

TELEVISION

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QUARTERLY

THE JOURNAL OF THE
NATIONAL ACADEMY OF
TELEVISION ARTS
AND SCIENCES

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

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COMEDY

The records of history yield fair demonstration that once you identify the kinds of comedy a man would suppress in the public media, you have also established the things in life which frighten him most and which strike hardest at whatever status quo he wishes to perpetuate.

There is little surprise, therefore, in discovering that comedy in television has attracted scorn and derision from certain vested social interests in the community at large. It is hard, for example, for those who are committed to the "survival of the brood" to find much to cheer in the more physical kinds of comedy represented by the Three Stooges, Abbott and Costello, or even Red Skelton in his more rubber-legged moments. Kids enjoy it too much; the overly protective fail to see the distinction between playful lead-pipe cudgelings and more sincere demonstrations of true gun-butt artistry, and are led to band together into groups, leagues and organizations committed to suppression of violence *in any form*.

Issuing from this humane view of the sanctity of the physical self, the suppressors quite naturally tend to breed their own kind. Kids, protected from the right to enjoy seeing physical violence done in play, can hardly be expected, once they have grown to the "young married" state, to develop much appreciation for the richer kind of comedy which commits outrageous social violence. They become suspicious of those comic forms which dare to suggest that there is something irrational in the whole carefully organized set of systems and structures by which one "gets ahead" in the world.

How, after all, can an eager young couple—fresh from the "right" college, carefully sanitized both morally and intellectually, and preoccupied with getting, spending, and developing safe community status—tolerate the possible but wholly improbable reflection of life in such first-rate farce as *Car 54* and *The Beverly Hillbillies*? For these mean souls there is little time for comedy and no time at all for just plain silliness. Half-educated, they are intelligent enough to sense that Officer Toody and Jed Clampett are "just not real," but too narrow to consider that no one ever said they were "real" in the first place.

This leaves still a third vested interest against comedy, constituted almost entirely of men who define happiness solely in terms of intellectual superiority over other men. A mixed breed, this class holds many who have depth enough to sense the true value of all kinds of comedy, and who would laugh with discrimination at various comic forms from the purely physical to the highest order of social wit. Regrettably, however, the class *qua* class is committed to raising objections when comic expression appears *on television*. This makes it, of course, too public; and they are not so much afraid to laugh as they are to admit that *someone else* might also be laughing. They cannot risk, as David Manning White so aptly put it, "being caught in a profane mood."

They might, had they the courage, produce some remarkable observations for us on the qualities of Sid Caesar as compared to Chaplin. But Caesar, for them, is not yet historically remote enough. Thus, in order to preserve their integrity, they have invented various derisive terms for what the media create—such generalities as "strip comedy" and "situation," by which they casually and caustically dismiss everything television offers.

Since this analysis has been so scientific, it ought to be noted that these classes are not, in academic argot, "conjointly exhaustive," and at least two legitimate sub-classes deserve to be added. There are, for example, those who are so unequivocally dedicated to saving what's left of the world that they are unable to tolerate much laughter in this "time of grave national crisis" (a standing phrase used to describe the general state of the nation on any given day since 1776). And, of course, rounding out this sunshine breed is that band of weather-beaten incorruptibles who cannot admit that they ever were caught up with the rest of us poor devils in the Grand Design. The group at least deserves respect, for it has always been thoroughly, consistently, and uncompromisingly dour.

Comedy *is* close to violence in the make-up of good old-fashioned irrational man. In its own special and sometimes terrifying forms, comedy reveals us when we are nearest to our natural selves. Unless we know *why* we laugh and *why* we fight, we may be unable to keep

the brutal realities of both apart from their representations in fictions. And to *know* why, perhaps we have to do some fighting, and laughing, once in a while.

In its initial venture into a consideration of comedy in the mass media, *Television Quarterly* first sought the principles and practices of two forceful and inventive creators of successful contemporary television comedy. In a dialogue, *Sheldon Leonard* and *Carl Reiner* disclose the convictions of their art. And *Max Wylie* supplies a nostalgic, intimate portrait of two of America's greatest comic performers of a bygone era, revealing some of the personal, behind-the-scenes details of the incredible success story of Amos and Andy.

Sheldon Leonard was a successful actor in such Broadway shows as *Three Men on a Horse* and *Margin for Error* before turning, in 1944, to radio. In that medium he appeared with Jack Benny, Phil Harris, and Judy Canova. He joined the Danny Thomas television show in its first year, 1953, as a director and, later, as producer-director. Mr. Leonard is now Executive Producer and co-owner with Danny Thomas of T & L Productions.

On military assignment during World War II to Major Maurice Evans' special services unit, *Carl Reiner* toured the Pacific in GI revues. He later appeared in several Broadway musicals, among them *Inside U.S.A.* and *Alive and Kicking*. In 1952 he was selected by Max Liebman to join Sid Caesar in the television series *Your Show of Shows*. Mr. Reiner currently produces and writes *The Dick Van Dyke Show*, for which he won an Emmy this year.

Max Wylie, currently with the Television Department of the Lennen & Newell advertising agency, is the author of several novels, plays, broadcasting textbooks, and anthologies. Among these are *Trouble in the Flesh*, a novel dramatized by Ketti Frings, and *Clear Channels*, a critical evaluation of television. Mr. Wylie served as Editor of the TV program *Omnibus*, and is now Chairman of the Editorial Board for this journal.

DIALOGUE

SHELDON LEONARD

CARL REINER

Earlier in the year, *Television Quarterly* met with Sheldon Leonard and Carl Reiner in Mr. Leonard's offices at the Desilu Cahuenga Studios in Hollywood. The discussion is reported below.

Interviewer: We might begin with a traditional question. What kind of comedy is best suited to television?

Mr. Leonard: Comedy must reflect the times, and the answer to that question must take into consideration the fact that the public appetite for comedy changes as the economic and political climate of a country changes. While there is always some demand for certain kinds of comedy, there is also a broad, fluctuating public taste which will account for extraordinary success in a given kind of comedy at a given time. This condition accounts for the remarkable success of a kind of comedy removed from reality like *The Beverly Hillbillies*.

Mr. Reiner: Taste in comedy swings in great cycles. A kind of comedy that hasn't been seen for a long while will suddenly stimulate tremendous interest. The motion pictures had a cycle of unrealistic comedy during the *Topper* era, and it hasn't been around for a few years. *The Beverly Hillbillies* is creating a new cycle—or repeating an old one.

Mr. Leonard: The social climate points comedy in that direction. We have been trying to make shows in our studios that present comedy situations which are not too far removed from the experiences of the people who are watching them. But there seems to be a taste for something a little broader—or even completely removed from reality.

If you consider the matter, the makers of *Hillbillies* are not any more restricted than were the people who made the Keystone Cops and the other old Mack Sennett comedies. They don't have to pay any attention to reality at all, and this makes for a great kind of comedy. This is a hell of a kind of comedy. The talent for making it is a rare one, and I respect it. It doesn't happen to be the kind we are proficient at making, but it shows there are some straws in the wind. Everyone thought *Hillbillies* would click, but it has had such great success that it points to a shift in the public taste again. For some reason, the broad social climate is making people look to entertainment in non-realistic areas. This kind of trend in audience taste is found throughout the history of comedy, and the great comedians were always sensitive to it. Chaplin followed his instincts, but he also trimmed his sails to the prevailing winds. As the times seemed to dictate it, he added more social content to his films.

Mr. Reiner: And by doing so, he hit. He hit in *Modern Times* and *The Great Dictator*. He couldn't do *City Lights* in the later period. In *City Lights* he was talking about extreme poverty, and by the time he did *The Great Dictator* the public's interest had shifted.

Mr. Leonard: So when you say what is the best kind of television comedy you raise the same questions. What is the nation's interest? What do people want, and need, from their comedy? That's what the best kind of comedy will be, on TV or anywhere else.

Interviewer: Can we consider now the nature of situation comedy? What are the ingredients for success in this approach?

Mr. Leonard: You can define them, but only after the fact. Before you start you have a certain philosophy about a show—an idea of what it might accomplish and how you want to go about accomplishing it. But then you become pragmatic and observe what really occurs, and try to make maximum use of what is happening. As we planned *The Dick Van Dyke Show* we knew that the Morey Amsterdam-Rose Marie combination would let us develop another kind of comedy within the total situation. This would be different from what we expected of Dick and Mary Tyler Moore, and we planned for this. But the subsequent use of the characters, particularly Van Dyke himself, evolved only as we learned what he could do and how he functions best. Then we made the best use of that.

Mr. Reiner: Situation comedy depends largely upon the general

approach you find on a given production lot. One approach has been, I think consciously, to people the stage with comedians—not comedy actors. Long ago when working with Sid Caesar, I learned that it was just too difficult to work a comedy actor or celebrity into a sketch. It just never came off, and so we said let's do comedy with comedians, and if it turns out they can also act, that's a bonus. Andy Griffith was a stand-up comedian before he became an actor. The show we're readying for next season, *The Bill Dana Show*, has another stand-up comedian at the helm. Every show on our lot has tried to follow this principle.

From my viewpoint—and I think as a comedy performer would—I like to load every moment with a possibility for laughs. If you must have a straight scene it should lead directly to something that is going to be very funny. Now, if a comedian is on the stage he will explode to make the audience laugh. A comedy actor will just deliver what the line says.

Mr. Leonard: And we can help the comedian. Once we are certain we have a performer who can get the most out of the comic action, we must provide a good story. If the story situation is good, and the audience is interested in a particular situation, then we have provided some insurance. If the action does not turn out to be funny, we haven't got egg all over our chin.

Mr. Reiner: If you have found a playing attitude for the actors—if they have a well-defined and clearly identified attitude as a result of their understanding the situation in which they are involved—then the comedy comes up much better. The story line, as applied in terms of situation, must give them a key to their performance—a strong and clearly defined emotional relationship to the events.

Mr. Leonard: An example of this condition was clear in the skiing show, where the doctors told Dick he had a "sprained body." There is nothing terribly funny about that if you look at it detachedly—if you put it in a vacuum. But the story surrounding it made it clear that these multiple contusions would be a terrible source of embarrassment to him—far greater than the physical discomfort—because his wife predicted that if he went skiing he would hurt himself. And so he feels that the fact of hurting himself is almost a reflection on his masculinity, on his role as the head of the house. The comedy grows out of the confrontation between them.

Mr. Reiner: In any kind of drama a plot is simply the interplay of situation and character. If someone asked me what was the best

comedy line I have ever written, I would have to say it was probably a line like "I see," or "Ah-hah!" Because, if the situation is right, that line can get the biggest possible laugh. When I read a script that someone has submitted, I see a number of jokes and I say: "There are a lot of good gags here, but the best joke on the page comes at this point, where a straight scene or straight talk leads into a simple line like *Oh, really. That* line will make an explosion because it comes out of a situation in which the attitudes are very strong at that moment."

Mr. Leonard: And this is a result of the integrity and consistency with which you have built a character. If people don't understand the character, the jokes won't work. The most magnificent example of this is the small classic where a gunman pokes a gun in Jack Benny's ribs and says, "Your money or your life!"—and then there is nothing but a long pause. And that pause is one of the most effective jokes in Jack Benny's long career. If you looked at it on paper, it would be nothing. If someone who didn't know Benny read it, he would say, "What's so funny about *that*?"

Interviewer: Many critics have suggested that there is room for another kind of comedy—the classic comedy of words or manners, or the comedy of satire like *Born Yesterday*—on television. Yet these, apparently, have not been successful. This has cast a stigma on situation comedy. Some feel it is less than television could achieve.

Mr. Leonard: Well, regrettably, the term "situation comedy" has come to be used in a blanket sense in that it applies to everything except "stand-up" routines. Everything becomes situation comedy, and the use of the term is not justified in the Van Dyke show, which is a comedy of character. The laughs don't originate with the situations in which they find themselves, but in the kind of people they *are*.

Mr. Reiner: And many of the shows loosely termed as situation comedy do not really seek laughter. They may have a laugh track, but there is no reason for laughs to be there. *The Donna Reed Show* is more often serious than comic. But this is not directly related, I think, to your question. You mentioned a kind of comedy like *Born Yesterday*. This focuses on the essential differences between TV and the stage. Broadway has no close-up, and a good Broadway play has different rhythms; it can't really work on television as comedy.

Mr. Leonard: We've been through this problem again and again. The medium is not designed, fundamentally, to command the depth of people's attention. One who goes to a Broadway show surrenders a part of his individuality and becomes a component in this thing called an "audience." He becomes part of another entity, and, until the show is over and he has to re-orient himself to the reality around him again, he remains part of something else that is not real. The audience does not relinquish this sense of individuality in the home. A phone will ring, a child cries, and they are constantly next to the reality of their own lives as they watch the set. They cannot immerse themselves totally in what they see.

So we seek a partial surrender of individuality, first by developing a relationship between the audience and the continuing cast of characters in a series. The audience feels they know them. And from this basic reason for the existence of situation series, if you prefer the term, we can begin to make further progress toward getting a deeper level of participation in a show. And we do this by seeking things that are fairly close to their reality. Not great and significant abstractions about life and the "comic muse"—but by finding the humor that is, in this sense, human and typical. You have a better chance of getting attention in television if you are dealing with things like plumbing bills that are too high, or kids who don't do their homework. It may not satisfy those who want everything to uplift mankind, but it is human, and it does have a realness. All great comedy comes from that.

Interviewer: Could you say this of *Hillbillies*?

Mr. Reiner: Why not? Now the audience is looking at the other end of it. We watch these people in that show dealing with the commonplace things of our experience—but in a different way. They are like children. They do stupid things with telephones and swimming pools and cars. Watching them is, for most people who enjoy them, like watching a baby first finding its own navel. This is human too—to watch the stupidity of others. To feel a little bit superior.

Mr. Leonard: We have great respect for Paul Henning and what he has conceived. That's why we can dissect it.

Mr. Reiner: I'm sure he, above all, must keep asking himself why. Why is *Hillbillies* the biggest thing on television? Why has

it swept the country and attracted such massive audiences? He wasn't trying to fool anyone with it. It was an honestly conceived piece because he is an honest guy, and this is his expression. And it's a very good one.

Mr. Leonard: It's too easy for some people to say this was conceived in cynicism—with all that talk about “mass appeal” and the “lowest common denominator”—but it does not answer some basic truths about life and comedy. When they framed out *Hillbillies* they knew it would have some wide appeal, but none of them dreamed that it would be such an absolute, runaway hit. You have to examine it and see what kind of monster we're trying to feed. *Hillbillies* is not just a catering to some mass of anonymous slobs that a few people would like to shut out of life. It cuts across all of life—here and all over the world. Great numbers of civilized people enjoy it. There is, without getting too academic about it, a certain amount of social protest in the show—of telling most people what they really like to hear—which is that plain folk are better than rich folk. In this case it's a slight twist. It says plain *rich* folk are better than *ugly* rich folk. But the ultimate human quality is still there. Someone is still getting needled from the point of view of the poor folks, of whom God made so many because he loved them.

Interviewer: Is this the only level at which this kind of satire can be effected on TV?

Mr. Leonard: Openly identified in that way, satire is caviar to the general. Some years back they made a marvelous picture which satirized all of the suave adventurers who were indestructible and invulnerable. I think it was called *Bulldog Drummond Strikes Back*. And despite the conscious kidding, the audience didn't realize that it *was* satire, and ate it up. Satire is an intellectual activity in which it is required that the subject matter be related to the subject being satirized, and very often this is simply beyond the large part of any audience.

Mr. Reiner: This is the great lesson we learned in my years with Sid Caesar. We often got wonderful reviews for the satire in our shows, and yet we had to couch satire in three or four gags that anyone could understand and appreciate. And if we didn't have those jokes there it wouldn't work—in New York, where a sophisticated audience watched it, or out in the country. Even

in our take-off on the Japanese movie, we had to bury the Samurai warrior in straight jokes or no one would have appreciated it. Beyond that, I think that satire itself is a form I've grown less fond of. As you grow older, you get less enchanted with satire. As a kid, you find that the first thing you do in comedy is satire. You take a voice, a sound, a commercial, anything that exists, and you make fun of it. You're not creating anything *new*. You're making fun of—you're commenting on—something that was created before. You pick out a star, or a bad play. But a bad play by a bad author is still more *creative* than the fun a comedian makes of it. Because it exists. The bad play came to life whole—as the labor of someone's real original creation. And as you grow older you come to terms with this. You know the difference. You appreciate the people who create, without making fun of it. This doesn't mean you can create great comedy without making fun of something. You just get a different respect for the act of creation.

Mr. Leonard: When you do high-level satire, where the satire itself is properly disguised, and not too blunt, you lose much of your audience. The other kind of satire, which is closer to just sarcastic comment—the kind like saying “Who do you think you are—Ben Casey?”—is a cheap laugh. It's too easy. And there is very little in-between, I'm afraid. You either go for the cheap, easy laughs, which are close to burlesque, or you go to the sharp and subtle level of great satire, which loses your audience.

Interviewer: Under these circumstances, then, to what degree can, or should, comedy on television attempt to answer the criticisms of those who are concerned about the general state of our social and cultural advancement? The traditional arguments from this point of view center on the general use of TV for escape and the “frivolous,” and would claim that this is a mis-use of the medium. How do you conceive your function in relation to these arguments?

Mr. Leonard: I think there should be no mistake about the sense of responsibility we carry. It is, without waving flags, a real awareness of the enormous privilege involved in having a half-hour of time before millions of viewers. It produces a sharp sense of responsibility to the medium and to the people who are watching it. And this has led us to believe that we can, within a framework of good showmanship, advance valid social comments,

valid ethical concepts, valid generalizations about the human condition which have meaning for the audience. The idea of adding a "moral" may seem a little heavy for some critics, and I'll admit that, in the early days of the Danny Thomas show for example, we laid it on with a trowel. Danny would just step out alone on the stage and say, "I don't want my boy ever to feel..."—and so on. We're less corny now, but we still try to get across certain points.

