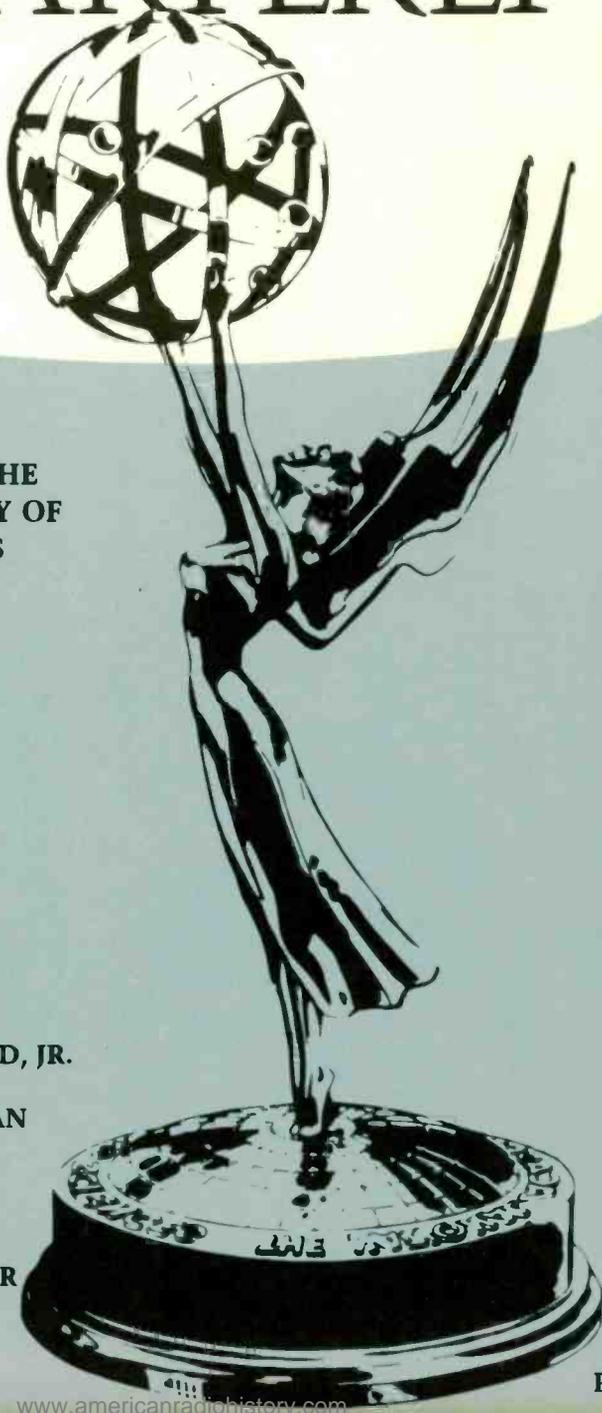


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TELEVISION QUARTERLY

THE JOURNAL OF THE
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TELEVISION ARTS
AND SCIENCES

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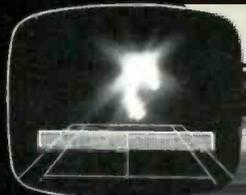
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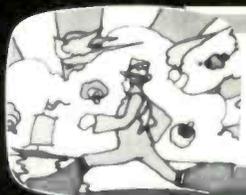


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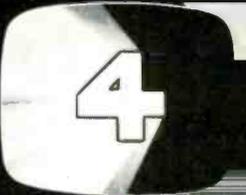


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Proposal For A Grand Alliance

By LAWRENCE K. GROSSMAN

We've been hearing much these days about the threatened future of public broadcasting. The new telecommunications technologies are reportedly about to outbid us for our performing arts programming. Cable, cassettes and discs are supposed to be on the verge of capturing our audience and our contributing members. Our traditional sources of funding are rumored to be drying up. Public television is supposed to be on its way out at the very time when it is reaching new heights of quality and audience popularity.

I can tell you without any question that I see our future very differently.

I agree with my friend John Gorman of Lincoln Center, who recently described several present day fallacies about our future. He cited the fallacy, now fashionable in Washington, that a multiplicity of channels guarantees a diversity of programming. He also labelled as fallacy the idea that pay cable television, if left to its own devices, will be different from commercial broadcast television. And he hit the fallacy that cable television, by itself, will inevitably create a new demand for arts programming.

Unless we do something about it, the new telecommunications technology will deliver not differ-

ent, not innovative programs, but more of what we've had for years from commercial broadcasting. Consider the cable situation now. Home Box Office, the leader in the pay cable field, offers its popular movie service. After much talk about diversified programming opportunities, HBO recently announced a second pay channel, featuring movies. The other major player in the field is Showtime. Its pay channel is devoted to—movies. The third force in the pay field is owned by Warner Brothers. It is called—what do you expect?—the Movie Channel. The fourth entry proposed is called *Premiere*. Its owners are movie companies seeking a better price on cable for their product.

Unless public broadcasting jumps in aggressively and does something about it, cable will serve us no better in the future than the commercial networks did in the past.

When you think about it, before the start of this decade there have been no really significant advances in television since the introduction of color about twenty years ago, and the coming to the forefront of public television. The movers and shakers of commercial television have been making too much money to have had any great incentive to change the status quo.

PBS, on the other hand, is just

ten years old this year. Public television, which came on the American broadcasting scene as an afterthought, has been pushing forward the frontiers of broadcasting, doing everything it could to establish a foothold. Public television continues to struggle with second class status on the broadcasting band. so, ironically, while commercial television was content to reap the benefits of the status quo, the poverty-stricken public television system was the one making the major breakthroughs, developing the new telecommunications technology, introducing the innovations we needed to move ahead.

Consider the record:

- PBS, the public television stations' organization, was the first to develop and market the unused lines on the television screen—the teletext technology—for closed captioning for the deaf.
 - Public television was the first to interconnect its stations from Hawaii to Puerto Rico and the Virgin Islands by satellite, through the PBS satellite distribution system.
 - Public television pioneered in developing quality television sound, introducing simulcasting and developing the DATE audio system for our quality music programming.
 - Public television engineers have led the way in improving UHF transmission and reception because two-thirds of our stations have been suffering from the UHF handicap.
- Public television broke new ground with its program rights patterns, in order to accommodate the need for in-school and educational use.
 - Public television became the forerunner in seeking out special television audiences for special interest programs—inaugurating the PBS multiple program services.

Public television did not spurn the new technologies. It embraced them as a new opportunity to fulfill its mission of providing quality programming to all Americans. We had the most to gain from changing the status quo, and the least to lose.

Now, as these and comparable new developments are beginning to stimulate considerable changes in the television business, we in public television are the ones in the best position to take advantage of what they will bring. And to do so for the direct benefit of the American people. We can lead the way, if we dare, if we are imaginative, if we are willing to take risks.

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(continued on page 11)

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world. We see evidence that educators are about to awaken to the tremendous opportunities that will be provided by the use of video cassettes, disc and videotex techniques, inside as well as outside the classroom. The telecommunications revolution is bound to have the most obviously incredible impact on education. We have a long history and unique experience with the educational television. I predict we shall soon see educational television—from nursery school through continuing adult learning—become a promise fulfilled, at last. The planning is going forward on the proposed Walter Annenberg grant to public broadcasting of \$150 million over a ten-year period for college level education on television.

On the arts and culture front, we are exploring now the opportunity to enter into a major new alliance—an unprecedented partnership between public television stations and the nation's major performing arts and cultural institutions, to our mutual benefit. The time has come for public television to join together in a new nationwide enterprise with the professional dance companies, symphony orchestras, opera companies, theater companies and major museums that abound in our communities. The object of this new enterprise: to explore the use of the new telecommunications technologies for the performing and visual arts to our mutual and creative benefit. We can merge our station and satellite distribution resources, television production facilities and television know-how

with their performance and programming resources to reach an unprecedented new television audience beyond the walls of the nation's museums, theaters and concert halls. And we can reach those audiences with high quality arts productions *adapted especially for television*.

One major consequence of such a partnership: the millions of American families who are public television station members, performing arts patrons and museum supporters could be mobilized to serve as the nucleus of new public support and public investment—to help give up the financial base we need to do our job. For example, our public television station members own the highest proportion of video cassettes and disc players; are the likeliest candidates for performing arts subscriptions, and are the best customers for pay cable membership.

In addition, public television has spent the last decade cultivating relationships with, and broadcasting programs by every major symphony orchestra, every major opera company, every major theater company, every major dance company. We've carried an extraordinary roster of programs on the visual arts and the natural sciences. We have been filling the cultural gap at a time when the arts and the nation's arts institutions were being ignored by our commercial broadcasting colleagues. Now is the time for us to capitalize on that experience and move those relationships into a new framework for a new era.

We are entering an era that may

be as significant as the time two hundred years ago, when the idea of universal public education was introduced in our country. A time when everyman—no matter how rich or poor, no matter how well educated, no matter how close to or far from the traditional centers of culture—will have access to the very best that our civilization will have to offer.

I believe that public television now has the opportunity to inaugurate a momentous partnership between the nation's major arts institutions and the public television stations across the country, linking their vast cultural resources to our public telecommunications centers. We have mutual objectives and complementary skills and resources. If we join forces, we can produce together a new level of arts performances and quality cultural programming to reach a nationwide audience through television. Through such a partnership, we also see the opportunity to generate very significant new sources of revenues both for the arts and for public television.

In financial terms, we might look at a hypothetical model that holds out the following potential. There are more than 400 nonprofit museums, theater companies, dance companies, opera companies and symphony orchestras that are now joined together in the American Arts Alliance. Suppose we were to invite the major professional performing and exhibiting institutions in the dance, opera, music, theater and the visual arts to join forces with the almost two hundred

public television stations.

Let us suppose, as a hypothesis, that each were to invest a modest average of \$10,000 in this new cultural venture, some would invest more, some less. But on that basis, we would have a financial pool of about \$5,000,000. In addition, those arts institutions and our public television stations combined embrace many millions of dedicated public members, subscribers and contributors. If some 500,000 of those families throughout the nation were also to participate in our new performing arts enterprise, as stockholders at \$100 a share, we would have an additional \$50,000,000 as our capital base for the launching of a quality new cultural programming service. That is almost twice the amount that the Carnegie staff projected that "PACE," its proposed Performing Arts, Culture and Education pay channel service, would need to get started. The productions chosen would be of the very best on a national basis. There would be opportunities for local and regional efforts, as well.

It is our good fortune that the Carnegie Corporation has this fall awarded PBS a modest grant to explore just such a possibility, following up the PACE proposal.

If you think that is an exciting prospect, let us take just a preliminary look at public television's extraordinary new prospects in education.

We are on the threshold of developing important new linkages between public television and the educational world, and not just

through the wonderful promise of the Annenberg grant alone. Consider this hypothetical possibility. There are some 17,000 school districts in this country. If each of them were to pay a public television license fee that would average only \$5,000 per year, in return for classroom rights to public television's educational programs, our stations could in the future generate a new annual systemwide revenue of over \$75 million. Of course, some school districts would pay more, some far less. But all it would take is an average \$5,000 per district. That does not count the enormous new potential, estimated in the many hundreds of millions of dollars, of the coming wave of educational cassette and disc programming.

We are entering an era, I believe, in which public television's traditional main sources of revenue—the federal matching appropriation, station memberships, state and local government support, corporate underwriting and foundation grants—will no longer be our entire financial universe. Rather, they will serve as the nucleus to build upon; the vital financial core that will enable us to join forces with our arts and educational colleagues to develop an expanded telecommunications cultural, educational and information system in this country.

There are, as we know, major changes in the offing. There is much at risk. There will be, serious dislocations, some failures and some casualties throughout our

system. But we in public television have the numerous advantages in this new world: our quality programming mission, our advanced technological resources and our unique experience.

The joint force of our system of local telecommunications centers in almost every community, in partnership with the major performing and visual arts institutions, and, also, with the vast array of educational institutions throughout our land—give us extraordinary opportunities for the future.

We have come from far behind. We are moving to the forefront. We shall be there in the future, making an essential impact on the quality and character of American society in education, information and the arts.

The preceding article is adapted from an address by Mr. Grossman to the PBS Developmental Conference in Phoenix, Arizona in September.

Lawrence K. Grossman has been President of the Public Broadcasting Service since 1976. He was graduated from Columbia University with Phi Beta Kappa honors and later attended the Harvard Law School. He was for several years vice-president in charge of advertising for NBC.

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Ah, the Bubble Reputation . . .

By ANDREW ROONEY

Most of us like to see our names in print because it adds to the dream we have of immortality. I have always admired iconoclastic writers who say they don't care what anyone thinks about their work—but I am not one of them. I care desperately what people think of my work. I hate critics who hate it and love critics who love it. I consider myself a minor writer because of this. J. D. Salinger is a major writer. He doesn't care.

When the CBS promotion people ask for my active help in promoting myself, I am hesitant and torn between modesty and ego. As much as I like to see my name in the newspapers, it seems wrong and cheap to make any deliberate effort to get it there.

The trouble with any genuine tendency toward modesty and good taste people working in television may have is that they are selling their talent to a broadcasting company which in turn wants to sell it to someone else. The more widely the name of the broadcast or a person connected with it is known, the more salable it is. While I don't have any specific concern about whether a broadcast of mine is sponsored or not, I'm not unaware of the company's interests and can often be coerced into immodest be-

havior. On the company's behalf, of course.

One of the things that constantly surprises me in this regard is the authors that television shows can get to appear to plug their books. Everyone really, except J. D. Salinger.

Authors who are otherwise too concerned with more important things will drop everything, fly to New York, get up at five in the morning to arrive at the NBC studio in time to chitchat for two minutes and thirty seconds on *The Today Show* in exchange for having the cover of their latest book held up to the camera, often at an unreadable angle, for three seconds.

Promotion people in the book trade say it helps sell books and they are apparently able to convince authors that not wanting to get up at 5 AM is false modesty. Promotion people are expert at talking you out of false modesty and at embarrassing you out of being embarrassed. One of their devices that embarrasses me most is the pre-arranged telephone call.

