

TELEVISION

VOLUME VI NUMBER 1

WINTER 1967

QUARTERLY

THE JOURNAL OF THE
NATIONAL ACADEMY OF
TELEVISION ARTS
AND SCIENCES

Published by The National Academy
of Television Arts and Sciences with
the cooperation of the Television and
Radio Department, Newhouse Commu-
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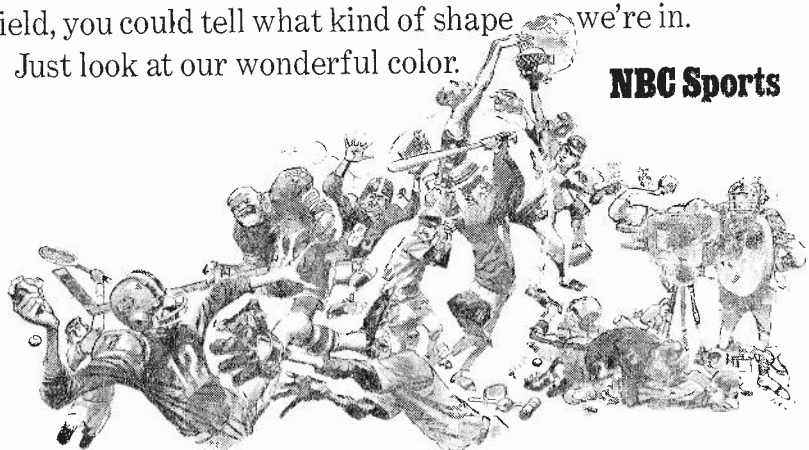
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TELEVISION QUARTERLY

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THE LIMITS OF REVOLUTION

The past winter brought some thoughtful commentary from members of the Federal Communications Commission, all of it tough-minded, realistic and relatively free of posturing. *Lee Loevinger* started things off with a speech in which he took a hard look at broadcasting in relation to the way in which it is perceived by American viewers and listeners. It was not long before *Kenneth A. Cox*, in an address to the *Group W Philadelphia Conference*, took issue with Loevinger's suggestion that we have reached the limits not of technological expansion, but what we as human beings can do with our technology. Cox asked the broadcasters to be revolutionaries, throw off their shackles, and do what Loevinger implies is not really possible—change mankind. Abridged versions of both speeches are published herewith.

It remained for the newest Commissioner, *Nicholas Johnson*, to suggest that however valuable such exchange might be, a philosophy and an action program for the Federal Communications Commission needs much more than heated debate within that body itself. In a quiet and carefully composed statement delivered to the Federal Communications Bar Association—his first speech as a Commissioner—Johnson suggested that the massive governmental thrust toward discovering and applying principles of “social accounting” in our society needed also to include the entire communications spectrum. Indeed, his comments dealing with the necessity to create some practical means for storage and retrieval of program material (only one of a series of important suggestions) are of direct relevance to the work of the Academy and many educational institutions.

Taken together, the three statements included in this, the first issue of *Television Quarterly's* sixth year of publication, serve notice that the next five years should be as lively as the last. Certainly we can look forward to an activist Federal Communications Commission—*anxious to “get moving again,”* but with perhaps a more certain and measured step.

THE LIMITS OF TECHNOLOGY

LEE LOEVINGER

What are the limits of technology in broadcasting? To put the inquiry another way, what would a theoretically perfect broadcasting technique provide? What is the ultimate that technology could achieve in this field?

- A) It must transmit both sight and sound.
- B) The sound should be stereophonic.
- C) The picture should be in full, true colors and stereoscopic.
- D) The quality of reproduction should be as perfect as human senses can detect.
- E) There should be an ability to record the broadcast—whether sight, sound, or facsimile—and repeat it at will.
- F) There should be no significant limitation of channels.
- G) The cost should be minimal.
- H) What else is there?

How close are we to achieving these limits?

- A) We now transmit both sight and sound.
- B) We now can and often do transmit stereophonic sound. It is not the usual transmission for sound, but it is surely not a difficult or impossible goal.
- C) We now can and do transmit most video pictures in color and probably will soon transmit nearly all pictures in color. Stereoscopic, or three-dimensional, television is not now practical, but the basic techniques are known. Three dimensional X-ray and fluoroscopic equipment have recently been announced.

LEE LOEVINGER was appointed to the Federal Communications Commission in June, 1963. A *summa cum laude* graduate of the University of Minnesota (1933) and its Law School (1936), Mr. Loevinger has had a varied and distinguished career in teaching, law and public service. He has written or edited legal volumes and has contributed to numerous anthologies in the fields of jurisprudence, legal logic and semantics, and antitrust law.

- D) The quality of reproduction today leaves much to be desired in many cases. Here technology certainly has a good deal of room for progress. But this progress will be improvement along entirely familiar lines and will not involve any radically new results.
- E) We now have the technical ability to record and reproduce all kinds of broadcasts, but the equipment for this is not commercially available or practical for most homes. Again there is much room for technological achievement, but the direction is clearly evident.
- F) Channel limitations continue to be a harassing problem for communications today. There are techniques now in use, at least experimentally, that suggest great possibilities in this area. We can think of new techniques in the use of microwaves, lasers, waveguides, coaxial cables and multiplexing. On a much more mundane basis, we now have many communities which were formerly one or two channel communities, where CATV is offering ten or 15 or 20 channels—and a good many people are saying they don't like it! Certainly we have not yet achieved all the channels we can use in every community, but this experience suggests that it may not be technology which imposes the limitation of channels for broadcasting.
- G) So far as cost is concerned, it must be conceded that technology still has a very long way to go. Some costs are coming down, but there is little likelihood that we will in the foreseeable future reach a condition in which we will not want and need more efficient and economical equipment. This, then, is probably the area in which we can expect the greatest technological progress over the long future.

If, from this brief analysis, we can conclude or assume that a system of broadcasting approaching the technical limits, or nearly perfect technically, is possible, what will its consequences be?

1) As channel scarcity declines, licenses will tend to lose their scarcity value unless artificial limitations on channel usage are imposed by government for political or social reasons. Even in that case, such legal limitations will probably not be as effective as technical limitations so the scarcity values will still decline somewhat.

2) With more channels available and more transmitters operating (including radio, TV and CATV), program material will be in greater demand and shorter supply. The demand will increase prices which will produce some more talent, but the increase in talent, being subject to a natural limitation, will not be at all commensurate with the increase in demand.

3) As a consequence of these factors, there will be much more use of program sources appealing to minority tastes, and there will be more resort to the one inexhaustible supply of program material — which is news and public affairs. This will be facilitated by tech-

nological improvements in transmitting equipment which will eventually make television pickups as easy and efficient as radio.

4) This will provide considerably greater choice of programming for the public but the choice will never be unlimited. It has been suggested that we might have a system whereby any individual could simply dial any program he wanted from an extensive list of perhaps hundreds or thousands of recorded programs. A little reflection will show that this is not within the realm of possibility. If such a system were in operation, each individual could select not only his own program, but also the time of presentation of his own program. Thus it would be mere happenstance if any one program were requested by two or more persons in the same locality at the same time. Consequently, this system would require a separate channel for every viewer in the United States. In effect, this would require something on the order of 100 million 6 megacycle channels, rather than the 80 we now have. It is not even theoretically possible to provide such a channel bandwidth. It seems much more likely that we will have a method of providing home recordings for those who want programs not transmitted by the broadcasting system; and undoubtedly this will soon become available.

In any event, I think that we will find that large numbers of people will continue to want the same or similar programs at about the same time. There will continue to be demand for transmitting popular programs at regular times, so people can plan on seeing them and can discuss them with each other afterwards. This means that whatever technical system of broadcasting or transmission we have, there will continue to be centers transmitting one or a few programs to a large number of people, which is to say stations and networks or something very much like them.

5) The development of a near-perfect communications system undoubtedly will involve an expansion of the uses of communications. There will be facsimile transmission in various forms, probably for books, magazines, papers, records and letters. There will be many uses of data transmission. There will be the opportunity for shopping by television; and there will be credit transactions by wire.

6) The limiting factor for broadcasting in the future will be the human appetite and tolerance, not technology.

It seems to me that today radio, TV and CATV are generally serving and pleasing the public. I believe that in some communities, such as New York and Los Angeles, and others in which CATV

is bringing in 15 and 20 channel systems, the channel capacity is already approaching the limit of the public's appetite and endurance. At any rate, if it has not already done so, it will do so soon.

As for the quality of programming, there will be—as noted before—more programming for minority tastes, but the general quality of most programming will be about what it has been and will change only as the public taste changes—for better or worse.

Of course there is a good deal of criticism of TV programming, and I predict with confidence that there will continue to be a good deal of criticism of TV programming. There is no reason to bewail this if you believe in free speech. However, a good deal of the criticism of television programming seems to me to be pretty pointless. Much of it seems to be due to the fact that television is the most popular pastime in the country and that talking about it is a good way to get attention. It seems there is more nonsense, garbage and hogwash spoken, written and printed about television than about any other single subject with the possible exception of sex.

If we are to be rational about this, we must recognize television for what it is, and not denounce it for not being something that it is not. Television is not and has no prospect of being either the salvation or the damnation of mankind. It will not and should not take the place or perform the function of the school, the church, the home or even the parents, though it is sometimes a most useful babysitter. The significance of television is that it is a mass medium; and it has become a mass medium because it purveys primarily entertainment, and secondarily news and advertising. To deprive television of its mass is to destroy its significance.

The more I see of television, the more I dislike and defend it. Television is not for me but for many others who do like it, but who have no time for many things that I like. It seems to me that television is: — the literature of the illiterate; —the culture of the lowbrow;— the wealth of the poor; — the privilege of the underprivileged; — the exclusive club of the excluded masses. If television is forced to admit the elite, it will lose its exclusivity for the masses, and—as the clubby elite should know—this will destroy its value for those who now belong to it. In the current lingo, television is the cool of the squares and it cannot exist if inverted. The square of the cools equals nothing. Television is a golden goose that lays scrambled eggs; and it is futile and probably fatal to beat it for

not laying caviar. Anyway, more people like scrambled eggs than caviar.

As far as radio is concerned, although it is often criticized as severely as television, it is generally much more to my taste. Talk of radio as nothing more than a jukebox and a news ticker seems to me to be ill-informed and misdirected. Radio today is ubiquitous and multifarious. While television is confined to the 250 metropolitan areas, radio provides a voice to more than 2,000 communities throughout the country. Talk is a staple of radio, and the talk, more often than not, is a discussion of public affairs and community problems. "Open-mike" programs—the modern technological version of the town meeting, and literally the voice of the people—are common throughout the country. Never in history have so many ordinary citizens had so much opportunity to speak so freely to so wide a community. What is said is often the product of ignorance or prejudice, and many are annoyed; but I count such opportunity a contribution to democracy. The main elements of radio programs continue to be music, news and advertising. Some of the music is abominable in my ears. I try not to listen to this—although the teenagers in the house make escape difficult. However, at least in the larger communities, radio (including AM and FM) provides a choice of many kinds of music, including classical and that pleasant, old-fashioned popular variety that annoyed my parents and pleases me. Radio soothes my nerves and brings me news without straining my eyes. It doesn't strain my brain either—but it does permit me to get mental exercise by reading (a practice I commend to those who are concerned about their minds). Perhaps radio may be characterized by a new aphorism: radio is the opiate of the middle-classes.

I do not know whether all this will be taken as praise or censure, but I think it is realism. The one thing that all concerned with mass media must recognize is that the common man has every right to be common. The common man is entitled to prefer and demand entertainment that meets his common taste. A demand that popular entertainment conform to the taste or standards of critical intellectuals is mere snobbishness. To attempt to transform a mass medium into a means of expression for the elite is a kind of reverse bowdlerization that is as presumptuous as it is futile.

So, technology will not bring a golden age to broadcasting — but time will. Every golden age is one that is past. When time has winnowed the chaff and drained off the dross, then all that will be re-

membered of this day is the golden grains that are even now to be found. These will then be treasured as the glorious products of that ancient golden age which is the present, and will be exhibited in the future to show the shoddy mediocrity of contemporary products then observed to be mostly chaff and dross.

7) Thus, finally, we must recognize that technology will not solve our social and economic problems. It may ameliorate or exacerbate them somewhat, but it will not solve them.

As each age has its own mythology, so the myth of this age has been that science and technology—which are not distinguished for this purpose—can and will eventually solve all of man's problems for him. The dazzling spectacle of scientific and technological progress during the last century has engendered a kind of blind unreasoning faith that the rate of technological progress will continue on a constantly ascending curve into the indefinite future, and that this will eventually produce a solution to all our problems.

But analytical examination discloses that this assumption has little basis. Scientific knowledge may be an infinite field with unlimited frontiers. But scientific knowledge is by no means the same as technology. Science probes the innermost recesses of the nucleus and the outermost reaches of the universe. Technology uses the knowledge of science to devise equipment for the use of man on earth. If we are concerned with the whole range of man's potential activities, it is perhaps the case that the progress of technology will continue indefinitely, and even in a particular field there will probably always be some changes that may be regarded as progress. However, if we examine specific areas, such as communications and broadcasting, we can see that there are quite definite limits to the things that technology can do.

Further, if we examine how close we are to these limits and what effect further advances toward them will have, it becomes apparent that technology will not solve or eliminate the problems, the pseudo-problems or the complaints. These, being human dissatisfactions with human action, must be met by human decisions and human responses.

So—what are the limits of technology? In a word, it will continue to obsolete equipment, but it will never eliminate all problems or obsolete programs or people.

BROADCASTERS AS REVOLUTIONARIES

KENNETH A. COX

In our system, how do we assay the role of the broadcaster with respect to "local public service programming?" Some of what I have to say on this point reflects official Commission policy; but much of it represents my own thinking — with which a majority of my colleagues have, on occasion, expressed complete disagreement. I will try to keep the record straight as well as I can.

There are, quite properly, restraints on the power of the Commission to require broadcasters to do certain things in the area of programming — though I think our authority is broader than my associates choose to make it. But there are no limitations on the broadcaster's ability to accomplish these objectives. I think his moral, if not legal, obligation to use his facilities toward these ends is clear and compelling.

The Commission has clearly stated that a broadcast station should devote a reasonable amount of time to the presentation of programs devoted to the discussion and consideration of public issues. While there may be dispute as to what a reasonable amount of time

KENNETH A. COX has an extensive legal background. He was a Professor at the University of Michigan Law School and a partner in the Seattle law firm of Little, Palmer, Scott and Slemmons. After coming to Washington, he served as special counsel to the Senate Interstate and Foreign Commerce Committee and conducted its television inquiry. In April, 1961, he was named Chief of the Broadcast Bureau, FCC, a position he held until his appointment to the Commission in January, 1963.

is, it should represent a significant part of the station's total broadcast service. Obviously, a portion of this time should be devoted to national and international affairs because of their importance in every market which broadcasting serves. For network affiliated stations, this means clearance for the news and public affairs programs offered by their networks. For the independent commercial stations, this may involve the maintenance of their own Washington or foreign bureaus — a phenomenon that is becoming more and more common. For the educational station, this sort of programming may come from NET or one of the other national educational program sources. Any of these station types may draw on local resources, using home-town people and its own staff to illuminate these larger problems and relate them to the community.

These problems are national in scope but local in detail, and insight into them may sometimes be provided most effectively by entertainment programs. An episode of *Slattery's People* may touch on the problem of defending minority groups; *The Defenders* may have a case which poses an issue such as abortion; *Mr. Novak* or *East Side/West Side* or *Ben Casey* may touch upon problems which affect both us and our community — juvenile delinquency, police brutality, drug addiction. All these programs had moments when they imparted understanding of something we had never realized before, leaving us a little wiser, as well as entertained by their unfolding drama. I use the past tense advisedly since these series are no longer in the lineup of the networks. Perhaps they had run their course, as I've been told, or perhaps the star tired of the project. This may be true — but where, then, are the new shows of this kind? It is also possible that network executives became concerned because such programs were not delivering the large audiences necessary to achieve the high ratings which loom so large in industry decisions. Some of that loss of audience may have been due to the decisions of local affiliates not to clear for these more serious, somewhat less popular programs. They could be replaced with reruns or feature films which, though neither new nor more significant nor better done, could be relied upon to produce more net dollars for the station than the rejected network programs. Wherever the fault lies, such programming has now largely disappeared.