We try to tell a very large audience that it is better to be straightforward than to be devious. We still try to say that a sense of idealism makes a richer life than cynicism. We still base shows on those time-worn aphorisms and clichés that never seem to lose meaning for people who are trying to make the world a little better than it was. We are happier if this is being done—if it is being said, even in comedy terms. Perhaps those are the only terms that *will* make it stick—and make it lasting.

Mr. Reiner: This is the best place for it to happen. It may not be sophisticated enough for some, and I don't think that matters. If you begin with an attitude that there are moral positions to be taken about life at every step along the way, you can bring it out in comedy at any level. Chaplin did it. A fall-down comedian like Sid Caesar could do it. He would get laughs with mugging or those angular moves of his, but behind it was some comment about life. You can say that the little family squabbles of *The Dick Van Dyke Show* are "frivolous," but most of them carry a strong psychological truth about the relationships of men to women in marriage. The audience sees both sides of the eternal struggle, and they become a little better as human beings because they have seen how the emotional tugs and pulls of the man-against-women struggle resolve themselves into not only real solutions, but the kind of satisfying human solutions which must happen if we are going to live together as people.

That's one of the blessings of being a writer. You can fight with your wife, and then even it up at the typewriter. You can make the truth come out on paper even though, at the moment, your own particular emotions and neuroticism do not allow you the luxury of coming to a real synthesis of the problem. But on paper you are doing it, resolving human conflict, in the cold, clear daylight. And millions of people are seeing this—and understanding it. They're understanding it because it is surrounded with laughter. So, on the one hand, maybe we are "frivolous" to some people

with very limited ranges of understanding about how humans live. And on the other hand, maybe we do, because of the nature of the medium—which is reflected in everything we said about satire—maybe we do make some of it obvious. But that ought not eliminate the *fact* of what we are doing.

Interviewer: Moving, then, from the social values of comedy to some specific techniques of bringing a show to life, can we assume that you approach every show with a basic situation carefully worked out in advance?

Mr. Reiner: Every show has to have a “reason to be.” There are many reasons for a show “to be,” and they don’t come out of anything more than the desire to do good comedy—at a basic level. We just finished a show we have been trying to work out for two years. We knew that Dick Van Dyke could do an hilarious bit on Stan Laurel, but we could not find any reason for it to happen. Finally, we used the simplest reason for bringing it about—a variety show within the format. It never occurred to us because we have been doing situation comedy, and needed a story. Then a very small story was worked out around the cast taking over a hotel for an evening as a favor to a friend. The reasons for it was to allow a situation in which a variety show could take place, and in which we could let all of our performers, who are musical performers too, to show this side of their talent in a way that we knew they could.

Interviewer: In writing jokes, do you let them evolve out of the basic situation or do you invent jokes which are then applied to a situation?

Mr. Reiner: It must develop, basically, out of situation. Danny Thomas is a great man to study if you want to see how this works. He once said, “If you talk long enough, straight enough, and if you have a funny bent, you will talk funny sooner or later.” It must evolve out of people and the way they are. I can’t be serious for too long. Someone can be saying something serious and I’ll start to make funny noises. When Danny hears someone talking seriously and profoundly, after a while he just can’t stand it. A real comedian will be given a straight line, and he just ends up switching it to a funny line. It’s built into comedians.

Mr. Leonard: There are two basic approaches to developing a story that work for us. The first, of course, is to find a story that

deserves to be told, and that couldn't be told in an anthology show as a straight story. Then we find comedy terms in which to tell it. The other approach is to work backward from a sequence, like the Stan Laurel thing, which is just too good to let go. You find the story that can hold the sketch. It's not as effective, but it sometimes works. Van Dyke does a great drunk act. We had to find a way to let him do it within a credible story.

Mr. Reiner: And that show, incidentally, offers a commentary on the way in which we have to learn to deal with censorship in its various guises in TV. There are pressure groups, codes, a variety of ways in which you are told you can't do something. Like every other shortcoming in the medium, conditions like these make you more inventive. You have to advance what you want to say—and you find that, by living with these conditions, you often come up with something better than if you had just said it in a direct way.

Dick could play a drunk—and he could do an immediate switch from drunk to sober and back again. It was supreme comedy, and we had to find a way to let him use this tool, because for some people there is nothing funny about seeing a drunk on television, and these people have a way of scaring others into seeing things their way—no matter the cost in terms of a brilliant comic inventiveness. So we worked at it, because it bothered us, and we developed the idea of putting him in a post-hypnotic state—where every time he heard a bell he *thought* he was drunk, and when the bell rang again he *thought* he was sober. The sin was taken out of it. It was much funnier—and we got twenty drunk scenes instead of one without offending anyone's sense of propriety.

Censorship can work to your advantage. It's there, and you have to acknowledge it. But maybe it's good that it is there. It makes you find new ways to let expression come through. In the long run, comedy needs to keep inventing, to keep saying things that don't offend, but aren't stripped of everything that's human—and funny.

Amos and Andy—

LOVING REMEMBRANCE

MAX WYLIE

August 12, 1919, is not a date you will spot. But it is the day—and Durham, North Carolina, is the town—when a couple of young men encountered each other for the first time and teamed up later to entertain more people—40 million a week—than had ever happened. Or that ever will again, at least over the long haul.

Amos and Andy did it for twenty years.

The two men could not have been more different, in size, background and temperament. Amos (Freeman Fisher Gosden) was born in Richmond in 1899. He is the son of one of General Moseby's "Rebel Raiders"—the colorful group who refused to surrender with their own General Robert E. Lee and who continued making guerilla raids long after Appomattox.

Andy (Charles Correll), nine years older, is the son of an Illinois (Peoria) brick-layer, and is a good brick-layer himself.

Charles Correll is physically powerful; for many years he could chin himself with one arm. Freeman Gosden, though a good athlete (a frequent golf partner of ex-President Eisenhower), is a worrier and a pill-taker.

But they had two things in common: both were stage-struck, and both could (and did) pick up tricks by themselves. This was visible in Freeman Gosden at age 10. He was briefly in Annette Kellerman's carnival act and dived into her tank, though not from her high platform. The "scandal" created by the Kellerman one-piece bathing suit kept the act successfully together for years, but the young merman remained with her for two seasons only.

By age 12, Freeman was passing props to the Great Thurston, and was the East Indian boy who shinnied up the rope and who disappeared in a cloud of steam when Thurston reproduced the Indian rope trick on big stages. It was never Thurston's most successful trick—air currents often condensing the steam too quickly to hide the half-disappeared but hustling Indian scrambling toward a hole in the scenery. (Incidentally, the Indian rope trick does not come from India and has never been seen there. It is as American as Chop Suey.)

Charles Correll's theatrical bent didn't reveal itself until after his high school graduation. His day job (he was one of America's first male secretaries) in the State Construction Department did not take all his energy. At night he taught himself to play the piano. Though never much of a technician, he was a powerful thumper and he played in a local Peoria movie theatre. He sang in amateur quartets, and he also became a fair hoofer. He went through World War I with a construction gang in the Rock Island Arsenal.

Charles became one of the "boys" around the Elks Lodge where his ragtime enthusiasms and heavy beat were noticed by a traveling producer for the Joe Bren Company. This was a well-known theatrical "company" that specialized in putting shows together for lodges, fraternal outfits, charitable organizations, churches, clubs—for any group that wanted to put on a show, didn't know how, and didn't have any talent. The Joe Bren Company did it all for you: supplied the script, jokes, sketches, scenery, costumes, music director, and stage manager. They rehearsed the amateurs, taught the "line" some simple time steps, the leads to a few soft-show routines, and pounded "their" show into shape—and took a fee and a percentage. (And earned it.)

Freeman Gosden, the Richmond boy, then 19, got a job with this company and Durham, North Carolina, was his first assignment. Charles Correll was sent down from Chicago "to help break in the new man."

They met; they liked each other, and for Durham they put together something called the *Jollies of 1919*, then parted. But both stayed with the Joe Bren Company. Often their paths crossed, in odd places all over the the U.S., for the next five years. Both men improved and developed, more as producers and administrators than as performers, though Freeman Gosden's singing, clog-dancing and ukelele-playing had reached a standard of big-city vaudeville acceptance. He could get work when he needed money.

In 1924, with Chautauqua and Red Path about through, the Joe Bren Company expanded, opening up two large new divisions: Circus and Show. The Circus division was offered to the younger man from Virginia, the Show division to the heavy-muscled brick-layer. Both accepted and soon the two men shared a bachelor apartment. It was in this apartment that the actual "teaming" of their skills began, easy at first, for they were feeling each other's (and their own) way: duets (piano and uke), vocals, dance routines. At night, over the months, they developed an act. Neighbors complained. But the act—like so many other early radio daytime shows (songs-and-chatter adequately describes it)—was good enough to land them a job on Chicago's station WEBH, the Edgewater Beach Hotel. No money, but free meals. They stayed eight months.

They were always doing something more than their jobs. During these eight months they wrote two complete musical shows: *Red Hot* and *Paul Ash in Hollywood*. They got other radio offers, from Columbus, from St. Louis. They got vaudeville offers. An offer from radio station WGN (World's Greatest Newspaper) was so inviting that they resigned from the Bren Company and began to work in the Tribune Tower. It was Ben McCanna of the "Trib" who had wooed them: he wanted a radio comedy act that would be the counterpart of Andy Gump in comics.

On January 12, 1926, Freeman Gosden and Charles Correll started a serial in Negro dialect. They called it *Sam 'n' Henry*. It was the first of its kind. It caught on at once. The "Trib" was delighted, for the paper had secured an exclusive on the show. But this "exclusive" did not turn out to be enough. WMAQ, big rival to WGN, wanted these men, and found that though the "Trib" had an exclusive on the show, it had neglected to get an exclusive on the show's creators. WMAQ offered Gosden and Correll \$150 a week apiece. The boys took it. The "Trib" wasn't too upset, feeling it could continue the success of *Sam 'n' Henry* with others. And they tried—other performers, other writers—but the show folded in three months.

Gosden and Correll, in their new location, had a show but no name for it. But there was a wise-cracking elevator operator in the building who helped them, more than he ever knew. He had his own names for every "regular" that used his car: "Well—well—Mr. Slender-Bender. Tenth floor for you, sir." And at the 11th floor it was always (and for no reason except the rhyme and rhythm): "Good morning, Famous Amos and Dandy Andy."

That's where it came from. They went on the air with it the first day they heard it.

Two years after that (by March 1928) they were on a transcription network of 45 stations. Eleven months later, NBC offered them \$100,000 a year, live. And they went to the Coast.

Most know that Freeman Gosden (Amos) also played *The Kingfish and Lightnin'*, and that Charles Correll (Andy) also played *Henry Van Porter*. But few realize that these two men were the most versatile "doubles" in entertainment history: they played *all* the male roles up through 1943—14 years of steady slugging. In those years there were over 550 different characters!

Freeman Gosden, incredibly resourceful, has played whole shows, all alone, when Andy was sick, without the public's being the wiser.

Their 10,000th show was performed on November 16, 1952.

The men had (and have) their own peculiarities, idiosyncrasies, strengths, and quirks. They are fanatically loyal to each other, and to their contracts. But they don't like each other's friends and don't mix socially. When working on the show, anyone who ever raised his voice in argument or temper was fired, and there was no appeal. They've lived near each other for years but don't visit back and forth.

Freeman Gosden is the greater talent of the two; he is a truly gifted person. But Charlie Correll is more fun to be with, more alive, and far more relaxed. Freeman is a seeker, never sure, faintly suspicious, a little stingy. Charlie is flamboyant, noisy, sentimental, resolutely loyal, and a lover of stories. He's a fine listener, a rare thing in any performer.

Freeman, a born story-teller, is—as are many theatrical "extroverts"—not at all extroverted but the reverse of it, and when not *on*, is aloof, even inaccessible. He is three times as rich as Charles, and from the same money. He's cautious, owns no swimming pool, for example. And he's a careful eater. The friendship that he had through the years with Dwight Eisenhower, and their frequent golf matches, helped the former president later on: Amos and Andy started the Citizens for Eisenhower Hollywood Committee.

Charles Correll, now 72, is happy, showy, relaxed, and gregarious. By a second marriage he's had five children. He has occasional whopping neighborhood parties on his huge lawn. His barbecue layout is gigantic and its 70,000 bricks were all laid by Charlie. He's an enthusiastic drinker but he's never missed a date, a meeting, or a show from liquor. After his first marriage collapsed, he fell

in love with a Catholic girl, and there is an intriguing Catholic angle to this part of Correll's private life. He was quite willing to accept the Catholic faith in order to marry Alice, but for a long time he was considered a poor risk. (He was the boisterous type.) He was indoctrinated by Father Walshe Murray, a very popular and beautifully educated Jesuit priest in Los Angeles—young, athletic, magnetic—a sort of Fulton Sheen of California. The two played a lot of golf together, Charlie soaking up what he could of formal and practical Catholicism. But he kept flunking the memorized catechistic side of the problem and he had three disqualifying communions in various California city churches before he made it.

There was a sudden, deep sorrow in the Correll home: they lost their four-year-old son from uremic poisoning which wasn't diagnosed in time. This happened when the Corrells were on a short holiday in the High Sierras. Father Walshe Murray pulled the family out of their despondency and moved into the Correll home for several weeks. Charles Correll today is devout in his acceptance of his faith.

Freeman Gosden, also married for the second time (to the daughter of Horace Stoneham, owner of the Giants), is a health worrier and has a daily regimen of exercises. He's lean, hard, tireless, and always complaining. He like to talk in the idiom of the New York Stock Exchange and has (and always has had) a drive toward urbanity and sophistication. Charles still likes to talk in the idiom of Peoria High School. But the two men, though of clashing contrast, have never quarreled. At a party given them on the occasion of their 25th year of successful collaboration, Freeman toasted Charlie: "To a man I truly love and with whom I have never had one cross word." At this moment, the self-disciplined Freeman Gosden shed his first tear. But Charlie had been blubbering happily for several minutes.

Amos 'n' Andy had remarkably few sponsors: Pepsodent, Rinso, and Campbell Soup. During the soup sponsorship—from 1938 to 1943—the president of the Campbell Soup Company was Mr. A. C. Dorrance. He was a correct, conventional, sober-minded Philadelphian. He was extremely fond of the *show* and thought he should entertain "the boys." Perhaps a weekend of tennis. Proper invitations were extended to the Coast and a suitable interval—two months—given them to plan for it. Freeman was a good player, but the heavy-muscled, heavy-footed Correll had never had a racket

in his hand. He began taking lessons at a furious rate. He was 43 at the time.

The fourth man in this client-agency-talent doubles match was legendary Ward Wheelock, the owner of the advertising agency that had the Campbell Soup account. Wheelock was hard, cold, and deadly. A quartet of more emotional and cultural opposites has never before been spilled out on any tennis court since the invention of the game. Over a dispute in the score, Correll—suddenly all Irish and far behind—let loose with some words that the polite Presbyterian Mr. Dorrance had not heard since he was a small boy. Wheelock could see the Campbell account leaving his agency right there. But the moment seemed to exhilarate Mr. Dorrance. “Call me Buck!” he insisted at the game’s end. (Not even Mrs. Dorrance called her husband “Buck.”) But the wise Ward Wheelock knew the man his client was, and he pulled Amos and Andy aside and said: “Call him Buck for the rest of the afternoon only. But he’s Mr. Dorrance first thing in the morning or we’re out of business.”

This was observed, and there was no misunderstanding. But a very serious misunderstanding came about when NBC threw *The Fred Waring Show* against *Amos 'n' Andy*. When Waring began to crowd their rating, the fact that Gosden and Correll were first of all actors began to show itself. And for the first time. They resented being shoved out of a spot they had long considered as belonging to them alone. Their actor-vanity was struck at the quick. They told Wheelock and Dorrance that they needed a rest. This was true. The Ward Wheelock Agency instructed a well-known free-lance producer to prepare an interim or fill-in show. This he did, a five-a-week musical: Kenny Baker, who had become famous on Jack Benny’s show (preceding Dennis Day and following Frankie Parker); the King’s Men, Wilbur Hatch’s orchestra.

The audition platter was played for Mr. Dorrance. “It’s very pretty. It’s just fine. But I don’t want anything but *Amos 'n' Andy*.”

This made Gosden and Correll feel good, of course, but during their brief hiatus (it actually ran up into an absence from the air of over eight months), they had begun thinking about a once-a-week half-hour instead of the old grind. And during that same period they received an unfortunate “legal” telegram from Wheelock and Dorrance. The telegram didn’t at all mean what Amos and Andy thought it meant. Lawyers can do this, wanting to get the right words down without bothering about human reactions to the cold prose. The reaction here was not only one of

extreme hurt; Amos and Andy interpreted the wire to mean they'd been fired. What the wire gave to Campbell Soup was the right to sever their services on the five-a-week basis; but the sponsors felt a continuation of these services was implicit. The last thing they wanted to do was to imperil a show, and a pair of performers they loved. But they did it.

It was a blunder of large size and consequence. Gosden and Correll had never been fired, and although they were not fired now, they *felt* fired. As far as they were concerned, it was the same thing. They were more cut up over this even than they were by Fred Waring's raid on their audience. Waring had not only overtaken them, he'd passed them.

Gosden and Correll became more "actor" than ever. They flew East so the client could actually watch them suffer. They were inconsolable. Far worse, they were implacable. They never went back on the air for Campbell Soup. Even the internationally famous diplomacy of Bill Paley could not patch up this one, and the rupture was seriously thought to have hastened Dorrance's death less than a year later.

When they did go back on the air, they were once-a-week and half-hour, Tuesday nights. And they were "slick." For the first time they brought in outside writers, and a few voices. Lou Lubin—some will remember Lou Lubin and Bert Swor as a minstrel show team—played Shorty, the barber; Johnny Lee was Lawyer Calhoun; and Sapphire (Kingfish's wife) was played by Ernestine Wade. Later there was a television show, played by colored actors. It was not a large success. And radio kept up a five-a-week show that was perfunctory, thrown together at one session once a week on tape, then scissored and spliced by editors. It was a success, and it was easy money. But it wasn't the old *Amos 'n' Andy*.