It goes like this. Taking advantage of their knowledge that television columnists, like all columnists, are usually desperate for something to write about, the promotion people call a dozen of them in different parts of the Country.

Say, for a fictitious example, they call Nancy Franks, TV Editor of *The Waterville Times*.

"How would you like to talk to Andy Rooney, a really fascinating guy?" they say to Nancy.

If the newspaper writer is predictably desperate, she will agree to interview this wonderfully interesting person, me.

The network publicist then calls me and says, "Nancy Franks of *The Waterville Times* would like to talk to you at 11 AM tomorrow. She's very important to us in Waterville. She'll be expecting your call."

"If she wants to talk to me," I ask, "why doesn't *she* make the call?"

This just isn't the way it works, they explain, so the next morning, feeling like an idiot, I call Waterville. If I'm lucky, Nancy remembers the arrangement and has heard of me. But I'm not always lucky.

A writer has his hands full not making a fool of himself without getting into promoting and advertising his product and the one thing I'm sure of is that to promote one's self with anything but good work is tacky.

I don't deny the effectiveness of publicity, though. I learned about it early.

At the end of World War II, I had written a book with a friend about our experiences with the Army newspaper, *The Stars and Stripes*. An agent with connections in Hollywood took us there with the intention of selling it to one of the motion picture studios.

The day we got to Los Angeles on the Super Chief, the lead paragraph

in the columns by both Hedda Hopper and Louella Parsons proclaimed our arrival. Bud Hutton and Andy Rooney, they said, were here to make a movie deal with a major studio.

Until that day, when I had read a name that I'd never seen before in a column, I assumed the person was famous and I was ignorant for not knowing it. We must have been two of the least famous celebrities in all the history of show business that day but I suppose thousands of people reading those columns thought, as I would have, that they should have known who Bud Hutton and Andy Rooney were.

What had happened, of course, was that our agent had paid a press agent who knew how to place our names where they'd be seen by the people who bought property for the studios.

That was my first experience with the press agent at work. After several more newspaper items quoting us saying clever things or seeing us eating with Paramount executives—"head to head at Chasen's," I think we were—we returned to New York to wait. Ten days later MGM paid us \$55,000 for the movie rights to the book and hired us for \$1,000 a week to write the script.

Just six weeks before, we'd been living on sergeant's pay. Since that time I've never had any doubt about the temporary effectiveness of well-placed publicity. And when the purpose is money, temporary is all that matters.

All this occurs to me now because in the past year I have been

(continued on page 18)

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the subject of a lot of press coverage. It has come to me relatively late in my writing career which makes it easier for me to take it lightly. I have seen so many words written about so many people in television whom I knew well—or perhaps wrote for—who are now unknown to anyone younger than 25, that it is very difficult for me to harbor any dream of permanent well-knownness. It's just pleasant, that's all. Nothing more. If I am known by people under 25, ten years from now, it will be for my work, not my press clippings.

At the risk of being accused of trying to endear myself to television writers or critics (and simultaneously alienating the affections of the editor of the *Television Quarterly*), I should say that television writing is, generally speaking, vastly better than it used to be.

No one was better than John Crosby writing for the *Herald Tribune* in the 1950s but the average newspaper gave television writing very little importance in its editorial scheme of things.

Things have changed for the better. There are 25 or 30 first class writers doing the television work for newspapers now. No one is more critical of a piece of writing than the subject of it but I have been happily surprised at the arrangement of the words used on me. I hope the fact that most of them were friendly didn't heighten my opinion of their literary quality.

It has not been all peaches and cream for me with the press since Louella and Hedda first discovered me. Last summer CBS asked me to

go to Los Angeles to attend a convention of critics assembled for the purpose of previewing network shows for the coming season.

One evening I was put on a dais along with Bob Chandler, a CBS News Vice President, and Correspondent Ed Bradley. When the session began, one critic popped up as though he was at a White House press conference and demanded answers from Bob Chandler about the CBS News documentary *Gay Power, Gay Politics*.

Subsequently there were a dozen more questions from four or five persistent critics whose only interest seemed to be that broadcast. They seemed pretty emotional about it to me but I hadn't seen the broadcast so I didn't know what had stirred them up.

About 20 minutes later I was asked a general question about television by a friendly critic who felt sorry for me because I was being ignored.

I said a lot of things that probably would have been better left unsaid. At one point I mentioned that I thought some of the questions from the critics represented more of a personal than a professional interest in the subject.

That was a mistake.

The session ended and several of the critics who had been the most persistent questioners about the *Gay Power, Gay Politics* broadcast stormed the dais. One of them asked me if I thought I could tell whether or not someone was homosexual from his appearance. I made my second mistake. I said I thought very often I could.

Following that evening Terrence O'Flaherty of *The San Francisco Chronicle* and someone who had introduced himself to me by saying "I'm William A. Henry III of The Boston Globe I just won the Pulitzer Prize," wrote about the incident. Henry did a vitriolic piece in which he quoted me as having said, "the American people does not know how lucky it is." I probably said it that way, too, but to quote a piece of conversation without giving the speaker the courtesy of correcting his grammar is puerile journalism. Henry described me as being "short, portly, florid, white-haired and 60ish." I was surprised at the description because my Mother always said I was sturdy.

(The only good thing that came out of my appearance in Los Angeles was that it taught CBS a lesson. Don't ask a writer to do a public relations job for you.)

It seems strange to me for a writer to be in the position of being written about. Working at the political conventions, young journalists kept approaching me for interviews. I felt foolish. Down on the floor, Dan Rather could hardly do his interviews for being interviewed.

It is difficult but I hope not impossible to keep some perspective in relation to yourself and what's written about you. Years ago I wrote an hour film that was a profile and interview with Frank Sinatra. At his home in Palm Springs,

Sinatra gave details to Cronkite of how he had been maligned. He had *not* punched this photographer in the nose; he was not good friends with that Mafia figure.

As I listened, it became obvious to me that Sinatra believed what he was saying and was, in minor details, correct when he accused the press of maligning him. And I was convinced of one more thing: in spite of errors in detail, the American public's impression of Frank Sinatra is more accurate than his own.

Further, I am led to believe that in spite of the tough and sometimes factually inaccurate reporting done about our American Presidents, the public usually has a more accurate impression of *them* than they have of themselves, too. I am even willing to conclude, with some reluctance, that this is even true of me. I am, in all probability, shorter, portlier, more florid and white-haired than I think I am.

Andrew Rooney began his career with CBS News in 1962 as a writer-producer. He has won the Writers' Guild Award for Best Script of the year six times. He is the author of four books and is currently writing a column for the Chicago Tribune-New York News Syndicate. His humorous soliloquies, "A Few Minutes with Andy Rooney" are a regular feature on the CBS program, 60 Minutes.



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Political Conventions—Does TV Hold a Distorting Mirror?

By ELMER LOWER

The networks tried. They expended millions of dollars, threw in their crack troops and cleared the schedule—for four nights—of all escapism and frivolity. It was saturation coverage in the fullest sense, and some of it very expert indeed. But the Presidential nominating conventions did not draw the expected millions. Nielsen and Arbitron ratings were respectable but hardly what the trade calls “sensational.”

“If the conventions were a sitcom,” said one research analyst, “they would have been cancelled after the second night.”

What went wrong? Did TV overplay the conventions? Or has the character of the American public changed so much—due to a decline in literacy and the generally poor quality of public education—that people simply don’t feel involved in the political process any more?

By now the network news departments have had considerable experience with conventions. Coast to coast coverage began in 1952 in Chicago. There, under the hot white lights, the Republicans chose a winner, Gen. Dwight D. Eisenhower, and the Democrats brought a touch of class to the hustings with the former Governor of Illi-

nois, Adlai Stevenson. TV, as an accessory to this quadrennial ritual, came of age that year.

Since 1952 the medium’s role in elections has grown steadily and, to some critics, ominously. Historians have expressed dismay—as have many journalists—at the spectacle of politicians capitulating to the TV cameras.

Television as the “maker of Presidents” poses serious problems. Some say it enhances and extends democracy, others claim it taints and corrupts the electoral process. The medium is under indictment from many quarters and the charges bear careful scrutiny.

Charge 1. The constant television exposure of American presidents gives them a built-in advantage over their opponents.

Charge 2. Television has transformed American politics and the way presidents conduct themselves (ways we have yet to understand).

Charge 3. Television is a leveling medium. It diminishes the mystique and authority a leader might be able to develop.

Charge 4. Television is a pervasive force in politics, a catalyst if not an outright participant, which has superceded the old political bosses as kingmaker.

Charge 5. Television turns polit-

ical issues into slogans, magnifies them and often distorts the political truth.

Charge 6. Television produces not truth, but news.

Charge 7. Television creates its own atmosphere, its reach stretching far beyond the camera's eye.

Charge 8. Television has such a strong influence on the American people that, the stories it plays in a major way are accepted as major truths.

Charge 9. Television conceals as much as it divulges. It has been used for camouflage as often as it has exposed falsehoods and wrongdoing.

Charge 10. Television let itself be manipulated at the 1980 Republican convention but managed an instant midnight turnabout when the Ford vice-presidential coach proved to be a pumpkin.

Charge 11. Television faltered in covering the 1980 Democratic convention, dominating the proceedings, creating its own atmosphere and destroying the communal aspects of the occasion.

Charge 12. Television reporting at the political conventions was inadequate due to certain limitations in the medium; it cannot convey reality since its reporters are soliciting—or provoking—that which the cameras will record.

Television's detractors have been airing their charges in the public prints for many years. The defendants' replies are predictable. They speak from positions of wealth and power. This does not mean that they see their weaknesses in clear perspective. Perhaps an informed

observer, a veteran of both television and the press, can offer some constructive criticism.

Having covered all Presidential campaigns since Franklin D. Roosevelt won re-election over "alf" Landon in 1936, I fully concur in the first count of this indictment. The incumbent always uses the media—especially TV—in ways that discomfit his opponent. The Oval Office and the Rose Garden are splendid TV backdrops in a Presidential year.

In 1976 candidate Jimmy Carter complained that television was favoring President Ford. He felt somewhat differently this year.

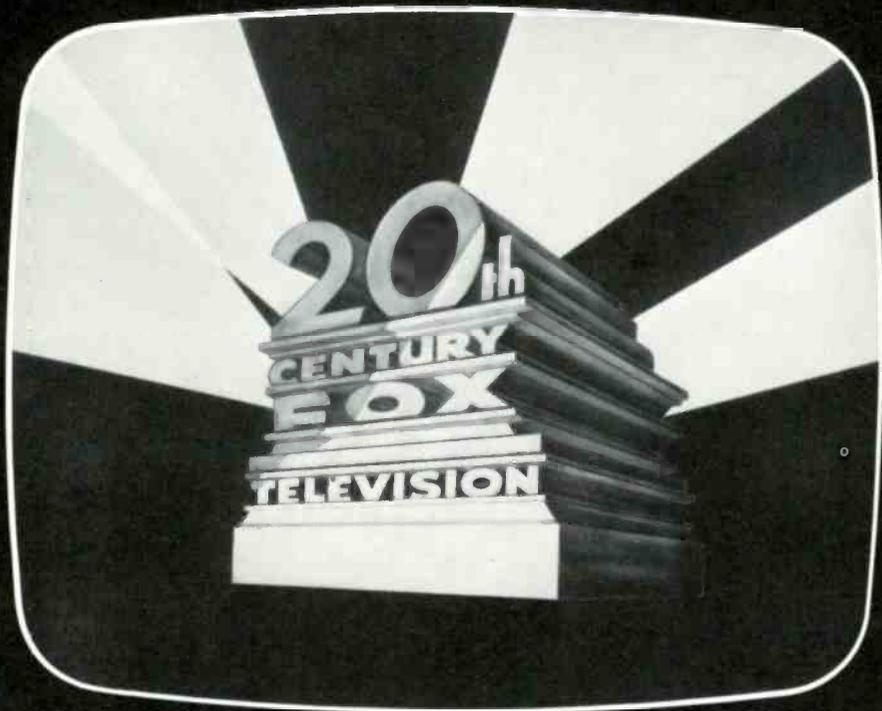
Ten years ago Newton R. Minnow, chairman of the FCC under President Kennedy, headed a public study which proposed that the party out of power be given more radio and TV time. Nothing was done about it. Clearly, something should be done.

The second charge—that TV has changed our political system—is obviously true. But the change is not necessarily bad.

To inject a personal note, I grew up in Kansas City in the days when Boss Tom Pendergast's Democratic machine ruled the town. The machine was greased by patronage, and policy was set in the smoke-filled rooms. The system is cleaner today and the city better off for it. Voters are more conscious of issues. They see their local candidates on the evening news and appraise their character. This is progress.

Even so, television is not doing all that it might to educate people on the issues. Someday, perhaps,

(continued on page 25)



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we shall have a full hour of network news at the dinner hour. Then, instead of the routine one minute and 15 seconds coverage of an important story we may get the sort of coverage that illuminates and explains.

Television, its critics say, has brought on the collapse of the political party. Candidates now go directly to the voter via TV. This charge is not entirely valid. In central Missouri this autumn I have seen, at the grass roots level, how essential party organization is. A candidate needs funds, he needs crowds, he needs precinct workers and county chairmen. Only with these vital assets can he make his way to the TV screen.

George Reedy, President Johnson's press secretary who is now a professor of journalism at Marquette University, sees the decline of party power in a different light.

"The fact is, the collapse of the parties preceded television," he says. "Our style of living changed and people became better informed. The old-time political machine was held together by patronage, but today there aren't many jobs to offer. Years ago immigrants formed the base of the machine, voting obediently. Now we have immigrants of a different type . . ."

If charge number three is true—if TV has diminished the mystique and authority of candidates—then politicians have only themselves to blame. Nobody forces our public figures to tug a forelock to every passing TV camera.

