story boards, there is little more here than a collection of attractive and often amusing stills. It is disappointing to find so few examples of the exciting work of Saul Bass. And the wonderful Czechoslovakian artist Jiri Trnka is represented by only one sketch. Little indeed for an artist so respected in his own country that he has been classified a national cultural institution. Two of his full-length films, "The Emperor's Nightingale" and "A Midsummer Night's Dream," have been seen throughout the United States. It is presumed, however, that the authors have presented us with the best of the material they were able to collect.

The purpose of the book is to show the various forms of design which artists in animation are creating; it succeeds in doing this. *Design in Motion* is a book of great interest to a limited audience.

Charles Lisanby

*Columbia Broadcasting System*

Millerson, Gerald. THE TECHNIQUE OF TELEVISION PRODUCTION. New York: Hastings House, Inc., 1961.

The last two years have seen a flurry of television production books. Two new ones made their appearance in 1961 and two revisions of old books have been published in 1962. The old textbooks brought up-to-date are Rudy Bretz's *Techniques of Television Production* and the Stasheff-Bretz revision of *The Television Program*. In the new category are Herbert Zettl's *Television Production Handbook* and Gerald Millerson's *The Technique of Television Production*.

Mr. Millerson's book is by far the most comprehensive in its treatment of television production and direction problems. In twenty compact chapters it covers everything from the TV Camera to Aural Composition. That includes such elements as lighting, sound, settings, make-up, graphics, special effects and a few strange-sounding chapters like "Production Treatment," "Productional Imagery," and the aforementioned "Aural Composition." The author indicates that the book has been ten years in the making. This is easily understandable when you observe the meticulous organization, the encyclopedic approach, and the 1,150 illustrations.

The author is an engineer by training and has been employed by the British Broadcasting Corporation as a technical advisor in all types of television production. He naturally is engineer-oriented, and this orientation is strongly apparent in his careful attention to the technical aspects of television production. However, the language is surprisingly not complicated (with but a few exceptions), and the sections dealing with the aesthetics of production indicate a strong understanding of the creative role of the producer-director.

This is not a glib, surface-only book concerned with methods and techniques. It continually digs deeper with a detailed analysis of why production decisions are made. There is a sureness and preciseness in the writing. A serious student of television production will find the book both informative and challenging.

Some will experience occasional difficulty with BBC terms but, more often than not, the author is careful to list the American counterpart. It is interesting to note the remarkable similarity between the methods, techniques and aesthetics of television production in Great Britain and those here in the United States.

Millerson's book is more a reference handbook than a day-to-day textbook for a television production course. It would be good supplementary reading for both beginning and advanced production-direction students. For that matter, there is helpful material here for the television production teacher and the person actively engaged in professional TV production.

One other interesting aspect of the book is its willingness to challenge the reader in the controversial areas of picture composition, evaluation of camera treatment, and productional rhetoric. You may not agree with some of Mr. Millerson's theories but he certainly starts you thinking.

*The Technique of Television Production* is a welcome import from a friend in the BBC, and it will be of value to all who are interested in realizing the production potentialities in television.

*James E. Lynch*

*Ohio State University*

Garry, Ralph, F. B. Rainsberry and Charles Winick (eds.). **FOR THE YOUNG VIEWER.** New York: McGraw-Hill, 1962.

A book entirely dedicated to creating good television programming for children is welcome indeed. The present volume has been prepared expressly to help broadcasters and producers at the local level develop desirable programs for children.

The first section, comprising about three-fourths of the book, provides brief descriptions of 425 children's programs which are, or have been, broadcast by 252 local stations over the country. Selection of these programs was based on both their feasibility for the broad-

casters (number of cameras, hours required for preparation and rehearsal are noted for each) and their desirability for children. The editors' criteria for program desirability are made clear in a final section: "Observations and Guidelines for Broadcasters Based on Principles of Child Development."