These two remarkable men were the first to work alone and to work "remote." They considered themselves that special. And they were. (Ted Collins and Kate Smith soon began to do it, their 12:00 noon news show coming first from Kate's hotel at 10 Park Avenue, later from her island on Lake Placid.) Amos and Andy, though both men had appeared hundreds of times before club and theatre audience, were shy of radio studio audiences. In fact they didn't even want an announcer around them. Nor an organist to play their eternal interminable theme song "Perfect Day." So, in their special studio, in the same space that Will Rogers had had before them in the Bank of America building, there was no audience, no announcer, no organist. Not even an engineer.

Organ music was piped in from outside. The commercials were read (for years and years by Bill Hay, later by Del Sharbutt) from a regular studio in downtown Hollywood.

If they were fussy about these things, their fussiness about meeting dates bordered on the psychiatric. Once they had a scheduled appearance that required a brief Chicago stop-over where it would be simple to feed their show to the network. They boarded the Super Chief at Pasadena. But once east of the Rockies, the train ran into heavy snow. Freeman Gosden, the worrier, finally told the conductor that Amos and Andy were aboard. A second engine was coupled to the first. This helped. But the train soon began crawling. At Fort Madison, Iowa—not a scheduled stop—Freeman phoned CBS that they were leaving the train at the next stop, that they should be met there by car, and driven to Peoria. They'd do the show from there. Chicago was to be instructed to pipe the organ music to the network, and Peoria was instructed to do the same with the show.

The plan worked and got them to Peoria with twenty minutes to spare. Charles Correll, seeing they had a slight time margin, told the driver to go by way of Timothy Street and to stop at 414—his own old home. Charles' aging father still lived there. Charles hurried up the familiar front steps and rang the bell. His father answered.

"Who are you?" he asked.

"I'm your son Charlie," said Andy.

"You can't be. My son's in Hollywood. And you'll hear him in ten minutes." But Charlie convinced him, and took him along for the only Peoria show they ever did.

On the way to the studio, Charlie waved his arm toward the schoolhouse. "Look at that!" he shouted at Del Sharbutt, their announcer. "I put every damn brick in her!" And he proudly held up his two fists.

A correction came from his father: "You and me and your uncle, you mean." The three had indeed laid every one of the school's five million bricks. Charlie was the same boy. At 72 he still is. So is Freeman—give him a pool and he'll dive right in.

Remember how Andy, the Business Tycoon, used to holler at his secretary: "Buzz me, Miss Blue!"

Have you ever been in a drugstore when a customer asked for "that *Amos 'n' Andy* tooth-paste"?

A lot of humanity has drifted through to us from those fellows.

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**The entertainment
capital of the world**

The mud still sticks to Newton Minow's ugly phrase, and even those who are willing to recognize, as does *Fairfax Cone* here, that some changes have been worked upon programming in the past two years must still raise some fundamental questions about how much of such programming can exist. The public, argues Mr. Cone, never responded to the wasteland controversy in ultimate terms of rejection of the medium's output. They still consider TV as a means of providing entertainment at an easy and direct level, and those hours of superb programming fare now being provided are, in the final analysis, probably as much as the traffic will bear.

Fairfax M. Cone is Chairman of the Executive Committee of Foote, Cone & Belding and is a member of the Advertising Council. In 1956 he shared with Leo Burnett the Gold Medal Award sponsored by *Printers' Ink*. Mr. Cone is a director of the New York World's Fair, 1964-1965.

WASTELAND REVISITED

FAIRFAX M. CONE

There is nothing in television audience trends to indicate that any of the changes brought about by widespread professional and governmental criticism of network programming during the last several years has had any effect whatever on the established patterns of family viewing.

These, it would appear, are immutable.

There is a good deal of noise, from time to time, that is raised against both the division of content in television and the achievements by which this content must be judged. The noise always subsides, however, and the gathering storm never breaks because most of the criticism is irrelevant. Television in the nighttime hours, like motion pictures in the neighborhood theaters, is a medium of popular entertainment; to criticize it for its lack of sophistication is like condemning canned tuna for not tasting like caviar. Besides, how many people have a palate for fish eggs?

Despite the prejudice of most critics against the public taste, it is precisely this taste to which all popular entertainment is adjusted. Furthermore, it is part of the record of television that the present adjustment must seem to most people to be just about right.

Television is consistently at its best in the documentary and news fields, but the audience reaction to this fact, except for its attention to the broadcasting of sports events, is not encouraging to the programmers. Week after week the smallest measured audiences are drawn by the best attempts to inform and instruct, and network total programming is done with this incontrovertible fact in mind.

Under these circumstances one might reasonably ask why an advertising man should add any words of his own to an argument that seems already lost from the critics' point of view and quite satisfactorily settled from the public's.

The answer to this is very simple.

I propose to take issue with the general proposition that was derived from Newton Minow upon his appointment as Chairman of the Federal Communications Commission, in the spring of 1961, and has been echoed ever since, to the effect that television is a vast wasteland. There was a bitter quality in Mr. Minow's phrase that fit the critics' caustic views better than anything else that had been said in several years of alternating apprehension and dismay, and it was seized upon and held up as the official verdict. And this has never been reversed. It was as if Mr. Newton Minow, who is an extremely bright and able man, had made the final judgment. He would be the first person, I am sure, to deny this. For one thing, nothing was terribly different about television when the new Chairman looked at it in 1961 than it had been six or eight years before. Mr. Minow simply stated his opinion with greater vehemence.

However, and this is why I protest the continuing pained insistence on the desert image, his words have had a considerable effect. Television in 1963 is appreciably improved over television two years ago. What may be unfortunate is that the tastes of the great mass of viewers seem impervious to opportunity, and continue unabated in favor of what even the most temperate critics consider ordinary and mediocre. Thus, while there is a measurable increase in the number of superior programs, there persist the same number of equally unimaginative but slickly produced and expensively cast entertainments, the quality of which runs downward from doubtful to dreadful.

In spite of the agreement that was chorused through critical circles (and at high-level dinner parties) when Newton Minow made his famous evaluation, there is no evidence at all that this agreement was shared by most television viewers.

The regular viewing public had felt no pain when the quiz show scandals were uncovered two years before, and it was blandly unmoved by Minow's alarmist pronouncement. Indeed, it may be questioned whether most of the public knew what he was talking about. The press was clearly on Mr. Minow's side, but this was to be expected. Newspapers and magazines have never taken kindly

to television (except through the ownership of a large number of highly profitable stations by newspaper and periodical publishers), and the public that had taken this newest form of free entertainment so much to its heart paid them scant attention. The average family tune-in had reached five and a half hours per day (every day!). It stayed at that figure throughout the prolonged discussion, and it remains there now.

Moreover, the programs to which Mr. Minow and the press objected, other than the rigged quiz shows, stayed on the air; and, with only a few exceptions due to the attrition of time, they are still with us. Television, insofar as the general public is concerned, was *created* for entertainment, and the forms were established long ago. To understand this it is only necessary to remember that mystery and adventure, horse opera, and gun-play by gangsters were not invented for television. They were simply adopted from popular fiction and the moving pictures. Comedy came straight from the stage and the movies, and from vaudeville.

Bonanza, *Guns smoke*, *Wagon Train* and the other Westerns now bring the world of Zane Grey, Eugene Manlove Rhodes, Steward Edward White, Ernest Haycox, and their numerous predecessors and successors into millions of living rooms, in pictures and with sound, and their popularity is unquestionably with the same kind of city-bred and city-living people who have always looked to Western villains and Western heroes for hours of relaxation and escape. Also, *Perry Mason*, *Sam Benedict*, and *The Defenders* are modern television descendants of Arthur Train's *Tutt and Mr. Tutt* and, a little more broadly, Clarence Buddington Kelland's *Scattergood Baines* and Peter B. Kyne's *Cappy Ricks*. The discovery of skulduggery and the outwitting of an adversary were as much the meat of fiction and the movies before radio and television as they are on the home screen today.

Before Danny Thomas and Andy Griffith arrived on the scene to solve family predicaments, radio had played host to *Fibber McGee and Molly*, to *Burns and Allen* and a number of other gentle comics, endlessly confronted with family complications. Before that Harry Leon Wilson had written about Ruggles of Red Gap, Merton of the Movies, and Ma Pettingill; and Mary Roberts Rinehart had built the Tish stories around as zany a group of characters as any in television. And all their stories, like those of Kelland and Kyne, most of which appeared as serials in *The Saturday Evening Post*, were made into extremely popular moving pictures.

Perry Como came straight out of radio, along with Bob Hope and Jack Benny and Red Skelton, among the comedians; Como was the successor to Morton Downey, Russ Colombo and Bing Crosby, and scores of musical comedy and vaudeville singers who preceded them.

These patterns do not change. In fact, the only things that are new in television are rather decidedly, I think, to television's credit.

No other medium has ever come close to the television documentary in its power to convey facts and circumstances and explain these clearly, swiftly, and dramatically over a range of subjects that is almost without limit. Who that saw it could ever forget the broadcast on the twentieth anniversary of Enrico Fermi's first successful atomic reaction that showed him calmly directing the operation that he knew was to change the whole course of life on earth? Who that watched them will ever forget the Kennedy-Nixon debates that transformed an almost sure winner of the presidency of the United States into a bitter loser because a comparison was possible for the first time on a new, personal basis that made a participant of every citizen who cared to be one? Who can forget Mr. Khrushchev angrily banging his shoe on the rostrum of the assembly hall of the United Nations, and, in fact, in the face of America? Who can forget the blast-offs that sent Colonel Glenn into orbit—and, later, Scott Carpenter and Commander Schirra—and the thrilling re-entrance and recapture from outer space?

Who, for that matter, that saw them is likely to forget the sight and sounds of Arturo Rubinstein, Jascha Heifitz and Igor Piatagorski, in sweat shirts and sweaters and slacks, engaged in a classical jam session in Rubinstein's parlor on a notable Sunday afternoon?

Who could forget the visits with Pablo Casals, at his home in exile in San Juan, Puerto Rico; with Pablo Picasso, painting on the wall, in his Mediterranean studio; with Sir Osbert, Sacheverell, and Dame Edith Sitwell, discussing the state of the arts? Who could forget the hours with Wanda Lewandoska, playing the only harpsichord that most people have ever heard played, and Robert Frost and Carl Sandburg and William Faulkner, just talking—but talking magnificently? Who that saw it could ever forget Willie Mays catching that long drive that broke the spirit of the competition and made the New York Giants champions of baseball in 1954; or the total beating of the Cuban boxer, "Kid" Paret, in an uneven match in Madison Square Garden in New York City in 1962, whose televising into millions of shocked homes could well bring about the end of legal boxing in the United States?

One could, of course, go on.

But I think I hear someone asking: "Aren't you picking your evidence awfully carefully? Aren't you doing some fancy footwork through a number of years?" And I suppose I am, to make the case for the *power* of television to communicate more dramatically and more completely than any other medium, despite certain obvious drawbacks. On the other hand, as I have said, there has been a decided improvement in the content of television in the areas of news and information since Mr. Minow delivered his dark opinion. And I am forced to conclude that some of the louder critics of the medium and the industry have gazed only at the entertainment these provide, which is, with a very few exceptions, at about the cultural level of the Judge Hardy series and the comedies of Stan Laurel and the other Hardy (Oliver) in the middle years of the talking moving pictures.

The thing to remember here is that the appearance of such publications as *The Atlantic* and *The National Geographic* is limited to once a month. *Horizon* appears only once every two months. And the programming of television for this audience is not inconsiderable. It is far in excess of such "programming" in the general magazines; and one need look only at a single month's serious network broadcasting to see how striking the improvement has been.

The following is from my own monitoring during a recent four weeks.

Perhaps the most important of the planned programs during this period was *The Great Challenge*, which appeared on successive Sundays over most of the stations of the Columbia Broadcasting System; *Challenge* offered an appraisal of the American democracy with particular reference to the government's role in general education, scientific education, the arts, and the economy. Panelists included Henry T. Heald, president of the Ford Foundation; Max Rafferty, California's highly controversial State Superintendent of Public Instruction; Dr. Mary Bunting, President of Radcliffe College; George W. Beadle, Nobel Prize winner and President of the University of Chicago; Representative Peter Frelinghuysen (R., N.J.), Chairman of the House Committee on Education; the artist Thomas Hart Benton; the architect Philip Johnson; Dr. Raymond Saulnier, who was President Eisenhower's Chief of Economic Advisors; and a group of President Kennedy's present economic experts and their opponents. Eric Sevareid led the spirited hour-long discussions.

Similarly, "The Rise of Khrushchev," which was narrated by Chet Huntley, detailing internecine warfare in the Kremlin in perhaps the most crucial period in Soviet history, was presented so forcibly in a *White Paper* broadcast by the National Broadcasting Company that the company was summarily ordered to close its Moscow Bureau. *Winston Churchill* brought the great statesman's thundering prose to accompany a careful culling of newsreel scenes of the invasion of Europe by the Allies against Hitler on June 6, 1944, the work of the underground forces, the liberation of Paris, the final planning and entrance into Germany itself; this was a major contribution by the American Broadcasting Company.

Nor were these all. "The Troubled Waters of the Colorado" told the story of California's mounting water requirements and Arizona's demands for what might be called equal rights, and pointed to one of the most controversial upcoming questions in American law and politics. There was also the lively *Look at Monaco* with Grace Kelly as narrator and guide, in the manner of Jacqueline Kennedy in the White House, except that Princess Grace had a supporting cast that included Prince Rainier, their children, and the animals in their private zoo. *The World of Maurice Chevalier* took a long nostalgic look back over the 60-year career of France's finest entertainer and one of her most charming philosophers.

All these were scheduled programs, but as sometimes happens, an unscheduled report actually was the highlight of the month (and an important testimonial, to both the dynamics of television and the speed with which these may be brought into play). This was the surprise appearance of Secretary of Defense McNamara, with the well-briefed and lucid Mr. John Hughes, to show the fantastic aerial picture-story of the Soviet's Cuban build-up and the subsequent removal of the missiles and their launching apparatus, as these were photographed in more than four hundred high- and low-level sorties between mid-August and the end of December, 1962. Thus was history recorded and the record disseminated as never had been done before, and it underscores a statement by Robert W. Sarnoff, Chairman of the National Broadcasting Company, in an address to that network's affiliates:

"The most talked about violence of the season," he said, "has been the tragic violence swiftly and responsibly reported by our cameras from Oxford, Mississippi. In a medium once harassed by a high crime rate, the ex-convict who has created the biggest stir is named Alger Hiss. The action-adventure that has drawn the most attention took place in real life, in a tunnel under the Berlin

wall. The biggest dustup on the home screen has not been between cowboys and rustlers, but between Democrats and Republicans. Nothing ever concocted in the way of suspense could match the harrowing grip of the crisis over Cuba as television brought it home to the nation. And the wide open spaces that drew the greatest notice were the ones through which Telstar blazed a trail toward global television."

In addition to the rather special programs from the burgeoning field of the documentary, the four weeks also saw a number of other programs that help to indicate how inexhaustible this material is and how appropriate to the skills television has at hand. Bruce Catton's interview with General Eisenhower, at Gettysburg, which was entitled *Lincoln, Commander-in-Chief*, told quite as much about Lincoln the man as opposed to Lincoln the legend as it did about the president who was Commander-in-Chief of the nation's armed forces, without any assistance or aid from a joint chiefs of staff. This was one in the series of "actualities" on NBC. On the same network, *David Brinkley's Journal* followed up a visit to the new, internationally unaccepted Brazilian capital, Brazilia, with a fine documentary on dictatorship in Paraguay, and a revealing look at legal gambling in Great Britain under the new open-betting policy; Chet Huntley looked hard at troubled Nicaragua, and at our aid program in India; *Meet the Press* included among its interviewees the Senate and House Minority Leaders, Senator Dirksen and Representative Halleck, Costa Rican Ambassador G. J. Facio, Chairman of the Council of the Organization of American States, and President Kennedy's head counsellor on economic affairs, Mr. Walter Heller.

The splendid *CBS Reports* included Konrad Adenauer's summary "Germany Since Hitler" and the first of two programs on the Supreme Court, with dramatic readings of historic decisions by Carl Sandburg, Archibald MacLeish, Mark Van Doren and Fredric March. That network's *Twentieth Century* reported eloquently on life in Finland under the shadow of the hammer and sickle, drawing certain ominous comparisons with a previously broadcast essay on Hungary today; in another gripping half-hour, it showed the Japanese attack on Singapore in 1942. A new CBS program entitled *Self Portrait* made its first appearance with Presidential Secretary Pierre Salinger's life story told in an interview with Harry Reasoner.

ABC continued its coverage of our Ambassador to the United Nations who gave his consistently pertinent and polished comment

via *Adlai Stevenson Reports*; and Howard K. Smith turned tartly to boxing as a non-sport. In addition to these programs of general interest, ABC aired weekly its *Directions '63*, whose moral and religious meditations cover a wide range of subjects; NBC broadcast weekly its *Update*, Robert Abernathy's special news analysis program for teen-agers, and *Exploring*, a mixture of fiction and science for children, with headliners E. G. Marshall, Hans Conreid, Peter Lind Hayes and singer Diahann Carroll as narrators; and CBS brought such talents as those of Mahalia Jackson to its weekly religious *Lamp unto My Feet*.

These were some of a total of more than 50 hours of nighttime and Saturday and Sunday daytime network programming of an ambitious order. When one adds to the total of network programming such local offerings as David Susskind's *Open End* in New York, Irving Kupcinet's *Kup's Show*, Carter Davidson's *At Random* and Norman Ross' *Off the Cuff*, in Chicago, or the various interview programs like San Francisco's *Kaleidoscope*, which brings a variety of talents before the television cameras in a vigorous exchange of ideas on assorted controversial subjects, it becomes even more impressive.

On this record it should be apparent that what troubles most critics most about television can hardly be either any limited extent or a lack of quality in the networks' serious programming, for this is a matter of constant, continuing effort carried on by an army of astute observers and reporters and ace photographers deployed around the world under the direction of editors with practically unlimited resources. (The reporting of the space flights from Cape Canaveral and the return of the astronauts cost the three networks an estimated \$10 million.)