But does steady exposure on TV guarantee that a politician will win

the hearts and minds of viewers. Experience suggests not. No public figure appeared on TV more than Sen. Hubert Humphrey. But he never made it to the White House.

"It used to be," says George Reedy, "that a candidate could make a speech before a live audience and inspire the crowd to 'walk to Jerusalem' with him. Now political speeches on TV sound terribly banal, even soporific. Television is limited in its capacity to bring people together in a way that's both political and personal."

That can be little argument about charge four. Television is a pervasive force in politics, and it is sometimes a catalyst. It has diminished the power of some political bosses as "king-makers" but other forces have been at work here, too.

The news departments of the three networks came close to making an "assistant king" on the night of July 16, the third night of an otherwise dull Republican convention in Detroit.

Late that Wednesday afternoon rumors spread that Ronald Reagan and his advisers were about to persuade former President Ford to become the vice-presidential candidate. Ford did not deny the reports and TV's reporters became obsessed with the story. Nobody stopped to reflect: Would a man who has been the number one star in the political firmament consent to making a comeback as *understudy*?

To their credit, two veteran newsmen and one realistic Congressman tried to keep the Jerry-for-veep story within the bounds of reality. Douglas Kiker of NBC News re-

ported from Reagan headquarters—in a masterfully mixed metaphor—that the Reagan-Ford deal “was cooking but not yet cut.” He was right.

Sandor Vanocur of ABC News interviewed Rep. Sylvio Conte of Massachusetts not once but twice. “It won’t work,” said Conte on both occasions. “Betty wouldn’t like it and Jerry won’t do it.” But few took serious note of Kiker, Vanocur and Conte and the speculation reached fever pitch. The Chicago *Sun-Times* and certain other morning newspapers went to press with headlines proclaiming “Reagan and Ford.”

When the letdown came, with Gerald Ford coolly cutting himself out of the deal, television’s credibility suffered a major blow. Too many newsmen had got carried away by the scent of a story. They did not apply their customary critical judgment. They led the public astray and when it was all over they looked a little foolish.

That Wednesday night in Detroit perfectly attests to the validity of charges six and eight: that television produces *not truth but news*.

The news TV’s news corps should have been reporting that night was that Reagan’s advisers were talking about the possibility of a Ford-Reagan ticket. The hard truths they should have stressed, as background, were that the Presidency is indivisible and that the prospect of a former President becoming an “assistant President,” as they said Ford would be, was simply impossible of accomplishment.

George Bush, described as Reagan’s “second choice,” is witness

to the soundness of charge eight. That is, if TV makes a big story of one small event or one rumor millions of Americans accept it as hard truth.

Throughout that tense evening of July 16, Bush considered himself out of the running—“because you guys were running awfully hard with that story,” as he chided in a later interview. His press secretary, Peter Teeley, noted that “When something happens on TV in a big way, it is accepted as gospel truth by the public and it is very difficult to reverse these established perceptions.”

“Television creates its own atmosphere,” says charge seven. Its reach stretches far beyond the camera’s eye. Proof of this allegation can be established by comparing any network’s minute by minute coverage with the output of the convention “pool”. That’s the routine, over-all film story, available to all networks and stations, domestic and foreign.

At the request of the Republican National Committee I once showed two video tapes to members of the convention arrangements committee. Tape A was the pool coverage, largely the rostrum, all the ceremonies and parliamentary procedures. All of it was confined to the convention hall. Tape B showed ABC’s coverage of the same evening’s session. There were the floor reporters scurrying in quest of big names, big stories, hot rumors. Here were the creepie-peepie sleuths, the cameras poking their lenses into hotel suites, caucus chambers, anywhere a quotable politician might be lurking.

The Republican committee men, who had never seen one of their own conventions on TV because they were always on the convention floor, could scarcely believe the difference.

At this year's conventions it was NBC's style to emphasize floor coverage using their able and tireless "four horsemen." CBS News relied on old-timer Walter Cronkite, granting him more talk-time than any of his competitors. Sometimes, too much time.

ABC News, with a sports impresario at the helm for the first time, moved swiftly from story to story, trying to keep viewers glued to its channel. Each network created its own atmosphere, each reflecting the psychology and general know-how of its staff.

The political parties are no longer naive in the ways of television. The conventions are now designed as a show for the unseen millions, not a political rite for the 20,000 in the arena. Kenneth Rietz, a member of the committee that arranged the Republican convention, makes no secret of the fact that his eye is on the camera.

"The whole idea," he said, "is to make the convention into a television production." Because routine business from the rostrum lacks a certain dazzle, Rietz cannily booked some musical turns, including the wholesome brother and sister act, Donny and Marie.

If there was manipulation of TV by the backstage managers of the Republican convention (see charge ten) it was probably the work of such Ford strategists as Henry Kis-

singer and Alan Greenspan. They were bargaining for a "co-presidency," whatever that might be.

The nature of television's convention coverage lends itself to manipulation. The pace is hectic, the competition fierce. Floor reporters have little time to check their sources before going on the air with a bulletin, a "sidebar" or a raging rumor. A floor reporter, interviewing Michigan Governor William Milliken on that fateful Wednesday, asked why he believed that Gerald Ford would join the Reagan ticket. Milliken replied that he had just heard it on television!

Ed Bradley of CBS described some of the problems floor reporters encounter.

"Too many people want to send up trial balloons through the floor reporters, simply to see what reaction they will get," said Bradley. "You and the news executive in the network control booth must be able to judge how competent, how serious these balloonists are."

The charge—number ten—that TV failed to catch the mood of the Democratic convention and dominated the proceedings in regrettable style comes from Nora Sayre who covered both conventions for the *Columbia Journalism Review*.

"The tableau," wrote Miss Sayre, "was more of a media conference than a convocation of political persons. Television destroyed the communal aspects of the occasion. Cameramen and floor reporters, clogging the aisles, helped to retard the voting by interrupting discussions and impeding the delegates' access to one another."

(continued on page 29)

FERRER ☆ MARTIN SHEEN ☆ EVA MARIE
 DANNE WOODWARD ☆ RAYMOND MAS
 ☆ JOHN HOUSEMAN ☆ JOHN GIELGUD ☆
 EVOR HOWARD ☆ ELI WALLACH ☆ JESSI
 ESS MEREDITH ☆ ANTHONY HOPKINS ☆
 DRGE C. SCO  ☆ CYRIL RIT
 WALL ☆ RIC TH ANDERS
 THOMAS M BETTE DAVI
 LEEN DEWH RSON WELL
 TH EVANS ☆ ARD BURTO
 N ROBARDS GUINNESS ☆
 YNNE ☆ EVA LE GALLIENNE ☆ MAURICE
 FONTANNE ☆ JAMES STEWART ☆ DAME
 S ☆ SARAH CHURCHILL ☆ JULIE HARRIS
 CHARLTON HESTON ☆ PATRICIA NEAL
 INOV ☆ ALFRED LUNT ☆ HELEN HAYES ☆
 EGGLEY ☆ MELVYN DOUGLAS ☆ GERALDI


**When you care enough
 to send the very best.**

Television reporting at both conventions (charge twelve) was probably as good as it has ever been. Perhaps carping critics were expecting too much. I found that the perspectives offered by such political journalists as George Will, Theodore White, Jack Kilpatrick and Jeff Greenfield added greatly to the evening's enjoyment. They were droll and they were smart. Without them, the picture would have been one-dimensional.

It's obvious now that network television and national nominating conventions have been made

for each other. Since 1952 we have watched TV alter the convention format and the style of its politicians. There may be some changes in coverage techniques by 1984, but this observer's guess is that the next convention will differ little from those that have gone before. Since 1952, that is.

Elmer Lower, for many years the president of ABC News, is now professor of television journalism at the University of Missouri's School of Journalism.

QUOTE . . . UNQUOTE

Big Brother on Cable?

"The rapidly burgeoning cable TV industry seems to hold out the best long-range hope of the public obtaining a wider variety of programs . . . better tailored to suit individual tastes and needs. Already in Columbus, Ohio, experimental two-way communication between home and station via cable TV . . . is giving TV viewers as many as 32 channels from which to choose . . .

"Without proper regulation such technological advances could be misused to invade individual privacy. For instance, cable company computers have the ability to accumulate and distribute a vast amount of information on subscribers' viewing and voting preferences. This will have to be guarded against."

—*Editorial, Christian Science Monitor*

Now He Tells Us!

"Reporters have complained that Presidents such as Nixon have overused television and have gone on the air to deliberately bypass the newsmen in communicating with the public. Both charges have merit."

—*"Making It Perfectly Clear"*
By *Herbert G. Klein (Doubleday)*

P A R A M O U N T
T E L E V I S I O N



A G U L F + W E S T E R N C O M P A N Y

Casting Call

By LYNN KRESSEL

A casting director's function—to put it simply—is to provide real people for a playwright's fantasies.

That vital definition out of the way, let me proceed with the story of how we cast the controversial three hour drama, *Playing for Time*. And I should like to make one thing perfectly clear at the outset. I had no part in the decision to cast Vanessa Redgrave in the leading role of Fania Fenelon, one of the "orchestra girls" of Auschwitz.

When the producer, Linda Yellen, gave me the script of *Playing for Time* she informed me that Miss Redgrave had been cast as Fania. She was, at that point, the only performer signed. As I read the script, noting descriptions of each character, I became confused. Miss Redgrave bore no resemblance whatsoever to the Fania Fenelon described by dramatist Arthur Miller—"smallish, bright-eyed woman, very French." In truth, Miss Redgrave seemed better suited to the role of the orchestra's conductor, Mme. Alma Rose (played by Jane Alexander). That role was described as "a woman in her thirties, daughter of a distinguished Berlin musical family . . . thin, very erect and Germanic, face scrubbed."

I was further puzzled by the fact that Miss Redgrave in no way re-

sembled the real-life Fania who advised the press that she was horrified by the casting of a pro-Palestine actress as a Jewish victim of Hitler's tyranny. It occurred to me that Edith Piaf, were she still alive, would might well be cast as Fania. Certain American performers also crossed my mind: Barbra Streisand, Bette Midler, Liza Minelli.

In choosing Vanessa Redgrave for the role of a Jewish heroine in a Nazi setting, Miss Yellen was concentrating on the emotional and psychological aspects of *Playing for Time* and ignoring the physical attributes of the real-life Fania. After reading the script, I respected this decision. But I realized instantly that casting the other roles would be an enormous challenge. We had to create an ensemble, a group of women with the depth, skill and range to give the orchestra the proper dynamics.

Casting began a full year before the air-date, back in August, 1979. I had long discussions with the director, Tony Richardson (who was to leave the project, to be replaced by Joseph Sargent who would, in turn, be replaced by Daniel Mann).

Studying the *dramatis personae* with care, I compiled lists of stars and feature players who might fit the roles. Then came the tedious business of checking on the avail-

ability of each one. This is an exacting—and often maddening—procedure because availability is in a constant state of flux. Getting a straight answer from an ambitious agent is virtually impossible at times. (“Yes, she’d be perfect for the part but she’s off shooting in Hong Kong right now. . . .”) Because one can offer a particular role only to one performer at a time, availabilities must be constantly updated.

Our producer and director were at pains to evaluate the suggested talent. Network executives had to be consulted since their approval is essential. Getting a firm answer from the performers and dealing with their agents can be frustrating. Months of negotiation go on before a cast can be announced. All this is part of the behind-the-camera donkey-work of which viewers are never aware.

Since our aim was to form a cohesive company of musicians, great care was taken to select actresses who would complement each other and create a harmonious whole. We looked for actresses with theatre training, believing that they would have a keener understanding of ensemble acting. We also needed significant contrast—visual, vocal and personal—to give each character her own aura and also to suggest the unlikely, motley crew that comprised the orchestra.

The sharply drawn portraits in Arthur Miller’s script made our task easier. Etalina, played by Robin Bartlett, had biting sarcasm and humor. Elizieta (Marissa Berenson), a Polish actress and a Catho-

lic, had a gentle nature. Laure (Lenore Harris) was the sheltered daughter of an upper-class German-Jewish family and shocked to find herself in love with another woman in the orchestra.

Melanie Mayron was cast as Marianne, a spoiled French girl who lacked the strength to preserve either her dignity or humanity under the terrible stress of camp life. Eventually, she herself became a kind of oppressor, turning on her fellow musicians.

Then there were Giselle (Marcelle Rosenblatt) whose whole being was given over to her Zionist vision and Alma Rose (Jane Alexander), the conductor, who believed that an artist’s primary duty was to his art. By concentrating on excellence, Mme. Rose believed, true artists could rise above the pain and squalor of Auschwitz.

Another problem: the women of Auschwitz had their heads shaved. We had the Felliniesque task of imagining how an orchestra of bald women would look, going through the stately measures of Brahms or Bach. Suddenly facial bone structure and the size and shape of the eyes became vitally important.

This shaving of scalps proved to be an emotional trauma for some actresses. One young woman who had tried out for a Broadway role that involved a nude scene—and was desolate at losing the part—flatly refused to have her head shaved.

The actresses who did make this gesture (some for minimal remuneration) earned my profound respect. One, who played a minor

role, said, "I feel that if I have the audacity to play a Jewish woman who lived in this era under these conditions, with her head shaven, then this is the least I can do to show my admiration."

Under any circumstances, this compassionate decision would have been admirable. But the actress expressing these sentiments is not of the Jewish faith.

Another problem for the casting director was: what degree of musical proficiency would be required of the orchestra girls? Our first casting call was limited to actresses who could actually play an instrument. We saw many talented performers but ultimately decided that taking only bona fide musicians would mean a compromise in the standard of acting. We consulted professional musicians as to what degree of musical talent we might, realistically, require. In the final casting, we chose actresses clever enough to "fake it," whatever their instrument. Only one woman, cast locally from Harrisburg, Pennsylvania, near where the film was shot, served as a token musician.

Our perception of the minor characters underwent a change, too, as casting proceeded. Shmuel, the electrician who haunts Fania, urging her to remember all she sees, was originally viewed by both the producer and director as being a highly intense, half-mad creature. Such types were investigated but in the casting of Will Lee we settled for a sane, caring man.