But important as broadcasting's role is in dealing with problems which face us as a nation, both at home and abroad, it plays an even more vital part at the local community level. Books are writ-

ten about these larger problems, dozens of magazines deal with them, as do our major daily newspapers. But at the local level, community problems are examined and explained only in the local papers — which grow less numerous every year — and in the local programming presented on radio and television.

No one can doubt that despite all our progress, the local problems of our cities, counties and states have grown in number and complexity. Nor can we expect to enjoy the full potential of our national society — the full returns of our individual labors — unless progress can be made in solving the problems of our neighborhoods, our cities, and the great metropolitan sprawl that is engulfing more and more of us. Radio and television stations must do what they can to explain these issues, explore the alternatives for handling them, and help the people reach and carry out the difficult decisions which must be made.

I do not propose that broadcasters devote all their time and resources to combating these problems. Such an all-out attack could not be really effective, and would assuredly undercut the economic foundations essential to the continued viability of their stations. We at the Commission have enough problems without going around preaching policies that would bankrupt stations at any faster a rate than broadcasters seem to manage on their own. My first concern for those in commercial broadcasting is that they should achieve a level of profit sufficient to compensate them for their efforts and their investment, to give them reasonable confidence for the future, and provide the resources for needed expansion of their services.

The broadcasting industry should prosper, but not necessarily in a way that would match the expansion and earnings of our leading growth stocks. Broadcasting is not a public utility and I have no desire to see it become one. But if it is not “affected with the public interest,” it certainly operates under the obligation — not applicable to most businesses — that it must serve the public interest as a condition for its continued existence.

Local programming should be provided which will help communities resolve their problems. All broadcasters have a responsibility in this regard, and it grows as profits increase. In a sense, broadcasting profits are often related to the very sources of these problems. Though this is not universally true, large audiences, high revenues, and maximum profits are associated with operations in our largest cities. Stations profit from the crowding of hundreds

of thousands of people into cities, their satellite communities and their suburbs. So the base for their prosperity rests on the population expansion which has created or aggravated educational, fiscal, transportation, law enforcement, planning, and other problems. As beneficiaries of this rush to the city, the stations owe an added duty to help communities cope with the problems which face them because of this steady growth.

If broadcasters recognize this obligation to inform the people about public affairs, and if their stations are making enough money to insure the basic stability of their operations, then this responsibility may be discharged in many ways. Adequate news coverage is basic, of course. All the evidence indicates that the public looks more and more to radio and television for its news, and this increases the broadcaster's responsibility — within the limits of the media — to see that the public is well-informed. Beyond that, the possibilities are wide open. It is here that the talents and resources of local stations can be brought to bear in fashioning broadcast schedules. This and the news represent a creative contribution; all else that goes out over the stations is merely the produce of others. That undoubtedly requires good business judgment, but it is not the basis on which to claim professional status as electronic journalists.

Radio and television stations can present documentaries, panel discussions, interviews, and a variety of other formats to attack the problems of their communities directly. The problems can be approached obliquely through religious programs in which clerics and laymen seek to apply the teachings of our churches to the problems which face us all — including those of a civic nature. Segments dealing with such problems can be inserted into women's programs or presented on young people's panels or interview shows. Stations can present public officials and candidates for public office who must provide leadership in the resolution of community issues. The public at large can be given a chance to express itself through open-mike and audience participation programs — though broadcasters are cautioned to take measures to avoid certain hazards incident to such programming. Broadcasters can also editorialize with respect to these problems. This includes the right to support or oppose candidates editorially because of stands they have taken on these matters. The use of these means, as well as effective use of public service announcements, can support and promote the efforts of local agencies to deal with these problems.

Such programs should be carefully coordinated with overall schedules. But to the extent that these efforts are realized, stations will indeed be serving the public interest. It will require money and the best talent which can be found. It will take time, and will occupy time on the air, the one commodity which stations have to sell. I have long argued, though my colleagues do not agree, that some part of this programming should be presented in prime broadcast time, when the largest potential audiences are available. If broadcasters are sincerely interested in seeing their efforts produce real results in their communities, this kind of programming should be presented when it can have the greatest impact. Money and effort will be needed to promote it in order to insure the best possible audiences. This is not only in the public interest, but in the long-range best interest of individual stations as well.

There are two shadows on the broadcast horizon which pose threats to our present locally-based, diversely-owned broadcast system: cable television and direct satellite-to-home broadcasting. The one is here today; the other will no doubt be technically feasible in the near future.

Some people are saying that CATV can do the local public service job that broadcasters haven't done as fully as they might. On this basis they are urging the relaxation of limits on program origination which the Commission has proposed and which are contained in the copyright revisions recently reported by the House Judiciary Committee. It is true that any cable system with a vacant channel can, with a small investment in equipment, present local candidates, cover city council meetings, and even broadcast panel discussions of local issues. But the cable operator doesn't really care whether his subscribers watch that public service channel — or indeed, any particular channel — because he is selling a package consisting of improved signal quality and increased channel choice. I don't know how well he will do the job, or under what controls. And to the extent that he multiplies entertainment services, he reduces the chances of attracting substantial audiences for public affairs programming. There are certainly cases where he should be allowed to try, but I think that broadcasters — if they really live up to their responsibilities — can do the job more professionally and more effectively.

Others are eagerly awaiting satellite broadcasting as a more economical means of providing national network coverage, and as a means to release broadcasting frequencies for other purposes. I

have no doubt these objectives can be achieved, but at the cost of grave damage to our diversely-owned, locally-oriented broadcast service. That seems too high a price, so long as broadcasting stations really perform the local service they were licensed to provide. But if viewers are expected to forego the promises of these other systems, then broadcasters must provide locally-originated programs carefully designed to serve local needs. A TV licensee who runs his station solely as an outlet for sports, for filmed or network entertainment, and for national news, has little to talk about when it is proposed that five or ten very similar services be brought in by either of these new technologies. When Vince Wasilewski (Chairman of the NAB) and *Broadcasting* magazine agree, as they have, that a strong local service is the only answer to these threats, I think it would be wise for broadcasters to listen, and to act accordingly.

There are, of course, those who say that government has no business concerning itself with such matters; that having found an applicant qualified in the first instance, his future operations should be left entirely to his discretion. Others say that it is a waste of time in any event, because our broadcast system has undertaken to function as a popular entertainment medium; efforts to change broadcast programming are pointless and futile, if not downright unconstitutional. My colleague, Lee Loevinger, recently said: "The more I see of television, the more I dislike and defend it. Television is not for me but for many others who do like it, but who have no time for many things that I like. It seems to me that television is: — the literature of the illiterate; — the culture of the low-brow; — the wealth of the poor; — the privilege of the underprivileged; — the exclusive club of the excluded masses. If television is forced to admit the elite, it will lose its exclusivity for the masses, and — as the clubby elite should know — this will destroy its value for those who now belong to it."

Turning to radio, he indicated that he finds more to attract him there. He concluded: "Radio soothes my nerves and brings me news without straining my eyes. It doesn't strain my brain either — but it does permit me to get mental exercise by reading (a practice I commend to those who are concerned about their minds). Perhaps radio may be characterized by a new aphorism: radio is the opiate of the middle-classes."

I agree, of course, that television provides a service of special value to the poor and underprivileged, but I do not agree that it must exclude anyone. Some of Commissioner Loevinger's comments

seem to me to unreasonably downgrade radio and television and their audiences, at the cost of ignoring not only the promise, but the actual performance, of broadcasting.

But broadcasters still have a choice. They can serve the people who look principally to radio and television for light entertainment and sports. Or they can serve that audience most of the time, because it constitutes a majority of our population; but also serve smaller, but significant, segments of the public who have different tastes. Beyond that, broadcasters can stimulate and inform their audiences through public affairs programs, and encourage them to look to these media for leadership in dealing with the problems of our unfinished revolution. The latter may be a more difficult role, but I would think a more rewarding one.

The First Amendment guards the broadcaster's right to say things of little importance to anyone; but it also guards their right to discuss matters of vital consequence to all, matters which will shape our lives and the destiny of our country. The choice, in the last analysis, is their own.

The rising expectations and explosive frustrations in our urban ghettos can partly be traced, I think, to TV commercials and programming. In the same way that the mid-western diction on the radio has tended to standardize American speech, so the comfortable middle-class world of television is standardizing our expectations, our image of the good life.

Not only do the media affect our aspirations; they affect our whole perception of reality. For many among the urban poor, a television set or a transistor radio is their only link with the world outside their tenement or their neighborhood. For many in the suburbs, television and radio reports are the only source of information about the "other America" of ghetto and slum.

Robert C. Wood
The *Group W* Philadelphia
Conference

Is there any spaciousness in the child's life, across which to experience the otherness of love? Or do he and his neighbors rub in daily friction? Can he experience reverence for other forms of life — animals in their habitat, plants unfolding in the sun? Does it matter if he has no places in which to be alone, to meditate? Are the experiences of life, love and beauty not of transcendent importance to any civilization worthy of the name? What are we buying with our dollars if we are building buildings and building transportation arteries, but walling off the inspiration of living?

Take your microphones or your cameras down to the street corner, or to the suburban hotdog emporium and start looking at what you see. How does it inventory? How loud is its noise? How many overhead wires are there? How many signs can you see without shifting position? What is the state of its nature? Does anything grow there?

Mrs. Sharon F. Francis
The *Group W* Philadelphia
Conference

CRISES IN COMMUNICATIONS

NICHOLAS JOHNSON

“Communication” touches every fiber of our lives. It is the coin of human understanding, the fabric of a free society.

The American communications mosaic includes a Defense Department “hot line” to a distant air base, a tranquilized child before a TV set, a ringing telephone, a campaigning politician’s radio spot announcement, a fog-bound ship’s radar, a news service teletype, a hidden microphone in a “secret” business meeting, a radio dispatched taxicab, airline reservations with the aid of computers and microwave towers, satellites and laser beams.

The seriousness and scope of the communications problems confronting our nation have already left their mark upon my thinking as a new FCC Commissioner. This brief experience prompts me to pause to develop and share two thoughts. The first is that it may be useful to broaden our concept of “communications” beyond our conventional thinking about broadcasting. The second is that a vastly expanded and coordinated national effort at research and analysis of our communications system appears warranted. In illustrating these points, I will set forth at random particular areas of interest that seem to me worthy of attention. The mere listing of a horizon-full of dimly perceived shadows may seem sketchy and frustrating, for each would warrant full description and development. But let me emphasize that I now pretend to few, if any, new solu-

At 31, *NICHOLAS JOHNSON* is the youngest member ever appointed to the Federal Communications Commission. A Phi Beta Kappa graduate of the University of Texas, Mr. Johnson served as an aide in a U. S. Court of Appeals, a Supreme Court Law Clerk and a teacher of administrative law after receiving his LL.B. from Texas. Before his appointment to the Commission in July, 1966, he served as Head of the Maritime Administration.

tions to specific problems, and that I retain an open mind on most, if not all, of the issues. Moreover, I seek to provide neither the ephemeral relief of entertainment nor the shocking headlines of exposé. My intended contribution is modest: to share my own current conceptual framework, to provide an illustrative agenda to go with it, and to sound a call to forceful response to what I see as communications crises of substantial proportions.

Technological and institutional innovations in communications are crashing upon us with ever greater intensity, like the waves of a stormy sea. And each leaves behind a debris of problems—legal, economic, social, philosophical, engineering and aesthetic—whose solutions require the talents of the best men, institutions and financial resources that America can bring to bear. Yet I do not see evidence of such a national response.

America is today confronting communications challenges which FCC Chairman Rosel H. Hyde has characterized as “awesome indeed.” Here are but a few examples of their breadth and range. Electronic technology threatens the sanctity of the most private conversations in business room and bedroom, not to mention the telephone. Yet few workable solutions have been offered. Present management of our scarce radio frequencies impedes police and fire protection, and robs us of millions of dollars in gross national product by denying expanded use of business radio. At a time when an informed electorate is increasingly dependent upon the integrity of television news, and our children spend more time with the “tube” than the teacher, we know very little of the impact of broadcasting on our society. We don’t even have a national center to preserve the radio and television tapes necessary to such a study. Nor do we know much about the structure of the industry—conglomerate corporations and concentrations of control of diverse media—and its implications for a free society.

We have the barest knowledge and anticipation (let alone control) of the rate of introduction of new electronics technology, with its accompanying social and economic upheaval: cable television, computer communications systems, the home communications center, satellites, and the laser beam, to name but five current innovations. Each presents the possibility of greatly expanding the available supply of one or several communications facilities. Lasers, for example, may conceivably carry telephonic messages so efficiently that the price of long distance calls could be more like that for local calls today. Cable television may very well eliminate the scarcity of

television broadcast channels. Each of these threats to scarcity is also a threat to an economic interest which thrives on that scarcity—lasers to equipment manufacturers, and cable television to broadcasters. Passive nineteenth century public utility concepts may be of questionable adequacy in promoting the most efficient rate of introduction of the new technology.

The needs for a second, non-commercial broadcasting service, though coming to public realization, are far from adequately met. Broadcasting contributes heavily to the economic burdens of political campaigning (roughly 40 per cent of the cost), and is producing results we scarcely comprehend. The implications of our instantaneous electronic “village of the world” lie unknown before us (“live war” and other international news; satellite-to-home broadcasting in the lesser developed countries; inter-connection of hundreds of millions of private telephones).

The topics differ—and many more could be added—but for each similar questions spring to mind. What is the impact on our society? How can this new force most effectively be channeled to human good? Are unrestrained market forces, or some form of government regulation most appropriate? Are new, or amended laws or regulations necessary? What is the most economic and efficient way to achieve the ends sought? What are the forces regulating the development and rate of introduction of the new technology? Are they effective in serving interests beyond private economic gain? How can government be most effectively structured and administered to deal with the problems in question? What additional data, analysis, or other research is called for? Who is asking these questions? Who answers back? What price do we pay for this placid comfort of silence in a boat none dares to rock nor cares to navigate?

A major stumbling block is a conceptual one: our communications problems seem myriad rather than unitary—just as our “transportation system” problems used to be seen as problems of trains, ships and planes. A look at the diversity of programming provides a very limited example. Communications satellites, cable television, UHF development, direct satellite broadcasting in the upper UHF channels, pay television, regulation of network program ownership, alternative funding for non-commercial broadcasting, encouragement of local programming, copyright protection in broadcasting, duplication of AM radio programming on FM, and alternative uses for educational stations can most comfortably be considered in isolation from one another. My message is simple. We must for-

sake this comfort. Our core communications problem, and opportunity, derives from a burgeoning technology. In order most profitably to harness this technology we must, in the initial stage, view its various ramifications as parts of a whole. Satellites, UHF television, and cable television have implications for television transmission, the number of channels available, and hence for possible improvement in programming. Satellites also have implications for frequency management and telephone and other home communication transmission, as does the cable network supplying cable television. Thus, it is difficult to treat alternative approaches to program diversity without raising even more wideranging communications issues. But my point for now is merely that it may be exceedingly unwise (even for purposes of program diversity) to deal with each alternative in case-by-case isolation.

Throughout all our communications problems runs the need for awareness, anticipation, and long-range forecasting. Where are we headed if we "do nothing?" What are the implications and trends? What are the consequences—costs and benefits—of each? What must we do—today—to prepare for the future?

These are the central questions in our numerous communications crises; questions we as a nation appear ill-prepared to address.