Nor, certainly, may television be faulted for any inadequacy in its covering of sports. There are many football enthusiasts who maintain that a football game is seen much better via television than from the best vantage point in any stadium, and the broadcast schedules for both collegiate and professional games leave little to be desired. Beyond wanting to lift the ban on hometown broadcasting of local football games, the only suggestion that is frequently made is to keep over-eager officials from hogging the camera. Professional baseball and hockey, horse racing, auto racing, boat racing, tennis, even bowling, are extensively reported; and it is a forlorn golf tournament whose last three or four, or more, holes cannot be viewed by sports fans across the country.

Contrary to stubborn opinion, today's wide range of programs

of information, instruction and opinion are comparable in authority to articles in our leading literary and scientific magazines, and the commentary of some of our most respected observers is found quite as regularly on television as it is in print. Also, it should be noted that television coverage of the hard news of every day has become something quite beyond the reading of the headlines, as it were, which was typical of television's earlier efforts.

Today, Douglas Edwards, Charles Collingwood, Ray Sherer, Walter Cronkite, Edwin Newman, Sander Vanocur, Peter Hackes, Huntley and Brinkley, Edward P. Morgan, and a score of others fill out large reporting staffs and groups of analysts, both in the United States and abroad, that make news reporting and news interpretation by television at least on a par with the majority of newspapers. The chief drawback to the television accounts of the news of each day is the brevity with which most items are treated. And, as always with the broadcast media, the fact that re-reading and contemplation of the material is impossible is exasperating, if not, indeed, self-defeating oftentimes of the real purpose of spreading the news.

On the local scene, more and more television reporters are doing their own leg-work, along with the stations' photographers; the result, since Mr. Minow's stern scolding, has been an increasing tendency to treat the news seriously as something that gives television an opportunity to shine in competition with the newspapers, instead of serving primarily as a cheap source of programming and an effortless response to previous vague demands of the FCC for a reasonable amount of broadcasting in what is called the public service. Incidentally, a good many of these local station newscasters add comment on the news, giving its background and suggesting its implications, and some, like John Madigan on Chicago's WBBM, regularly broadcast short programs that are entirely comparable to the editorial columns of the most conscientious newspapers.

Where television continues to maintain the breach with its critics is in the broad area of entertainment, aside from sports. Yet even here there is some remarkable programming.

To be consistent, I will cite just the one month's schedules.

Undoubtedly, the most satisfactory program during the four weeks was George Schaefer's delightful production of "Pygmalion" on the *Hallmark Hall of Fame*. Admittedly, *Hall of Fame* is the finest dramatic series in television, but it *is* television; and the performances of Julie Harris, James Donald, Gladys Cooper, John Williams and George Rose would have constituted a triumph on

any stage. Part of the success of "Pygmalion," which was beautifully mounted, was its presentation as a play, without the close-ups that television so often borrows from the moving picture only to destroy utterly the illusion of the theater; and the familiar story could only have been disappointing to someone who was waiting breathlessly for the romantic ending that the Messrs. Lerner and Loewe contrived for Henry Higgins and Eliza Doolittle when they made "Pygmalion" into "My Fair Lady." Robert Hartung, who adapted this television version, used one of Shaw's own alternates.

The Hallmark series is one of the few that is produced under the direction of an advertising agency. The agency in this case is the one with which I am affiliated; but the assessment in the foregoing paragraph is not mine. It was taken from typical newspaper reviews, and I use it simply to help make this vital point: the excellence of the television production of "Pygmalion" is not something that is easily come by, or often attained anywhere. The play, to begin with, is one of the finely chiseled classics of the English theater, in which every character *is* a character, and the sharply cutting lines are divided among all of them. However, the production cost \$278,000; to broadcast it over 185 stations of the National Broadcasting Company cost an additional \$205,000, and the commercials (not including one two-minute filmed sequence) another \$23,000—for a total cost of \$506,000 for the ninety minutes. This is something that can't happen every evening. Average total costs must be a great deal less, more like \$100,000 for half an hour.

But even if costs were not a factor, the extravagant rate at which the television cameras consume artistic material is such that the world's whole supply of old plays and new is not enough to furnish the viewing audience with a steady diet of first-rate drama. Forgetting the old plays, which have been telecast again and again to vast audiences ("Macbeth" is said to have played to more people in a single *Hall of Fame* showing than in all its other performances since Shakespeare wrote it), one new play each week on each network would require 156 original works each year, and there plainly aren't that many to be had. While it has become customary with writers on the subject of television derelictions to decry the throttling of imagination by the forces that favor formula, the time factor will always be harder to cope with than the interference of the inartistic. The hands of the studio clocks move inexorably.

Television can't wait for Paddy Chayefsky to write another "Marty" or "The Mother." The cameras can't wait for Gore Vidal to repeat the success of "Visit to a Small Planet," or Robert Alan

Arthur to do another "Sound of Different Drums." Neither Rod Serling, who wrote "Requiem for a Heavyweight" and "Patterns," Reginald Rose, whose "Twelve Angry Men" was an all-time television highlight, J. P. Miller, who wrote "The Days of Wine and Roses," Tad Mosel ("That's Where the Town Is Going"), Horton Foote ("The Night of the Storm"), nor James Costigan ("Little Moon of Alban") can turn out a play every month. Yet this is precisely what television would require if any such standard were to be realized. Since it is out of the question to get anything approaching this production, the networks have little or no choice, that is if they are to keep on broadcasting entertainment, than to rely for the most part of conventional adaptations of well-known, well-worn plots, and even gags.

Television, like the stage and the movies, is much more fortunate in the talents and the durability of its performers than in its quest for new vehicles in which to place them. In a month that saw only "Pygmalion" and NBC's repeat showing of "Peter Pan" (charmingly played by Mary Martin and Cyril Ritchard) from the classic stage, and no original drama of significance, the cameras nevertheless moved gayly in other directions. *The Victor Borge Show*, over ABC, wherein the exuberant Dane had the French pantomimist Marcel Marceau as his guest, provided an hour of high jinks that brought an intimacy and a sense of participation to its viewers that can be a unique virtue of television when the occasion demands. *Carol and Company*, with Carol Burnett and Robert Preston, over CBS, was sixty minutes of pure fun and frolic, in which Miss Burnett proved herself a talented singer as well as the brightest new star in the comic sky. There was also a Sid Caesar special, *As Caesar Sees It*, and *Here's Edie*.

Additionally, the month had four regular musical programs from *Voice of Firestone* over ABC, and two other artistic entertainments when CBS presented *A Dickens Chronicle* (in which the English actor Clive Revill, as Sam Weller, introduced a number of Dickens' characters) and when the same network repeated its earlier broadcast of Leonard Bernstein with the New York Philharmonic in Japan. Here America's most popular conductor led its most famous orchestra in the first Japanese-American "exchange concert," whose Japanese portions Mr. Bernstein interpreted with his customary enthusiasm and catching good humor.

I believe it would be clear in any comparison that this was not an exceptional television month except as chance made it so ("Pygmalion," *Carol and Company*, "The Rise of Khrushchev"

and some other scheduled programs came off a little better than anyone had a right to expect).

This, however, is neither the television that most of the industry's critics object to nor, apparently, is it the television they see. In a sense it is the new wasteland. For it is also not the television that most people watch and enjoy. Their choice is a collection of one hundred-odd weekly programs broadcast in the evening hours between 8 and 11 P.M. (Eastern Time) that are devoted to the same kind of entertainment that characterized printed fiction before the advent of the moving picture, moving pictures before the days of radio, and radio before television. This is objected to not so much by honest intellectuals (many lawyers are known never to miss *Perry Mason* or *The Defenders*) as by those critics whose overwhelmingly desire is to force their own predilections upon the public for whose freedom of choice they insist they are fighting.

What these people ask for repeatedly is what television repeatedly strives to come up with: substance. But this is overlooked in the general condemnation of what most of the television audience chooses for itself.

We have seen what the substance is in a typical four weeks' network programming. Wishfully there could have been *more* of this same kind of fare, whose only noteworthy lack was in original important drama and sustained musical programming. But what is overlooked by the people who ask for Leonard Bernstein, or his equivalent, every night is that the public for which they grieve is having a ball! Nothing that the detractors have to say about television is less true than the assertion, made again and again, that the public has no choice in viewing, that it is forced to look at trash because this is all that is offered.

It is certainly true that when the viewers' choice of network programs is limited to a family situation comedy, a family situation comedy that adds a talking horse, and a stereotyped Western horse opera, in a given half-hour, this is not a very wide selection. However, this is also not entirely typical. Within the general classification of entertainment (which some critics, in exasperation, invest with almost immoral implications) there is much the same choice that is offered by the movies, the magazines and the circulating libraries, and at about the same levels of performance.

While the difference is great between the audiences that are attracted by the popular programs of entertainment and the less popular programs of information and instruction, this should be no surprise to anyone. The comics are far better read in every

newspaper that carries them than are the editorials; and every symphony and every opera in the United States (and in the world) must be subsidized, for patronage of these arts at the box office cannot support them. The worst thing that can be said about network television is that it is impossible for anyone to view exactly *what* he wants *when* he wants to; but this is a condition of broadcasting and not the fault of network programming. The networks, moved more perhaps by fear of FCC discretionary licensing powers than by Newton Minow's evangelism, are today providing serious and worthwhile programs out of all proportion to the general public interest in these.

Some day, when UHF television stations cover the same areas as our present VHF stations, it may well be that some of these will be subsidized to the point where they will broadcast nothing but serious programs and repeat performances of classic drama and music from film and tapes already made and played and stored away, or ordered for the subsidy.

Meanwhile, the majority taste will rule. Still, 53.5 hours of superb television in one month's total of network broadcasting should be something less than appalling—except to those critics who when asked whether they have seen such and such a fine program inevitably reply: "I never look at television. I wouldn't own a set if someone *gave* it to me."

SCREEN GEMS Inc.

DESIGN IN TELEVISION

While much of the credit for success in TV production deservedly belongs to writers, performers, producers and directors, these would be the first to admit that quality and vitality in any show are due in large measure to the behind-the-scenes work of a number of contributing artists. Among such artists, none add more to the style and individuality of a production than the scenic designer.

In the following section are included some representative contributions by *Jan Scott*, *Charles Lisanby*, and *Burr Smidt*, a trio of television's top-ranking designers, together with a few of their opinions upon the challenges and disappointments of their craft.

Among the scenic designs for television executed by **Jan Scott** were those for *Peter Pan*, *Big Deal at Laredo*, and several *Hallmark Hall of Fame* productions. She worked on the *Garroway at Large* and *Kukla, Fran and Ollie* shows in Chicago and, in 1954, joined NBC. Miss Scott has been nominated several times for an Emmy.

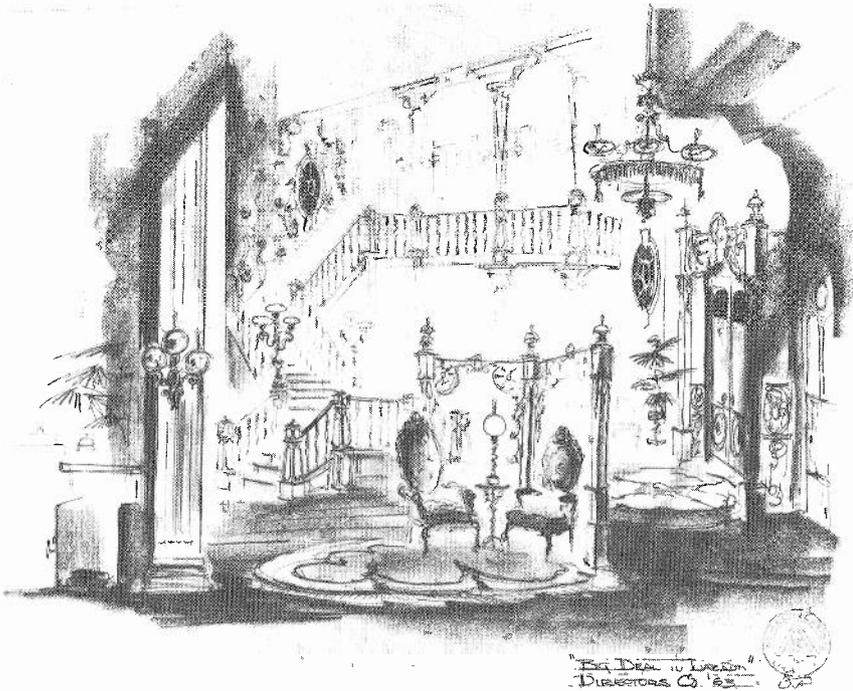
Charles Lisanby has designed settings for television programs starring Jack Benny, Red Skelton, Ed Sullivan, and Carol Burnett. For the past five years he has been the art director for *The Garry Moore Show*. Mr. Lisanby has created scenery, costumes, and lighting for Broadway and off-Broadway productions.

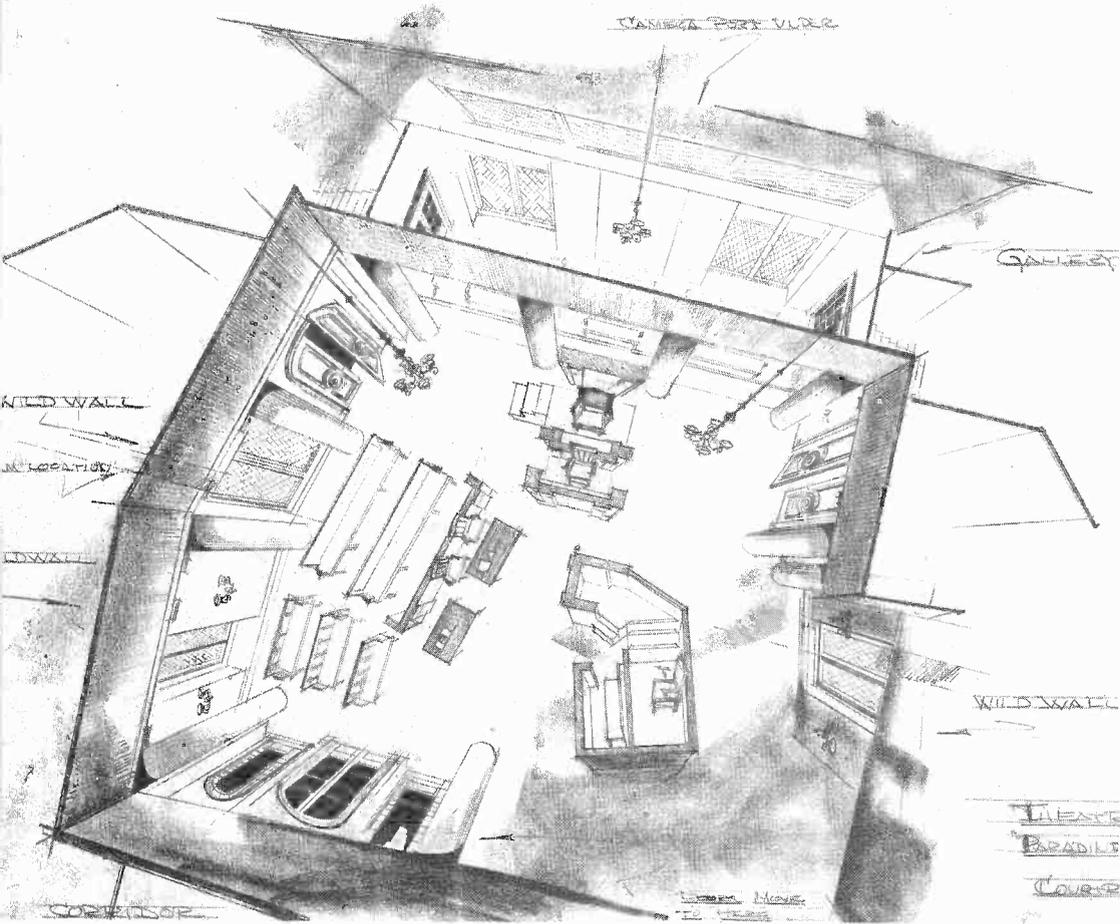
Burr Smidt was an NBC staff designer for five years before joining Talent Associates-Paramount Ltd. Among the television series with which he has been associated are the *Family Classics* series, *Buick Electra Playhouse*, and *Producers' Showcase*. In 1962 he won an Emmy for his contribution to *The Power and the Glory*.

One of the most important characteristics in the art of television is movement—mobility of cameras in and around, even through, objects. Each of these camera movements gives to the viewer that magic feeling of being in an invisible cloak, so that he can follow the characters around when they refer to things and, while listening, go over and enquire into the object in question in the greatest of detail.

It is this quality of camera movement that makes designing for TV so very different from designing for the theatre. In the theatre you see everything from one fixed angle—and nothing in detail. The finest artists in the theatre are those who create impressions with big bold strokes; theatrical properties that “get across” the footlights are, when viewed close-to, coarse and unconvincing. But thirty feet away they are magnificent. As close-ups are the most important items in TV, designers spend much spare (?) time filling sketch books and photo files with records of all the little details they see in different locales, streets, etc.—that give them the key to the characters that inhabit those rooms and walk those streets.