As for the Nazis in *Playing for Time*, some of the characters, such

as Kramer (Clarence Felder) and Frau Schmidt (Viveca Lindfors) fit the typical image of the Nazi sadist, but in two instances there was a conscious effort to project a moral paradox. The infamous Dr. Mengele (Max Wright) is depicted as a music lover, a man who respects the gifts of the orchestra's conductor, Mme. Rose. The beautiful Mandel (Shirley Knight), the ranking Lagerfuhrerin, who steals a small Polish boy from his mother and makes a pet of him for a few weeks, finally surrenders him to the ovens. We showed her as deeply upset by the loss of the child.

To keep the budget under control and reduce the nuisance of constant travel, we cast some of the smaller roles on location in Pennsylvania. Ads in local newspapers brought us would-be actors, some with experience in college or community drama groups.

Final auditions for Harrisburg talent were held in New York. The group we listened to was most cooperative and touchingly eager. Few seemed to understand that they would be "background players," on hand simply to fill space, provide the proper quota of Auschwitz inmates. It was heartbreaking to discover that some of them imagined that they would be conspicuous, would be noticed by talent scouts and might thereby be catapulted to stardom.

Others were coolly realistic, viewing this new TV experience as simply another temporary job. Some even agreed to have their heads shorn, and for as little as \$50 a day.

(continued on page 35)

We'd like to interrupt
this Quarterly with
a couple of important
words for people in the
television industry:

SONY
BROADCAST

One of the non-actors, chosen because of his Nordic looks and German accent, decided on his own to build up his part. He turned up in what appeared to be an authentic Nazi uniform. Having found Arthur Miller's lines lacking in conviction, he had written himself a new part.

As the man read the speeches he had prepared for himself it was apparent that he took the Nazi "final solution" as a matter of pure logic. We listened, incredulous. And we were in complete agreement on one point: we could not hire this man.

In closing, I should like to stress that the casting of Vanessa Redgrave as Fania created no serious problems. It did not cause other performers to withdraw from the project. Indeed, interest in the drama—which was finally shown over CBS on September 30—surpassed anything I have ever experienced in television, films or the theatre. During the three and a half

months of casting my office was overwhelmed with telegrams and telephone calls from all over the nation and from abroad. One persistent young woman insisted on flying to New York from London because she thought her knowledge of Rumania might qualify her for a small role. Alas, her talent was not equal to her good intentions.

Despite the furor over the casting of Miss Redgrave as a Jewish heroine of the holocaust, *Playing for Time* received generally good notices. For Miss Redgrave's performance, the praise was extraordinary. Some critics called it the finest performance of her career.

Lynn Kressel was graduated from Beaver College in Pennsylvania and received an M.A. degree from Columbia University. She runs a casting agency in New York City.

QUOTE . . . UNQUOTE

Your ID, Please!

"Concern about 'kooks' and terrorists has turned most of the country's TV stations into forts, with uniformed security personnel and electronic buzzers that admit only card-carrying people beyond the lobby. While TV's anxiety is understandable, its increased protectiveness has served to remove it even further from the communities whose 'interest' the FCC obliges the license holder to serve."

—"Donahue: My Own Story"
By Phil Donahue
(Simon and Schuster)

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T E L E V I S I O N

Growing Up On Television

By KATE MOODY

Growing up on television is a new human condition. Never before has an entire generation been weaned by an electronic box and raised while spending so much of its waking time *watching*. What are the cumulative effects of habitual TV viewing? What can and should we do about them? This book addresses these questions.

My generation is the last—ever—to be raised primarily on print; none that comes after will have been so rooted in print, yet so exposed to television. Because of our unique perspective, our generation has the special assignment of teaching the young how to use television wisely. In the midst of a media revolution, it is especially important that we appreciate the values of print culture and try to incorporate them in those of the TV culture. But no future generation will understand so fully what this might mean.

I am sure that if we choose to we can still take charge of the TV revolution; yet we seem to have avoided the issue, and probably because we were raised in the "language of words" we are ineffectively ambivalent about television's power.

Nevertheless, we cannot ignore certain basic facts. The first is that

the typical American child now watches television for more than 30 hours a week—that's more time than he spends with his parents, playing with peers, attending school, or reading books. When television first became available to consumers in about 1950, viewing was not a daily activity for most people. The first explosion of the television revolution came in the decade between 1950 and 1960 when the number of sets in use jumped 1,200 percent—from 4 million to 53 million in the United States. By 1960 the typical household was using a TV set five hours a day. By 1965 almost every home had TV and many had multiple sets.

By 1970, 88 million sets were in use in the United States, and today there are no less than 144 million sets in this country (more TV's than telephones or bathtubs). Most families have several, placed in all of the key areas of the home: the living room, family room, kitchen, bedrooms—and the kids' rooms. TV sets are also found in classrooms, airports, restaurants, churches, and school cafeterias. In thirty short years—or one generation—the world has been swamped with television equipment and transformed by millions of television receivers and constellations of satellites and cables.

In the typical American household a TV set is turned on for six and a half hours a day—and this figure will increase in the 1980's according to Frederick S. Pierce, president of ABC Television, who says that "because of the energy problem and inflation, people are going to be spending more and more time before the set for entertainment, information and news. With gas prices continuing to rise, people are going to stay home more. It's possible, too, that business will go to a four-day work week to conserve energy."

While each member of the household is not glued to the screen for all of that time, some viewers are more persistent than others. Generally, the heaviest viewing groups are women, Blacks, the elderly, and children. Boys aged four to seven tend to be the most tenacious and stubborn viewers of all and are more vulnerable to the negative effects associated with such viewing than are girls.

Babies start watching TV as early as three months old, often because their mothers feed them while they are watching soap operas or talk shows. The infants are drawn to the color and movement and sound coming from the screen and tend to watch this rather than mother's face or their own hands—as babies have heretofore done. When they are about two years old, toddlers are led to *Sesame Street* by parents who select this program because they know that it is one of the few that is designed with children's needs in mind; likewise *Mister*

Rogers' Neighborhood and *Captain Kangaroo*.

While it is widely recognized that *Sesame Street* has been able to teach children numbers and letters via TV entertainment, it is not generally realized how rapidly youngsters outgrow *Sesame* and *Mister Rogers'*. By the age of four they are already moving on to other channels, taking their addiction to TV with them. Most of what these children then see is produced in a commercial television system where impersonal sex and violence prevail because they are the easiest means to attract a large audience and sell profitable products on a mass scale. This medium which can teach numbers and letters also teaches how to execute a karate kick or use a handgun.

By the time children enter kindergarten most are averaging more than 30 hours a week of TV viewing and see 400 TV commercials in that time: it's a fast-moving mélange of Batman, Bulletman, Spiderman, Jeannie, Barbie, Ring Dings, Milk Duds, Sugar Smacks, violent acts, Mork, Mindy, and money. The average child spends more time looking at this material than he does talking, playing, or reading. Kids of all ages watch not only by day but also by night; 18 million children are still in the viewing audience between 8 and 9 P.M., and no fewer than 1 million are still watching at midnight! By the time the child finishes high school, he will have spent 18,000 hours with the "TV curriculum" and only 12,000 with the school curriculum.

(continued on page 41)

*From pioneering color TV
to the "SelectaVision" VideoDisc system...
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we make it.*

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ABC Television Network

Habitual viewing hasn't produced any conventional insight into the significance of this behavior, nor have we made any systematic inquiry into the cumulative effects of TV viewing on the young. Meanwhile, people in all age groups tend to watch more and more television each year—no matter what the programs are! And now, a second explosion of TV technology that is likely to increase viewing time dramatically is upon us.

In the 1980's the proliferation of new video technologies will transform current patterns in programming, distribution, and viewing as cable, two-way cable, pay cable, fiber optics, satellites, home-video recorders, and video disks hit the mass market. "Cable"—so named because it transmits signals via a coaxial cable rather than over the air—is now used in about 16 percent of U.S. households, and, by the end of the decade, 50 percent are expected to be using the system.

Cable television threatens conventional broadcasting by making possible a vast number of channels in every home and potentially an almost infinite library of entertainment programs. This will pose formidable competition to the stations bound by advertising schedules which, say, run *The Flintstones* twice on the same day. New cable enterprises, such as Warner Communications' "Nickelodeon: The Young People's Satellite Network," promise all-day programming that aims to be nonviolent, noncommercial, nonsexist, and nonpropagandistic. Already in one

million homes, this channel includes a mix of animation, vintage movies, films produced for schools, read-aloud comic-book presentations, music, and teen-age forums.

Home-video tape recording and playback devices are increasingly popular. Introduced in 1975, estimated sales grew to 30,000 in 1977 and 402,000 in 1978. The home recorder can tape off the air for future viewing while the viewer is asleep, away, or watching another channel. If the video recorder's growth parallels that of the TV set, within a decade most of us will own one. The attractions of TV will be virtually boundless.

So, as we are about to be "liberated" from the networks' schedules, we may be addicted more thoroughly and blindly than ever to the viewing habit. It is therefore now more imperative than ever that we understand the cumulative effects of television watching, particularly upon young children. Common sense tells us that we are all being affected, and none so decidedly as our children. In fact we now have evidence that habitual viewing can affect a young person's basic outlook and sensibilities, predisposition to violence and hyperactivity, IQ, reading ability, imagination, play, language patterns, critical thinking, self-image, perception of others, and values in general. Further, habitual TV viewing can affect the physical self as it can alter brain waves, reduce critical eye movements, immobilize the hands and body, and undermine nutrition and eating

habits.

Twenty years ago a prominent British researcher, Dr. Hilde Himmelweit, reassured concerned parents by saying: "Television always enters a pattern of influences that already exist: the home, the peer group, the school, the church and the culture generally." In recent times Marie Winn disagreed. "But television does not merely influence the child," she writes in *The Plug-In Drug—Television and the Family*, "it deeply influences that pattern of influences that is meant to ameliorate its effects" (italics mine).

While these circumstances are not caused by television alone, they are occurring in the same era when TV has completely penetrated the American family, capturing attention and time that were once available for group activity. It seems that as traditional institutions have crumbled (under pressure of divorce, mobility, absence of extended family), television has filled in the spaces. As a result, the transmission of culture to children does not come so much through the family as it comes from outside—mainly via television.

A major difference between the family and school of the past and those of today lies in their sources of information, entertainment, and learning. Before television, family members were more available to each other: wisdom came from elders close at hand and from the direct experiences of growing up. School was also a major source of information, and play was the

child's entertainment. For these, the community offered context or structure. Inside this structure, parents raised children in the ways that they had learned from their own parents. Children developed their senses through play, discovering along the way how to use their hands, imaginations, and social skills while experiencing lots of human contact in learning. This life met many of the child's basic needs, and eventually most children learned to trust, to care, to think, to communicate, and to value what their elders valued. Through the rituals of family life, culture was handed down.

Now culture is handed up. Packaged in rock music, situation comedies, and TV advertisements, mass media delivers culture to the young who hand it up to adults. Since the 1950's and 1960's, American radio and TV have teased youth into new tastes and values and then played to these in large and profitable dimensions. Mass media were responsible for that time in the 1950's when the young began calling the tunes and the youth culture was born. Now, from the cities of the Soviet Union to the farmlands of Argentina, rock music, jeans, and "the Pepsi generation"—transported by media—are reorganizing not only our own families but families everywhere.

Talking about TV is helpful. But as an antidote for poor programming, it is a limited remedy. Parents trying to learn to live with TV in these various ways are apt to feel lonely, burdened, and very

frustrated. It is hard to set limits on products and programs that are beamed to kids on TV. It is difficult to assimilate all this new children's material well enough to listen and talk about it with sensitivity. Parents need help from each other, from neighbors, babysitters, grandparents—and from broadcasters who are responsible for the programming.

The parent who is home all day especially needs help. This parent has the constant responsibility of saying “no” while the parent who may be away working can arrive home in the evening for dinner, fun, and games.

But one cannot just kick the set and give up in exasperation. Joining a parent-support group (or starting one) is one constructive move. Action for Children's Television, a national group, and its local affiliates, provide models of how it has been done in some places. It is helpful to be in touch with others who are trying to cope wisely with television. Just finding other people who worry and care about the same things you do can give a parent new energy. Together you can share ideas, communicate your ideas to the local schools, and perhaps become involved in communications issues as they affect the whole society.

The central question is one of protection for the young. How do we protect the inner environment of children? In our technological society, the first wave of outrage has been against what's happening to our outer environment. It is and

will be even harder to defend and protect the inner environment, but we can begin by regulating the technology of the outer environment.

Too much “care-taking” has been given over to machines. The children of Telstar need more human, adult care-givers at home, in school—and beyond.

Action in School

The new race of television people has landed in school. Raised on the language of pictures, not words, these children have new and different kinds of capacities—some of which we can't even describe yet. The world of picture media has created new needs in these children, so that new skills are required to teach them.

We must ask specifically how schools can address the needs of the child who is growing up on television. “Anything which equips students to deal with the barrage of information beamed at them by TV is a valid part of the curriculum. We should define *understanding media* as a basic skill, identify the component parts of the skill and then discover how to teach them,” says Dr. Calvert Schlick, superintendent of instructional services for the Mamaroneck (New York) Public Schools.

Television has changed the world much more than it has changed children's classrooms. Suddenly there's more forward information outside the classroom than in it, as instant replay and satellite interconnection become commonplace

in everybody's living room.

By the time a child comes to kindergarten he has logged thousands of hours of TV, a fact which the curriculum has invariably failed to take into account. Now more people watch movies and TV shows than read books; they get more of their news from television than they do from newspapers and magazines. By high school graduation, most students will have spent 18,000 hours with the "television curriculum" but only 12,000 hours with the school curriculum. Whether we consider visual media inferior, superior, or equal to print, these conditions are a given. Our educators have a responsibility to develop skills in students that will help them to deal critically with the great input of visual information. It is time for our educators to adapt themselves to these new circumstances.