The fact is that the federal government has no coordinated administration of communications, and virtually no long-range planning efforts or research and development program whatsoever. America's communications industries add substantially to our gross national product—at least \$20 billion a year from broadcast-related activities alone. And yet the FCC's share of our \$100 billion federal budget is only \$17 million (less than 2/100ths of one per cent)—all but \$2 million of which goes to salaries. It's understandable that the agency's activities would be limited almost entirely to granting licenses and resolving disputes between private parties. But the result is that the FCC spends most of its time as little more than a "Federal Broadcasting Commission," dealing on an *ad hoc* basis with the increased power, station log, antenna location and other day-to-day problems of 7,000 U. S. television and radio stations. Even such little frequency management responsibility as the agency exercises is divided between the FCC and DTM (the Office of Director of Telecommunications Management in the Executive Office of the President)—an able but small group attempting to coordinate allocation of frequencies to the Defense Department and other government agencies. Neither FCC nor DTM has a very

substantial laboratory capability. The largest laboratory run by the government, the highly specialized Institute for Telecommunication Sciences and Aeronomy at Boulder, reports to the Secretary of Commerce.

The author of a recent investment letter commented upon the FCC's prevailing regulatory philosophy in arguing that broadcasting properties are a prime acquisition for growing conglomerate corporations. The article appears in *Mergers & Acquisitions* and is entitled, "The Broadcasting Industry: a profitable acquisition area." The author says of government regulation: "the overwhelming majority of radio and TV licenses have been repeatedly renewed, period after period, without the slightest difficulty or problem." Perhaps the agency should take pride in the author's conclusion that "the FCC has never imposed regulations which materially impaired management's ability . . . to maximize the station's profit . . ." Perhaps not. For it just could be that those who believe "what's good for General Sarnoff is good for America" are, in fact, serving neither very well.

For example, almost all social and technical research in communications is done outside government. In view of government's rather clear and substantial public responsibility, one would think it profitably could invest in a degree of planning and research at least comparable to that of, say, AT&T—a single, FCC-regulated communications company with revenues over \$11 billion last year, and a 15,000-man laboratory effort. There is little question such an effort would do as much for corporate profits as for the public interest. At this time, however, it is not clear anyone in government is even collecting, let alone reading, interpreting and utilizing, the results of the research done elsewhere. Most technical research is done by private corporations, such as the Bell Laboratories of AT&T. And the major research in the social sciences and public policy areas is scattered among numerous institutes, centers, foundations, private associations and universities around the country. There have been occasional outbursts of excellence. Yet scanning the total output of our great universities and foundations, I see but few stirrings in that barren tundra adjacent to the "vast wasteland."

Three hypotheses seem warranted: (1) duplication and inefficiency result from this lack of coordination, (2) many vital areas of communications research and application are overlooked entirely, and (3) investing substantially greater private and public money would return handsome dividends indeed.

One clear point of beginning in communications research and analysis is the gathering of data and the creation of standards for measuring performance. The principle of accountability has spawned a profession. Financial accounting serves, in large measure, as a means of informing shareholders about performance—against a standard of profit. The Securities and Exchange Commission requires such accounting to better inform investors.

Government can play a useful role in the process of social and economic accounting. Much critical research would be impossible were it not for information gathered by the committees of Congress and the agencies within the executive branch. We cannot begin to resolve an “unemployment” or “crime” problem, for example, until we gather the relevant statistics—indeed, the problem, in one sense, does not even exist without the statistics. Likewise, the constructs of “gross national product” and “consumer price index” are central to the very conceptualization of some of our most basic economic and social problems.

Public accountability, of some kind, is obviously necessary for meaningful consideration of the various problems I have sketched. But what standards and data are most relevant? Is profit alone enough? I think not. Here are some examples of additional data which might be useful. Congressional investigations have given us much information on eavesdropping technology, but perhaps we should institutionalize the process, so that the public can continually be made aware of the current threats to its privacy. Public disclosure of cost analysis of new telephonic technology also might be useful. That way consideration could be given to what the public pays for having new equipment—and what it pays in doing without. The benefits of “local programming” lie at the heart of much FCC regulation: the interference-ridden AM radio band, and allocation of 420 extremely valuable megacycles to UHF television, to name two examples. Programming of popular music and the television fare of three networks could be provided at much lower cost. How much “local programming” is being provided, in fact, by our 7,000-station broadcasting industry? Or take comparative broadcast license allocation hearings. They cost the public, and the industry, millions of dollars annually. For what? Is there evidence the public receives better programming from the performance of the winner (as distinguished from his promises) than from a licensee who purchases a station and avoids the expense of hearings?

Broadcasting standards and information are especially important, because regulation of program content encounters undefined statu-

tory and constitutional limitations on "censorship." But such limitations cannot totally frustrate the public's search for standards and the desire for information, for the programming product obviously lies at the heart of broadcasting's public accountability. Measuring programming performance has troubled the FCC for decades, with the result that, to my knowledge, not a single station's license has been revoked or failed of renewal for programming reasons alone during the past 30 years.

Surely all would agree that audience and critic response, properly measured, are relevant to program evaluation. Central to a meaningful analysis of media is the accessibility of its product: newspapers, magazines, radio and television tapes or films. The news coverage of two newspapers easily can be compared in hundreds of newspaper libraries. To compare the news coverage of two networks is extraordinarily difficult and expensive; it is often literally impossible. Television's coverage of the Army-McCarthy hearings came within a hairsbreadth of being forever lost. The president of a major national television network recently told me he was unable to find President Kennedy's inaugural address in the network's library. There are many reasons for establishing national libraries of broadcasting's creative product, but comparative evaluation is obviously one.

What else should the public know? What of stories that were not covered in news or documentaries, or were covered and killed? How about changes in entertainment programming—or even news—brought about by advertisers, or through other economic forces? Should the public know the ownership of broadcast properties, including the full range of media and other interests of the conglomerate corporate owners? Would more financial information be useful regarding individual shows' costs and profits? Of course, to be of use such programming material and financial information would have to be analyzed and reported by some competent group. Perhaps a privately funded, independent group—suggested occasionally over the years by broadcasting leaders, legislators and academicians—would be preferable to the FCC.

Would more comment from the public be useful? All agree the ratings systems would be improved. Would it be desirable, as the British do, to poll more viewers more often, and measure the intensity of their involvement and response, as well as whether the television set is on? How do we measure how they might have responded to what has not been offered?

The "letters to the editor" column offers meaningful appraisal

of many of America's print media. How about broadcasting? Should efforts be made to obtain more public participation in the FCC's examination every three years of a station's service to its local community? Should radio's open-mike programs be used to this end, and possibly be extended to television, to allow public comment on the performance of the very station receiving FCC evaluation?

Crises bring public awareness, and therein lies my hope for 1967. It will be a year in which America will be forced to focus as never before on one of mankind's most fundamental needs: an understanding of what our communications systems can do for us—and to us. Satellites (domestic and international), non-commercial broadcasting (the Ford and Carnegie Commission proposals), cable television and copyright law revision, the use of the reserved upper UHF TV channels, the AT&T rate investigation, congested mobile radio frequencies, technological innovations—these and more involve issues that must be resolved; they will provide the headlines that capture our awareness. What will be the response?

Hopefully, we will be charting planning efforts and research programs, looking for talent, and bringing kindred souls together in conferences and seminars. Every profession has some special talent to contribute. There is little in our lives, and intellectual disciplines, that does not relate to communication problems in some way.

Speaking at Brookings' Fiftieth Anniversary observance recently, President Johnson spoke of these needs in more general context. "The enormous complexity of modern living," he said, demands "something better than a visceral, emotional response." He urged that "the critical faculty... constantly... challenge the accepted wisdom... [and] be concerned at least as much with analyzing the terrific complexity of modern problems as... with devising sweeping new strategies for social advances."

Our communications challenges surely pose need both for analyses of complex modern problems and for sweeping new strategies. In challenging the accepted wisdom, we must sometimes ask hard, embarrassing questions. What are the economic and institutional rigidities impeding the development of communications systems that might serve man with greater economy and satisfaction? How much better to ask such questions now than to reflect back in later years upon an America that might have been.

CONTROL OF THE SCREEN

To the creator of films and television programs, as well as to the observer of their impact upon society, George Stevens, Jr.'s declaration that TV and the motion picture "are synonymous because they are simply a projected image" is beyond dispute. It is more and more difficult to keep separate the motion picture and television media, either in the academic framework or the real world. While some technical, economic and aesthetic distinctions between them do exist, there remains an overwhelming number of vital areas of public, educational and aesthetic concern in which the media create common problems and share common responsibilities.

These concerns were reflected throughout three days of discussion and argument last October in New York, when the International Writers Guild and the International Film and Television Council combined forces to conduct the first *Conference on International Understanding Through Film, Television and Radio*. Because they are of direct interest to American TV professionals, excerpts from three of the major discussions held at the conference are included below. In each case the material, transcribed from tape-recordings, has been abridged for publication.

DR. ANDREW RUSZKOWSKI, born in Kiev of Polish parents, is a naturalized Peruvian whose career in law and pedagogy encompasses a long and distinguished approach to motion picture legalistics. Prior to World War II, Dr. Ruszkowski was legal adviser to the Polish Film Producers Association as well as Secretary of the Juridical Committee, International Film Chamber. He ultimately became General Secretary of the International Catholic Cinema Office, working in close association with UNESCO. He also is Director of the Department of Foreign Relations, Cultural Extension and Publications, Pontifical Catholic University of Peru.

One of the moving spirits in the formation of the International Writers Guild, **OTO DENES** is General Secretary of the Yugoslavian Film Workers Union, and Secretary of the International Committee of Screen Writers and Directors in that country.

BARBARA SCOTT joined the staff of the Motion Picture Association of America, Inc., in October, 1959, as associate counsel. Previously she had been associated with the law firm of Dwight, Royall, Harris, Koegel & Caskey, specializing in matters relating to motion picture law. A graduate of Wellesley College and of Yale University School of Law, Miss Scott is co-author of a book, published privately with John F. Caskey, entitled *Charges to Jury in Motion Picture Anti-Trust Cases*.

SCREEN CENSORSHIP: THREE VIEWS

ANDREW RUSZKOWSKI, OTO DENES
BARBARA SCOTT

ANDREW RUSZKOWSKI

I speak as a representative of the President of the International Catholic Cinema Office, an organization which has its headquarters in Brussels. The OCIC, as it is called, is a federation of more than 40 national Catholic Cinema Offices, and among its activities is the presentation of international awards at various film festivals.

The International Catholic Cinema Office suffers from a firmly established reputation among some members of the film industry as the "most powerful pressure group which tends to limit the freedom of expression and tries to impose its own standards upon the producers." To read some descriptions of our work might lead one to think we are the last remaining barrier to a full liberation of the artist. I would like to take issue with this general assumption regarding our supposedly negative attitude toward the creative filmmaker. Let me stress that I am expressing my personal feelings, and not official statements of our organization.

In the first place, our offices do not create the obstacles which actually and effectively limit what may be said through mass communication media. Let me cite some examples of major obstacles to the free flow of expression. There are, of course, producers who simply refuse scripts because they do not agree with the commercial or ideological values in them. Distributors may reject pictures produced in a foreign country because they fear they would lose money on them. (In Peru we have seen very few Bergman films—not because of government censorship, or because our office has not allowed them, but because the distributors don't want to buy them.) Finally, what of those many cases where a state or voluntary censorship for-

bids the exhibition of a product? Is it not also the case that the financial pressure of customs duties or import regulations can stop the circulation of ideas? Our common attention should first be turned toward dealing with the kinds of barriers established by the state in practically every political system, by trade organizations—be they private or national.

It is difficult, however, to define what is meant by the "free circulation of ideas," when applied to motion pictures or to television. We should always be aware that in these visual media it is not merely an *idea* which circulates, but an *image*. In some situations, the image creates an effect on the psychological and physical constitution of the viewer which has nothing to do with ideas. The argument, simply, is less about ideas than about the visual impact which films and television may have upon the human senses. We still have very much to learn in this area, and I would recommend that we keep a rather humble attitude about it until the filmologists and psychologists reach some more positive results in their research.

If we look now at the main issue of ideas cultivated by motion pictures or television programs, my comment would start with a question. Are we really convinced that every kind of idea should be freely expressed on the screen? Would you defend the right of a picture to stir racial hatred, trying to demonstrate the superiority of one race, and humiliating another race? Would you ask that TV programs calling for a massive use of nuclear weapons to destroy the potential enemy should be freely exhibited? Or those which would recommend sending the whole population to gas chambers? Our present meeting discusses the contribution which the mass media can make to the cause of international peace. Could bestiality and hatred on the screen help?

If you answer those questions sincerely, you cannot help saying that *some* limits must exist for the free flow of ideas through the mass media. What, then, should be the right approach to our problem? What do we mean by "freedom," and for what kind of ideas must it be secured? When we speak about freedom, we are inclined to consider it from our own angle. Of course we want personal freedom to read or write. Without freedom, we would not be able to express ourselves, nor to pose a single act of moral significance. But we abuse this right when we exercise it in a way which violates the freedom of other human beings. And this is a constant danger for a movie-maker, mostly because he is often unaware of his enormous influence over the isolated viewer.

In the *Wealth of Nations*, Adam Smith describes eloquently the extent to which an isolated worker is unequal to an employer, despite their theoretically equal right to discuss their conflicts. Something similar occurs in the movie-maker's relationship to the viewer. In this situation, the movie-maker holds a real power over the mind of the viewer. There is a constant danger of abusing this power — of imposing an individual's philosophy upon great multitudes of his fellowmen. True creative freedom is controlled by the artist's respect for the freedom of the other members of society. Such a respect results in an authentic image of the world, ambiguous as it is, and subject to the independent and free interpretation by each person who perceives it.

Better understanding between groups may be attained by overcoming some of the existing political and social boundaries. Much of the present ignorance and hate can be eliminated through the widest possible exchange of creative works which contribute to spiritual progress and the development of human values. We should not establish artificial political or economic barriers which would prevent people of one country from contemplating the artistic achievements of other nations. Let the nations and the systems compete for general acceptance, not through destructive criticism, but through constructive contribution to universal welfare.

This, of course, by no means eliminates the so-called adult film with its strong treatment of lights and shades in human nature. We can understand that weakness and failure are essential to redemption, but there must be hope, there must be love and respect for even the most unworthy. There must be a feeling of responsibility for, and solidarity with, every man. This brings the modern film to a position similar to the morality play of the past. A distinguished religious philosopher has recently written:

The film is modern man's morality play, because it tells him how to be more human. In focusing upon the problems of modern man, the cinema shows individuals who represent all of us suffering the agony of our humanity and its joys. The problems themselves read like a catalog of human concern. The alienation of man in Antonioni. The need for love in Fellini. The communal nature of truth in Kurosawa. The search for God, and battle between good and evil, in Bergman. Surely, not every theological topic is represented or even hinted at upon the screen, but the focus upon men is a concentration upon the object of all revelation, of all divine love, of salvation itself.

Is it not time to abandon mutual prejudices, to recognize that we

are all moved by worthy and respectable considerations, inspired by our common human feelings? Is it not time to know each other's position from first-hand evidence, in personal and friendly relationships, discussing our problems and our apparently conflicting views with a mutual sympathy?

We from the OCIC believe that the time for such discussion is overdue. This is the reason why we decided to give our next world convention, to be held in Berlin at the end of the International Film Festival in 1967, quite a new style: that of a dialogue between professional movie-makers and men — clergy as well as laymen — who are serving a religious purpose in this field. Writers are, of course, our primary concern; and we invite each of them, whatever their personal ideological attitude may be, to participate in this dialogue. We need their experience and their inspiration to properly define our own expectations. In other words, we want to learn from them. But we think that in more than one aspect we can also serve them and serve our common purposes — the promotion of human values as our common belief. The more those values are promoted through the communications media, the more bright will be the prospect for international peace.

OTO DENES

It should be made clear that, although I am a representative of Yugoslavian Screenwriters and Directors associations, the opinions I express in this context are my own. I speak as a writer and a director, and would like to consider the kind of barrier which censorship establishes between the creator and the public.

There are many aspects of censorship which merit consideration, but the most interesting, and perhaps most fundamental of these is the way in which censorship serves as a reflection of society itself — of a system of social relations within a nation and the elements which that system feels are essential to its own security. In any society, censorship reflects the development of social relations and the extent to which new ideas, customs and habits are perceived as either good or bad for these social relationships. Censorship, then, is simply a form of judgment over what is good or bad for a society.