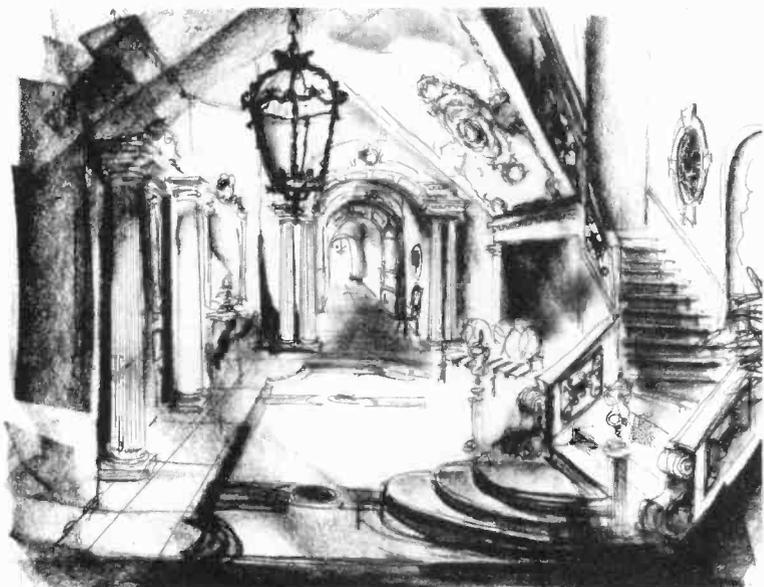
JAN SCOTT



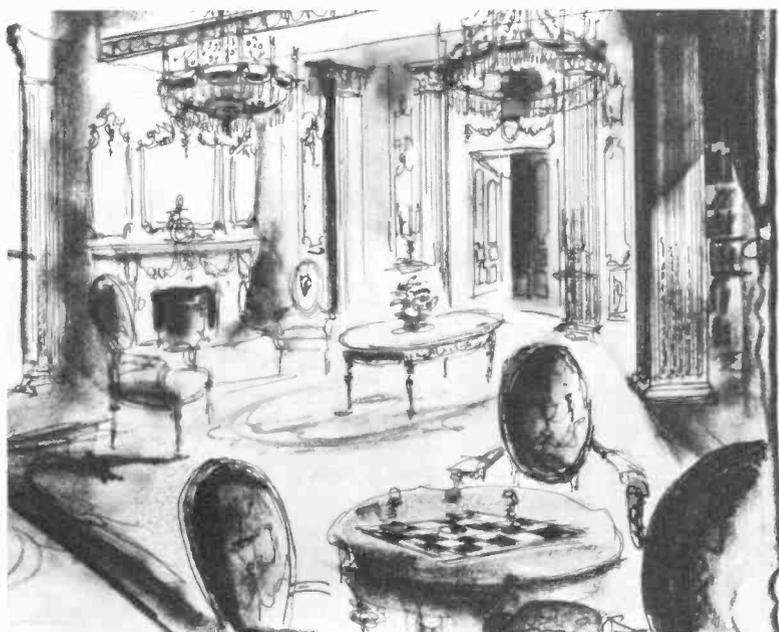


The art of TV lies in the use of movement in light and shade simultaneously with light and shade in sound to create a dramatic effect upon the viewing audience. The chief difference between television and the stage is that TV possesses three major qualities unattainable in the theatre. Nor can these three qualities be imitated in any other art form, and in the use of them lies the secret of TV. They are:

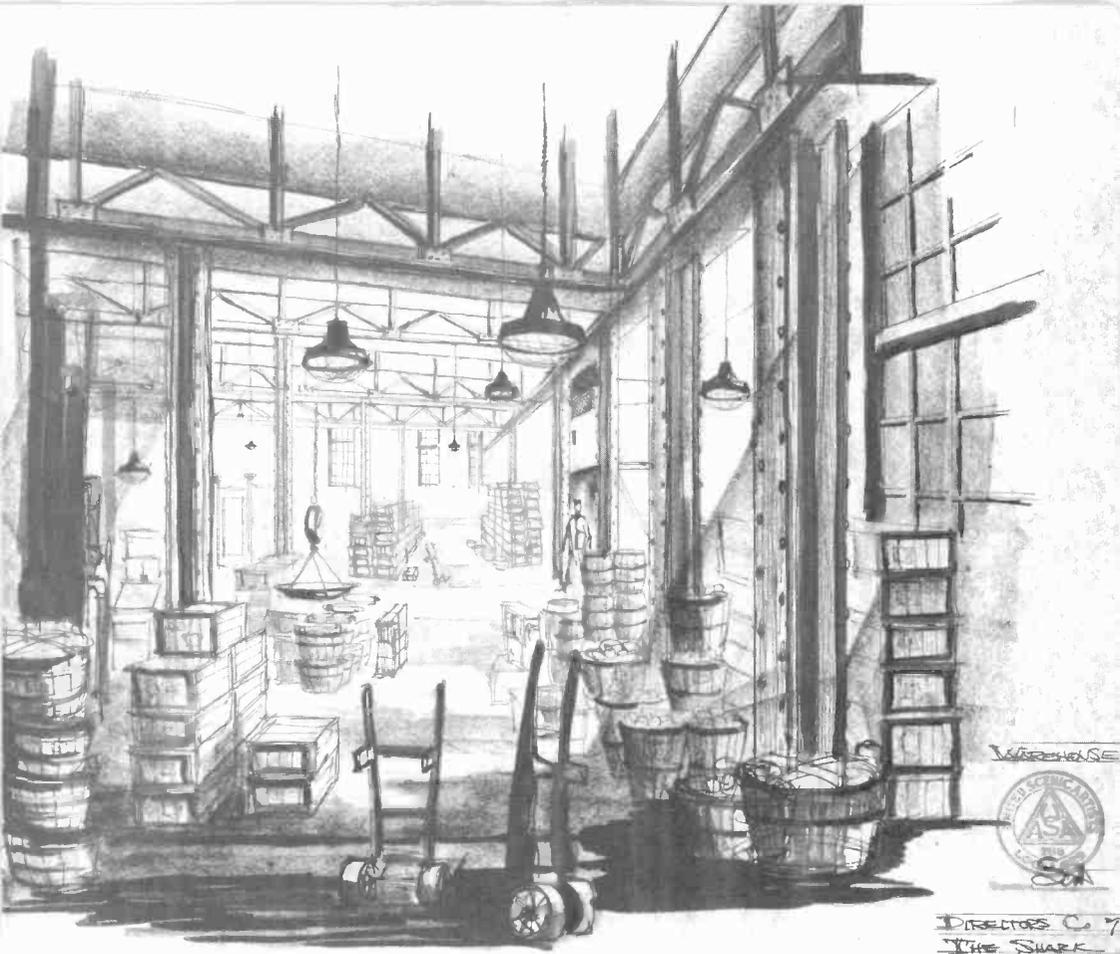
- A. The possibility of making "close-up" of faces and objects in action in order to achieve emphasis.
- B. The controlled super-imposition of sound over action and vice versa.
- C. The possibility for one artist to control the entire dramatic action and *mise en scène*. When it has reached the perfection required by him, it is permanent. Herein lie the various endeavors of the scenic designer.



JAN SCOTT





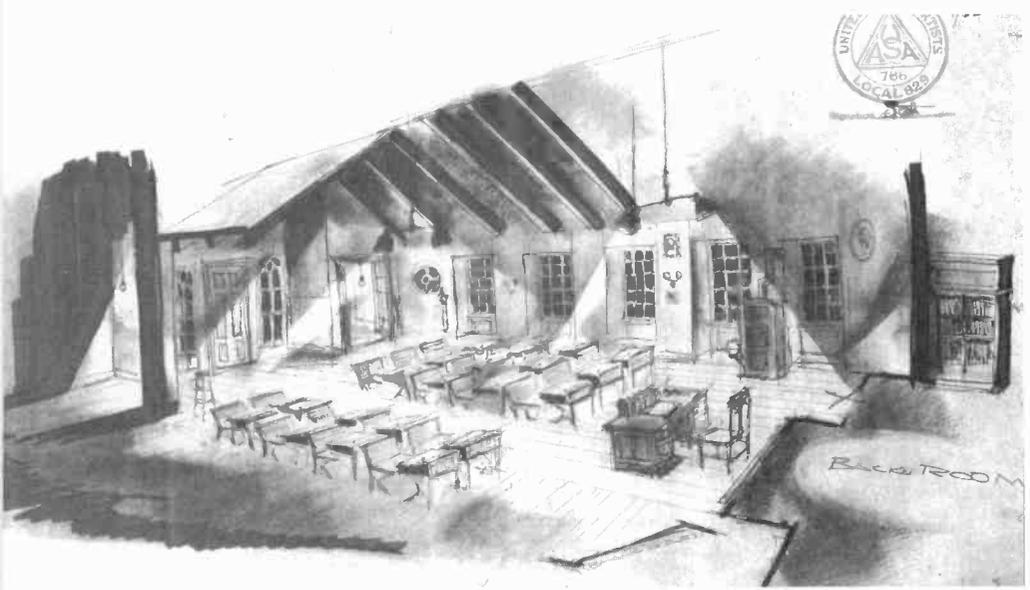


WAREHOUSE



DIRECTORS C 7
THE SHARK

JAN SCOTT

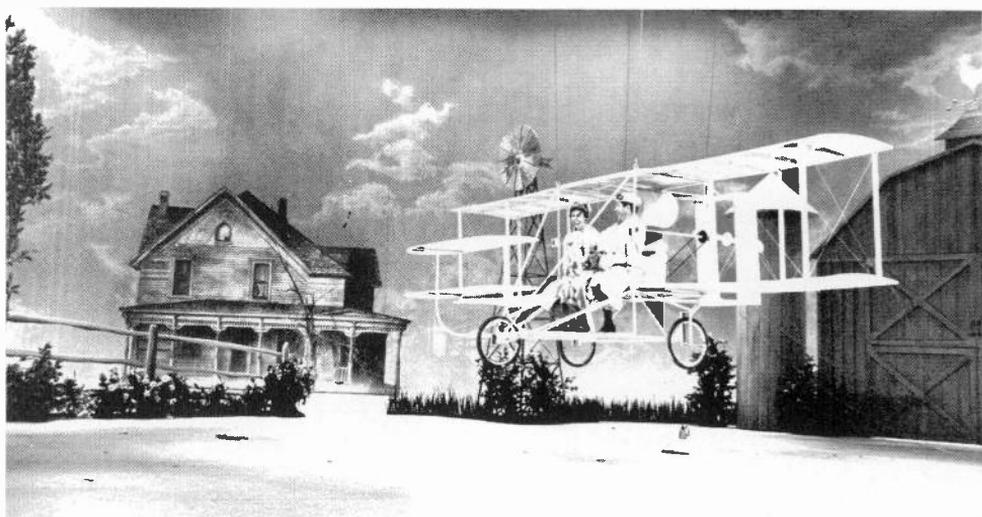


Back Room

To be a good designer you have to do things differently. Design is nothing but proportion. The proportions you set—the fact that you have labored with it—makes it yours. When you do what is natural to you—that's your style. And you have to recognize it as yours. It's a fragile creation. Someone says, "Why not cut this out?" But if you do that you lose the artistry, you lose the look. You lose the *style*.

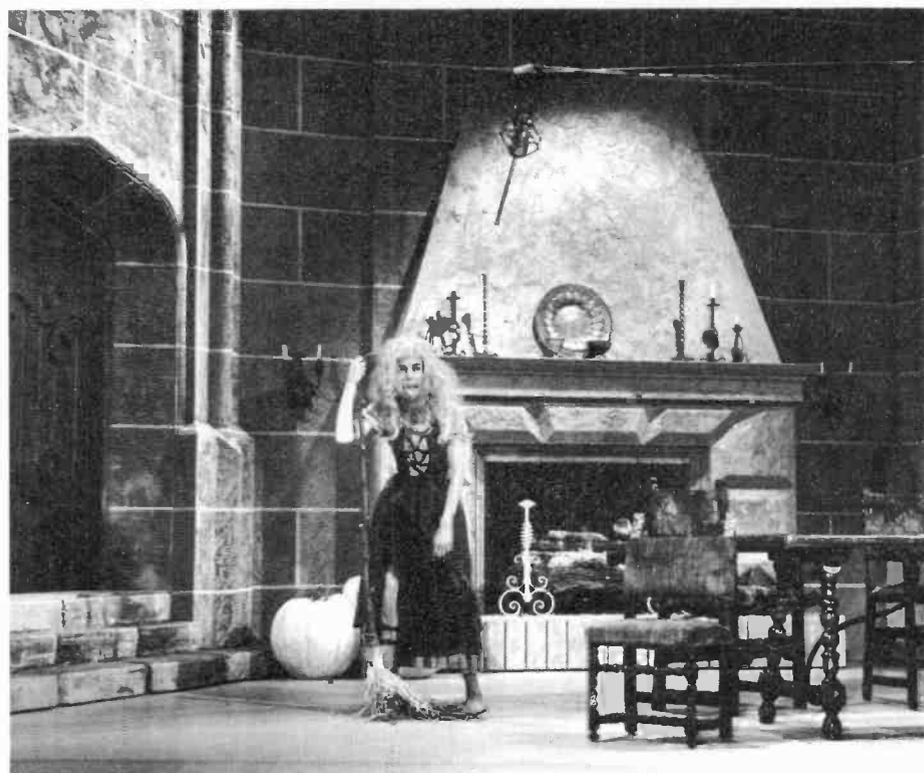
We are always being confronted with the argument that TV design requires less talent than stage designing. The comparisons are always unfavorable—usually beginning when someone says, "Well, that's *television* design." I contend that it is more difficult to do good TV design. We must deal with the small, shifting frame, and yet must still do the same work required of the stage designer. We must create full stage sets as they do, and even the use of video tape doesn't make it less complex.

The designer fights the same battle all creative people must fight in TV. He seeks more recognition for his work. The movie designers long ago gave up their right to fame. Only rarely does one see proper credit for a film designer. He is buried somewhere in the credits with dozens of others. The respect a TV designer earns will, in the final analysis, depend not only on the quality of his work, but on the strength and intelligence of his producer. You have to find a way to fight a massive organization if you seek quality in design.





CHARLES LISANBY





CHARLES LISANBY





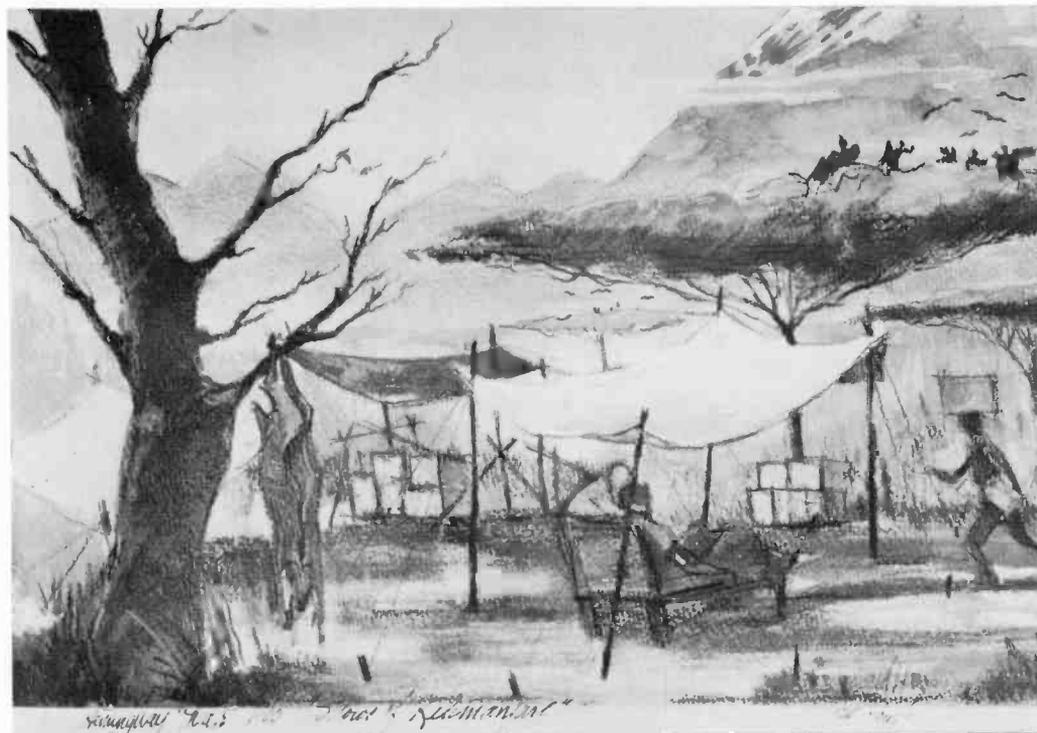
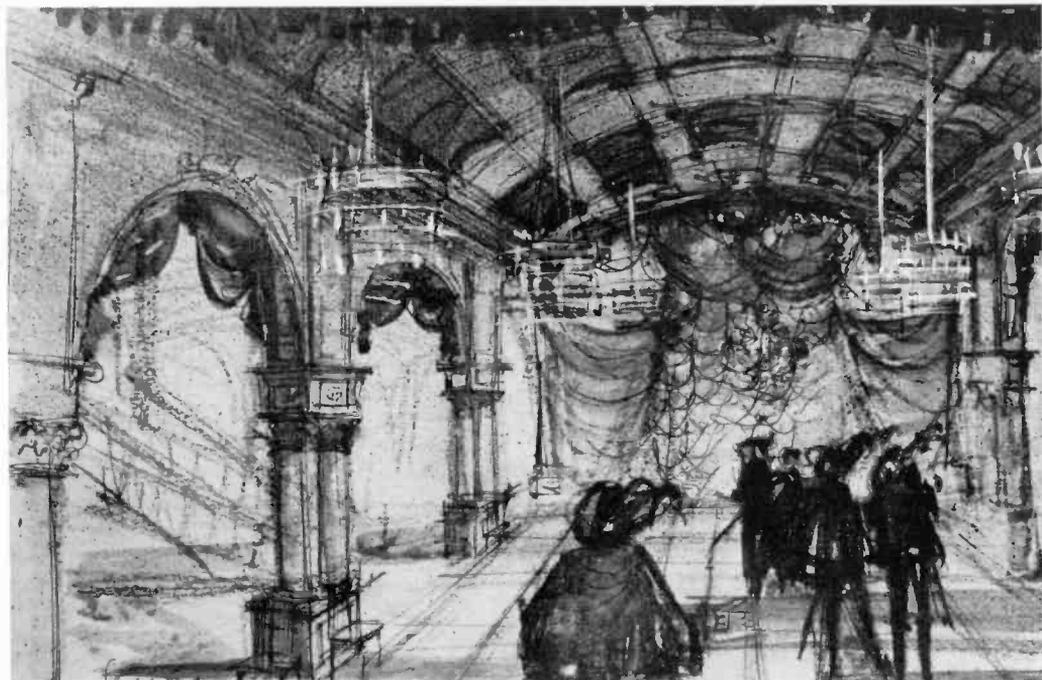
CHARLES LISANBY

I won't design a stage show unless it has a great appeal for me. It's like going back to kindergarten.