It is possible for future generations to be proficient in reading, writing, and arithmetic as well as in understanding all media. But then we must expand the scope and design of the school curriculum. Toward this goal, there are some first steps that schools can take:

- Acknowledge the special needs of "TV children."
- Increase the direct experiences of children, especially those which involve use of hands and whole body.
- Consider appropriate in-

school viewing of TV.

- Teach critical viewing skills, particularly in upper grades.
- Teach use of television as a process tool and relate this to the use of all art/media.
- Rediscover reading, writing, listening skills.
- Help the young to deal with the accumulated misinformation from TV.
- Work with parents in reducing mindless viewing levels at home.

What should result is an art/media skills program connected to all curriculum areas. Media skills should be organized, sequenced, and keyed to the various developmental stages. For example, is it possible the use of instamatic cameras by children will develop their perceptual capacities and/or reason? If so, how? And when would be the *best* time to begin such activities with children in terms of their developmental abilities and their other media skills? Should this activity be deferred until the child is "rooted" in reading? Why, or why not? Likewise, at which point(s) can cassette tape recorders serve particular developmental needs? Likewise other media: dance, finger-paint, sand, water, film or video tape production?

There should be a time line and an order to the teaching of all media. In terms of the child's perceptual development, there is a "prime

(continued on page 47)

Fine Tuning.

WNEW-TV New York

KTTV Los Angeles

WTTG Washington, DC

KRIV-TV Houston

WTCN-TV Minneapolis/St. Paul

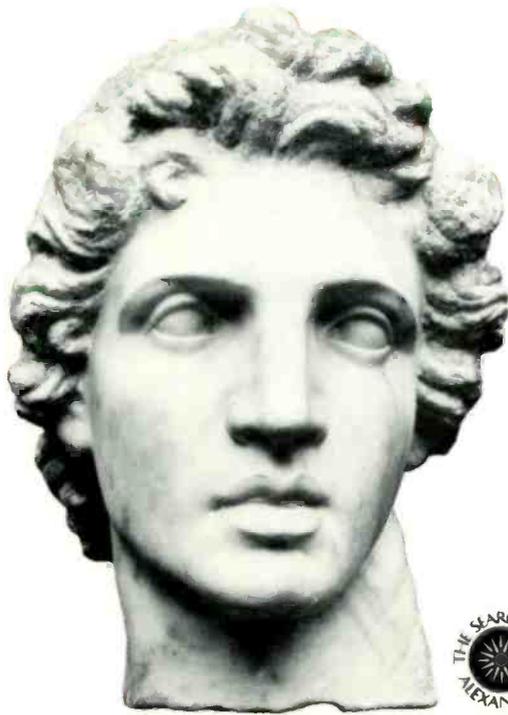
KMBC-TV Kansas City

WXIX-TV Cincinnati

METROMEDIA TELEVISION

NOW IN POST-PRODUCTION

THE SEARCH FOR ALEXANDER THE GREAT



TL A TIME-LIFE TELEVISION / VIDEO ARTS TV PRODUCTION
Made possible by a grant from **Mobil**

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PHOTO COURTESY BY CARLSBERG GLYPHOTEK, COPENHAGEN

time" for introducing paint, print, clay, film, television production, etc.

Special Needs

Teachers who have taught for many years and have known large groups of children across generations see today's young as a "new breed." They recognize peculiarities that the parent with one child or the new teacher with her first class can't perceive. Teachers with 15 or more years of experience say that today's children come to school with stunning pieces of information, but that this knowledge is largely unintegrated and unusable; the children have a shorter attention span, poor listening skills, and difficulty in following verbal directions.

What the school can do is create socializing experiences to help the child integrate helter-skelter information and make meaning from it all. More "learning by doing" and direct experience in school life will help to balance the excessive vicarious experience of today's preschooler when he arrives in kindergarten. This balancing of experience will promote the health of mind and body, and hence all learning.

To create a counterculture of direct experience, the school should ask itself: What are the materials that make life "easy"—and then throw them out! Out with the pseudo-experience of kits, ditto sheets, workbooks, premixed paint, boxes of machine-cut shapes (the round, orange pumpkins with tri-

angle eyes, etc.). Free of all this, more attention can be given to the things that require children to exert some real effort: paper scrap, cooking equipment, woodworking bench, paint, puppets, cones, hoops, dress-up materials, sandpaper, wheelbarrow, simple binoculars, balls of all sizes, growing plants and trees.

The Brighter Side

Well aware of the dampening effects of TV on the imagination, Drs. Dorothy and Jerome Singer, at the Yale Family Television Research and Consultation Center, are trying to teach parents and teachers how to use their children's viewing experiences to improve the imagination. They have said that sometimes television can stimulate the child by suggesting plots, themes, and characters for make-believe play: "If anything, television has probably increased the likelihood of imaginative play for many children who otherwise might not have been provided with the variety of material that becomes the basis of assimilation." They say that this is especially true for the poor, for whom TV has "widened the horizons" of raw material for make-believe.

However, the Singers qualify their endorsement somewhat, saying that to be of benefit, television programs should be at the child's level of understanding and that parents should participate in what their children watch. Moreover, the Singers notably preface their endorsement of TV as a learning tool

by saying that they recommend no TV viewing in the preschool years and limited amounts until the child has developed good reading habits. They caution that the child should not become habituated to the easy-come "learning" of TV; reading requires more effort on the part of the learner.

It is natural that adults celebrate and share in the early learning of the young. If we want the next generation to be alert, caring, hopeful, and wise, we should be asking how we can best use television to meet some of children's basic learning needs: to be able to trust, to learn by doing, to have reasonable information about reality, to develop and exercise their imaginations, to

be well nourished in both mind and body.

Kate Moody's articles have appeared in The New York Times and the Gannett Newspapers of Westchester. She is founder of the New York Council on Children's Television.

The preceding article is from Kate Moody's new book, "Growing Up On Television," published by Times Books and reprinted here by special permission of author and publisher. Copyright © 1980 by Kate Moody.

QUOTE . . . UNQUOTE

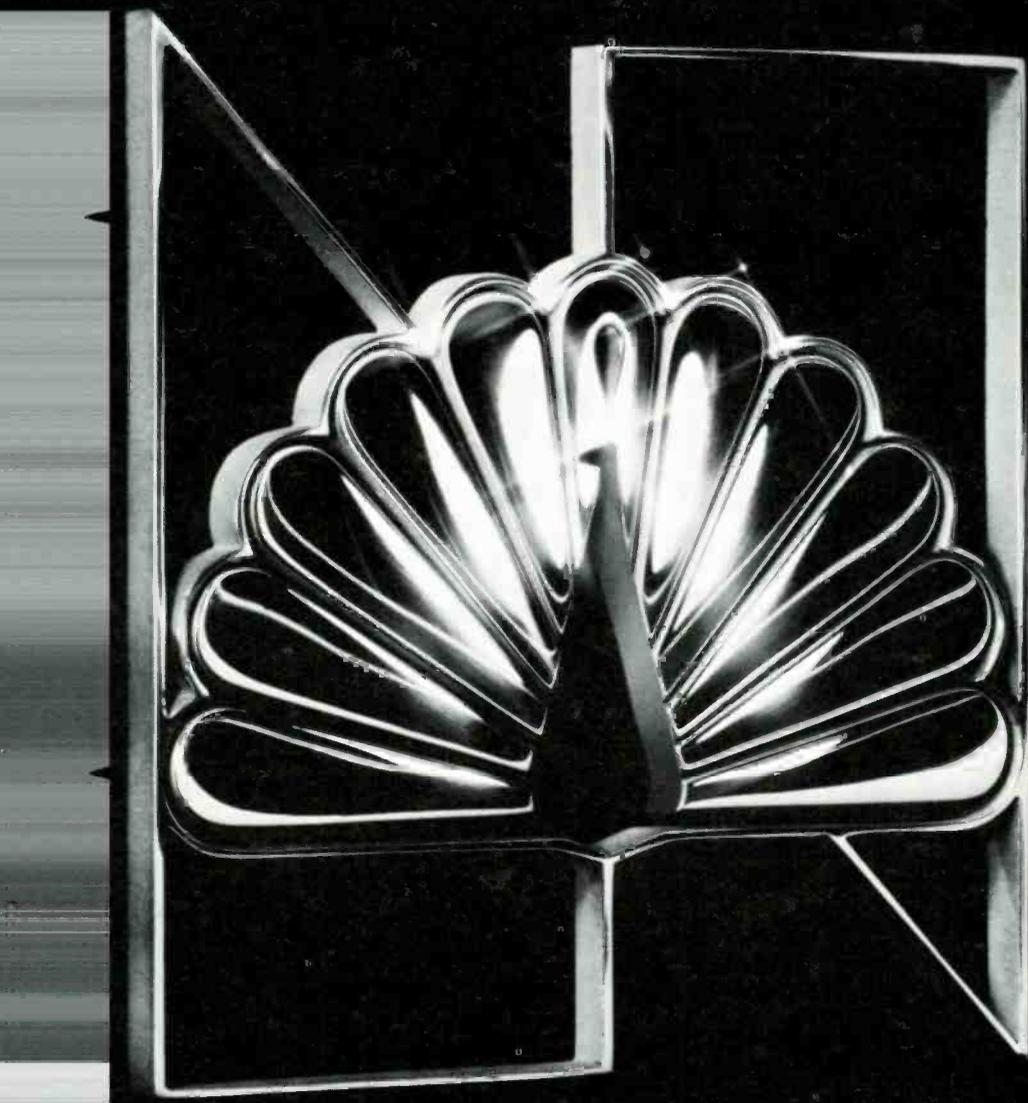
Was There Really a 'Golden Age'?

Gore Vidal: No, but it was very exciting. Seven or eight live network hour dramas a week. All sorts of quite intelligent, live, half hour dramas; programs like *Danger* and *Suspense*. Live performances are always better than film performances, because in a live drama the actor starts at the beginning and goes to the end, and God help him if he loses his lines or gets run over by the camera.

"One interesting thing about live TV in the Fifties: the whole country watched us. I remember walking down the street the morning after *Visit to a Small Planet* had been shown on Philco-Goodyear and people were talking about the show. 'This is what it must have been like', I remember thinking, 'when the theatre of Dionysus was operating and all Athens watched the plays'.

"Then the quiz show was invented, and that was the end of live drama. So, it was a Golden Age as far as opportunity and talent went."

—*Interview in Rolling Stone*



We Take Pride In
The Company We Keep

***"There is no failure except
in no longer trying."***

-Elbert Hubbard.

In the eighties, we face unprecedented problems. The survival of society, even mankind, depends on our willingness to seek new solutions.

Only by trying can we hope to solve the perplexing problems of our time.

In a complicated world, complex issues can't be answered with trite and tired solutions. The conflicts between collective security and individual freedom, progress and tradition, the governed and those who govern; these and other issues demand innovative thinking.

The need to try applies to broadcasting, too.

As the shape, form and variety of entertainment and news media change, the challenges to television and radio are obvious. Only by trying can broadcasters make the future of the electronic media greater than the past.

Old solutions won't work in new times. Dare we try, then, new ideas?

Indeed, dare we not try?



WESTINGHOUSE BROADCASTING COMPANY

QUOTE . . . UNQUOTE

Wanted: Amateur People

"A New York television producer has been conducting the kind of search that makes tracking down the Abominable Snowman seem like child's play. To quote the words from his very clipboard, he has been looking for "three women who haven't been influenced by the norms of TV".

"Are there three six-month old babies in the land who haven't been influenced by the norms of TV?

"And when he finds them—to participate in a regular talk show, it turns out—what will he do with them? Tape the program when nobody's looking, like *'Candid Camera'*?

"The producer's famous last words are: 'We're hoping that they won't become mannered by being on TV'.

"The producer is a lovable dreamer. As far as we can see—when we're looking at a TV set, that is—everybody is to the TV manner born. Put your local fire chief on the local news to describe the latest blaze off Main Street. He will look and talk exactly like other fire chiefs you have seen on TV. Why? Because, like you, he has seen all the other fire chiefs, too. . . .

"The presence of a camera instantly produces a performance—even when pointed at the chap who catches a foul ball at a baseball game. There follows the 'Hi, Ma!' smile and the side-to-side wave, as pat as a ritual.

"In the television generation, everybody is at least a semi-pro."

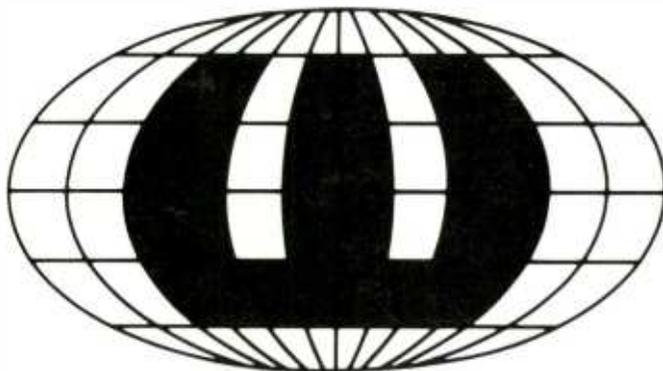
—Melvin Maddocks

The Christian Science Monitor.

From Where We Sit. . . .

"American readers will not, I hope, feel insulted if they are told that some of the British television programmes which are screened on *Masterpiece Theatre* in the U.S.A. are regarded as run-of-the-mill fantasy in their land of origin. The same applies, perhaps, in the reverse direction. In Britain, *The Rockford Files* is admired not just for qualities of story and character but for James Garner's miraculous social ease and the way the California air looks so warm."

—*First Reactions*
by Clive James (Knopf)



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Sydney, Toronto, Rio de Janeiro, Mexico City, Munich, Rome

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Help Wanted— But No Amateurs, Please

By MARK MONSKY

Historically, local news programs have gone a rough journey. When I left CBS News a decade ago to join the *Ten O'Clock News* on New York's Channel 5 (WNEW-TV) there were those who questioned my sanity. Did I know what I was giving up? The Channel 5 news at that time was the archtypical video tabloid. The biggest stories came from the police blotter. Features were tacky, manners sometimes gross.