One can positively state that from his very beginning man has always been far more willing to forbid something to himself and

to others than to allow it. It is paradoxical that even before man had created a kind of spiritual inheritance for himself—or perhaps because of this—he had made a full catalogue of what he should not be allowed to do. We find a key word for this phenomenon in the language of the early Polynesian tribes—taboo. This must no doubt be one of the original forms of censorship, for it was supported by, and reflected, the concepts which the primitive society regarded as essential to the relationships of the tribe. Many things were taboo in the lives of primitive man—ranging from the eating of flesh from many kinds of animals to the ways in which certain words were to be pronounced. A whole complex of taboos surrounded the tribal chief, and what we call “the order of nature” existed only if the customs were kept. The respect for bans and taboos was one of the essential tasks for all citizens.

Now thousands of years have passed and we are still speaking of bans and taboos. We are building a space capsule for a moontrip, and electronic brains to simplify the complicated human operations of the past, but one operation is still reserved for the ancient witch-doctor, the sorcerer, and that task is to decide what will be good and not good for the preservation of social relations—or more precisely, for all the other people who live within a community.

Regardless of whether such bans are pronounced for the consolation of man’s soul or of his mind, one question remains without answer. How is it possible that in this age men who live in different social environments are forbidden exposure to contrary environments—to different systems of social relations? Biologically they are the same beings. Why must one man not be able to see a “hammer and sickle” and another not allowed to see “luxury clothes?” Why is it that one man cannot be permitted to hear certain songs and another not be allowed to see a woman’s face?

The question ultimately deals not with the single man, but with the system in which he lives. As the taboos were designed to defend the power and might of the tribal chieftans and to isolate the system from all harm, so the modern censors strive toward the same goal—to prevent the inflow of anything which might disturb the system. And since every system is related to the state, modern censors can lean upon quite definite means of compulsion to suppress that which threatens them. Bans are no longer merely compulsory, for now the laws of a society support them. That which violates its bans is now illegal. The social constellation, in the name of its leadership, has now acted to prevent “harmful” influences

from being initiated into the society. Fortunately, in the modern world of developed communications technology, it is clearer every day that the institution of censorship is becoming a less and less efficient means for enforcing the modern taboos. Still the institutions exist. And today there exist not only those of uniform censorship, but of many additional artificial barriers between the author and the public.

I do not need to recount here all of the kinds and forms of bans which exist. It is enough to remind you that the artist's day begins at the moment he succeeds in writing the story. He must then anxiously examine every movement of the censor as he begins to peruse the story, for it is he who leads the cult of taboo—checking off every point where the story may offend state policy, the whims of the local deputy, the ideas of the church, and even the societies for the protection of animals. The real drama begins when the film story is exposed to infra-red and X-rays. Who knows how many times it will be examined and re-examined to discover whom it will influence badly? And, naturally, if anything is found in it which violates the proscriptions of persons and the clubs or institutions they represent, it is finished.

The major question regarding these practices—what is good and not good for people to see—is a complex one. Something which is held sublime in one nation is regarded in quite a contrary light in another nation. Yet one should be realistic. A free man, living in a universal human family, is still a distant dream. That is why attacks against censorship do not mean much if they are aimed only at abolition of the institution itself and not at the right to make deeper deliberation of man's personality. For even when confronted with the cruel reality of the various bans and barriers to free expression, we are really discussing only one small part of the complicated organism we call society. That is why censorship, an institution which exists in every society, cannot be analyzed merely from the point of view which holds that it is essentially bad in nature. It cannot be judged in this light until the day comes when societies do not feel that, out of necessity, they must create the institution. What we are better able to judge fairly, then, is simply the extent to which it hinders or prevents creativity and—to what extent it enables the free circulation of free and creative expression.

In my own country, which is not unlike many others in the world in this regard, a censoring institution for films exists. It is the Federal Film Commission, and its task is to approve motion pictures

for showing in Yugoslavia. The commission which views these films is obliged to explain its negative decisions in writing. If approval for public release of a film is not given, a new claim can be entered three years after the original rejection. If a film is not released within three years from the date of its approval, the validity of such approval ceases.

Article 13 of the Charter which established the Commission outlines the make-up of the Commission itself. The group empowered to approve films consists of a minimum of 25 members. The President and members of the Commission are appointed for two-year periods by the Federal Secretary of Education and Culture. The members are drawn from cultural and other public workers, and representatives of interested organizations.

The Charter provides, in Article 15, Paragraph 1, that films may not be released for showing in Yugoslavia if their content is aimed against the Yugoslavian people and their government, or against peace and friendship between peoples, or against humanity. Paragraph 2 of Article 15 states that films cannot be released publicly if their subject insults the honor and reputation of the people of Yugoslavia and other people. Finally, Paragraph 3 provides that films cannot be publicly released if their subject insults the public morals or influences negatively the education of youth.

How do these restrictions operate in practice? In 1963, the Commission viewed 834 films from 22 different nations. Only four films were banned. An American film, *The Rogue*, was not approved because it violated Paragraph 3 of Article 15—its subject was held to insult the public morals and negatively influence the education of youth. A West German film was banned because it was held that it would negatively influence the education of youth. An East German film was not approved for reasons of dialogue content, and a Czechoslovakian film was rejected because of historical inaccuracies regarding the participation of Yugoslavia in certain events depicted in the film, an offense covered in Paragraph 2.

In 1964, the Commission screened 1,018 films from 30 countries. Five films were rejected. A West German film was held to be pornographic. Bergmann's *The Silence*, from Sweden, was rejected for similar reasons. An Italian film was not approved because it was held that it stirred up hate against the entire German nation. One French and one Danish film were refused release. In 1965, the Commission viewed 733 films and banned four, including the American film, *Romanoff and Juliet* and the British film, *Zulu*.

To summarize: in the past three years, the Commission has reviewed, 2,585 foreign films, and banned only 13. The figures for 1966 are not complete, but no film was banned in that year in Yugoslavia. It would be useful to list the titles of the films which were approved, but it would take too much time, and I think it is sufficient to point out that almost no significant foreign film made in these years did not arrive on the Yugoslavian screens. In the past 20 years, some domestic films have been banned, but the number does not exceed five.

To be sure, even this limited activity has fomented much critical public discussion about some of the films which were approved for public release, and about the institution of censorship itself. And while this censorship is now minimal, it was not always so with us. In the first days of our young and new country, the list of banned films was much longer, and it is understandable that even today things are not ideal. In this stage of development of social relations, it is essential that progress within the society itself leads toward the gradual abolition of all the barriers which lie on that line between the author and the audience.

BARBARA SCOTT

If we are to understand the nature of the threat to a free screen posed by censorship in America, it is necessary to review the history of the problem. More than anywhere else in the world, America enjoys a heritage founded upon the basic premise that the free flow of ideas is indispensable to the democratic society. Our nation was founded by those who were in revolt against tyranny, and who were in search of freedom of religion, the press and speech. These ideals were incorporated into our Constitution and as the first tenet of the Bill of Rights, which guaranteed that "Congress shall pass no law respecting an establishment of religion, or prohibiting the free exercise thereof, or abridging the freedom of speech or press or the right of the people peaceably to assemble and to petition the government for a redress of grievances." The Constitution, particularly the First Amendment, became the bulwark against governmental and political censorship. Every form of communication—oral and written—was to be free from licensing and censorship.

Despite these assurances, the advent of the motion picture in the early part of this century brought with it a new form of gov-

ernment control. In many states it was necessary to submit all motion pictures to a government board for examination, censorship and licensing prior to their exhibition to the public. These boards were empowered to license only those films which, in the judgment of the censor, were—for example—“moral,” educational or amusing, of harmless character and good for the community. Penalties were imposed for the exhibition of films which did not have the approval of the censorship board.

By the 1930's, at least 16 states and over 75 cities required that all motion pictures,—the innocent, the borderline and the offensive—be submitted to censor boards for scrutiny and approval. The creative artist was deprived of his right to express his ideas to others and the community was deprived of the right to explore new controversial matter. Censorship decisions were often governed merely by the religious, political or ethical beliefs of the person doing the censoring. This period in motion picture history was bleak, unintelligent, and sometimes even absurd.

While this governmental censorship gained a foothold, non-political censorship of motion pictures also grew. The Catholic Church established the National Legion of Decency, and Catholics throughout the country were asked to sign a pledge that they would not attend salacious motion pictures, and would attend only those that did not offend decency and Christian morality. Parents and women's groups demanded that their judgments about motion picture content be heard. Ethnic groups complained of their treatment in motion pictures. The motion picture industry—not unmindful of its responsibility to the public during this period—adopted a code of self-regulation which set forth those matters which could or could not be shown in motion pictures and specified standards to be adhered to in the production of motion pictures. It was a strict code with many detailed and specific prohibitions. Thus, for almost 30 years the free flow of ideas through motion pictures was restrained by government action, by non-political pressures, and by strict industry self-regulation which reflected the mores of the times.

Today, motion picture censorship, both political and non-political, has progressed from a period of restraint to a new period of freedom. A new era in motion picture history began in 1948. For the first time there was an indication that the United States Supreme Court recognized that motion pictures might be considered a medium of communication and speech, and thus entitled to pro-

tection under the First Amendment. Justice Douglas stated that there was no doubt that moving pictures, like newspapers, and radio, are included in the press whose freedom is guaranteed under the First Amendment.

Fired by the hope that motion pictures could now be freed from the restraints of previous years, the motion picture industry challenged the arbitrary action of censors and the statutes under which they operated. The demise of government censorship of motion pictures was finally achieved last August when the 50-year-old Kansas Censorship Statute was held unconstitutional. Today, Maryland is the only state with a censorship statute on its books, and even there the censor board has been unable to enforce its recommended ban of any motion picture during the last year. Only one city, Chicago, Illinois, retains a traditional censor board. And in one city, Dallas, Texas, a board determines only what pictures can and cannot be seen by persons under 16.

The end of political restrictions on motion pictures might have brought with it the end of self-restraint and self-regulation within the industry. The cry might well have been, "We are now free, the sky is the limit." Instead, the motion industry has re-affirmed the responsibility it believes it owes to the public. It has recently adopted a new motion picture code — a code which recognizes the mores, the culture and the moral sense of today's society. It recognizes the freedom which the creative artist must have if he is to examine the world about him, and tell his story honestly and skillfully. But at the same time it recognizes that where there is freedom, such freedom must be sensitive and responsible to the standards of the larger society in which we live. Under the revised code of self-regulation adopted by the motion picture industry, certain standards for the production of motion pictures are set forth. Such standards are not designed to restrict, but to guide.

The increased freedom now permitted creators of motion pictures made even more important the industry's duty to supply the public, and particularly parents, with information about the content and nature of motion pictures. The industry has always made its pictures available prior to release to various independent groups which wish to review and rate motion pictures for the benefit of their members. In the past, such organizations as the Legion of Decency, *Parents Magazine*, the American Jewish Community, the DAR and The National Congress of Parents and Teachers have reviewed motion pictures and rated them for their particular groups.

But the code recently adopted by the Association has added a new dimension to information supplied to the public. Certain pictures, for example, will be identified as "suggested for mature audiences." This does not mean that all children should not see the pictures so labeled. Such identification merely serves to warn parents that a particular picture, because of its theme, may be one which they may not enjoy or they may not wish their children to see. It says, in effect, "seek more information; find out what the content of the picture is, and decide whether it contains a theme you wish your children to explore."

The information supplied by the code, when used with other available rating services, permits parents to make their own choice, based on their own beliefs, rather than be compelled to follow the rating of a government classification board such as that now in operation in Dallas. If the public is informed as to the content of motion pictures, then there is no reason why the screen cannot explore and search out all the problems of our time, so long as the material is handled in a manner not offensive to the mores of the community. We believe that such self-regulation will serve to unleash creative man from artificial and restrictive boundaries, and yet will also allow him to keep faith with himself and his audience.

Today, in the United States, ideas can be communicated as freely through motion pictures as through books and other media. There can be no governmental censorship of what is portrayed. Only the obscene or pornographic can be prohibited — and even then, only after a judicial determination that the material contravenes the customary candor of the national community.

Such a system, I believe, is consistent with the traditional freedom of expression rooted in our Constitution. Under such a system, the individual gains new importance and decides for himself that which he wishes to see and his family to see. No governmental body can or should make this decision for him.

NOTES ON VIOLENCE BY A PSYCHIATRIST

We are living in an age of violence at present. From extensive studies, I have come to the conclusion that it is possible for us to control human violence, and eventually even to abolish it. This is not a dream, but a careful scientific prognosis. And I ask myself, what is the current role of the mass media in this struggle for a peaceful, non-violent world? We know that newscasters in Washington and elsewhere categorize people either as hawks or as doves. I think they are wrong. There are three kinds of birds: hawks, doves, and ostriches—and the latter are the majority. These birds hide their heads in the sand and, to quite an extent, the mass media supply it.

...It is a parable of our time that the peaceful messages get lost and the violent messages have priority. Communications is the opposite of violence, and that is why the present gap in international communications is so important. When we do not communicate, we do not know each other; and when we do not know each other, we can be stirred up to hate each other. When we hate each other, we resort to violence. It is my opinion that, to quite an extent, the media have created a vast machinery of hate. Day in and day out, they present us with the arrogant claim that they are going to define our world for us and tell us who our enemies are. Unless we begin to dismantle this machinery of hate, of which we are hardly aware, it may be considered axiomatic that the enemy is always wrong. Until we dismantle this machinery, any talk of a peaceful world is an illusion.

...The media try to convince us that murder is the result of basic, inherited animal instincts—that we all have these instincts and the best we can do is to control them a little. A recent Book-of-the-Month Club selection, *The Territorial Imperative*, attempts to convince us (and many intelligentsia have fallen for it) that we cannot understand why there are horrible murders such as the slaying of the eight nurses in Chicago or the recent mass murder in Texas, unless we also understand that parallels of human conduct can be found in the lives of baboons, crabs and flatworms. That's the thesis of the book. This is both unscientific and politically reactionary—it is difficult to really separate the two. If we accept such a belief, we will leave ourselves defenseless.

...As far as entertainment is concerned, no generation in history has had to face such an avalanche of violence as the modern American child. And we

cannot study violence if we confine ourselves entirely to television, radio, or the movies. We must look into the lives of people, see how they really live, and analyze the whole spectrum of influences which together make us accept violence as a way of life.

These conclusions are not abstract. I have reached them in my daily work, found in the people whom I must examine and treat. The problem begins in the nursery—with what children call “kill toys,” and it involves all the different kinds of murder, references to war, and war games to which they are exposed. It involves such things as sadistic bubble-gum cards, comic books, magazines, and such tabloids as *Midnighter* and *The National Enquirer*, which have more than a million combined circulation.

...There are many forms of hidden censorship. Writers especially know what strictures there are upon references to religion, politics, international relations, and commercial enterprises. But one subject is completely open and free from censorship: violence, sadism, brutality, and torture. You can do anything you want in this area. If a half-nude girl is tortured, the nudity might be objected to—but not the torture. That is accepted because “it helps the kids get rid of their aggressions.”

...But in the minds of teenagers, what they see in the fictional stories on television and what they see in news stories merges into one. When the terrible murder in Texas occurred, a young girl who witnessed it was asked to describe what she saw; she said, “It was like watching people killed on television.” What a comment on television! Children see Westerns where, in ten minutes, the field is littered with corpses; then they see war pictures from Viet Nam, and in their minds this becomes one. It merges into one experience. And for them, Lyndon Johnson is the fastest gun in the West. That is the image the media gives them.

Excerpts from comments by
Dr. Frederick Wertham
at the Conference
on International Understanding
Through Film, Television and Radio
October 7, 1966

NOTES ON PSYCHIATRY BY A SCIENTIST

Today throughout our country the psychoanalysts have nests of ardent rodents. They have gnawed into all branches of our so-called mental hygiene movement that has no other systematic faith to offer to psychiatric social workers, to educators who come for help in guiding children, to priests in telling insanity from sin, to jailers who would salvage any of their criminals, to generals faced with the irresponsible behavior of troops. Their program is enormous, will cost us billions and is already under way.