Costs, to be sure, are out of hand at many levels of production. Waste is altogether too apparent: extra studio time at thousands of dollars per; temperamental stars; script problems solved in control rooms with everything waiting ready to go—just plain waste and lots of money being spent. In anticipation of this waste, the general approach to the designer is "Build it cheap, cheap, cheap, but please fella, make it look big!" How do you tell a producer to hire a seventy-five thousand dollar star instead of a hundred thousand dollar star so I can build him the right set—the right way. Or why don't you anticipate coming in on schedule and let us use the overtime waste at least creatively?



BURR SMIDT



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BURR SMIDT







BURR SMIDT



Styles in scenic design are as diversified and as confusing as a collection of railroad timetables in all languages. Style is an all-production element. Stylization demands consistency in all program phases, from writing to make-up. Much has been written on these phases, and the majority of persons in the TV profession know that these production conceptions are a carry-over from other entertainment media.

The aesthetic effect of a setting is more or less the special touch of the artist in the conception of a production, and in turn shows his peculiar stylistic traits in the execution of scenery. As a factor, it is almost intangible. The work of each designer is immediately identified by special qualities found in his finished settings.

Much of the information the designer needs must be painstakingly extracted from the script, as often the television writer has neither the literary inclination nor the time to write set descriptions. Here the producer, director and designer further unify the script for "business" involving scenery, transitions and other incidental information.

Television designers should not attempt to be too versatile; so many productions fall off because the designer attempted scenes about which he had insufficient knowledge. Although a designer or art director can satisfy most producers with a good design to suit any subject, it is better to get a reputation for being a specialist on certain subjects—there is the appreciation that good designers do not work as automated punch card machines.

JAN SCOTT

INTERNATIONAL TELEVISION

The difficulty with which *other* nations develop proper systems and uses for a television service may provide some refreshing "escapist" summer fare for regular readers of this journal. In a considered treatment of the evolution of TV in West Germany, *Thomas Petry* details the extent of influence which politically-inspired critics and controllers have upon TV in that nation, noting that at least a few Germans have apparently failed to learn any lessons from the past. In a broader vein, *Henry Cassirer* reviews the role played by Unesco in assisting countries with widely varying needs and capacities to develop viable TV systems which are consistent with their goals and purposes.

Currently a CBS Public Affairs and News Fellow at Columbia University, *Thomas Petry* was a free-lance producer in Germany in 1956. He has served in various production and managerial capacities at such stations as WTTW (Chicago), KNME-TV (Albuquerque), and WQED (Pittsburgh). Mr. Petry holds an M.A. degree in Political Science.

For the past twenty years *Henry R. Cassirer* has been concerned with adult education through television and radio broadcasting. At the present time he is associated with Unesco as Head of the Television Section. Mr. Cassirer is the author of *Television: A World Survey* and *Television Teaching Today*, both Unesco publications.

WEST GERMAN TV— THE WAY AHEAD

THOMAS PETRY

In a recent *TV Guide* article American television was described as “a medium of communication which is Constitutionally and legally guaranteed freedom of speech but which does not care to use it. It is that most anomalous of journalistic entities: a censored medium without a censor.” A similar description, for different reasons, could apply to television in the Federal Republic of Germany.

Several American critics of the medium, among them Arthur Krock, have recommended a publicly-owned commercial corporation to ease the situation here, while in Germany we find a growing insistence that a privately-owned commercial network is the only answer for truly independent broadcasting.

Compared to the complexities of the American system, the German organization is relatively simple. In the eleven states (*Laender*) of West Germany there are nine independent regional broadcasting organizations which together comprise First German Television. These stations, which operate both studios and transmitters, cooperate by contributing to the national program schedule in proportion to the size of their regional audience. Joined together in an informal Association of German Broadcasters (ARD), the nine organizations have provided two program services, one on VHF and one on UHF (the latter being primarily an experimental service at this time).

As of April 1, 1963, Second German Television began operating in Mainz, thus providing another regular national service. It is expected that the second program of the ARD will eventually become a regional service. The important fact is that each of the organizations is established under public law and is licensed by, and is under the jurisdiction of, the *Land*, and not the national government. The primary revenue for operating the broadcasting organizations comes from license fees paid by the owners of receivers and then collected on a regional basis by the Post Ministry. It soon became necessary for the ARD to voluntarily redistribute the revenue so that the wealthier states, with more population and set owners, could assist the poorer stations in both programming and financing. While the primary purpose of these public law organizations is to provide information, education, and entertainment, they are permitted to sell advertising time. However, direct sponsorship or commercial participation in programming, as exists in America, is prohibited.

In structure and financing, then, the German system was designed to be decentralized and regional in character, in an effort to avoid the extremes of centralization and control that had been identified with the past. After the war, it was the Allied commands, together with the German authorities they had appointed, who fashioned the new institutions under which West German stations are operating to this day.

The most significant feature of their efforts was the attempt to devise a control mechanism which would effectively balance the existing forces in the society, guarantee access to all the important political, social, and cultural elements, and at the same time would grant the organizations a considerable measure of autonomy. The key to this system was the tri-partite control, namely, a plural administration consisting of an *Intendant* (or General-Director), an Administrative Board (*Verwaltungsrat*), and a Broadcasting Council (*Rundfunkrat* or *Hauptausschuss*).

The *Intendant* acts as chief administrator and representative of the broadcasting organization. He selects personnel and is theoretically responsible for technical, financial, and editorial aspects of operation. The Administrative Board, which usually selects the *Intendant*, is responsible for supervising the budgetary, legal, and administrative aspects of the organization. It functions much in the same way as would the Board of Directors of any corporation. Its membership—which consists of public officials, leaders of busi-

ness and industry, and technical authorities—is usually elected by the Council, which, as a result, holds final power.

The Broadcasting Council is the chief supervisory organ in regard to programming, budgetary approval, and policy. Its responsibility is to protect the public's interests and incidentally to guard the stations from unwarranted external interference. Represented on such Councils are members of political parties, employer and employee groups, and educational, cultural, religious, and professional organizations. These men are normally nominated by their groups and subsequently selected by the state assembly.

It must be noted that while the organizations in the South have maintained Councils with the type of plural representation described above, those in the North, stations NDR and WDR, now have Councils which are directly elected by state parliaments on the basis of party strength in those bodies. The real center of control in such instances therefore passed to the majority party (or parties) in the four state parliaments.

In similar fashion, the Television Council for Second German Television (which elects both the Administrative Board and *Intendant*) is composed of sixty-six delegates sent by the participating states on a proportional basis of party strength in the *Landtag*. This tends to reinforce a trend toward the "political solution" in broadcasting administration.

Critical observers of the broadcasting centers consistently found complaints (and evidence) that the supervisory bodies had "mixed in" politically and had pressured *Intendants* in regard to day-to-day programming, personnel, and administrative matters. Representation on the Councils was seemingly taken as a license to interfere. There is also the charge that the attempts to achieve autonomy have failed in practice because they do not correspond to existing social and political conditions.

Americans who are familiar with the story of political influence and interference with the Federal Communications Commission are not likely to find the German situation much out of the ordinary. On the other hand, contrary to what one might suspect, there is no evidence that any station shows a clear, consistent bias toward a particular party. If anything, the institutions, combined with the political climate, have acted to "neutralize" the broadcasts. To further complicate an evaluation it is worth noting that station NDR, with its politically constituted Council, has been one of the most outspoken in its political programming while, as some journalists have pointed out, the plural group Councils have led to

colorlessness and mediocrity in their efforts to compromise and avoid offending anyone.

Furthermore, since in the case of the plural representative Councils in particular, many of the members were "volunteers," so to speak, with other and primary obligations, it was natural that someone should leap into the power vacuum created. Unfortunately it was not the *Intendants* but the politicians that seized the opportunity, and they concentrated on the news programming.

About 19% of the total television schedule is given over to news and documentaries on a regular basis. The news service which was traditionally censored, "canned" and manipulated, even during the Weimar Republic, has had the hardest task of breaking down the concept of "official" reporting and commentary in the public's mind. Not having learned a great deal from the past, voices have again been raised in favor of separating broadcasting into a journalistic and a cultural division, the former to become the responsibility of the Federal Government.

The combined effect of the politicization of the governing bodies and the tradition of managed news limited the enterprise and forthrightness of newscasters and commentators. The record of personnel replaced for apparently political reasons during the past ten years is not likely to encourage the individual broadcaster to take his mandate for covering all the news from all sides too seriously.

In 1956, for example, the CDU interfered in the Stuttgart organization, resulting in the replacement of the chief editor who was not partisan enough for the local politicians. In another instance a NWDR commentator was "ostracized" at the request of the *Bundesminister* for his controversial handling of domestic politics. More recently, a moderator (and editor-in-chief) at Radio Free Berlin was ousted at the request of the station director after he conducted a controversial interview which proved embarrassing to Chancellor Adenauer. No reason for his dismissal was announced.

During November, 1962, a well-known Berlin author, Wolf-dietrich Schnurre, who had been employed by station WDR for a weekly commentary program, created a *cause célèbre* by casting aspersions on the values prevalent in West Germany. This eight-and-one-half-minute commentary brought down upon the station the combined wrath of some newspapers, parts of the public, and all of the CDU/CSU. The political editor of WDR tried to defend the author's right to his opinion, but the Intendant, Klaus von Bismark, promptly disassociated himself both from his editor and

Schnurre (remarking that criticism was needed, but not *too much*). The author, who was unable to produce the documentation for his story when requested, was promptly fired just after he had been publicly attacked as a leftist and subversive by CDU Managing Chairman Joseph Hermann Dufhues (who is also an Administrative Director of station WDR).

As the result of such pressure tactics some reporters and commentators have developed the habit of substituting "safe" foreign policy issues in decisive cases in place of domestic "hot irons."

A practical, if somewhat cynical, solution has been put forward in several state legislative debates, namely, to replace the commentators with official party announcers who would only express the official party views, clearly labeled as such in order to keep in line with state broadcasting laws.

The real and present danger in this situation is the effect that such incidents have in undermining the public's faith in the electronic news medium and encouraging the timid and complacent broadcasters to give up their last shred of civil courage. On the other hand, reviews of many West German documentaries, actuality, and other public affairs programs have often praised them for being outspoken and uncompromisingly factual.

In 1961, fourteen one-hour programs were presented dealing with the Third Reich. CBS correspondent Daniel Schorr was quoted as saying that the series "is designed to show the rise of Hitler Germany with historical accuracy and as much objectivity as any human being could muster." The *New York Herald Tribune*, however, discovered an anti-big business bias, and many of the German critics felt that the programs were not strong enough—indeed they felt that they had glorified some aspects of Nazism.

Another series, *Die Rote Optik*, is devoted to exposing East Germany for what it is and often turns excerpts from the Soviet Zone's TV programs to its own advantage by comparing, for example, Nazi and communist propaganda techniques.

Radio Free Berlin provides another example in the form of a one-hour documentary on German militarism. "The conclusion," according to the *New York Times*, "was that to a certain extent militarism exists today as it has always existed in Germany, and that where this is true it is dangerous for the country and for others." Germany's past record was denounced, but care was taken to draw a sharp distinction between "aggressive" and "defensive" war. (*Variety* notes in this connection that since 1952 there have been over 224 German films with war themes, most of which

portray the Nazis as the "bad guys" and the simple German soldier bravely doing his duty as the "good guy.")

Also labeled as "controversial" was the documentary on Adolf Eichmann. This program featured a lingering shot of the title page of an official commentary on the Nazi anti-Jewish laws, thus revealing the name of co-author Hans Globke, a top advisor to Chancellor Adenauer. This fact, however, cannot have come as much of a surprise since it has been well publicized in Germany for many years.

While many of these programs are obviously forthright and unflinching, one must be careful not to overemphasize this fact. In many instances the subjects are no longer very "hot irons," at least politically. Neither attacks on Nazism nor on Communism are apt to arouse too much consternation anymore, although the *Third Reich* series was criticized by the organization of Waffen SS veterans for treating them "unfairly." Militarism, too, can be handled in an inoffensive way and beating dead horses can well become a convenient TV pastime. In short, one must really examine *how* a "controversial" subject is treated in order to arrive at any useful conclusion, as well as asking whether the subject is really controversial in the first place. Television seems to celebrate those explosive controversies which have already been defused in the eyes of public opinion by other media.

The "censors" both within and without the broadcasting organizations are, however, on the alert just in case some producer is foolhardy enough to forget himself. (Someone once remarked that Germany must constantly be on guard against turning into a police state, chiefly because every German has an overdeveloped sense of being his own policeman.) Sometimes the efforts of the self-styled censors can be more entertaining than the programming.

While not exactly "public affairs" in our sense, political cabaret programs provide Germany with important social and political satire usually based on current news events. One such program prompted the director of the *Suedwestfunk* to order considerable deletions in the script in order to avoid offending anyone; when the performers objected, the program was cancelled. The same performers later appeared on *Sender Freies Berlin* (SFB) complete with a parody on the *Deutsche Partei*, but the director of the *Suedwestfunk* had been there first and had used his influence to have the station intentionally delete the offensive portions by manufactured "technical disturbances." This presented a prime case of close cooperation since a pro-SPD station joined with a

pro-CDU station in order to avoid offending the *Deutsche Partei*.

Drama with political overtones is also observed closely; for example, *Lysistrata* was banned in all states but Hesse, Berlin, and Bremen because, reportedly, of its pacifist theme—though it was admitted pacifism is still legal in Germany. After considerable protest all the stations except Munich's ran the program after all.

Other instances of attempted "control" have been less amusing. In January, 1963, the Hamburg station NDR presented an anniversary program entitled *Stalingrad*, written by Claus Hubalek. The Inspector General of the German army, Friedrich Foertsch, with great concern for his troops, advised all members of the armed forces not to watch the program and, in fact, arranged it so that most of them were called out on alert drills on the night it was shown. The men were incorrectly told that Hubalek had recently worked in the Soviet Zone and had taken his material from a novel written by a former communist at the behest of the Soviets. This program was then further assailed by much of the press, by the Catholic Church (which conducts its own TV rating and advisory service), and finally by the Government's new Defense Minister, Kai-Uwe von Hassel.

Recently the sensitivities of the public were once more put to the test by a documentary entitled *Poles in Breslau*, written by Jurgen Neven du Mont. Sympathetic to the resurgence of Breslau (under Soviet rule) at the hands of native Poles in the eighteen years since the former German inhabitants were forced to flee, the program was more than the East Prussian refugee organizations could bear. After trying to prevent their members from participating in or giving information for the program, the officials of the refugee groups charged that such "irresponsibility" could be detrimental to Germany's official legal position regarding Poland. Subsequently the program was officially damned by the Government, and CDU Representative Muser asked the Government to indicate what measures were being taken to assure that other important national problems will be treated by television in a fashion consistent with the existing standpoint of all parties represented in the *Bundestag*. The Government is still considering its reply.

For the past year West Germany's most popular political series has been *Panorama*. Originally appearing on the experimental second (UHF) program, it was moved last summer to the first program where it promptly created a storm that has not subsided.

While the series may fairly be accused of being "sensational,"

it has nevertheless provided a badly needed (and widely viewed) forum for social and political criticism. This NDR series of analysis, reporting, and opinion has alternated with another, more "conservative" series, *Report*, which tries to present the opposing side. Furthermore, only about twenty of the three hundred themes which *Panorama* has aired have been considered offensive to the power holders. In spite of that, the Hamburg station has been under an almost constant barrage of abuse from the Government, the CDU, the Catholic Church, and various lobbies, and what has been dubbed the "Springer Press." (Axel Springer, editor of the *Bild*, the largest-circulating newspaper in Germany, has been a consistent critic of *Panorama* and of its two producer-writers, Gert von Paczensky and Ruediger Proske.)

The series' fame was assured after its first program on the main service urged that the then-Defense Minister Strauss be removed for his role in the *Fibag* Affair. The publication *Politisch-Soziale Korrespondenz* (PSK), which is reputedly close to the CDU/CSU leadership, countered *Panorama's* proposal by recommending that NDR fire the author of the program in order to restore a "balanced perspective." Standing by its guns, the Hamburg station refused to make the required personnel changes.

Another program in the series exposed the excessive profits of certain industries, and was predictably damned by industrial leaders and *Die Welt*; a program dealing with the power of lobbies in Bonn fared no better and was roundly abused by the agrarian lobby (it had come in for some criticism) which demanded the dismissal of the program's producer. *Christ and the World* was the next to be denounced, this time by the Catholic Church, after which *Intendant* Gerhard Schroeder (SPD) defended author Paczensky by saying that he "asks questions at a time in our development where other people still regard them as indecent. Often such questions are justifiable."

By this time the public response and audience size was increasing; however, the attacks by the press were heightened and they called for a free and privately-owned network that would assure a "fair" and "objective" treatment of public issues.

Other papers like the *Zeit* attempted to balance the pressure from the "right-wing newspapers"; it pointed out that the *Panorama* case really represented a fight for freedom of expression. When NDR firmly declared its intention to resist all attempts at political intimidation in order to maintain the independence of

broadcasting in West Germany, the *Zeit* noted that unfortunately not all stations were willing to take such a firm stand.

Meanwhile, programs on birth control, criticism of bomb shelter propaganda, bureaucrats, opposition to Sunday blue laws, and to official positions on Algeria and the Congo continued to attract further recriminations.

Even NDR's colleagues began to become concerned. The *Intendant* of the Saar station suggested that a number of stations might boycott the series if Hamburg did not restrain its editor. SDR Hans Bausch (a CDU appointee) agreed with Saar and added that each station had its own responsibilities for what went over its air; he warned that the issue might destroy the association of broadcasters, ARD.

The "Spiegel Affair," which *Panorama* naturally criticized, served to focus public attention on the broad issue of free expression and also showed how badly the Government had miscalculated the lengths to which it could go.