In the half dozen years that I have been in control of the *Ten O'Clock News* the staff has matured, the scope has broadened, the rhetoric sharpened. Our reporters now cover national and international stories on a same-day basis, shoulder to shoulder with the networks. And our reporters, a biographical analysis shows, have more experience than most newsmen and women now on the tube.

The *Ten O'Clock News* has, in itself, been the subject of considerable press coverage. It is a pioneer in the field. It is a news show of singular, serious purpose in an age of formula coverage. Major credit is due the reporters, a resourceful, disciplined mini-army. They're smart, they're competitive, and they produce first-rate coverage on a modest budget against

the enormous logistic superiority of the networks.

In TV news operations across the land, I doubt that the local coverage is of similar caliber. Channel 5 is only a small corner of the TV news business and it may be more special than some of us had realized.

Recently I had the unusual task of looking for a new reporter. I say "unusual" because most of our reporters—those who last through the probation period—remain for eight or ten years. But some of our veterans have lately moved on to grander precincts and I have been in the unexpected business of "auditioning" new talent. The experience has been chastening.

To put the problem bluntly: the new corp of reporters lacks the drive, the education, the experience to cover the news as it should be covered. I've discussed this decline in quality with my colleagues at CBS and ABC and found them in substantial agreement. The talent pool isn't exactly sparkling.

A number of forces have contributed to this sorry turn in events. TV news is now a very profitable area, contributing greatly to station earnings. It is, in consequence, subject to intense commercial competition. Management

is investing sudden and heavy amounts of money in news, hiring reporters and editors on an unprecedented scale. Many of those hired have little or no reportorial experience. Good looks and a smooth personality seem to be the only criteria considered by some local stations. Ability to search out facts, to use the language well (or even correctly), to stake out a story, to ask informed questions—these are no longer the requisites.

I have interviewed a dozen reportorial candidates recently, poured over their resumes, listened to them. None of these would-be Mike Wallaces had ever worked for a newspaper or a wire service. Only two had attended a journalism school. All had less than four years experience in television. And yet all felt capable of prime time news assignments in the nation's largest city.

Viewing the cassettes these young people sent in for my evaluation was not an edifying experience. I saw reportage with ambiguity in place of accuracy, editorial comment without identification, unbalanced coverage in the name of "personal journalism." Most distressing of all was the fawning and mugging for the camera without apparent journalistic purpose.

My first reaction was shock and irritation. Later I found my annoyance giving way to sympathy. Each of these reporters was responding to what he imagined were the requirements of TV news departments. Young people are ambitious. They want work, status and pay. And, in a curious way, they

seem to sense that local news has been trivialized. If they believed that serious, perceptive journalism was in order, no doubt they would strive for that.

Brooding over this problem I also felt that sympathy should be extended to the news directors and station managers. After all, they, too, must please a master.

Is there, I wondered, a practical solution to this problem? Is there a reasonable way we could alter these regrettable circumstances that are shaping young reporters? It struck me that there might be, and that the National Academy of Television Arts and Sciences might be instrumental—even catalytic—in accomplishing it.

My suggestion is hardly revolutionary. I simply feel that we should go back to basics in training young people for news assignments. By basic I mean the old apprentice system by which men through the ages have learned every trade from shoemaking to surgery.

As the situation stands today, a news director or station manager in need of a reporter grabs the first bright young thing who, in his judgment, "comes across".

The bright young thing is then given a quick run-down on reporting, told to state the essential facts in brief, crisp style. Then he (or she) is sent out into the jungle where news is made. All this without survival training, without the smallest understanding of what journalism is all about. It's a rough system—and maybe stupid as well.

Well, let us try to change that scenario. Let us say that the bright

young thing, though bewildered, shows a glimmer of promise, an interest in learning how to cover a story well. Let us further imagine a summer school, perhaps under the Academy's umbrella. Teachers might be journalism instructors on vacation from ranking universities. Or they might be middle level executives from network news departments.

Let the bright young thing absorb the technique, the ethics, the excitement of covering the news. Standards would be high and sloppy copy would be thrown back and ordered rewritten. Good grammar and clean diction would be stressed. Old films of ace reporters at work would be required viewing. This would be "internship" in the best sense.

When the local reporter went back to his home station he would be "seasoned," he would have new respect for his work. He would understand the tools of his profession

and honor the rules and traditions. There is no room in TV news for the young woman who bragged that she never read a newspaper but knew she could make it as an on-camera reporter because she had had acting lessons.

We are all, in the end, consumers of news. The country that receives this TV journalism is our country, the lives touched are, in the end, ours.

Mark Monsky is news director of WNEW/TV in New York and producer of The Ten O'Clock News. He was previously a reporter and producer at CBS News. His novel, "Looking Out for Number One," was published in 1975 by Simon and Schuster.

The preceding article is adapted from an address Mr. Monsky made to the New York chapter of the NATAS last summer.

QUOTE . . . UNQUOTE

Shopping by Cable

"I am afraid that in 30 or 40 years cable will be too valuable a medium for us to be allowed to use it. Two-way cable means a more closed-in society. At a certain point it's going to be more profitable for a cable-system owner to sell each of his 100 or more channels to companies who will use them for enormous profits. Sears, Roebuck, for instance, would probably buy four channels and allow you to shop by push-button as you wander through their live-on-cable catalog."

—Reese Schonfeld
President Cable News Network
(Quoted in *Christian Science Monitor*)



'Kid-Vid'—A New World Is Opening

By ALEXIS GREENE

Children's television is in transition.

By January 1981, the Federal Communications Commission will rule on whether commercial stations should be required to offer seven and a half hours of weekday educational programming.

The Federal Trade Commission is again proceeding with its inquiry into children's advertising.

And the definition of children's television is changing.

The FCC decision will culminate a story that began twelve years ago, when four mothers in Newton, Massachusetts, founded Action for Children's Television and changed the way broadcasters, parents, and government think about television and young people.

Peggy Charren, president of ACT and the mover behind that original group, recalls that in winter 1968, when she and the other parents decided to mutiny against what their youngsters were watching on TV, children's programs on commercial television were largely corralled into Saturday morning. There was no diversity, Charren likes to emphasize, using a word that has pursued the broadcasters of children's shows for the past decade.

Almost more disturbing than the lack of diversity, in the opinions of

the ladies from Massachusetts, was the enormous number of commercials aimed at youngsters: at that time, the TV Code allowed 16 minutes of "non-program material" for each hour of Saturday and Sunday children's fare (now the Code allows only nine and a half minutes each hour on Saturday and Sunday). Not only was there an overdose of ads, many commercials hawked children's vitamins as if they were candy, thus tempting youngsters into a health hazard that makes chocolate bars and sugar-coated cereals seem wholesome by comparison.

Then in 1971, a study of children's television on Boston's commercial stations, commissioned by ACT and prepared by a Boston University professor F. Earle Barcus, revealed that many children's programs were "saturated" with violence.

By that time, ACT had filed a petition with the FCC for a rulemaking on children's TV; the guidelines that resulted from the FCC's inquiry, the 1974 Report and Policy Statement on Children's Television Programs, are what the FCC is now reviewing.

And the current state of this controversial program area?

Certainly the content and pro-

duction quality of some children's shows is good. Although television critics nod to ABC's *Afterschool Specials* with sometimes predictable regularity, these dramas have definitely set a high standard for the industry. Overall, the *Afterschool Specials* are well-produced, literate, and manage to couch their messages in reasonably unpatronizing story lines.

Equally significantly, I think, these dramas try to avoid sexual and ethnic clichés and to present realistic pictures of how young people interact with parents, teachers, and friends. And when the *Specials* succeed in these attempts, they give a more balanced view of life than many prime time shows that young people watch (if you doubt this, compare an *Afterschool Special* with *Vegas* or even *Little House on the Prairie*, a kind of disguised *Father Knows Best*).

Also, these *Specials*, and their opposite numbers at CBS and NBC, contain a lot less unmotivated violence and aggression than prime time television. The difficulty is, these young people's shows are not aired regularly enough to offset the lessons of prime time. ABC telecasts the *Afterschool Specials* only twice a month; NBC's *Special Treat* airs once a month; CBS, while it carries a number of imaginative dramatic series—adaptations of children's books; adventure dramas—sprinkles them through the schedule irregularly.

Yes, it is difficult to clear these programs at times that technically belong to local stations.

Yes, these stations—dare I men-

tion it?—doubtless earn more revenue from talk shows, movies, or sit-coms.

But part of a commitment to children's television, it seems to me, involves an arrangement where each network will broadcast, and affiliates will carry, at least one such special a week.

Commercial television's forays into educational and informational programs have been less startling. A few impress: *Captain Kangaroo*; and from group broadcasters, constructive and entertaining series such as the *Young People's Specials* (Avco-Meredith); *Call It Macaroni* (Group W).

Sometimes a documentary for young people breaks ground in one area but fails in another. *The Facts of Life for Girls* and *The Facts of Life for Boys*, two half-hours produced for CBS this fall by the Tomorrow Entertainment/Medcom Company, creator of *The Body Human* series for CBS, unlocked a subject rarely treated on commercial TV: the psychological and physical changes of puberty. The programs diagrammed and explained sexual anatomy; adolescents talked about experiences such as their first kiss.

But one would think, looking at these programs, that adolescence was a stage passed through only by middle class white youngsters living in middle America.

The Public Broadcasting Service, of course, has built a repertoire of good educational and instructional programs.

Feelings, for instance. This half-hour series, carried on PBS in fall

(continued on page 61)

HOME BOX OFFICE

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America's First Choice in Pay TV.

MCATV

1979, was a simply-produced but effective idea. For each program, take two or three different young people, fifth grade to early teens; have child psychologist Dr. Lee Salk guide the youngsters to express feelings about anger, love, divorce, sexuality. The result: engrossing, moving television.

Public television has also expanded the medium's service to children through the distribution of instructional series, to classrooms and local stations (this season, WNET carried about 60 such entries).

Unfortunately, the words "instructional television" still conjure the picture of a teacher in front of a blackboard; in fact, ITV has for some time been reversing that image. *ThinkAbout*, a landmark instructional series for PBS because of its scope (60 modules) and its cost (more than \$4.6 million), is a series of 15-minute dramatizations organized in "clusters," that focus on thinking skills. In miniature dramas, 5th and 6th graders put skills such as "collecting information" or "communicating effectively" into practice.

But one need only look at Saturday morning on commercial stations to see how far children's television has not come.

Is it the quality of the animation? The repetitiveness of the story lines? The simplistic ease with which superheroes and heroines vanquish all comers?

Any or all of the above.

Entertaining? Well, according to A. C. Nielsen, about 12 million children ages 2 to 11 watch TV Sat-

urday morning, out of a possible 31 million.

But if programmers have excised superficiality and violence from other examples of children's entertainment, these cartoons seem to be a blind spot (with the possible exception on CBS of *Fat Albert and the Cosby Kids*, which has 1) humor and 2) Bill Cosby gently and clearly pointing the messages of this series).

How can the situation change? Television critics poke at Saturday morning until they become bored with the exercise. The line of educators, parents, and child psychologists that pan these shows keeps getting longer.

Programmers either defend the quality of the cartoons or insist that anything else from around 8:00 AM until Noon gets low ratings (the Saturday morning schedule does improve around 12:00 PM).

Perhaps, eventually, enough cable and pay-cable channels will simply take some of the focus away from what commercial stations offer on Saturday morning; already, Nickelodeon, the 14-hour-a-day "Young People's Channel" from Warner-Amex, beams *Pinwheel*, a mixture of puppets, cartoons, and short films. *Calliope*, from the USA Network, is another program of short films. Keener competition for ads on Saturday morning may improve, or at least change, the picture.

One improvement on Saturday morning is the fewer minutes of commercial time (an improvement, of course, if you are a parent; less of an improvement if you are

a toy company). And the various brief messages about history, science, nutrition are a welcome antidote.

In addition, children now are somewhat bolstered from confusion about what is program material and what isn't; the TV Code requires audio and visual separators between program material and non-program material.

And what of the commercials themselves?

Vitamin ads may no longer be around, but ads for candy and sugar-coated cereals are.

At the FTC, the children's advertising inquiry has been allowed to continue, but instead of investigating whether there is unfairness in ads directed to children, the inquiry must investigate whether advertisements aimed at children are deceptive and along the way define what deceptive would mean in regard to children. For instance, if a commercial for Mojo the Mighty Race Car (fictitious) shows the toy's owner surrounded by excited adoring friends, is the implication that the car brings popularity a deception, when later Johnny acquires the car but is not so popular as the boy in the commercial?

That kind of example is addressed by Drs. Dorothy and Jerome Singer, psychologists and co-directors of the Yale Family Television and Consultation Center, in New Haven, Connecticut. There, with research grants from ABC Television, the Singers designed a curriculum called "Getting the Most Out of TV," tapes and lessons to be used with schoolchildren. One of the

seven modules deals with judging commercials, and understanding how they operate.

It is, I think, a long overdue approach to the relationship between commercials and children. As necessary as consumer groups and regulations may be to protect children from certain advertising practices, it is equally necessary to educate children to protect themselves. The more understanding children have of television's power, and their own responsibility in relation to that power, the better consumers and viewers they will be.

But I think one of the most beneficial outcomes of the past ten years is that the definition of children's television has expanded.

Oh yes, the FCC defines children's TV as programming designed for ages 12 and under, but any parent and any programmer knows that for some time now children's television has been addressing teenagers as well. The *Afterschool Specials* are geared for an older group. On the boards this season, three soap operas for teenagers. Three major new series on PBS this season are designed for adolescents.

The evolution has not been accidental (nothing on television ever is). Nor is the shift simply a tribute to an increasingly sophisticated younger generation, although surely that is part of it.

There are pragmatic programming reasons.