What makes even a Scot squirm is not so much the waste of what were better spent to find out how brains work as the disease entailed to the unborn inheritors of Freud's delusion. Men of science, some physicians, even enlightened psychoanalysts, have learned the folly of the orthodox hypotheses. But teachers have been so infected with the initial virus that we now have a generation of parents full of superstitious fear that they may be guilty of their children's anticipated neuroses. They cannot suckle, cuddle, swathe or spank the baby, housebreak the child, or admonish the adolescent except upon advice of a psychiatrist. His suppositious wisdom thus becomes their daily inspiration. Too often it's the old virulent delusion, parroted by psychiatric social workers.

...I would not be surprised if psychoanalysis had more converts and fellow travelers than communism ever had among our federal servants. The doctrines are so crucially alike I sometimes wonder whether our energies are not misspent in hunting communists, instead of those who prepare us for their notions.

I know it sounds incredible that any man can persuade his fellow that ideas and purposes are merely stuff and change. But this is not as hard for me to swallow as that the monstrous nonsense of Freudian writings is even taken seriously. Read his basic writings and a dozen numbers of *Psychoanalytic Quarterly* and remember that there is no scientific reason to believe a word of it, and then remember that perhaps a million of your fellow citizens regard it as the gospel of this century. They are an organized, vociferous minority who have the ears of those who spend our taxes, enact our laws, defend our country. It has taken 30 years for Freud's disciples to get their church established. Its creed, no other, may legally be taught in our public schools.

...Take my advice. Say nothing to them. Read their scriptures; listen to their lectures if you will; but say nothing! If you prove them wrong in any way they will explain it away, as they have always done, with one more hypothesis *ad hoc*. Delusions defend themselves that way. They are impervious to logic and to fact.

Warren Sturgis McCulloch
Embodiments of Mind
M.I.T. Press
(by permission)

INNOCENTS ABROAD

One might anticipate that asking writers from other lands to judge the impact of American TV programs upon their nation and people would be to invite some barn-burning declamation. This is precisely what took place when the Academy devoted a special session to this matter at the October conference of the IWG. Moderated by *Ernest Kinoy*, the discussion featured statements by the Executive Director of the Finnish Screenwriters Guild, *Mrs. Liisa Vuoristo*; Yugoslavian writer and director *Oto Denes* (whose comments on censorship are reported elsewhere in this issue); *Henry Comor*, Canadian screenwriter and President of the Association of Canadian TV and Radio Artists; and *Ted (Lord) Willis*, distinguished British screenwriter.

It is worth noting that the kindest comment was delivered by representatives of the nations which are culturally, geographically and politically most distant from us. Mrs. Vuoristo made a touching plea for the right of the Finnish screenwriter not to be pressed into doing things because "that's the way it's done in American series." Mr. Denes observed that his own experience has led him to understand that America is *not* the nation which is portrayed in our TV series and films, but he was disturbed by the effect the outpouring is having upon his less-travelled associates. "Is that *all* they do in America," one of his colleagues queried, "—sing and kill?"

Two lengthier statements, however, were delivered by that kind of friend who relieves you of all responsibility to make enemies. Angriest of the speakers was Canada's Henry Comor, who claimed that American TV has come into the Canadian boudoir and committed simple rape. England's Ted Willis did not deny that someone had been violated, but questioned whether the technical distinctions between rape and seduction do not really depend upon who unlocks the chastity belt.

Born in Manchester, England, **HENRY COMOR** began his acting career in London after World War II. After coming to Toronto in 1956, he worked in radio and television, and in 1959 wrote an award-winning program series on ESP. In 1964, he became President of the Association of Canadian Television and Radio Artists.

Born as Edward Henry Willis in Tottenham, England, **TED (LORD) WILLIS** first began writing when he was assigned to the War Office Films and Ministry of Information. He wrote over 40 service documentaries before turning to drama, and has since written some 20 plays, 18 screenplays, and numerous other scripts. He was made Chairman of the Writers Guild of Great Britain in 1958, and now serves as its President. Ted (Lord) Willis is also the British representative on the International Writers Guild Advisory Council.

AMERICAN TV: WHAT HAVE YOU DONE TO US?

HENRY COMOR, TED WILLIS

HENRY COMOR

The year 1967 is the Centenary year for Canada. This means that, in practical terms, we are living with our history. Every adult Canadian born in the country, or whose parents were born in the country, has some connection, however tenuous, with the events and the people of our history. Our children going to school pass the places where that history was made—where their parents and their grandparents, perhaps, were a part of that history. And yet the fact is that Canadians are more aware of United States history than of Canadian history. They are more aware of the Civil War, and War of 1812 and Abraham Lincoln than of Canadian events and statesmen.

I once told a reporter, facetiously, that my children thought they *lived* in the United States. And when this report was published in 45 Canadian newspapers, there wasn't a single cry of protest. No one said I was distorting the facts.

This establishes the mood of my remarks. Now let me establish some historical background for the argument I am about to make. The Canadian Broadcasting Corporation began some 40 years ago as an agency of the government. It is publicly subsidized, operates its own broadcast facilities, and permits stations supported by commercial advertising to operate. The CBC began as a radio network broadcasting both in French and in English; we now have four networks: a French radio network, an English radio network, a French television network and an English television network. That constitutes the CBC proper.

For some years Canadian broadcasting was Canadian, and the only question that was asked by people in the programming business was, "Can we get away with it?" They thought about audiences not in fear, but in challenge. There was plenty of controversy. There were plenty of questions in the House, particularly from members from the province of Alberta, who still do not believe in the theory of evolution, and I don't suppose they ever will. But broadcasting has evolved. In 1954 we got television, and suddenly the question no longer was, "Can we get away with it?" but, "What will they say?" The difference was subtle, but unmistakable. There was suddenly a fear of the audience. Because we were frightened, we invited the United States into our bedroom. We took off our chastity belt. We laid down and we invited rape. And we have been raped.

Let me give the sordid details. On the Canadian Broadcasting Corporation's publicly-owned network, owned and paid for by the people of Canada, over 60 per cent of the programming is drama. When I say "drama," I mean films—adventure series, motion pictures and so on. Of that 60 per cent total, 82 per cent is imported—mostly from the United States. In 1965, \$17 million was spent on American television programs. That figure, I may note, compares with the amount paid to all the writers, performers, and musicians on all four CBC networks—\$15 million. In other words, \$17 million is spent on junk from the United States and \$15 million is spent on our own talent. I would add that the \$15 million does not include such large purchases as the two million dollars spent for one showing of *Bridge on the River Kwai*. The top price that is paid for a one-hour television drama for an entire four-network showing in Canada is \$6,000—the more common price is \$4,000. The result has been that the private television network, CTV, has also set a top cost for producing a Canadian program at \$6,000—or the amount that they have to pay to buy a program from the United States. Now this is bad enough, but when it is understood that the American networks have been given distribution rights in continental North America, and not just in the United States, one can see how far the rape has gone.

What type of television programs are we receiving? Let's consider one type—programs that deal with war—and review three typical shows. First on the list for burning is *Hogan's Heroes*. I don't know how many TV viewers were in the last war, and I don't know how many were prisoners of war. But anyone who has had these experiences will tell you that, contrary to what *Hogan's Heroes*

would have you believe, it was not funny in a prisoner of war camp. The Germans were not fools. They were not there to be duped, nor were they duped. I happen to have been in the Pacific during the war, and I can state with authority that it was not like *The Wackiest Ship in the Army*. I have friends who fought and died in the 8th Army in the desert, and I know for certain that it was not *The Rat Patrol*—four men running around in two trucks with two machine guns—who beat Field Marshall Rommel. The intelligent, well-educated viewer may know that these representations are not true. There are, however, a great many people now living who were not alive during World War II. My children were not alive, and there are others much older than my children, because it is now 21 years since the war ended. To this group, that war is presented as a joke and a lark. It is something to have fun with.

Beyond this fictional representation of war as fun lies a deeper and more urgent concern. The overload of war news, in combination with the banalities of war fiction, must be having profoundly harmful effects upon our civilization. After all, when it is said six times in one day that there is "a crisis in Korea," the audience begins to accept the fact that there is a crisis in Korea and what the hell does it matter anyway? War is not real. People aren't killed. Nemesis never strikes, and the actors will appear next week in another uniform in another war.

I submit that this is dangerous. It is Orwellian—1984 in 1966. It is the simple rewriting of history, saying that what happened didn't happen, or what happened was something entirely different, and need not be worried about because it's all under control. If you get involved, and if we put you into a uniform and we give you a Sten-gun, you won't get killed and it will be fun. That is a dangerous philosophy and American TV is partly responsible for its propagation.

Apart from the distortion of history, there is also a distortion of values in American television. I remember a series, still being rerun in Canada, called *The Millionaire*. Its success results from its simple appeal to the cupidity in every man, for it advances the idea of the easy buck. There are other programs which transmit an equally venal philosophy, including *The Beverly Hillbillies*—which, I am told, is now accepted as high art and high comedy. The values advanced in most of these so-called comedy series are not the values of the real world, and Canadian children who watch

television are being influenced by it—just as surely as they are being influenced or not influenced by the teachers in their schools.

Canada is in contact with the United States along a great and undefended border, and by the process of osmosis America is destroying not only our television, but our values and our very culture. This is a deeper indictment, and reveals the true power of TV. When Canadian television began, it adopted American values about program sponsorship, and with it accepted sponsor interference. The result is that we do not produce programs that have something meaningful to say because the sponsor doesn't want to upset anybody. He wants to reach the largest audience and achieve the highest ratings. The whole idea of the big corporation influence has permeated our system. Because America so dominates us, it is now difficult to get Canadian sponsors for the kind of responsible programs Ed Murrow asked Americans to support as far back as 1958. We have followed the American lead, and it is destroying the possibilities for serious and responsible Canadian programming.

This total acceptance of American ways and habits has naturally affected the kinds of production that Canadians achieve. To be sure, Canada has, through the amalgamation of the writers and performers—who realize that perhaps they alone have got to do the fighting—initiated a last-ditch effort to preserve Canadian culture. But even the kinds of programs that we do manage to produce are modelled after the American program. We produce the film situation series, just as our American colleagues. But show me a writer who can put his characters through the same cathartic situations—the same dramatic climaxes week after week—and stay fresh. If you can, I will show you somebody who is greater than Shakespeare, greater than Goethe, greater than any writer who has ever lived. The result is that drama is dying out and the art of television is dying out. We now find ourselves turning to the *Bridge on the River Kwai* for our fine drama, with a beginning, middle, end, and a dramatic conclusion. This is serious. If it continues unchecked, the art form of television will cease to be.

By wholesale dumping, American television has damaged, almost irreparably, the Canadian television industry. It has made it impossible for Canadian performers and writers to earn a living in Canada. As a result of this dumping process, our writers and our performers have now found their way down to Hollywood, where recently, I believe, an American performer was heard to sigh, "Oh, to be in Canada, now that Canada's here." American television

has made the development of a Canadian cultural identity almost impossible. American television has distorted the values of Canadians about the realities of their own lives and their own history. Through its own faulty development, American television has negatively influenced the development of a worthy native television in Canada. American television has destroyed television as an art.

Canadians are often told that their potential enemies are Russia and China. In my view, the United States is a much more dangerous enemy. Our armed forces should be there to protect us against the United States, not against Russia and China. Canadian guns should be trained on New York and Los Angeles and not on Moscow and Peking. I am serious when I say this. Partly serious.

TED WILLIS

Being asked to respond to the question, "What has been the effect and impact of American TV on your country?" reminded me of the story of the young and inexperienced waitress who got flustered while serving a meal and, at the finish, asked the question, "Was *anything* all right?"

I think the answer to the question, as far as American television in Britain is concerned, is yes. Some things were all right. They were served very well and they went down very well. But unlike our Canadian friends, we prize our chastity and our virtue a little more highly, so we didn't give away the key to our chastity belt.

When we saw commercial television on the horizon in Britain, all the trade union organizations in Great Britain created a protective association. As a result of negotiations with the government and with the Independent Television Authority, it was agreed that there should be a quota of 14 per cent on imported TV program material. Therefore, roughly 86 per cent of the programs on commercial television and on BBC is created and made in Britain. Of the imported 14 per cent, the larger proportion does come in the form of American programs.

We have, of course, only two systems. The BBC, our noncommercial system, is financed entirely by licenses, and it has two channels. The second channel reaches, at the moment, a relatively small audience. It does present, however, an alternative service. At the risk of appearing chauvinistic, I must observe that I have seen television in most countries and I think that BBC television is the

best service in the world. Further, I think this is due largely to the fact that it is free of commercials. I also believe that our commercial network system, because of the absence of direct sponsorship, is creating programs which are also among the best in the world.

With regard to the impact of American television, however, let me say that I think we are tremendously in debt to American television of the early days, especially for the beginning of our own television drama. Many of our mature TV dramatists learned from writers like Chayevsky, Mosel, Serling and others out of America's early TV. A generation of new playwrights in Britain seized the opportunity of writing plays for television. Not knowing their way, they copied the model that was being presented to them by American writers. The upshot was a tremendous flowering of writers on British television, and this was made possible by the circumstances that were created for them. As the style wore itself out, a new generation of young writers came into television, where they found continuing outlet for their work.

I believe that the dramatic writing now being done on British television is absolutely superb. We are constantly being hammered at by maiden ladies of both sexes who feel that our television drama is pornographic, too outspoken, and so on. I certainly believe that Americans would be shocked at the drama that appears on the British television screen. It's outspoken, it's fresh, it's raw, and on the whole it is splendidly written. It owes a tremendous debt to American TV drama, even though it has now gone well past the standard and level established in New York years ago.

I think British television has shown probably the best American series. There has been a good selection, and on the whole these programs have given our people a great deal of entertainment and pleasure. I wouldn't want to knock them off the air, or complain about them too much. As I watch television during my visits to the States, however, I do see a lot of series that I am grateful we've escaped from.

Speaking professionally, I think that American series writers get away with murder, and I don't mean that quite as literally as others have meant it. In Britain, for example, I am regarded as a writer who has a rather "sentimental approach" in his work, but if I were half as sentimental in my work as some American writers are, I think I would be drummed out of British television. The way in which some kind of "moral" is dragged into nearly every American series episode causes a great deal of amusement in Britain. Frankly,

we find ourselves waiting for the moment in every script which could be described as the moment of nausea. It usually comes when the Western hero has cleaned up the gang. He puts his hand on the poor boy's shoulder, and he says, "Son, you'll learn. You'll learn that you can live with hate, but one morning you'll wake up and you'll find that hate is an awfully bad thing to have for breakfast." And so on. Professional writers in Britain watch these series in dread because they know that this climatic moment is going to come up after all the action. There's going to be some kind of moral which excuses all the adultery, all the shooting. It is the inevitable moralistic message—the little social commercial.

In the making of film series, however, I think we have learned a great deal from Americans. We have certainly learned a great deal technically. Our film series in Britain are probably now on a technical par with the series produced in the States. But we have, I think, mastered more than mere technical proficiency. We are rather proud of the fact that, while Americans invented the Western, Britain has now produced its own formula—"the Eastern." It was first invented by Ian Fleming and Eric Ambler, two distinguished British writers, and was copied in the American *The Man from Uncle* and various other series. This new spy-formula (it's nothing more than that) is really an authentic adventure form which will last as long as the Western, because it has exactly the same kind of formula. In general, it has a harmless context that gives people a great deal of pleasure.

To sum up. I would say that the impact of American television on Britain has been mixed. It has not had much harmful effect upon our system or our work because we put the flood gates up and controlled it to the extent that we normally see only the best that America produces. Secondly, we owe America a debt because we've learned a great deal from her in the field of drama and in other areas. I do now believe, however, that American television is being left behind in quality by other countries. I think quite honestly it has been overtaken by Britain, and that Americans must take hold again.