The central themes of all the criticisms have been that *Panorama* has played "party politics," that it has not maintained a non-partisan "balance," and that producer-writer Paczensky, in particular, is the incarnation of a "clique of leftist intellectuals" who are trying desperately (according to the critics) to violate the political virginity of the West German TV viewer. CDU Managing Chairman Duffhues has repeatedly lashed out against the series for violating the radio laws as well as all principles of honesty and objectivity. He in turn has been accused by the SPD opposition of using pressure tactics to accomplish what Adenauer had failed to do, namely, to bring broadcasting under the control of the Federal Government in order to utilize it in regaining an absolute majority for the weakened CDU/CSU. The semi-official *PSK* named broadcasting as the most dangerous factor in the circle of anonymous powers which legally or illegally influence politics without being legitimately authorized by the public to do so. (The publication conveniently forgets that many broadcasting agreements precisely instruct the broadcaster to play just such an active role in regard to socio-political matters.)

But the climax was reached a short time ago; NDR *Intendant* Schroeder reaffirmed his defiance by saying that with the agreement of the directors nothing will be changed in the social criticism of *Panorama*. It will, he said, continue to bring opinions and that Paczensky will not be removed. On May 14th, 1963, the *New York Times* reported that Gert von Paczensky's contract would not be

renewed after its termination date of October 31. The *Intendant*, responsible for editorial policy and personnel, had been out-manuevered and overruled.

"The independence of broadcasting in the Bundesrepublik," states Hans Brack, "is the express goal of every law affecting broadcasting." As we have noted, this independence, while certainly in evidence, is gravely threatened.

The government, the parties, the public, and the broadcasters themselves are uncertain as to the real meaning of freedom of expression—and the real meaning of their broadcasting laws. A very definite tension exists between the theory (as expressed in the Basic Law and the state broadcasting agreements and regulations) and the practice of individual broadcasters.

Is more, or less, state authority needed in order to protect democracy? Does broadcasting need greater encouragement toward autonomy or greater restriction? How much information and opinion, and on what subjects, is consistent with public welfare and national security? These questions are being asked not only in Germany but all over the world. There is no doubt, however, that in West Germany today the answers are colored by the fact that the country is divided and that broadcasting plays a vital role in the East-West conflict. It is equally obvious that in some instances freedom of expression and the independence of broadcasting is being threatened by those who wish to further their private political and economic ends while hiding under the mantle of public patriotism.

Most serious, perhaps, is the very intemperance of the attacks on broadcasting, for as *Die Zeit* points out: "Whoever holds broadcasting to be so dangerous will undertake anything to either neutralize it or control it." It seems just possible that such unrestrained critics may yet overstep the mark and awaken public opinion with a "Spiegel Affair" of broadcasting. Only in this way can the circle of influence, intrigue, and vested interest be broken.

TV AT THE CROSSROADS*

HENRY R. CASSIRER

The government of Israel faces a difficult quandary. Shall it yield to popular and commercial pressures and permit the introduction of television? Or shall it oppose such a step in order to save precious foreign exchange and to avoid squandering limited national resources upon wasteful entertainment? The decision will depend largely upon the constructive services which television can render to the young state.

What is the nature of television, what is its potential contribution to society? This is the question posed by Israel or Pakistan, by Senegal or Colombia, by new and old countries everywhere.

A look around the world is not always encouraging. Like other heads of government, Mr. Ben-Gurion is not impressed by the value of Westerns or situation comedies. He doubts that his country can afford the luxury of an entertainment medium which brings only escape and relaxation to the home. But others point to television as an inevitable feature of a modern state and underline its educational, cultural and political values. To them, the issue is not whether television will be established, but what purposes it will serve.

To obtain disinterested, objective guidance, Israel, like Pakistan, has turned to Unesco as the United Nations agency best suited to advise its member states on the potential use of television for educational and cultural purposes. The reports prepared by Unesco experts are blueprints which seek to assure that television will reflect the national scene and aspirations of the country. To this end, the reports evaluate television's cost and required facilities, its programs and utilization.

But can the countries of Asia, Africa and Latin America, which are struggling to meet pressing needs with but limited resources, base their decisions on the current use of television in the highly-developed countries of Europe and North America? Is the pattern

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of television for individual home-reception suited to the conditions of a developing society? A new approach may be required in a society where the individual family can ill-afford a home receiver, where social objectives take precedence over individual wants, where educational needs in and out of school must be met if the state is to survive. Certainly, entertainment and relaxation are vital to human energy and happiness, but is it not possible to couple this deep desire for pleasure and stimulation, for artistic enjoyment, with constructive content? These are some of the questions which reach Unesco almost daily from its far-flung member-states.

To give new and valid answers to these questions, new experience is required. This is the purpose of a series of pilot projects carried out by Unesco over the past 10 years. A beginning was made in the use of television for rural adult education through programs addressed to community reception groups, called teleclubs, in the rural areas of France. A series of broadcasts dealing with the "state of emergency" of French agriculture was designed to provoke community discussion, leading to action, in order to integrate the medium of mass communication into the inter-personal life of the village. Less than 60 miles from Paris, villages had no running water in the home. This was one of the conditions vividly highlighted on television. The village teleclub discussed the issue, and the town council was inspired to pool its efforts with those of neighboring villages in order to install pipes and pumping stations which brought fresh water into every home. This first experiment, carried out in 1954, opened up exciting possibilities for the use of television.

The method was then applied to rural areas of Japan. Here, television proved effective not merely through the content of its programs but through the very nature of community reception. In a village-society where elders traditionally hold authority, where the rich are reluctant to mingle with the poor and where women have a position inferior to men, the teleclub introduced a new community spirit. In front of the little screen, all viewers discuss and exchange ideas as equals. When they found that women could not attend because of domestic duties, the teleclub introduced special evenings reserved for them, while the menfolk stayed home to look after the children.

These successes in rural areas led people to wonder whether this approach would also be valid in an urban setting. Pilot projects were undertaken in New Delhi and San Juan, Puerto Rico, which demonstrated television's great potential value for community edu-

cation in the cities where adult education needs are no less pressing.

The results of these pilot projects have confirmed Unesco's conviction, already reached through experiences with sound broadcasting, that the use of the broadcast medium is a *total* process of which the production of programs is merely one part. Equal attention must be given to the form of reception, to the utilization of programs, to providing related literature and discussion guides and to incorporating into programs the feedback-reaction from the audience. Only thus can the fleeting message which comes over the airwaves be expected to make a lasting impact upon the mind and to provide a stimulus to action.

Unesco was first concerned with the use of television for adult education. Today, however, it pays increasing attention to its use in formal instruction. As a starting point, the author undertook a survey of educational television in developed societies, published as *Television Teaching Today*. But to what extent are the practices in America or Britain applicable to Nigeria or Thailand? Can television render economical and effective service to education in countries which lack funds and technical skills? How can television operate in tropical climates and in areas without electricity? New pilot projects in Africa, Asia and Latin America will seek to provide answers to these questions during the coming years, through experimentation with television as a tool of school instruction, teacher training, university courses and literacy teaching.

The need for such new experience is doubly urgent. Developing societies give priority to educational effort, aware that no investment has greater long-range importance than investment in education. If television can effectively help to speed literacy teaching, if it serves to overcome teacher-shortages or to give better in-service training to teachers, if it enables countries to adapt their curricula more rapidly and flexibly to changing requirements of content and method, the new medium of communication will have justified the great initial effort required for its introduction.

Whereas television initially conquered the world as a medium of entertainment and information in the more developed societies, it is today penetrating into every corner of the globe. Almost all the countries of Latin America have television stations. In Africa, more than 20 countries have television or are planning its introduction, while most countries of Asia are also reaching out for it. Everywhere, there is an urgent desire to know more about the constructive use which may be made of television and to receive assistance to this end.

In providing such assistance, Unesco draws on the experience of many countries. Three world-wide conferences have examined successively television's role as a cultural factor, its use for adult education and its employment for instructional purposes. These meetings proved that every type of society faces similar problems when it attempts to make constructive use of television. Efforts to solve these problems have led to experiences which are of great value to countries starting new broadcasting services.

Strengthened by this pooled knowledge and relying upon the active support of professionals in member states, Unesco has begun a series of regional and national training programs. A course in the educational use of television was held in 1962 in Japan for producers from Asian countries. Similar courses for the countries of Latin America and the Arab states will follow in 1963-64. Fellowship programs, designed to enable broadcasters and educators to familiarize themselves with the experience of other nations, are coupled with expert missions to individual states in order to close the gap between the potential of television and its actual realization.

Constructive use depends to a great extent upon the ability of developing countries (or groups of such countries) to produce their own programs, suited in language and content to the mind and needs of its audience. If it is able to give adequate expression to national culture, if it reflects social conditions and infuses them with a new spirit and new practical knowledge, if it bridges the chasm between an illiterate population and the scientific achievements of modern civilization, television will make a distinct and fresh contribution to our age. The need to root programming in national culture limits the distribution of programs from one society to another, because such programs, popular as they frequently are, may not serve the best interests of the society in which they are to be rebroadcast.

In the field of education all societies have underdeveloped sectors. There may be a shortage of teachers, of classrooms and facilities. There is also a constant need to communicate new content to children and adults alike. Everywhere, continuous education is required for survival under the rapidly changing conditions of today's world. The educational and cultural needs of both developed and underdeveloped societies call forth new uses of television. A creative and imaginative approach to this area of man's endeavor may endow television with an entirely new role in society and point the way at the crossroads at which it stands today.

...you chose a hard life when you chose broadcasting. You volunteered for public regulation and public pressure. In return, the people have placed in your hands and hearts the greatest gift possible in a free country, the extraordinary privilege of using the public airwaves to the exclusion of others who would welcome, and indeed have fought for, that privilege. Under our broadcasting system, as I have repeated so often, your government does not decide what goes on the air. Acting as trustees for all of us, you private citizens make the decisions. We will continue to prod your consciences, to goad your ideals, to disturb your sleep. For as Ed Murrow once said of television:

“This instrument can teach, it can illuminate; yes, and it can even inspire. But it can do so only to the extent that humans are determined to use it to those ends. Otherwise, it is merely lights and wires in a box.”

It is your responsibility to make certain that broadcasting is more than lights and wires in a box. As you meet that responsibility you will remember to provide more news and public affairs programs where ideas are rubbed against other ideas into the friction of controversy. On such informational programs may rest the strengthening of an enlightened electorate, critical to the survival of freedom. But you will also remember that you need to do more than feed our minds. Broadcasting must also nourish our spirit. We need entertainment which helps us to grow in compassion and understanding.

Certainly, make us laugh, but also help us comprehend. Of course, sing us to sleep, but also awaken us to the awesome dangers of our time. Surely, divert us with mysteries, but also help us unlock the mysteries of our universe....

Newton N. Minow

*An Address to the National Association of Broadcasters
April 2, 1963*

The establishment of an educational channel in New York City not only brought to a focus the unresolved performer-versus-professor controversy, but gave ETV veterans additional pause to consider its true functions within the community. Here, *Vernon Bronson* offers a calm and measured opinion of how ETV might develop its strengths while ridding itself of practices and philosophies within the movement which have worked to its great disadvantage.

Vernon Bronson is Director of the Office of Research and Development of the National Association of Educational Broadcasters. Before his present position he was with the Instructional Division of the Dade County, Florida, School System. Mr. Bronson's current work with the NAEB involves the development of an instructional television system in American Samoa.

ETV: A PROPER HOME

VERNON BRONSON

In trying to understand the nature of educational television, it is probably important to consider first what educational television is not. It is not a non-commercial extension of commercial television, and it is not an appendage to commercial television. In fact, aside from the simple mechanical and electronic operations involved in the use of the media, it has no fundamental relationship to commercial television. Commercial television is basically in its larger aspects an extension of show business. It is an entertainment medium, as many of our more eminent commercial broadcasters will be the first to admit. Being basically an entertainment medium, its major function is to amuse, bemuse, and create temporary escape from the realities of day-to-day living. There is nothing wrong with this. It serves a useful and benign purpose within certain limits. However, the predominant concern with escape fare perhaps more sharply distinguishes it from educational television than any other one thing.

Educational television, in contrast, is or ought to be concerned not with escape and forgetfulness of the realities but with understanding the true relationship of things, and with retention. The two objectives are antipodal and incompatible.

This does not mean that educational television must necessarily lack humor, warmth, drama, or any other emotional experience peculiar to human growth and development. It simply means that if these factors are present in educational television then they ought

to be there because they are inherent in the subject matter and the presentation, and not because they are contrived.

This is another part of the nature of educational television: it must first be concerned with truth and accuracy and perspective. It cannot change history in order to achieve a more dramatic or emotionally satisfying effect; and it cannot present events and circumstances out of time and out of sequence.

In short, educational television is an extension of education, of the school and the university. It is bound by all of the responsibilities, the forthrightness and the integrity of scholars and teachers, and of the community they compose.

It may well be true that all educational television stations are not now adhering to these standards, and I feel sure that you can find many people involved in educational television operations who will differ in some degree with these concepts. Usually these people have been trained in a commercial operation and view educational television as an opportunity to do a better job of commercial television without the pressures of advertising time sales. Wherever this view may exist, that particular operation is inevitably headed for trouble as an educational institution.

Educational television was born out of the desire of educators to add a new dimension to the instructional process and to extend the benefits of general education to larger numbers of people. It was legitimately fathered by educational radio which had preceded it by many years. However, since it was created, the pressures of increasing demands for a more and better formal education has changed significantly the original nature and concept of this medium.

It is no longer just an instrument of good music or good lectures or experimentation in the antic arts. It is an integral part of the educational system of the country, and is rapidly becoming a major factor in the revision and improvement of the total educational methodology.

Educational television cannot, and in all probability will not, supplant any adequate, qualified teacher at any level of education. But it has made it necessary for all teachers to give consideration to its techniques and its improved standards of communication. Educational television has extended its influence and created new opportunities for effective and authoritative learning into all areas of education. It is, in varying degrees, an integral part of the educative process in the grade schools, the high schools, the universities, the extension programs of schools and land-grant col-

leges, the vocational training programs and organized adult education.

In none of these areas is it serving near its optimum potential, and in many instances this is because the users of the medium are not truly aware of its nature or of its capabilities, which are always limited by the awareness and understanding of the community it serves. However, all the effective service that educational television renders in any of these areas must of necessity be conditioned by its adherence to truth, forthrightness and authoritative presentation.

Sooner or later all of those involved in educational television will of necessity come to think of themselves as educators, and not as poor cousins to commercial broadcasters. It is more and more necessary for the broadcasting personnel to understand the incentives, methods and imperatives of the educative process, and for the educator to understand the techniques and potentials of educational television. In the final analysis no efforts can be successful if they are governed by separate or divergent objectives, or conditioned by distorted understandings.

In the United States today the major portion of the educational television plant is directly owned and operated by schools, colleges, or State authorities serving the schools and colleges. With one or two exceptions, all of the educational television stations owned by "community groups" are supported in whole or in major part by school or State educational contributions. To some one hundred new educational television stations now being planned are all owned and controlled directly by public educational authorities and institutions.

This is in keeping with the American tradition of public education. The American people generally believe that education ought to be supported by tax funds and open to all who want it and apply for it. Because of this reliance upon the traditional methods of supplying public education it has been difficult, if not impossible, to get additional and separate public support for an educational television station that was not part of the regular educational system of the State or community. In my opinion, in many ways time has proved the wisdom of the public attitude in this matter and has increased the pressure on die-hard traditionalists to give serious consideration to the values of educational technology as it is incorporated in the proper use of educational television. Because of the nature and imperatives of the educational process, I was dismayed this past year at the attempt of the entertainment performers' union to claim jurisdiction over the personnel of a legiti-

mate educational television station. There are many reasons which should be obvious why an entertainers' union should not have jurisdiction of any kind over an educational institution, but perhaps the most cogent reason is that the educational process in any of its manifestations cannot be subject to the control of those who have only an economic interest in the procedures. This in no way implies that the educator or the community generally can ignore the economic implications of the educational process. It simply means that educational television, which is only an instrument of the total process, is an institution whose rights and prerogatives are as broad as society and the needs of society, and therefore greater than the rights and prerogatives of any single group.

There is another fact that must be considered when you think in terms of jurisdictional controls, and that is that educational television throughout the country is predominantly, and will be predominantly, established and operated by public funds and un-governed by any profit motive. It seems clear to me that it would be quite impossible to apply the same standards and jurisdictional control to a non-profit educational institution that would apply to a private profit-making business enterprise. Educational television, to serve its ultimate purpose, must remain as free and unfettered from any controls, save those inherent in its nature, as is the true educational process itself.

I have heard considerable discussions concerning the economic effect on teachers and professors of taping lectures, lessons, and demonstrations for continuing syndication. It seems to me that, in most instances, the very nature of education itself would preclude any significant loss to an individual because of such material being quickly outdated and invalid for its basic purposes. However, for this very reason I feel sure that in the general field of education there will be very little continuing syndication. The lecture or the lesson prepared today will in most instances, even in the basic sciences, be outdated a year hence.

One of the great contributions that television makes to the teaching art is that it allows a teacher or a lecturer to view himself, to correct his errors, and to improve his next presentation, not only with up-to-date factual material but with more lucid presentation.

It has seemed to me that every bugaboo or roadblock that has been raised in the development of educational television has been raised by persons who are seeking personal or selfish advantage, or who have been trying to protect a vested interest in the status quo.

Educational television is not a new kind of education, nor is it a panacea for all educational ills. However, it is the one educational facility in both schools and colleges that has the capacity to operate effectively around the clock. If all educational plants were used to the capacity of educational television broadcast facilities, and all educational personnel were as disciplined in their teaching processes as are the educational television personnel, many of our larger educational problems would be solved.

There is no doubt that educational television is making a mighty contribution to increasing the quality and quantity of education in the United States, and ultimately to lowering per capita costs; but this development in educational television can make its maximum contribution only if it is accepted as an integral part of the educational system and assumes all of the responsibilities and prerogatives of an educational institution.

...generalizations do not clarify the question of whether educational and commercial television are properly competitive. Both forms of television compete with each other, each in its own way, in seeking to engage viewer interest.