It is heartening to note the impressive number and variety, in both format and content, of these programs that are available to child audiences. The editors have performed a real service in bringing together from local sources this pool of ideas and suggestions for producers to draw upon to broaden their present programs and to create new and profitable pleasures for young viewers. One might have wished for some critical evaluation of each program, and especially an assessment of audience response. In only a few cases is it noted that the program had a sizeable and enthusiastic audience. An interested program director would want to know this important fact. The program ideas and production directives offered are suggestive nevertheless; how well they are used will depend on the will and skill of the creative producer.

Everyone responsible for children's programs will do well to heed the editors' "guidelines" to children's needs and interests, which are useful despite their sins of over-generalization: "A seven-year-old is typically morose and likes to be alone. The eight-year-old generally is expansive and enjoys meeting the world." Children are not so easily classified, nor fitted so neatly into patterns like that! Nor are all four-year-olds "defiant" or five-year-olds "angels." On the other hand, in discussing how "the child" views the world, there is no age differentiation at all. Again, there will be many (including this reviewer) who disagree with the statement that Grimm's fairy tales are suitable fare for pre-schoolers. But on the whole the "guidelines," taken seriously by conscientious producers, will keep children's programs within the bounds of safety and good sense, and encourage more creative use of this medium for the children's benefit.

It is good to have a book on children's television that "accentuates the positive." There are some excellent children's programs, it tells us, and this will be reassuring to parents. However, this reviewer finds it a serious lack that nowhere is there any mention of the fact that nearly all surveys of children's preferences in viewing have shown their favorites to be adult programs. Perhaps this is because the so-called juvenile programs are almost never available in "prime time" for the family. Or perhaps producers need to be told—and this book does not do so—that to woo the child audience they will have to put into their children's programs the same skill and thought and effort—yes, *and* budget—that makes adult programs so much more attractive to the young.

*Josette Frank*

*Child Study Association of America*

MacCann, Richard Dyer. **HOLLYWOOD IN TRANSITION.**  
Boston: Houghton Mifflin Company, 1962.

Perhaps unconsciously, *Hollywood in Transition* is a quiet tribute to the American motion picture industry. A tribute in that author Richard Dyer MacCann has underscored Hollywood's essential strength: the capacity to exist precariously on the brink of change and to respond to the flux of events. "Change is the essence of daily life in Hollywood," writes MacCann. "If this is not understood, nothing else about Hollywood can be satisfactorily explained."

But events unchallenged by imagination and a sense of obligation can fester weakness. *Hollywood in Transition* dispassionately chronicles the changes since the advent of television which, in their aggregate effect, are now responsible for the dilemmas confronting American film producers. MacCann summarizes these changes as "freedom from censorship, freedom from centralized studio production, freedom from domination by the domestic box office, and freedom from the tyranny of the assembly line." On the one hand these new freedoms could prove to be sources of a production renaissance; on the other hand they could ultimately spell Hollywood's decline. MacCann's purpose is to describe the causes, meaning, and implications of these new freedoms: "If thoughtful people—in Hollywood and outside—can take a long, hard look at what has really happened, this alone will be a big step toward a better relationship between Hollywood and its new, wider world."

Part I affords just such a hard look at what really happened: the upsurge of TV in 1951 after the completion of the continental microwave relay; the decline in theatre attendance and grosses; the eventual sale to television interests of the pre-1948 films ("Hold the line at '49!"); the technological experimentations and the gambles that produced Cinerama, 3-D, and CinemaScope; the influx of foreign films and the burgeoning of the art-theatre circuits; the end of assembly-line production methods that resulted in fewer, but bigger in 'Scope, pictures; the relaxing of Code restrictions and attempts to recapture "the lost audience" by stressing adult themes. MacCann has done a brilliant job of detailing such an expanse of material within a few chapters. And he has done it without finger-pointing, without accusations, without any clever, "inside-story" anecdotes. The reader gains the impression that MacCann really *cares* about the changes affecting Hollywood, and this concern creates confidence in the reliability and accuracy of MacCann's report.