A PSYCHOLOGY PROFESSOR ON THE CARSON SHOW

RICHARD I. EVANS

ANALYSIS, STRATEGIES — AND THEN ZSA ZSA GABOR

It was during a psychology conference which I was addressing in London that I received my first invitation to appear, upon my return to the United States, on the Johnny Carson television show. Since like many psychologist-educators, I had always been concerned with the general public's misconceptions of psychology as a field, appearing on the Carson show would provide a rare opportunity to communicate widely a better understanding of the field even though I would have to function within an entertainment-directed discussion framework. Besides, it also promised to be a lot of fun.

This and subsequent appearances on the Carson show could hardly be the basis for a further analysis of the role of the psychologist-educator in television. This brief article will merely present as a case study my subjective impressions of some of the gamesmanship involved. Specific incidents on the programs to which viewers have particularly reacted are cited, suggesting that some public education might have filtered through. Of course, these personal

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impressions of my appearances may not be shared by the other participants on the programs on which I have appeared.

By network television standards, the Carson show has an extremely low budget—and is probably the most economically successful television show in the world. It boasts approximately 45 million viewers each week and reportedly nets nearly \$20 million a year in sales of time. As indicated earlier, it is primarily dedicated to producing entertainment. This is accomplished by featuring discussions among hopefully interesting (mostly entertainment) personalities in a format skillfully developed and refined by Art Stark, an unusually capable and perceptive television producer. Stark has the unusual ability to program the appearances of panel guests as spontaneously as possible and to their maximum personal advantage, yet utilizing them as a backdrop against which Johnny Carson can function most entertainingly and spontaneously. In fact, in discussing the show with Mr. Stark on one occasion, he agreed that my description of the show as representing “controlled spontaneity” was a good one.

Therefore, it would never do for any guest in this situation to be too didactic, academic, or stuffy. In fact, if he fails to be personable and interesting, his appearance will probably not only detract from the entertainment style, but may also hinder his efforts to get any “message” he may have to the audience. In itself, being an “expert” or an “academic authority” means very little for a guest once he finds himself sitting on the panel in front of live cameras. His performance *in this setting* becomes the important thing.

Given these circumstances, I would hope to communicate to the public some understanding of psychology as a scientific discipline with different areas of specialization (e.g., learning, social behavior, behavior disorders). Naturally, I would want to emphasize that it is not a field which consists largely of “advice to the lovelorn” specialists who purport to solve complicated personal problems on television or in newspapers. I also realize that on the show I am competing with unusually sharp, talented entertainers, who are understandably concerned primarily with public reaction to their efforts to be entertaining. Obviously, most entertainers won’t hesitate to use a psychologist as a foil for attempts to get a laugh from the audience.

The reader can readily understand that to communicate in this situation, I have to make use of a considerable amount of on-the-spot strategy and even a little “ham.” (I have a feeling that we profes-

sors have more of the latter than we are often willing to admit, anyway.)

Now to the appearances. Colleagues and members of the general public who saw the shows on which I have appeared have been kind enough to respond favorably to certain high spots. This has suggested that some public education concerning psychological thought might have transpired. On one appearance, Carson and I discussed a paper I had published which critically evaluated the television rating services. Among other things, the discussion allowed me to demonstrate what psychologists mean by a "representative sample" of the total population by using the projected audience of the Carson show as an example of a non-representative sample. I suggested that the difficulty of getting a truly representative sample plagues not only the rating services, but all psychological research; that it allows misrepresentation of true public opinion by many propagandists.

On other programs I had, in a sense, to do battle on behalf of psychology with such diverse personalities as famed cartoonist-social critic Al Capp and comedy writer and television personality Selma Diamond. Al Capp started out on one show by stating, although in a humorous vein, some of the usual negative stereotypes concerning psychotherapists. This provided an unusual opportunity for me as a social psychologist, on behalf of my clinical colleagues, to publicly set the records straight on those misconceptions Capp had verbalized. Also on this show, a discussion of the psychology of humor with Capp and Carson provided a good opportunity to explore psychological thought in an unusual manner. I used this dialogue with two creative entertainers to explore some of the psychological theories of humor, such as Freud's view that all humor expresses hostility. Incidentally, it seemed that both Capp and Carson agreed with Freud. I also noted that the spectacle of anti-Freudian Al Capp agreeing publicly with a basic Freudian theory, provided an example of another basis for humor, incongruity.

On still another program, Johnny Carson and I discussed the psychology of honesty. Usually cynical Selma Diamond surprisingly disagreed with the psychological research I cited which suggested that in some ways, even if they are unaware of it, all people are at times dishonest as well as honest. In fact, she claimed that she had never stolen anything in her life. With the help of announcer Ed McMahon, we got Selma to publicly admit that she was "stealing" paper from NBC, something which had never occurred to her

before as being dishonest. Her apparent shock at this self-discovery in front of 9,000,000 television viewers was visible evidence in support of the research findings.

However, an unscheduled appearance with Miss Zsa Zsa Gabor will illustrate a situation where psychological content might have been the show itself—rather than any ideas I may have been able to communicate. In other words, it was a tough situation. I made an effort to become acquainted with Miss Gabor prior to the show. She proved to be a warm, enthusiastic, charming (and *garrulous*) person. However, unlike some of the guests with whom I had previously appeared on the show, she seemed to have a basically positive attitude toward the field of psychology. Furthermore, her shrewd knowledge of showmanship seemed to be revealing to her that a good catalytic combination would be created if she and I could get involved in a discussion on the show. (Of course, producer Stark had probably already suspected this would happen.) But how successful this would be could not have been predicted by anyone. Bob Hope described the resulting show as the funniest television program he had ever seen. How did this come about?

Well, first of all it should be mentioned that the appearance of each guest is coordinated through a member of the show's staff. Bruce Cooper, the talent coordinator involved in my appearances, has proven to be an individual who understands the particularly difficult time I might have as an educator in this situation; he has always paved the way for my appearances with a high degree of sensitivity to my particular interests. For example, on this occasion Bruce suggested that Johnny and I might discuss a recent book of mine entitled *Dialogue with Erich Fromm*. I mentioned that one of the things discussed in the book is "marketing character." I said that a typical example of psychological marketing activity in our society could be the "marketing" of female glamour. I went on to indicate that this behavior typifies the superficial values that too frequently characterize our society. I pointed out that the techniques of marketing surface glamour (cosmetics, jewelry, wearing apparel, etc.) appear to imply to the woman that the development of an appropriate marketable facade, rather than deeply rooted individual authenticity, is all she needs to function effectively.

Bruce suggested that with Miss Gabor appearing on the program (who, in a sense, symbolizes glamour), such a discussion might be particularly appropriate. However, noting her typical performance on the show, we both suspected that she would break in quite fre-

quently during the discussion and that any hopes that I could have of a really serious exchange would probably not be realized.

Our suspicions were confirmed immediately. In the segment of the program preceding my appearance, she was already interrupting Carson and even the commercials. By the time I entered the studio, the distraught Carson simply said, "Good luck, Dr. Evans," and she proceeded to interrupt again even before he could complete his introduction of me. As we got into the discussion of Fromm's marketing character, she vehemently refused to accept our description of her as being glamorous. She correctly sensed that the designation "glamorous" in this context might be undesirable. To support our point, I asked Johnny, Ed McMahon, and the audience whether or not they thought she is a symbol of glamour in our society today. In spite of my getting emphatic "yes" answers from Johnny and Ed McMahon and applause signifying agreement from the audience, Zsa Zsa continued to insist she wasn't glamorous.

That was about the end of organized discussion on this point or any other. To many viewers, the program probably became a game in which Carson and I were the victims of an overtalkative, somewhat disorganized, outspoken, beautiful, female. At times, neither Carson nor I was able to get a word in edgewise.

I began considering devices which could be used to keep my position from becoming too untenable as an educator, meanwhile maintaining the humor in the situation. I thought that one might be the accentuation of the professional role, even in jest. For example, I interrupted Miss Gabor long enough, as an aside, to direct my students to study this discussion as interesting "data" on a "breakdown in communication" in groups. I thought another technique might be to treat her in a paternalistic fashion. For instance, I admonished her in a polite manner for saying overly negative things about one of her former husbands in this public situation. I also tried, after nearly 40 minutes of our "interchange," to shift the discussion to the construction of a "research study on the trait, glamour." I began to interview Zsa Zsa. I asked her who she felt the 20 most glamorous women in the world were, that might be used as a "sample" for such a study. I felt that by shifting the discussion this way, we would be able to reveal new approaches to psychological research on such a topic, as well as to provide Miss Gabor with the attention she was seeking—but in a *directed* manner.

In spite of such "strategy," (this is what I call it now; at the time,

"acts of desperation" might have been a better description) which did allow me to pursue my role as an educator for brief intervals, this program largely consisted of discussion chaos. It went in all directions, encouraged by enthusiastic applause and laughter from the audience in response to Miss Gabor's compulsive interruptions and the various ploys that Carson and I were using to hold our own in this situation.

My response to Johnny's closing comment to me, with which I believed that not only any psychologist viewing but all the viewers would agree, was: "This was a good example of behavior under stress." The resulting roar of laughter from the studio audience confirmed that I had hit a responsive sympathetic chord. I went on to say that if "one has to be subjected to stress, I can think of no more delightful kind of stress than the presence of Miss Gabor," who at this point came in with her final contribution, "What is stress?"

However, in spite of the apparent success of the program—something that would and should be extremely flattering to Johnny, Zsa Zsa, and producer Art Stark—it was indeed an example of behavior under stress for a professor attempting to maintain an appropriate role in an unusual situation. But as a "ham," I must admit I thoroughly enjoyed it.

BOOKS IN REVIEW

Erik Barnouw. *A TOWER IN BABEL—A HISTORY OF BROADCASTING IN THE UNITED STATES TO 1933*. New York: Columbia University Press, 1966.

If Columbus had found on reaching these shores that the smoke signals and tom-toms of the Indians were in the chaotic confusion that characterized radio broadcasting some few centuries later, he undoubtedly would have returned to Isabella's court and reported that this continent could not be subdued or civilized. This is one theme that emerges from Eric Barnouw's remarkable book, *A Tower In Babel—A History of Broadcasting in the United States to 1933*.

Professor Barnouw's book could well have been entitled "It Shouldn't Have Happened," or "Now We See Our Mistakes," depending on one's point of view. This chronicle is a completely absorbing and fascinating history of the development of radio broadcasting from the time that Marconi sent the first wireless message from his family estate in Italy in 1895, until F.D.R. brought hope and confidence to a depressed and bankrupt nation in his first fireside chat in 1933.

This book is not the ordinary scholarly treatise on an infinitely complex technological, sociological and political development. It is all of that and more besides. Professor Barnouw has produced a thoroughly researched and documented narrative that reaches into every segment of this formative era of radio broadcasting. Moreover, it is a fascinating yarn recorded with an unusual gift for lucid prose and a watchful eye for relevant detail. The author assembles in chronological order a thorough and authoritative exposition of this extraordinary development of American history. This book is surely destined to become a standard work for students and have a broad popular appeal as well.

After World War I, when wireless telegraphy had developed as a means of military and maritime communication, Professor Barnouw traces in vivid detail the organization of the companies which formed an institutional pattern to develop the wireless telegraph. Owen D. Young was the industrial statesman who, as Chairman of General Electric, structured the formation of the Radio Corporation of America to take over the assets of American Marconi. AT&T quickly became a partner in this enterprise, and was soon joined by Westinghouse and United Fruit. Their cross-licensing agreement and patent pool arrangement effectively engrossed the entire field including receiver manufacture, international communications, broadcasting functions and other related activities.

David Sarnoff, of course, emerges early in the story. First he was the "fastest fist" as a wireless telegrapher who received exclusively the news of the *Titanic* disaster. Later, Mr. Sarnoff advised American Marconi to manufacture and market an instrument he called a "radio music box." This, it appears, started the whole thing.

The early compact among the several companies rather loosely defined the spheres of influence. RCA was to perform international communications tasks. AT&T was to engage in licensing and "toll broadcast" activities. Westinghouse

and GE could operate individual broadcast stations as well as manufacture receivers. What was planned to be a tidy arrangement soon got out of control as amateur broadcast stations sprung up throughout the country. AT&T embarked upon the first commercial broadcast through its flagship station WEAJ in New York, and everybody began manufacturing and assembling radio receivers, patents notwithstanding.

There was no effective regulation for allocating stations or wave lengths in the 20's, although Secretary of Commerce Hoover made a valiant effort through a series of radio conferences. Control of the spectrum was inadequately covered by an old 1912 statute. Network broadcasting formidably emerged in 1926 when GE, Westinghouse and RCA organized the National Broadcasting Company. As the rush developed, orderly control of the spectrum by the Secretary of Commerce became impossible. Chaos ensued as stations began pirating competitors' frequencies. The late Commander MacDonald of Zenith challenged Secretary Hoover's powers to assign frequencies and delete stations. Though these powers were upheld in the United States District Court, the Department of Justice confessed error. Thus the stage was set for the first comprehensive regulatory statute embodied in the 1927 Radio Act.

These developments are set forth by Professor Barnouw in fascinating detail. He does not preach or moralize or essay the reformer's role. He does not need to. He simply records what happened.

One absorbing feature of this narrative reveals a singular lack of the gift of prophesy by the principal architects of what later came to be called "The American System of Broadcasting." For example, at the first Washington Radio Conference in 1922, Secretary Hoover observed: "It is inconceivable that we should allow so great a possibility for service to be drowned in advertising chatter." The same year, the trade publication *Radio Broadcasting* was complaining that:

...dribbles of advertising, indirect but unmistakable, are floating through the ether every day. You can't miss it; every little classic number has a slogan all its own; if it's only the mere mention of the name—the street address, and the phone number—of the music house which arranged the program...The woods are full of opportunists who are restrained by no scruples when the scent of profit comes down the wind.

Even as late as 1928, the National Association of Broadcasters proclaimed a Code of Ethics which provided "commercial announcements as the term is generally understood should not be broadcast between 7 and 11 P.M." David Sarnoff earlier advocated that a separate organization be set up to carry on broadcasting as a national service and that this should be financed by a levy on the sale of equipment.

From the beginning, the Federal Trade Commission viewed the cross-licensing agreements and patent pooling with more scepticism than curiosity, and in 1924 filed a complaint. That complaint remained dormant while the radio broadcasting industry exploded. President Hoover's Department of Justice finally filed a complaint against RCA and its patent allies—the same year that David Sarnoff became RCA president. As a result of that suit, AT&T withdrew from the patent alliance and returned to its more mundane and prosaic task of furnishing long lines for chain broadcasting—leaving the receiver manufacturing functions to GE, Westinghouse and RCA.

Protracted conferences and negotiations followed, under the aegis of Owen D. Young. A consent judgment was submitted and approved by the Department of Justice in 1932. As would be expected, David Sarnoff emerged from the negotiations with practically all of the family silverware for RCA. His company was left only with the basis of two networks, a solid patent position and a dominant manufacturing role. General Sarnoff is indeed a handy man to have at the bargaining table.

Professor Barnouw's book is filled with many fascinating anecdotes and vignettes marshalled in an orderly procession. One relives the days of *Amos n' Andy*, *The Kansas City Nighthawks*, Dr. Brinkley and many others. Even Aimee Semple McPherson is included. Secretary Hoover ordered a Department of Commerce inspector to seal her station in Los Angeles. She responded:

Please order your minions of Satan to leave my station alone
Stop You cannot expect the Almighty to abide by your wave
length nonsense Stop When I offer my prayers to Him I must
fit into His wave reception Stop Open this station at once.

Professor Barnouw also describes the development of a third force in network broadcasting, later to become the Columbia Broadcasting System. Arthur Judson, its founder, was in hock to AT&T and needed \$40,000 to pay line charges or close down. Judson sent a wire to Mrs. Christian Holmes, a patron of the arts, who was aboard ship in mid-Atlantic. She wired instructions to her office, which sent a check for \$45,000 and kept them going. Thereafter, a 26-year-old executive named William S. Paley took over the operation. With a resourcefulness matched only by Sarnoff, he created CBS. Ultimately, Mrs. Holmes' philanthropy was rewarded and she sold her stock for some \$3,000,000—thus disproving the old adage that no good deed goes completely unpunished.

These and many, many other stories are told by Professor Barnouw in *A Tower In Babel*.