Viewed in this light, commercial and educational television are interacting, and by enriching each other, can enlarge the total contribution of television to the nation. Commercial television is structured to attract vast audiences of all ages and educational levels; to bring significant aspects of our world to millions, through drama and music, through documentaries on art and science, history, geography and current affairs; and by doing so, to acquaint viewers with new cultural and intellectual experiences to which they may never have been exposed before. Educational television, on the other hand, has the capacity to explore areas in greater detail and to provide more intense involvement for viewers who have well-developed interests or professional needs; and to carry forward interests already awakened, in some cases, by commercial television.

Robert W. Sarnoff

*before the National Congress of Parents and Teachers
May 21, 1963*

BOOKS IN REVIEW

George N. Gordon, Irving Falk and William Hodapp. *THE IDEA INVADERS*. New York: Hastings House, Publishers, 1963.

Who are the "idea invaders"? They are known variously as propagandists, mass persuaders, or in the definition of the authors "any and all people who write, speak, make films, television and radio shows, or what-not for the purpose of persuasion." This leaves a wide canvass to be covered, and this relatively small volume (256 pages) does not purport to give a complete picture of the world of the idea invaders.

The authors are earnestly concerned with the problem of the survival of this country, with its precious tenets of free inquiry and free thought. And because they feel (rightly) that propaganda has become in our time a "life-or-death" matter, this book should be considered their attempt to persuade the general public of the seriousness of the matter.

The book is divided into three main parts. The first is a brief history of propaganda starting, naturally, with Machiavelli, and developing to the 19th century French social scientist, Le Bon. A second chapter is devoted to the techniques of Dr. Paul Joseph Goebbels, and the next chapter deals with Russian propaganda from Lenin to Khrushchev. This primary section of the book is a succinct review of the main historical trends in propaganda. Relying on secondary sources, the chapters are, by intention, more in the nature of good, journalistic summaries rather than original material.

The second section of the book deals with the perplexing question: Why, after the Marshall Plan and all such subsequent aid, don't foreigners love us Americans? The authors present an interesting analysis of the Khrushchev-in-Hollywood fiasco to show how the wily Russian capitalized (no pun intended) on our ineptness. They tell the familiar story of American tourists abroad, but add some suggestions to our State Department that might well be heeded, such as making every effort to familiarize the overseas-bound American with the vital facts relating to *American* government, history and policy. They suggest that the pamphlet *Americans Abroad: Questions You'll Be Asked about Your Country*, published by the American Council for Nationalities Service in New York City, would be a good beginning in this direction.

In the next chapter, the authors deal with the stereotypes of American life promulgated by our movies, television, and other media. They quote at length from a speech by USIA chief Edward R. Murrow given to a group of Hollywood moguls, in which Murrow spoke directly and pleadingly to the movie-makers. (To no avail, it would seem in hindsight.) This chapter will be of most direct interest to the readers of this journal, for television comes in for its share of criticism in the "stereotyping" process.

In the final section, the authors plead for us to establish an *Ear of America*, with the implied notion that we are too much *Voice*. Much of the failure of our own persuasive efforts abroad, they feel, comes from our inability to understand or empathize with the main currents of life in the countries where we are trying to sell our way of life. As for an Ear of America, they say: "If we listen to other voices, see other images, and grow to love what is good while rejecting what is bad in foreign insights into human society, we shall discover quickly who we are and what our aims and goals must be for the second half of the present century."

In summary, this is a book which says many things we think (or ought to think) about in a terse, unacademese style. It is difficult to see how anyone could take exception to the well-meaning advice of the authors. But how to implement these generalizations into an action-program—ay there's the rub.

David Manning White

Boston University

Giraud Chester, Garnet R. Garrison and Edgar E. Willis. TELEVISION AND RADIO (Third Edition). New York: Appleton-Century-Crofts, 1963.

The first edition of Chester and Garrison's *Television and Radio* was published in 1950; a second significantly augmented edition followed in 1956. In the past thirteen years these authors have seen their volume most successfully realize its purpose of providing a "comprehensive, up-to-date textbook for introductory courses in broadcasting." Colleges and universities all across the country have recognized its worth, adopted it for their classes, and used it both as a text and a valuable reference book. It must surely rank among the ten most important college textbooks in radio and television broadcasting, and being so well known needs no description here of its content or approach.

Now a third edition is out, and college instructors of broadcasting will be asking two questions: "In what way is it different or better than the second edition?" and "Should I order it for my classes and retire the second edition to the archives?"

This third edition is not an augmented or a revised edition by any means. The same organizational structure, chapter headings and sub-headings, "Questions for Discussion," and "Projects and Exercises" are retained virtually intact. Approximately ninety per cent of the textual material remains unchanged. Thirty-seven of the forty-eight script segments, twenty-four of the twenty-seven Figures, about half the photographs and a quarter of the Tables are also retained.

Edgar Willis, a teacher and scholar of broadcasting at the University of Michigan, has provided an editorial function by going through the second edition and changing topical references, up-dating material, supplying new or additional illustrative material, and occasionally adding chapter sections needed because of changes in the fields in the past seven years. The book nonetheless remains substantially Chester's and Garrison's, as Willis would be the first to admit.

It is certainly not a black mark against the third edition that comparatively so little change has been made in up-dating it. On the contrary it is proof of the solid achievement of its original authors.

The second question is a ticklish one, for I realize authors bring out new editions in answer to what they hope or believe is a need, and which their publishers hope will result in new sales. My honest answer to my academic colleagues is that the second edition when modified by instructors' classroom comments is still highly serviceable. With money always a problem for students, use the second edition if sufficient inexpensive second-hand or remainder copies are available. If not, turn to the third edition with continued confidence.

Richard J. Goggin

New York University

W. Hugh Baddeley. *THE TECHNIQUE OF DOCUMENTARY FILM PRODUCTION*. New York: Hastings House, Publishers, 1963.

"...because a great many of these films (documentaries) are essentially practical productions, this will be an essentially practical book." Stating this in his introduction, Mr. Baddeley goes on to write a most practical text. In an industry where the turnover in personnel is so constant and where stations are continually graduating from brief "news specials" to full-scale documentary film productions, there is a need for basic information on this subject.

The author has pointed his information particularly to TV film producers and cameramen, but anyone involved with film-television cannot help but find Mr. Baddeley's book instructional. Starting with script preparation, he has followed the development of a documentary film through budgeting, shooting, sound recording, editing, and distribution.

Perhaps the most valuable parts of the book are when Mr. Baddeley deals with such things as selection of filters, sound synchronization and response, and film editing. Here he passes on practical hints and suggestions gathered from long personal experience. Straightforward in approach and sprinkled with anecdotes, the text moves along with conversational ease, pausing only to clarify an important technical point. It is immediately obvious to anyone familiar with film that here is a comprehensive text written in a style within the grasp of the average layman.

For example, in the chapter on sound recording, the author covers almost all the aspects of filmsound recording and mixing, including the difference in the fidelity of magnetic and optical tracks. Before covering any of this, however, he defines the terms he will use (e.g., optical track, master track) and the history and development of sound recording methods. The chapter on film editing could be considered a basic guide to procedure. Here again, the language is simple and complete with numerous diagrams:

"A simple method of laying a magnetic sound track to picture is to pass both through a two-way synchronizer. A magnetic head is attached so that it will read the track and replay it through a small amplifier. The picture passes through a separate viewer. Allowance will have to be made for the number of frames separating the viewer from the point at which the track is being read."

Cameramen will also find the chapters on camera equipment and film stock, shooting, artwork and animation, and release prints of particular

interest, while producers will find, for instance, a chapter on budgeting the film. Costs are broken down into materials, time, and overheads, with a detailed list for each category.

From the point of view of the less-experienced film-maker, Mr. Baddeley's book serves two purposes. First of all, it is a guide to the making of a documentary film. Without embellishment, the author has outlined the predictable problems of filming. He notes that film-making is often improvisational, and then explains that "improvisation or not, there are many basic rules that must be understood—even though there may sooner or later come occasions for breaking each one of them!" Secondly, the book serves as a good reference work. Lists of equipment needs and cost factors, as well as filter charts, film types, and the like, of constant use to film people, make this book an invaluable instructional tool for those who are now beginning to make documentary films.

The advanced film-maker will understand that dealing with so broad a subject in a book of this length necessarily results in a certain lack of depth. Such things as lenses, camera angles and film processing are covered only perfunctorily, but for the less advanced this economy of detail may represent an attractive feature.

Practical in its approach, *Technique of Documentary Film Production* is not altogether without reference to artistic or aesthetic considerations. To quote the author: "Although much of the book is purely practical, there are frequent reminders that imagination remains the most important ingredient in production." Unfortunately, imagination is one ingredient no publication has, as yet, been able to teach.

Bob Cirace

WBZ-TV, Boston

Robert O. Bach (ed.). **COMMUNICATION: THE ART OF UNDERSTANDING AND BEING UNDERSTOOD.** New York: Hastings House, Publishers, 1963.

In this latest publication in a continuing series, the contributions of seventeen participants in the Seventh Communications Conference of the Art Directors Club of New York are included in eleven unnumbered sections in no apparent order. Much of the material was prepared initially for oral presentation rather than publication. Composed of a mélange of prepared papers, extemporaneous speeches, and spontaneous reactions to questions, the quality of the material is variable and the style uneven. In this regard, the book is probably a reflection of most conferences.

A low bow is made to the Halls of Academe by placing a paper by S. I. Hayakawa, internationally known professor of semantics at San Francisco State College, at the beginning; and remarks by Gilbert Seldes, Dean of the Annenberg School of Communications, University of Pennsylvania, near the end. Hayakawa's comments on the self-concept as determinant of behavior, communicative frustration, and the importance of non-evaluative listening are especially pertinent to his conference audience. One may be disappointed, however, in his acknowledgement that he has not followed the growth of communication technology ("machine translation—this computer business...") because he is "not good at mathematics" and "couldn't possibly understand that stuff." On a similar anti-mathematical bent is Gilbert Seldes, whose remarks were presumably ad-libbed. Seldes, who knows better, starts by confessing to an "incapacity to understand

mathematics" and ends by resorting to statistics to justify the presentation of cultural programs on television.

Shades of C. P. Snow! Here are two of the foremost "communicators" within the academic community busily engaged in widening the gulf between the "two cultures" in our society. Perhaps both believed that their audience of more than 300 "creative" people preferred this set of blinders.

The practitioners do better. Ralph Eckerstrom speaks effectively for a closer harmony between artists and management: "The designer who does not work toward a better understanding between design and business foregoes his great opportunity to utilize the economic power of business for raising our society's esthetic expression and appreciation." Ken Baynes, from his vantage point in Switzerland, illustrates this amalgam most graphically (and thus most effectively?) by identifying three situations—functionalism, cultural advertising, and corporate patronage—where high standards in advertising art exist. In his impassioned plea for a genuine popular art, he is joined by George Nelson, who comments acerbically on the status of design within certain aspects of industry and the lack of "talent of designing for people." Although thousands of miles apart physically, Baynes and Nelson are together spiritually—and semantically. Cautions Baynes: "...if only we could see a plastic daisy without trying to sell it to our neighbors as better than a real rose." Affirms Nelson: "There *are* flowers in our garden which are not plastic."

Oleg Cassini's paper is concerned with communication in fashions. Cassini's genius lies in his ability to design garments that, in their simplicity, reveal much. The dresses accentuate the women. By contrast, his written presentation seems overly ornamented and reveals little. The most rewarding insight to "chic by design" was caught by the photographer whose pictures of a fashion show are included on page 52. While the female models are immaculately gowned with style and grace, the male onlookers are distinguished by generous portions of hambone exposed above their hose.

Readers of this journal will be pleased to note the inclusion of a section devoted to "The Television Commercial: International Communication Medium," with William R. Duffy, H. Donald Lavine, and Samuel Magdoff as participants. They suggest that audiences the world over may be more sophisticated than some might believe, and that cross-cultural communication is possible with appropriate visual materials.

Despite its title, this book which emphasizes visual communication to the near exclusion of other forms is well designed by Arthur Hawkins. The imaginative layout contributes to readability. Noteworthy also is the reproduction of photographs of all authors, as well as examples of their work.

Lawrence Myers, Jr.

Syracuse University

Eli L. Levitan. ANIMATION TECHNIQUES AND COMMERCIAL FILM PRODUCTION. New York: Reinhold Publishing Corporation, 1962.

In a field of artistic endeavor about which surprisingly little has been written, Levitan's book is indeed a welcome one. With the exception of one British import, the English language heretofore has had no such

instructive volume about either the artistic or technical aspects of animation. Eli Levitan is a man capable of telling us about the art, for he has been practicing it for nearly thirty years in such studios as Max Fleischer, Paramount and, more lately, those specializing in TV commercials. Just as he brought a wealth of experience to the world of television advertising, so he brings a wealth of information to us in book form.

The author describes in considerable detail the various processes involved in the animator's regular bag of tricks, as well as presenting the layman and the professional film-maker with some excellent visual clarifications of more complex practices such as aerial image photography, sliding cells utilized in the bouncing ball trick, and the "visual squeeze," a stop-motion technique so popular in today's TV commercials. We are provided with brief but clear demonstrations of filmograph layout, puppetry for commercials, and limited animation. The last is perhaps more appealing to the low-budget film producer than to television personnel, but TV folk will find a wealth of clarification of other techniques about which they constantly ponder.

The value in Mr. Levitan's book is not just the technical illustration it gives us, but the sequential presentation which makes clear each process he undertakes to share with us. The data are authoritative and arranged in such sensible form that the book will probably become a standard reference work on the producer's and student's bookshelf. The glossary appended to the book will be of great service to those readers unfamiliar with film terms. Students of television will be glad to note that Mr. Levitan even treats, though briefly, such items as animating station identifications.

John Driscoll

Syracuse University

BOOKS RECEIVED

Contemporary Theatre, Stratford-upon-Avon Studies No. 4. New York: St. Martin's Press, Inc., 1962.

Improvisation for the Theater, by Viola Spolin. Evanston, Illinois: Northwestern University Press, 1963.

Introduction to Mass Communications Research (Second Edition), by Ralph O. Nafziger and David Manning White. Baton Rouge: Louisiana State University Press, 1963.

Screenplays of Michelangelo Antonioni. New York: The Orion Press, 1963.

RECORDS

More Hit TV Themes (Capital T-1869): *Andy Williams Show; Beverly Hillbillies; Bonanza; Dick Van Dyke Theme; Have Gun, Will Travel; I'm Dickens, He's Fenster; Lawrence Welk Theme; McHale's Navy; Naked City; Stony Burke; Supercar.*

Pete Kelly's Blues (Warner Bros. W-1313).

77 Sunset Strip (Warner Bros. W-1289).

Themes from Great TV Shows (Diplomat 2269): *Alfred Hitchcock Presents; Arthur Murray Party; Ben Casey; Cheyenne; Danny Thomas Show; Dr. Kildare; The Late Show; Victory at Sea.*

TV Guide Top Television Themes (Warner Bros. W-1290): *D.A.'s Man; Have Gun, Will Travel; M Squad; Maverick; Mickey Mouse Club; Perry Mason; Pete Kelly's Blues; Peter Gunn; Playhouse 90; Real McCoys; Richard Diamond; 77 Sunset Strip.*



LOOKING AHEAD



It would be unseemly if *Television Quarterly* failed to note the departure of Newton Minow from public life, and wish him God-speed. Mr. Minow has been a friend to this journal, even when his ideas were being most seriously challenged in its pages.

For he sensed, as well as any man who troubles himself to review the condition of our society in this era, a certain restiveness within us—an uneasiness with the general state of our civilization; and he used this knowledge with strength and sincerity to execute his responsibility as he saw it.

He witnessed that mild sense of shock which we experience as individuals when suddenly confronted with the comfortable acceptance of our daily lives writ large upon the television screen, where they are disturbingly revealed as a total expression of the *public* acquiescence. Because television has become such a great force in our lives, it was simple enough for him to open those channels by which we could easily transfer our sense of guilt to a medium which never, it has been repeatedly implied, was so much a wasteland of itself as a reflection of that wasteland within and without each of us.

He may, as some charge, have been hard and shrewd, and he may indeed have promoted an unholy alliance with the American press, an institution which, hardly inspired by high motives, found in his phrase-making a perfect opportunity to identify the "true" villain. But friend or foe must admit that Minow brought guts and cold intelligence to his job.

His strength lay in that devotion to those basic principles of life which are so pure that they defy argument. Newton Minow said, and believed, that man is neither a dog nor a number, but a human being with a commitment to the future. In saying this, he chose to ignore those essentially amoral, often statistic-ridden confirmations of what we *really* are—those deadly analyses which give us

only that small, cold comfort of knowing we are as bad as everyone else. What he was arguing about concerned the moral imperatives of human behavior.

But if he ignored the "facts of life" in one respect, he also never fawned upon those crafty theoreticians who, since the days of the "Blue Book," have sought in Governmental authority the forceful methods by which to impose their overly-romantic textbook principles upon a whole society. The stench of anti-freedom hovered over their willingness to dismiss altogether too casually the honest wants and desires of a majority of people. If politics creates strange bedfellows, the regulation of broadcasting requires dormitory arrangements, and no one was probably more aware of the amazing number of people with pet cures for Broadcasting's ills than the Chairman himself.

The possibilities of error arising from zealous dedication to principles are ever present. There are, and always have been, a goodly number of broadcasters to whom the Chairman's every suggestion must have been infuriatingly gratuitous. For every rare case where a rapacious operator was caught with soiled hands, there have been hundreds of others who have managed to execute a responsible role in their communities, and still dozens more who inspired and led their communities with a creative force and vigor that deserved a better fate than Minow wielded.

Even his most unforgiving detractors cannot deny that Newton Minow inspired a positive change, if not in the quality of broadcasting, at least in the way we look at the establishment. He borrowed a line from the great Human Drama—"Man does not live by bread alone"—and he repeated it publicly. In an age when such verities are going out of style, this was an achievement in itself, and merits for him a respectful farewell from all of us.

A.W.B.



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