For one—no surprise—the number of children under 12 has been shrinking. For another, at those hours when theoretically children

are home from school (weekday afternoons, for instance), a programmer can in fact attract more audience by programming up and enticing teenagers and women as well.

Teenagers, as a market group, are catalysts: they are the ones who buy records, they go to the movies.

On PBS, teenagers have largely been a neglected audience.

So gradually, a kind of age-specific programming has been evolving—a direction that makes sense after all, since teenagers have experiences and interests particular to them. (Unfortunately, commercial broadcasters—the networks especially—have not been giving equal time to the youngest members of the television audience, not in the area of educational programming anyway).

I doubt that the FCC will mandate seven and a half hours of weekday educational fare; if the FCC should take such a course, I think there's a good possibility such a rule would backfire the way of prime access.

The lesson of the whole investigation, however, should be an awareness tht increasingly age-

specific and particularized programming is the direction television must follow. As the television universe expands, each television service will become more particularized, and within the various channels there must be elements for children of all ages and inclination.

An all-news channel should have an hour when teenagers report on the news.

A performing arts channel should have performances of children's theatre.

An all-sports channel should cover little league.

Lest anyone think that ACT's work will be completed when the FCC announces its decision toward the end of 1980, in a sense it is just beginning.

Alexis Greene, an adjunct lecturer in theatre arts at Hunter College, New York, received her B.A. degree from Vassar. She is a frequent contributor to the New York Times and other publications. She is also a Ph.D. candidate at the City University of New York.



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Maturing with Television

by RICHARD R. RECTOR

There are over 57 million people in this country over the age of 50—more than one of every four Americans.

It's one of the best kept secrets around. Two hundred years ago, one of every 50 Americans was over 65. Today, it is one of every nine. In the next twenty years, that percentage will double.

It seems surprising that network programs and advertisers have virtually ignored nearly 30 percent of the population. This group is not only a viable market for advertisers, they are actually real people who eat food, buy cars, wear clothes, listen to stereos and have loving relationships. In every respect, older people are as different and unique as everybody else in society.

Gray hair, senility, mired in the past, using denture cream in between gulps of Geritol . . . where do we get these stereotypes that older people are useless members of society who are a burden on the Treasury? We know that 30 percent of people over 70 are still in the labor force. And that the per capita income of people over 50 is higher than any other age group. So who's sitting in those rocking chairs? Some would suggest broadcasters.

Television has frequently been accused of imprinting images and

ideas on the public's consciousness. A survey conducted by Louis Harris and Associates on behalf of the National Council on Aging found otherwise. Far from being a brainwasher, or shaper of ideas, television has, in reality, reflected the negative and distorted images already existing in the public mind.

The jury is still out deciding this issue, but the television industry doesn't have to wait for the answer. Whether or not television creates or imitates stereotypes should not prevent producers and programmers from taking positive steps toward providing constructive images and role models of people in their later years.

According to a 1977 study by the Annenberg School of Communications, "The Image Of The Elderly In Prime Time Network Television Drama," there's plenty of room for change. During any given week on commercial network prime-time programming, you will see only one major male character over the age of 65. It will take you a full three and a half weeks before seeing a female of that age.

For children's programming, the situation is even worse. A child will watch TV for an average of two weeks before seeing an older male character, and at least six weeks for a female character past the age of 65.

If there are going to be changes in the way individuals and society feel about growing older, everyone will have to be persuaded that these changes are practical and beneficial. This will entail the destruction of myths stubbornly held in the public mind by the young and old alike, the affluent and the poor, the educated, as well as the less educated.

That's where television fits in—because we know that all these groups of people give more time to TV than to any other medium. *Over Easy* was developed to help fill a part of the programming spectrum that the industry did not feel existed.

Designed to inform Americans of all ages about the social and biological factors of growing older, *Over Easy* seeks to undermine harmful stereotypes and raise the self-esteem of those who are immediately facing the opportunities of their later years. Using celebrities and leaders in government, business, and the arts, the program provides both emotional support and information in an entertaining format.

Viewers hear Mary Martin discuss her problems as an often absent mother; Tom Bosley about losing his wife to cancer; Eric Sevareid on forced retirement; Liv Ullman about her relationship with her grandmother; and Diahann Carroll discussing the impact of her parents' divorce. Add a Ralph Nader, a Jane Bryant Quinn, and a Benjamin Hooks, and you have a program that proves that people want more than chit-chat.

(continued on page 69)

The success of *Over Easy*, now the second most popular strip program on PBS, demonstrates that television has the potential to inform, enlighten, and change public concepts without sacrificing entertainment or intimacy. Now midway through its fourth season, we can look at a sustained reaction from viewers. The response has been overwhelming.

But don't take my word for it. Talk to our Viewer Affairs Department. *Over Easy* receives over 100,000 letters each year, with at least another 100,000 sent directly to organizations such as the American Cancer Society, American Podiatry Association, Consumer-Information Center, American Association of Retired Persons/National Retired Teachers Association, American Heart Association, and other medical and social service groups.

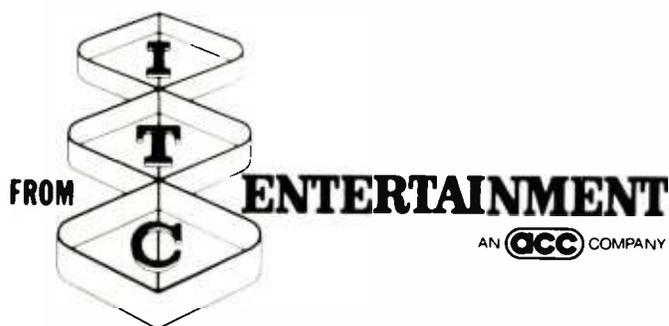
The program receives more viewer mail than any other daily program I know of, but it is the quality of the mail that is significant. Viewers are not asking for autographed celebrity photos. They are asking for help, for advice, for recognition of their talents and their need to participate fully in the world.

The volume and personal testimonies of our mail was significant enough to prompt the Luke B. Hancock Foundation to provide a \$30,000 grant to fund an interdisciplinary study of the mail. The study, *In Our Own Words: Older Americans Speak Out*, will be published in January, 1981, but the results are just starting to demand attention.



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Entertainment For The World



The interim report, issued in July, 1980, found two themes prevalent among letter writers: social isolation—from family, friends and society; and the challenge of “managing” or not managing one’s life in a bureaucratic society. The letters reveal that this segment of our country not only wants to participate but they represent a whole fountainhead of experience and thought that is still creative, working and coping, despite society’s refusal to recognize their existence.

It comes as no surprise, then, that television can change the way we perceive ourselves as we grow older and, in turn, change the way society meets the needs and concerns of the aging phenomena. When a show on depression brings in over 5,000 letters the first week; a program about stroke brings in more than 3,000 letters within days of the air date; when social service and government agencies report a 50% increase in the number of inquiries about their services—this is the power of television (reruns of these programs generate an equal response).

Viewer mail has also put us in the responsible position of taking action, instigating steps to correct nursing home abuses brought to our attention, helping to settle numerous claims, and in hundreds of cases, motivating people to visit physicians who were able to prevent a health problem from becoming untreatable.

One overriding theme can be distilled from the viewer response—No matter what age, 8 or 80, a person needs love, companionship, recognition, the opportunity to

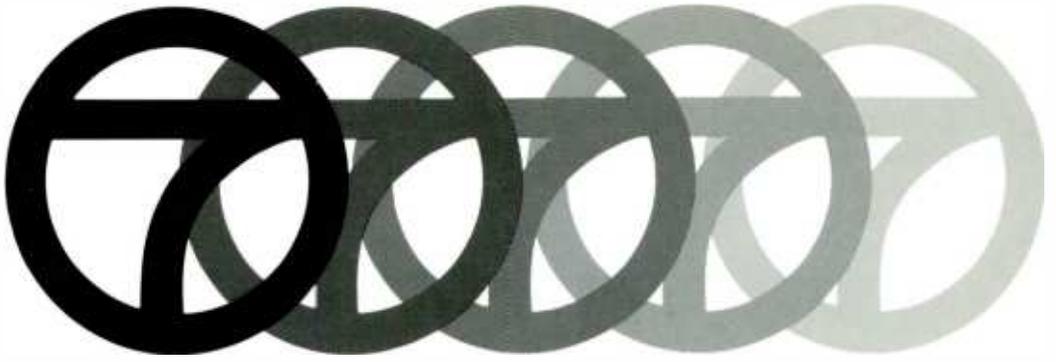
participate, and to be treated as a person, not a category. These needs do not diminish as we grow older.

This may be one reason why nearly a third of our audience is between the ages of 18 and 49. Young and old alike are willing and eager to see the myths of aging dispelled.

Most of us fear growing older. But what we fear is not aging, but rather the conditions under which society has said we must age. The panic and desperation that these conditions inspire are not irrational if we consider the public’s current attitudes toward growing older.

There are no crossroads where we stop becoming ourselves and become “senior citizens.” Television should and can convey this concept. Because in a world surrounded by communications satellites, the secret can only remain if the mass media fails to reveal it. As Garson Kanin stated on *Over Easy*, “Youth is a gift of nature . . . Age is a work of art.” Television should embrace both.

Richard Rector, executive producer of the Peabody Award series, Over Easy, has been involved in television since 1952. As assistant director of programming for CBS he was responsible for such notable programs as Camera Three, Dial M for Music and Sunrise and Summer Semester. He has also been a vice-president of Viacom International and chief program executive for Bilingual Children’s Television.



The ABC Television Stations.

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Old-Time Religion on TV— Bane or Blessing?

By REV. EVERETT C. PARKER

Today, ninety percent of all religion on television is commercial. Conservative religious bodies control 1100 radio stations and twenty five television stations outright, and they dominate religious broadcasting on virtually all the remaining commercial stations. The gospel on TV has become big business.

For example, Jerry Falwell of the Moral Majority is now seen on 320 television stations. He modestly admits to a fifty-six million dollar take. Pat Robertson, with his *700 Club* and Jim Bakker with the *PTL Club* (People That Love), have what amounts to independent networks of TV stations and cable systems. (Both Bakker and Robertson claim to have the gift of healing.) Bakker, who owns some TV stations, is under investigation by the FCC for allegedly fraudulent fund-raising over the air.

Among the other TV evangelicals are Oral Roberts, Rex Humbard with his *Cathedral of Tomorrow*, Paul Crouch with his burgeoning *Trinity Network* and Robert Schuller with his *Hour of Power*. Billy Graham, still a major figure with considerable drawing power, has distanced himself from the faith healers and the politically partisan evangelicals.

All together, these groups spend approximately one hundred and fifty million dollars a year on TV time, talent and production. This sum is greater than the combined missionary budgets of the major Protestant denominations. But—"the take's the thing," and their combined income for 1979 has been conservatively estimated at half a billion dollars.

There is little evidence that these "TV preachers," as the public tends to call them, are spending their tax-exempt profits on anything other than expansion of their broadcast operations (Billy Graham excepted) and projects that further their self-aggrandizement and political ambitions.

Certain questions are in order. How did fundamentalist Protestantism become "big business" in television? What would be a fair analysis of its scope, and the influence of its practitioners on the American scene? Where are its adherents going, and what may be their impact on the rest of us?

During the middle years of this century, the established Protestant churches were enjoying substantial growth and raising large sums of money. Some of them looked down on the Evangelicals, dismissing them as simple-minded believ-

ers in an archaic dogma. But by the middle 1970s, history was making subtle changes in the American psyche, and technological developments in electronic communications began to coalesce in ways that fostered the Evangelical cause.

Consider these factors: the intense cultural shock of Watergate, OPEC and economic decline, rising crime, family breakups, the decline in the quality of public education. Fear and discontent were rife. Students of human behavior began to note a shift in attitude from "we thinking" to a concern for "me first." Established churches, which had led the movement for social change in the 1960s, were less and less able to interpret changing values and to find meaning and direction for a society that seemed headed for chaos. Amid the chaos, people began looking to religion—that old-time religion, as the cliché has it—for hope and a sense of direction.

A second important factor in the Evangelical nascence was the election of Jimmy Carter, our first "born again" President. By 1976 the Gallup Poll was noting the sudden growth in the born-again phenomenon, with fifty million adults claiming they had experienced this form of conversion. (The figure has since dropped to thirty million). The willingness of Americans to own up to their fundamentalist beliefs marked a turning point for the Evangelicals. They became convinced that their views were shared by a much larger proportion of American society than anyone had previously imagined.

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The third and the determinative force that has catapulted fundamentalism into prominence is television. Our crisis-generated longing for comfort and certitude—especially among older people—has played directly into the game plan of the evangelicals. They have a message that is extremely simple and eagerly grasped: "Accept Christ and all will be well." The infallibility of the Bible and the absolute moral views of white, middle class society are part of this credo.

Television has conditioned Americans to accept a depressing mix of homogenized entertainment and hard-sell commercials. Television is therefore the perfect medium for a simplistic interpretation of Christianity that brooks no doubts about anything. Falwell, Robertson and Roberts—along with other TV preachers—use television precisely as do manufacturers of soap and soup and drugs. They have discovered how to select, out of all TV viewers, a specialized audience of some ten or twenty million. Using cheap satellite distribution to stations as well as cable systems, they have carved out a little empire of the faithful. Hard-sell telephone calls and computer-driven direct mail solicitation has made these men who profess to walk with God very rich indeed.

Who are these followers? The TV preachers claim to be as universal in their appeal as is the Gospel. They say they reach a cross-section ranging from teenagers to senior citizens. They also take credit for a record number of conversions.

PRIME TIME PRO- TECTION

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PHILADELPHIA AND ST. LOUIS

In truth, their shows are carefully designed to attract white, affluent (or not so affluent) churchgoers, offering them simplistic solutions to complex social problems. This target audience is made up of citizens who traditionally provide the income for local churches and missionary enterprises.

Independent research also indicates that the basic audience for Evangelical programs is made up of older, less educated members of society, people with low or middle incomes. Women, most over sixty, are predominant. Oral Roberts is their favorite.