No summary review of this book can possibly do justice. Complete justice can only be achieved by reading it. Professor Barnouw has two other volumes in preparation. If he maintains the standards he has set for himself in the first volume, this trilogy will constitute the greatest contribution of its kind in this field.

Paul Porter

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Forsyth Hardy (ed.). *GRIERSON ON DOCUMENTARY*. Los Angeles: University of California Press, 1966.

Norman Swallow. *FACTUAL TELEVISION*. New York: Hastings House, Publishers, 1966.

In an age of McLuhanism, when dialogue about communications can be esoteric and obscure, it is refreshing to read *Grierson On Documentary*. Out of print for a decade, the book has been reissued in an expanded version and reinforces my conviction that the most meaningful commentary on the visual media originates not from practiced observers, but from seasoned practitioners of the craft.

John Grierson's work in non-fiction film spanned nearly 40 years—a career highlighted by his development of the documentary film in England in the 30's and the subsequent founding of the Canadian National Film Board,

an organization that grew under Grierson to become one of the foremost national film bodies.

Grierson On Documentary is essentially a biography of the man and his ideas. It is a cohesive work, intelligently assembled by Forsyth Hardy from articles and speeches generated by Grierson who served the governments of several nations. Grierson's lucid commentary is included on a host of subjects, from an analysis of great directors such as Griffith and Chaplin and the Hollywood which proved to be their boon and bane to a discussion of education in a free society.

But the core of the book—its special contribution—comprises the vigorous ideas which motivated a movement and defined the idea which Grierson called "documentary."

Grierson was first and foremost a public servant concerned with effecting social change. He did not pursue a new mode of heightened expression with the detached dedication of a creative artist, but instead his approach was that of a propagandist seeking a vehicle which could encompass the ideas of state. "It is worth recalling," Grierson said, "that the British documentary group was not so much in affection for film per se as in affection for national education. If I am to be counted as the founder and leader of the movement, its origins certainly lay in sociological rather than aesthetic aims."

While always taking pains to assert that the character of his calling to national service was decidedly unaesthetic, Grierson never wavered in his conviction that the artist was essential to government film-making. He sought to bring a new drama to public education—an uplifting spirit which would energize private citizenship with a sense of public purpose—and for this task it was necessary to involve the artist, for only he was capable of touching the emotion as well as the intellect.

The creative style and tone of Grierson's pictures were as important in their indication of the national character as was his avoidance of political bombast and "hard-sell." Grierson modernized the British information program with films because he was successful in deterring governmental interests who would substitute partisan politics for more selfless interpretations of the social order. When his prerogatives were disputed—often by those used to print media but who could not conceive of the greater possibilities of the 20th century art form—Grierson took up the cudgels. "It is no longer a problem of known areas of knowledge simply and directly communicated," he said. "It is a question of the images that direct men's vision and determine their loyalties, and we are concerned not only with the conscious processes of the mind but also with the subconscious ones which insensibly govern the pattern of men's attention and the manner of their action."

Pursuing these goals, Grierson organized his first film unit in 1930 for the Empire Marketing Board. The young directors Grierson employed shared his energy and commitment and capitalized on chance to experiment without the restrictions of the "industry" profit motive. In three years, Grierson's group produced over a hundred films and established a new cinematic form exemplified in modern documentaries such as *Endless Summer*, *Goal*, *Tokyo Olympiad*, and *John F. Kennedy: Years of Lightning, Day of Drums*.

Grierson defined documentary as the creative treatment of actuality and used *Drifters*—his first film—as the model upon which to base later efforts. *Drifters* brought the British working class to the screen for the first time. Herring

fishermen of the North Sea were the subject matter, and Grierson found inspiration in the primitive rhythms of their labor. Popular reception of the film vindicated his conviction that "real" drama had a relevance and force absent in the studio fiction films of the time. "Men at their labour are the salt of the earth," he said. "The sea is a bigger actor than Jannings or Nitikin or any of them. . . . If we are to persuade, we have to reveal; and we have to reveal in terms of reality."

The common man—the "ordinary" occupation—were Grierson's favorite themes. He emphasized the poetry and drama of every day, hoping to point the way in a time bewildered by technological change and world war. The success of the documentary movement has been ascribed to this fact—that actuality films provided a beacon of hope in a decade of spiritual weariness.

Grierson was a visionary who championed the role of the democratic state in educating its people. He realized the awesome implication of an information arm exploited for political gain but thought that Canada and Great Britain had amply illustrated that safeguards could be taken. Grierson conceded that:

There is the danger of a political head creating a public myth about himself, and the danger of a department concealing its incompetence, and the danger of a political party using the power of information to perpetuate its existence and thus thwart the democratic process. But these dangers can, by ordinary democratic watchfulness in press and parliament or congress, be avoided. They should not be used to blind people to the real nature of information as a necessary concomitant of governmental leadership.

While *Grierson On Documentary* enhances a legacy of thought and action, contributing a compelling exposition of the documentary idea, *Factual Television* provides a random catalogue of opinions on the tube's foray into public service programming. The author, Norman Swallow, knows the British scene best because he is a veteran producer-director for the BBC. But while steeped in the heritage of Grierson, whose filmic developments have been adapted to accommodate television's exigencies, Swallow is armed with none of his countryman's expository genius.

Factual Television adequately makes the case for TV's deficiency—in live programming, in the arts, in politics, etc.—and is appropriately gallant in giving it the credit it deserves. The problem is that Swallow's book is notably lacking in inspiration, preferring a simplistic analysis of the medium rather than doing justice to TV's fantastic influence on contemporary life. For example, I quote one of Swallow's concluding paragraphs—"Television differs from the other media of communication in three significant respects: It can transmit both pictures and sound live, at the moment they are taking place; it has a much larger audience; and it is usually seen by small groups of people, often threes or fours, in the privacy of their homes."

For substantive material, Swallow quotes frequently and at length from the writings of other TV professionals. The result is a potpourri which is distracting because we are always waiting for the author to call on his own personal experience, and get down to cases.

*Motion Picture and Television Service,
United States Information Agency*

Anthony Loeb

Solomon Simonson. *CRISIS IN TV*. New York: Living Books Inc., 1966.

You can rest assured. There is no *Crisis in TV*, and Dr. Solomon Simonson's book on the subject does not live up to its title. The "total *Gestalt*" (one of the more amusing of Dr. Simonson's redundancies) is as bland, harmless and stimulating as Scott's Emulsion.

The more's the pity when one considers the author's motives and credentials, both of which are praiseworthy. Instead of a down-to-earth analysis of the commercial and educational TV picture in the USA today, we are in the company of a writer who uses terms like "content analysis," "depth study," and "research findings," in loose and unusual ways. Among his choicer revelations is the statement that documentary is a "form that is artistically *sui generis* to television." The result is certainly not a book which "makes courageous explorations of the jungle of TV programs," as it says on the dust jacket.

Dr. Simonson's most annoying trait is his proclivity for creating unnecessary categories. Does he walk around with some kind of blank, expanding, semantic-differential instrument in his head? Take it from him that there are *four* basic ingredients in the drama, *three* different types of television programs, *ten* sorts of educational television, *four* stages of response, *seven* major techniques of propaganda, *four* criteria of artistic criticism, *six* ways to watch TV and so forth—all stops on these scales equal, we assume, and distinct one from the other. Then, instead of an Index, Dr. Simonson chooses to repeat some of these lists of categories as Appendices, including one labeled "Forms of Entertainment." (There are *fifteen* "Forms," in case you did not know!)

A few of Dr. Simonson's minor criticisms of our present TV services are well taken. But when it comes to tackling the problems at hand, he dismisses the real solutions like toll-TV, CATV and home video recordings as too revolutionary, missing the point that only revolutionary tactics will conceivably improve the miserable status of the medium today. What does he suggest? The usual anodynes. After re-telling a few old jokes like the "Stanton Plan" and the "Sarnoff Proposal," you know what is coming: Reorganize the FCC! License the networks! Professionalize the industry! (Dr. Simonson explains how to do this in one short paragraph on page 192.) Revise licensing procedures! Do *something* about the influence of sponsors on programming! Thank heaven he does not take a stand on motherhood!

In other words, nothing is said in *Crisis in TV* which might upset the front office boys at the networks or the folks over at the TIO, the NAB or the Academy of TV Arts and Sciences as they go about their pursuit of improving relations with the public. The degree of their probable complacency is one measure, I'd say, of the failure of the author's efforts in *Crisis in TV* to relate video broadcasting today to the public and private welfare of our citizens.

On the more positive side of the page, Dr. Simonson does have enthusiasms. He worships both Jack Gould and *Peter Pan*. The similarities between the two are obvious; the differences are more obscure. Gould evidently satisfies most of Dr. Simonson's criteria as a critic (although my studies of the compleat Gould over the past decade have left me with the impression that he is mainly a moralist rather than a critic). *Peter Pan* appears to him to symbolize commercial TV at its best.

What seems to evade Dr. Simonson's purview entirely, however, is the pro-

clivity of TV (first noticed, I think, by Louis Kronenberger) to turn everything it touches into trivia. On the tube, politics becomes gamesmanship (as on the "Great Debates"), intellectual discourse turns into tub thumping (as an *Open Mind*) and history is reduced to melodrama (as at the Kennedy funeral). Dr. Simonson neither notices nor explains this tendency of TV to tarnish even its own brightest moments.

Still needed: a book on TV in the USA by someone with the critical acumen of John Crosby, the social awareness of Gilbert Seldes, the moral sensibility of Charles Siepmann and the guts of Harry Skornia. Put me down for the first copy.

George Gordon

Hofstra University

Wilson Follett. MODERN AMERICAN USAGE. Edited and completed by Jacques Barzun, in collaboration with Carlos Baker, Frederick W. Dupee, Dudley Fitts, James D. Hart, Phyllis McGinley, and Lionel Trilling. New York: Hill and Wang, 1966.

Writers and editors for most media occasionally run into problems of syntax or vocabulary that a good usage book could help them solve. Unfortunately, few of the newest problems are treated in the existing usage books, and few of the old problems are treated realistically. Fowler, even the edition supposedly brought up to date in 1965 by Sir Ernest Gowers, is old-fashioned besides being British; Strunk is not only puristic but too brief to be useful; Bernstein is fanciful and idiosyncratic (compare some of the entries in his book with those in the necessarily more realistic Random House Dictionary, on which Bernstein was the nominal usage expert); Bryant deals more with speech than with writing; Evans went to press ten years ago.

There *is*, in short, a felt need for a sound book on modern American usage, but this one cannot be said to meet it.

It is symptomatic of what is wrong with Mr. Follett's and Sir Ernest Gowers's rulings that their authors belonged, chronologically as well as temperamentally, to Fowler's generation—they both died recently as octogenarians. (Follett's book was finished by Jacques Barzun and a panel selected by him.) Fowlerite grammarians are prescriptivists; they discover what is correct usage as if via a private hot-line to God, and when they don't get through, they opt for the status quo.

This attitude not only makes what they have to say useless to the modern writer but, since they try, not always successfully, to observe their own rulings, it also lends a confidence-shaking fustiness to the language they say it in. In his preface, for example, Mr. Follett (and you assume it *is* Mr. Follett and not one of his somewhat younger collaborators) says, "All the usages, standard and other, can be drawn on and mixed." A really modern American writer would have recognized Follett's *other* there as archaic or British and would have written *otherwise* instead. Why? Because that's modern American usage. In the book's article on *otherwise*, Follett (?) admits this and deplors it, though he includes numerous examples of the adjectival use of *otherwise* that would strike any American reader as perfectly normal.

He similarly defeats his own purpose by quoting too many normal-sounding sentences to illustrate other locutions that, despite the evidence he spreads out,

he labels "unidiomatic" or the equivalent. (What do these people think "idiomatic" means?) These include *convince* with an infinitive; *comprise* for *compose*; *cannot help but*; *center around*; *the reason is because, like, unlike*, and *hopefully* as dangling modifiers; and *hardly* and *scarcely* before *than*. On the last there is the oxymoronic observation in the preface that "it has been used in writing for nearly 200 years without becoming acceptable." ("Acceptable", like "idiomatic," apparently has a different meaning in MAU from its usual one.)

We apparently owe to Dr. Barzun the dictum on *hopefully*. He has diagnosed it elsewhere, I believe, as a mistranslation of the German *hoffentlich*. But those of us who live in the hinterland, far removed from German influence even at secondhand, find its current use a normal development because of several English precedents. These comparable uses of *happily* and *unhappily*, for example, come from MAU itself: "Unhappily, the question asked is not about purpose but about objections." "The false rule used to apply to *but* equally; it is now happily forgotten."

Some such inconsistencies in the book we may attribute to the fact that it was a collaboration. No two purists ever have the same antipathies. For another instance: under *subjunctives* we are told that *lest* "has virtually dropped out of use altogether with the subjunctive, and when one hears it one has the impression that it is being assimilated to *unless* in some vague way and with a corresponding uncertainty about the form of the verb." But on page 199 we find "lest someone suspect us of meaning *remain*...", and on page 383, "lest the speaker seem to be assuming a nonexistent right."

There are a few less equivocal errors and/or oversights. We are told under *prize-prize* that most dictionaries prefer the *s* for the verb in either meaning ("to pry," or "to value highly"). That was a typo, no doubt, and serious enough in a usage book. More serious is the failure to inform us that the word in either spelling is dialect or British for *pry* (an interesting American back formation from the assumption that the original word was *pries*), though Webster's Second, Mr. Follett's favorite dictionary, labels *prize-prize* (for *pry*) dialect at the noun. MAU also repeats the common error regarding *sculpt*: that it is a back formation from *sculpture*, originally facetious (like *buttle*, from *butler*).

Old-fashioned and perverse as MAU is, however, dedicated language buffs may find it worth the money. Any sort of earnest discussion of familiar usage problems can help in solving them, if only by making the wrong-headedness of one viewpoint obvious.

Ethel Strainchamps

Otto Kleppner. ADVERTISING PROCEDURE. New York: Prentice-Hall, Inc., 1966.

In the preface to this fifth edition of the biggest selling text on advertising ever published, Otto Kleppner writes: "In every environment just a few individuals provide the nucleus of ideas around which all thinking and action take place. They challenge assumptions; they create new hypotheses. This is the nature of the creative spark which distinguishes men in top management. This is the approach to advertising problems which this book tries to develop."

This is a thoughtful and ambitious approach to the vastly complicated subject of the planning, creation and use of advertising. On the surface, it would seem

to be particularly difficult for an author who had tackled the same assignment four previous times—in 1925, 1933, 1941 and 1950—to unshackle his mind from the shackles of his past experience enough to truly deliver on such a promise.

But Kleppner's background has proved equal to the task. Advertising manager, agency president, a Director of the American Association of Advertising Agencies, and author of works translated into eight languages, all of advertising is his province.

Otto Kleppner has completely rewritten this definitive text to reflect current thinking and developments on such a wide variety of topics as: developing advertising strategy out of marketing problems; the practical application of the behavioral sciences to the creation of advertising; copy; visualization; different theories of media strategy; computer thinking; uses and limitations of various advertising research techniques—latest views on motivation research; key elements in print production, TV production, radio production; UHF, CATV, TV satellites; getting dealer participation in an advertising program; budget planning for management; careers in advertising; laws affecting advertising; questions about the economic and social values of advertising—the merits and fallacies of common criticisms of advertising; the future of advertising.

The *Encyclopedia Britannica* has cited the fourth edition as “a standard authority,” and this completely rewritten fifth edition should earn the same encomium. Its three pounds make it just a bit awkward for underarm or briefcase toting, but the size and scope of this text makes it valuable to anyone in the business world who is called upon to make advertising decisions.

It would indeed be profitable for any Marketing or Advertising Director of a company or any Management or Creative Supervisor in an advertising agency to “go back to school” with a copy of *Advertising Procedure*, a soft lead pencil, and a pad handy for noting idea-stimulating thoughts and passages. It would be healthy for working professionals to do this for another reason beyond that of idea stimulation. It's good for the advertising specialist from time to time to keep his own particular role in focus through reading that reminds him of the totality of the marketing and advertising worlds of which he is a part.