Part II, "Hollywood at Work," is a collection of pieces originally written for *The Christian Science Monitor* during the years when MacCann was the Hollywood correspondent for that newspaper. The excerpts deal with such diverse film personalities as David O. Selznick, Elia Kazan, Cary Grant, and Raymond Hatton, to name a few. These short articles prove especially valuable to the reader because they reveal Hollywood's transition within a personal context.

The comments on David O. Selznick disclose the personality of

this ultra-independent producer. In a sense, Selznick's career and film activities exemplify the four great changes which MacCann has detailed. After leaving MGM and RKO, Selznick released his independent films through United Artists during the late thirties and early forties (with the exception of *Gone with the Wind*); he pioneered other channels of distribution with the Selznick Releasing Organization; his brush with censorship against *Duel in the Sun* foreshadowed similar conflicts in the fifties; he was early to enter into co-production arrangements with Alexander Korda and Vittorio DeSica. The extent of Hollywood's transition in the age of television becomes ironically pointed when one considers that it is the RKO-Pathé Culver City studio—the imposing white edifice that was Selznick's unmistakable trade-mark—that now houses a major television production company.

Richard Dyer MacCann's *Hollywood in Transition* deserves wide distribution and unhurried, alert reading; it will open the eyes and increase the awareness of those too close to the flux of events to comprehend the significance of the changes wrought.

*Richard Averson*

*Syracuse University*

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# TELEVISION QUARTERLY

## — LOOKING AHEAD

Since early September a great deal of our time here at Syracuse University has been devoted to directing a seminar in American television for a small but select group of international broadcasters. Here on a special study-tour of American broadcasting sponsored by the State Department, these 22 visitors, representing Asian, African and Latin American countries primarily, have been quietly observing us at a period in our history when domestic crises have put our political system and philosophy to a severe test.

One of their first requests was to see the *CBS Reports* "Harvest of Shame," and it was promptly shown to them. Then, over a ten-day period, they were also shown the *CBS Reports* "Population Explosion," two *NBC White Papers*, "Angola—Journey to a War" and "The Battle of Newburg," the *Twentieth Century* production of "The Burma Surgeon Today," the *Project XX* "Nightmare in Red," and an early segment of *Victory at Sea*. During the same period they were asked to witness the following programs carried on local stations: *CBS Reports* "Mississippi and the 15th Amendment," ABC's *Bell & Howell Close-Up!* devoted to Russian education, the *Armstrong Circle Theatre's* story of Bishop James Walsh, and the network daily news programs fed into this area.

If the conversion of these visitors—or a blatant attempt to make them recognize our virtues—was the purpose of bringing them to the United States, then some might say that we are off to a rocky start. Certainly the reports of our migrant population and our bitter struggle to preserve freedoms guaranteed by the Constitution could

hardly be said to paint an ideal picture of life in America. But we could do no more than show them what we are—and would certainly do no less.

The showing of these films and the assignment to view specific programs was motivated by the *same concern* which dictates that we show the *same programs* to our American students. We hoped simply that our foreign observers would, first of all, gain a full sense of what is meant by an "open society." We hoped that, by showing them programs dealing with other nations and their own struggles, they would sense our commitment to all men—everywhere. We hoped, too, that they would appreciate the consummate journalistic and artistic skills involved in the making of these programs.

For the next several weeks our visitors will be touring the stations and production centers of America, and many who read this journal will probably encounter them. All might be forewarned that they have the professional broadcaster's innate ability to discriminate between a weak-kneed "public relations job" and expressions of genuine interest and dedication. They will see the best, and the worst, of American commercial and educational television—and will see this best and worst whether or not we consciously show it to them.

For our own part, we think we have made a start. While watching TV here at Syracuse, they may have come to appreciate the significance of Don Hewitt's proud observation that this is "a better page in American journalism than has ever been written before." And as they compare what they saw on the screen to what they are experiencing during this tour, they may also come to appreciate the importance of Sir James Barrie's sentiment (quoted by Laurence Laurent in this issue) that one should never assign to the other fellow a motive less noble than one's own.

A.W.B.