Most working professionals who read through these 596 pages with this objective in mind should be amply rewarded. Beyond this, they may be pleasantly surprised with the sections that deal with their own particular sphere of interest. For example, with the current emphasis on creativity, Part II of Kleppner's text, dealing with this big subject, should be of interest to anybody concerned with the advertising process—and should hold particular interest for those who labor directly in the creative vineyards.

Kleppner leads off with an excellent chapter on the behavioral sciences and advertising. One of his early observations in this section: “In discussing advertising we deal with big numbers: billions of dollars spent on advertising, millions of television sets, thousands of radio stations on the air...billions, millions, thousands. But an advertisement deals with only one person at a time—be he the reader, viewer, or listener. If he feels it is speaking directly to him, he pays attention; otherwise he does not. His interest depends upon the degree to which it speaks to him about his interests, his wants, his problems, his goals.” Kleppner then goes on—drawing from anthropology, sociology and psychology—to develop the thesis that “the behavioral sciences teach the advertising men to listen to and understand the person to whom he is speaking

before trying to impress that person with his own views about a product." Fundamental, but often forgotten in the heat of today's competitive race.

After a chapter on the structure of copy, Kleppner leads off a chapter on copy style with this comment: "Advertisements, like people," he writes, "have personalities all their own. They can make an impact because they are vital, or interesting, or pleasant, or for some other intangible quality above and beyond the substance of what they have to say. Or they can be dull. In copy, that quality which makes one advertisement different from another is called "style." He then offers a perceptive analysis of the factual (reason why) approach to copy and the emotional (human interest) approach, drawing an interesting parallel with the Age of Reason and the Age of Romance in English literature.

Kleppner's last chapter, entitled "Critique of Advertising," is especially interesting. In this chapter, he takes a broad look at advertising and considers some questions that economists, social scientists and the general public have raised about it. He leads off this discussion with a review of the creative nature of the competitive system and the various forms of competition.

The first criticism he tackles is that of the "trivial differential"—the argument that there is no justification from the consumer's point of view for the cost of advertising devoted to selling trivial differences. Kleppner answers this by saying this kind of criticism is like looking at a still photograph of a living process—that the continuous succession of differences that may have appeared trivial when they came out, make, in time, big differences which buyers soon take for granted. As examples he cites Goodyear's tire improvements over the years and General Foods' gradual improvements in the packaging of ground coffee.

Kleppner also draws a bead on those who criticize the advertising of "imaginary" or "fanciful" differences in products. He says: "A product is a want-satisfying device. Consumers buy products for many reasons, including whatever emotional satisfaction they may offer. Such reasons can be more important to a person than the product's composition or construction. A woman will buy a particular cosmetic because the last time she used it she got many compliments, not because of its chemical formula. There are those who might regard all differences in products other than functional and utilitarian ones as vanity, but that is a value judgment of an individual, not an objective standard of judgment."

This is a well-planned, well-written text. Most of its subjects are developed logically from philosophy and basic principles into specific discussions of the "how." The book is recommended not only for the student, but for the library of any person involved in the marketing process.

Walter F. Meads

J. Walter Thompson, Inc.

Sonny Fox. *JOKES—AND HOW TO TELL THEM.* New York: G. P. Putnam's Sons, 1965.

Sonny Fox probably knows more about children's jokes, and knows more of the jokes, than almost any other performer. This book is a collection of some excellent samples, organized under various categories: riddles, animal jokes, knock-knock jokes, odds and ends, space age spice, sillies, doctor jokes, monster jokes, etc. The brief introduction gives advice on how to tell jokes.

This is an ideal book for a child whose interest in reading may be lagging or for one who would like to tell jokes but doesn't remember them. It is probably of more interest to boys than to girls because they are more likely than girls to enjoy telling jokes. A child going off to camp would probably represent an ideal reader of *Jokes*. Children six to 10 are the age group most likely to enjoy the book.

Sonny Fox has obviously taken great pains to screen and select the contents of this book. The result is lively and interesting and a valuable source of data for the student of children's folklore and fantasy. The author would put the scholarly audience in his debt if he could summarize the content, style, and other changes in children's humor, during the years that he has been collecting it.

Mariann P. Winick

Fairleigh Dickinson University

David Ewen. *AMERICAN POPULAR SONGS*. New York: Random House, 1966.

Browsing through a book in which the eye is compelled by curiosity to stop on almost every page is a great indoor sport. The major encyclopedias, the *Guinness Book of World Records*, et alia are now joined by David Ewen's collection of basic information and, in some instances, informal historical notes for more than four thousand songs from Colonial times to date. For anyone interested in the American popular song, this book will provide a nice stroll—more likely a hike—through a great deal of data. The tour is fascinating.

The serious worker with song information will want to use this volume in tandem with Lewine and Simon's *Encyclopedia of Theater Music*, quite a different kind of volume but invaluable to the student of musical comedy. Together they should give one a good start on selecting materials and preparing notes for many kinds of programs.

Expecting human error to be evident in an undertaking of this scope, this reviewer was impressed with the high quotient of accuracy. Not all the songs one expects to find here are present but most of them are. Neither Ewen's introduction nor the late Sigmund Spaeth's foreword are very revealing concerning songs as social documents and unfortunately neither attempts a thorough summary of the history of popular song in America. On the other hand, if one wants to know who wrote a standard popular song, one is very likely to find the answer in Ewen's book.

David Tatham

Syracuse University

Bruce Lewis. *THE TECHNIQUE OF TELEVISION ANNOUNCING*. New York: Hastings House, 1966.

With typical British understatement, author Bruce Lewis states in the introduction to *The Technique of Television Announcing*: "I hope that this book will be of some use to those who seek a textbook on television announcing." That such a seemingly limited purpose can be realized for even the most casual reader can hardly be denied. The book, after all, is the first

publication to intensively delve into the varied functions of the announcer in television.

The fact that it is a British publication is noteworthy. Those of us on the western side of the Atlantic may delight in the somewhat extraordinary expressions we find throughout its 256 pages, such as "articulated lorry," "compère;" and in the section, *opening fêtes*, we read: "It is advisable to ask in advance about emergency arrangements and insist that something, if only a 'loud hailer,' is ready to hand in case the worst should happen." The book, fortunately, has few such cumbersome passages.

Of greater consequence are the different technical terms employed, with the book's glossary presenting basically those associated with British television, and equivalent American "translations." The reader quickly perceives, for example, that "outside broadcast," "telecine," and "regional" are comparable to the American "remote," "film chain," and "local." But camera movements away from or toward you (tracking) and to the left or right (crabbing) are not alluded to under the American terms, "dollying" and "trucking."

Technical aspects incorporated into this book are, of course, relatively minor, with principal emphasis placed upon the speech skills of the announcer. In affording an overview of the announcer's work and in providing helpful tips on how to prepare for the audition, the book is downright practical. Rather than devoting half of the book to expensive scripts as we often find in similar works, the whole 256 pages is "solid" reading material sprinkled with well-drawn illustrations as needed to show various performer postures. For audition preparation, Lewis supplies the directive to: "Reach a stage where you can read fluently aloud from the small print of a newspaper, tightly packed as it is into narrow little columns, and often sprinkled with typographical errors; then you will have no trouble with normal broadcast scripts."

The lack of scripts, in actuality, should be no handicap to the classroom user of the Lewis text. It may be desirable to require students to write their own scripts for oral practice that could serve as an adjunct to the textbook. The scripts commonly seen in textbooks—even commercial agency copy—are often not the best examples of advertising continuity, containing as they do variant stylistic forms and strange usages of punctuation. Other types of scripts, particularly for classical music, are usually too long, too pedantic and radio-oriented.

The book's being a British product assumes a greater significance when one considers the relative differences in the announcers' work. Whereas the British announcer is usually seen introducing the various "programmes" and serving as "link man," the American announcing function is depicted as something considerably more austere. Commercial announcing at a local station is performed by a "radio voice," relegated in most instances to voice over slides or voice over film applications. The greater use of filmed commercials on this side of the Atlantic is cited as another factor requiring less straight "announcing" talent than is presently the case in Britain.

It would seem improvident, therefore, for young Americans to read the Lewis book with a view toward preparing themselves for something as ostensibly unglamorous as television booth announcing—particularly when over five times as many radio as television stations exist in the United States to provide what would appear to be an alternative employment opportunity. Were straight

announcing to be the sole concern of Lewis, the book's value to most readers, particularly in countries whose television is similar to that of the United States, would indeed be limited. Where the Lewis book excels is in its treatment of the areas that account for much of the output of local station production—the chapters on newscasting, interviewing and announcing on various types of programs. The chapter on interviewing was especially thorough, with several useful tips on how to execute cut-aways in a filmed, on-location interview, as well as procedures concerning the conducting of interviews of various types. Such knowledge can benefit anybody aspiring toward an on-camera position—even occasional interviewees who just want to know more about the medium from a behind-the-scenes standpoint.

A possible shortcoming of the book lies in its prescribing a progression from the passing of an audition to the reader's becoming an on-duty announcer, quiz master, interviewer and/or news reader. There is only a brief discussion of possible areas of advancement beyond announcing, however intrinsically interesting and remunerative announcing *per se* may be. Like other books in its field, Lewis's tends to depict as usual the rather uncommon advancement of an announcer from a local setting to the network level, and thence to stardom. Pages are devoted to how (if you have the talent and follow the tenets of the book) your services will be in demand at dances, grand openings and ice-cream socials. Advice is even given on how to handle autograph-hunters and get away from crowds—something that, not incidentally, provides insight into the apparent success of the author!

Recognizing its purported intention to provide an understanding of television announcing, the Lewis book does well. It is also a book with a wealth of specific information—from breath control to the use of the key light and the interesting (if true) fact that Pancake and Cream Puff are washed off with soap and water. One could be safe in assuming that, until this book is supplanted by volumes intended for more specific markets, *The Technique of Television Announcing* will serve as an admirable source of information and direction to people the world over who desire, for a variety of reasons, to better understand the mysteries behind the luminescent tube that is television.

Bruce Elving

Syracuse University

Keith Brooks (ed.). THE COMMUNICATIVE ARTS AND SCIENCES OF SPEECH. Columbus, Ohio: Charles E. Merrill Books, 1966.

Although Keith Brooks dedicated this book to "majors and minors in the field of speech," the book will undoubtedly attract the interest of a much wider public than the undergraduate legions for whom it was specifically written.

In a sense, the book is a one-volume encyclopedia of the current state of the world of speech. But happily, in addition to the expertly written chapters on the content of speech as an academic discipline, the book carries informative epitomes of the history of rhetoric, epochs in the history of oral interpretation, the history and development of radio and television, the heritage of the theater, the theater as art, and the educational theater. Also, for those who

are concerned with the future of the speech arts and sciences, there are stimulating chapters on research which include invaluable bibliographies.

The objectivity of the writers should serve to temper the romantic hallucinations that many speech and drama majors have about the entertainment world. For example, Professor Richard M. Mall sees evening network television as "the most demanding and competitive of all media or art forms" because:

Program history indicates that most television programs succumb to the wear-and-tear of abrasive competition pressures that devitalize a program and damage its audience appeal. The basic truth that programs are mortal is evidenced in a review of the evening program series since 1950 by the television networks. During this period, half of the programs were canceled in their first year on the air, only 35 per cent lived to see a third season, and a mere 13 per cent survived to the five-year mark.

But realism does not preclude idealism. The 36 writers contributing to this book emphasize that communication in a free society must be as open as it can be without jeopardizing democracy itself, but they also imply that freedom implies responsibility.

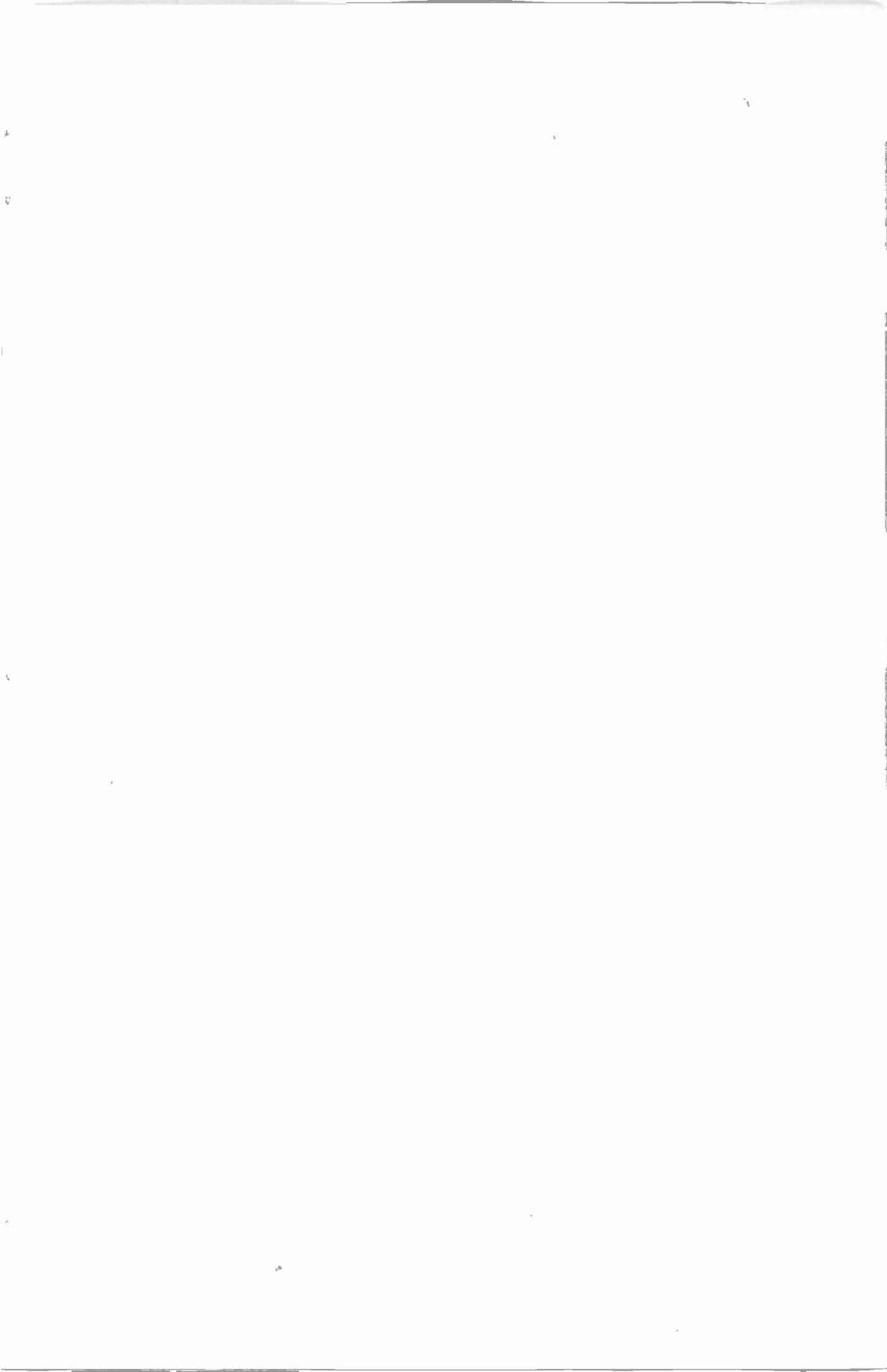
This book should have a long life in the schools. But its relevancy to contemporary problems of communication as entertainment and education should interest all who live by the protean word.

Abraham Blinderman

Farmingdale, N.Y.

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*A Rare
and Happy
Occasion!*

*“The CBS
Children’s
Film Festival”*

*with hosts
Kukla, Fran
& Ollie*

Starting with the delightful Japanese film “Skinny and Fatty” on Sunday, February 5, from 4 to 5 pm, the CBS Television Network introduces a series of eight award-winning motion pictures from foreign lands, bouncing with discovery and inventiveness. Selected for their unusual blend of cultural and entertainment values, the films include such classics as “Yellow Slippers” from Poland, “The Red Balloon” from France, “Blind Bird” from Russia, and “Hand in Hand” from Great Britain.