Devotees of this commercialized religion usually send money to more than one TV program. This duplication accounts for the inflated audience claims. The oft-repeated figure—one hundred and thirty million viewers—may be out of line but the viewers who do tune in regularly say they feel a close relationship to the TV preachers. They also believe that their gifts are converting large numbers of people to Christ. Many who wrote to me after I had debated Jerry Falwell on television, saying that they appreciated the warmth and certitude of the TV preachers in contrast to the lack of spirituality and the absence of Biblical authority in their home town churches.

American citizens have a right to spend their money in any legal way they see fit. Television evangelists apparently satisfy a hunger in their lives, a yearning not fed by their local churches. But other Americans have the right to question the practices of commercial

TV evangelism. Criticism is in order on two grounds: the way TV preachers exploit a faithful trusting audience for their own personal gain and the danger some of them pose to our democratic system.

I will not dwell on the distortions of theology and the misinterpretations of the Bible that are the stock in trade of the fundamentalist TV preachers. I tend to wince each time I hear Oral Roberts promise that you need only to "accept Christ" to prosper in business. I'm also uncomfortable with Jerry Falwell's view that it is "un-Christian," indeed wicked, for women to wish to control their own bodies and their own destinies.

From a traditional Christian view, perhaps the greatest sin of the TV preachers is their pandering to the "me selfishness" of the fearful. They make the Gospel one-dimensional, limiting its scope to the personal: happiness, prosperity, security. They proclaim Jesus as Lord but never mention the God whose kingdom Jesus proclaimed. Jesus warned, "Not everyone who says to me 'Lord, Lord' shall enter the kingdom of heaven." The TV preachers say, "Accept Christ and enjoy!"

Even in those rare instances where social and political outreach is called for, it is to put an end to some humane activity, or to foster right wing causes or to legitimize sexism, racism, police power and militarism.

And let us not overlook this: all the commercial religion preachers are politically ambitious to some degree. Robertson and Falwell, in

particular, are reaching for political power. Their partisanship in the Presidential campaign made this clear.

Since colonial times church and state have had a testy relationship. The First Amendment plainly set the bounds within which the church and the state may operate in relation to each other. The task of the church is to deal with people's faith; the task of the state is to govern. The founders of the United States—Jefferson, Madison, Adams, even Washington—had a profound fear of religion mixing in politics. The separation clause in the First Amendment does not deny the church the right to speak out on public issues. Indeed, the church has the obligation to uphold the quality of life and the humane values our forbears cherished and wrote into the Constitution.

The church and the government—without either attempting to function as the other—have an imperious common purpose: to nurture the welfare and the progress of the community.

The church becomes a danger to democracy only when it attempts to exert political power to impose its moral values and its practices on segments of society who—though law-abiding and honorable citizens—may not choose to live according to church dogma. Our government is for the whole people. It will become a tyranny if it is made the agent for imposing the moral imperatives of one segment of society on all the rest.

Jerry Falwell's influence—and wealth—are dependent upon his

ability to rouse and then to assuage the anxieties and fears of his followers. Therefore, he must slay dragons and exorcise devils. It is not surprising that he sees only a terrible malaise in our society. Nor is it surprising that he limits himself to those "clear and simple" issues that spark intense emotional response: prayer in public schools, abortion, the status of women, crime, communism. These are things he and his followers can get their minds and their anger around. These are colorful TV issues that play well.

The terrible and complicated issues—war and peace, inflation, energy, the Third World's poverty—bear just as heavily on the fundamentalists as on the rest of us. But they do not lend themselves to the simplistic appeals of TV sermons.

The Christian Right, with its vast TV resources, now demands loyalty oaths for political candidates and "right-thinking" philosophy for judgeships. Worse, they rate incumbents, not on their total records in office, but on their conformity to the so-called "Christian" stand on issues. The democratic system is put in peril by such practices.

Non-Christians and members of established churches have been struck by the way TV preachers—especially the Moral Majority orators—act as if they had a monopoly on morality, implying that Jews, Catholics and others belong to an immoral minority. They pointedly ignore the moral directives of the prophets to the rulers of Israel as

(continued on page 79)

**THE EXCLUSIVE
OLYMPIC NETWORK IN JAPAN, 1980**

TV Asahi
Asahi National Broadcasting Co., Ltd.

**TURNER
BROADCASTING
SYSTEM, INC.
BRINGS AMERICA**

**CNN,
CABLE NEWS NETWORK.
24-HOUR NEWS.**

**WTBS,
THE SUPERSTATION.
24-HOUR
ENTERTAINMENT.**



SUPERSTATION
WTBS

CNN
CABLE NEWS NETWORK

well as the summation by Jesus of Christian morality as stated in the Book of Matthew: "I was hungry and you gave me food; thirsty and you gave me drink; naked, and you clothed me; sick, and in prison, and you visited me."

Because of television's impact, it is possible that we have over-estimated the influence of the evangelicals as a political force. One test of power is the amount of money they can generate from viewers. The five major religious programs took in five hundred million dollars in 1979. This is vastly

lower in real dollars than the two hundred million generated by the five leading *radio* preachers back in 1942.

Rev. Dr. Everett Parker is director of the Office of Communication, United Church of Christ, in New York.

The preceding article is adapted from the Helen Oliver Memorial Lecture delivered by Dr. Parker in October at the First Congregational Church of Portland, Oregon.

QUOTE . . . UNQUOTE

Up at Mary's Place

"Before the actual filming had begun, the producers were scouting locations in Minneapolis for their heroine's home. Finally, they came across one they liked—a white, wooden, gingerbread Victorian mansion—owned by a humanities professor at the University of Minnesota. They asked her if they could film the exterior for a new CBS program. Thinking it was for a documentary, the teacher agreed.

"The program turned out to be the *Mary Tyler Moore Show*. It was such a big hit that Twin City tour buses began driving past the professor's home each day, with binoculared spectators gawking and shouting. Then people, spotting the famous house, began ringing the doorbell at all hours of the day and night, asking for Mary, Rhoda and sometimes Phyllis.

"Several years later the MTM folks returned to Minneapolis to shoot more exterior views of Mary's house. Bug off, said the professor. When they returned next day, having decided to shoot anyway, the professor had hung banners out the windows that said, 'Impeach Nixon'. One, in fact, was hanging out of Mary's window.

"So, the producers used old film of the house and eventually Mary moved to a high-rise."

—*The Great TV Sit-Com Book*
By Rick Fritz (Marek Publishers)

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Television and Higher Education: The Tortoise May Win

By FREDERICK BREITENFELD, JR.

One fascinating aspect of the National University Consortium is the questioning that comes from reporters assigned to write about it. They have their usual suspicions that it will never work, but they show genuine interest when they realize that nothing like NUC has been tried before. "Why should this thing develop in Maryland?" asks a *Washington Post* journalist. "Why does this suddenly happen now?" comes from a trade magazine writer.

They're good questions. With all the years that public television has been in business, and with the announced yearning of colleges "to reach new audiences," it's indeed interesting that a Carnegie grant and a small, dedicated collection of colleges and stations should attract so much attention.

The National University Consortium for Telecommunications in Teaching—a mouthful usually shortened to a simple "NUC"—is currently in its first operational year, and it has drawn international interest as a possible model for the future. The project ties together colleges and public television stations across the country, and it uses academic materials of

the United Kingdom's Open University, at least primarily. Developed jointly by the University of Maryland University College and the Maryland Center for Public Broadcasting, NUC aims at self-support, but it relies at this point on funding from the Carnegie Corporation. It also looks forward to an American curriculum.

It's all tied to that potentially perfect couple about which so many of us have preached for years: "Television and higher education." Sad to say, after three decades, we're still talking about how it *might* happen, what it *could* do and the people it *should* serve. There are outstanding examples of local and regional successes—mainly in Nebraska, which is headquarters for the University of Mid-America; Huntington Beach, California; Dallas; Chicago; and Miami. Nevertheless, in higher education a single, national, significant television project is still the tortoise in our race for a more enlightened population.

The problem is part of a much bigger one, and involves a flashback.

Between 1948 and 1952, over 700 educators testified before the

Federal Communications Commission, with emotional and financial support from the Ford Foundation. They argued that the Commission should set aside special television channels for the exclusive use of education. Finally, the Commission's *Sixth Report and Order* established that new, "noncommercial, educational television."

The FCC document made it clear that the special ETV channels were to operate on a basis different from that of commercial broadcasters:

The justification for an educational station should not in our view turn simply on audience size. The public interest will clearly be served if these stations are used to contribute significantly to the educational process of the nation.

Those were exciting words, although difficult to tie down. Later, the FCC Regulations were amended, adding more federal weight to the idea. The wording has never been changed.

These stations may be licensed only to non-profit educational organizations upon a showing that they will be used primarily to serve the educational needs of the community; for the advancement of educational programs . . .

It never really happened, somehow. The early promise of better and more instruction, and the visions of classrooms being "windows on the world," and the idea of universal literacy through educational broadcasting—they are all but forgotten. It's not that we failed at something; instead, we never really tried, at least on a nationwide basis and with big money, and that's what it takes.

Since non-commercial stations

were given no visible means of support in 1952, they soon learned that bigger and bigger audiences were essential to survival. Each of the national agencies that have been able to help—the Ford Foundation, NET, CPB, PBS—decided to concentrate on organizational matters, political exigencies, financing, public awareness and "general audience" programming. There is no outstanding bit of stark negligence that stands alone as responsible for the absence of broadcast educational services. Non-commercial, educational television has simply evolved, and instead of "extended education," as prescribed by the FCC, what emerged was "alternate television." It is now *public* television, and significant contributions "to the educational process of the nation" are yet to be made. But don't take your money off that tortoise.

Meanwhile, Britain developed a unique, national project called "The Open University." With generous government support, a full degree-granting program was built, using a demanding curriculum and a variation on what we used to call "correspondence school." (It's now called, "directed study" or "distance learning.") Adult educators in England pulled together packages of print materials, lab items and television programs. Each package amounted to a rigorous course, for which credit was granted by OU. Tens of thousands have matriculated, and, quite simply, it worked. The Open University courses were developed, tested and marketed in England, and before long they were ready-made prod-

ucts for export.

The Open University officials chose the University of Maryland's University College as an American base. UMUC has built a worldwide reputation as a leader in adult education, and it is properly proud of its total self-support. Maryland began using the Open University materials, working in cooperation with the Maryland Center for Public Broadcasting, which is headquarters for a state system of 5 noncommercial television stations. Again, it worked.

At the time, the Maryland Open University project was noteworthy but hardly national. The idea of expanding it beyond the state was investigated at some length, and ultimately a Carnegie grant allowed the University and the Center to conduct joint research to see if a national project could be mounted.

One obvious objection to the idea of a more widespread plan is that it can interfere with the independence of colleges and universities. Local institutions insist upon the freedom to develop their own academic standards, tuition fees and student procedures. With enrollments in regular classes on the decline, it was foolish to expect universal enthusiasm on the part of faculty members. To make matters worse, the interest of public television stations in higher education projects was minimal, due in part to the survival problem.

The impressive television courses that have been developed in this country have traditionally been of the "thirty-thirty" format—thirty lessons of thirty minutes each—

using television as a prime means of presenting new information. The "lecture" idea, perhaps with some visual interest added, has been at the core of most American courses. Those television tapes, with student guides, have been sold to stations for broadcast, or to colleges for closed circuit use. There are some outstanding and valuable examples, but at best "thirty-thirty" telecourses remain part of a cottage industry.

The National University Consortium was designed to serve students, without interfering with the independence of local colleges and without selling television programs to local stations. The idea was to create a *nationally organized but locally based* project. In that way, assuming success, we hoped that we could later develop the critical mass necessary to build American courses—which can cost several hundred thousand dollars apiece, and those are the less expensive ones—while preserving the tradition that individual colleges must maintain their own requirements and procedures.

In the NUC plan, the local public television station in an area forms a partnership with an interested college. That in itself can be a political miracle in some locations, but in most cases there are reasonable potentials, if not long-established relationships. Students register at that college, paying appropriate local tuition and fees, for credit at that local college. The station handles on-air publicity and broadcasts the associated television programs—at no cost to the station. Student tuition is divided

among several institutions, including the local station, the National University Consortium, the University of Maryland and the Open University, whose material, after all, we are using during this first phase.

In that way, NUC provides a small income source for cooperating stations, and protection for local college prerogatives as well. Another wrinkle was added later: where a public television station is interested but no local college wants to participate, students can register automatically at the University of Maryland University College. That gives "distance learning" an interesting new meaning.

Local tutors are appointed to give students opportunity for personal attention. In addition, voluntary seminars are scheduled, as well as examinations and any other local academic requirements imposed by participating colleges.

One important aspect has to do with the use of television as a medium of communication. Traditionally in the American "thirty-thirty" format, the programs present new material—lectures. In the Open University courses, the prime medium of instruction is actually print, and television is used as a motivator, a pacer, and a means for instructional reinforcement. That means that each course includes only about a third as much television as in the past.

Put most simply, the new plan focuses on the local students and the local institutions, rather than on courses or the national characteristic of the project.

Another important feature of the NUC curriculum is that its courses lead to degrees—in any of three disciplines: Behavioral and Social Sciences, the Humanities, and Technology/Management.

The first full academic year for NUC is 1980–81, with ten public television stations, one cable company and seven colleges and universities cooperating. Those stations and colleges were chosen from a much wider field of interested institutions, since the first year was to be dedicated to testing various administrative patterns, geographic locations and populations.

Broadcasting licensees currently in the Consortium include:

KCET, Los Angeles,
California
KVIE, Sacramento, California
KUID, Moscow, Idaho
WFYI, Indianapolis, Indiana
Maryland Center for Public
Broadcasting (Five stations)
Oregon Public Broadcasting
System (Four stations)
WPSX, University Park,
Pennsylvania
WTCL, Chattanooga,
Tennessee
Vermont Educational
Television (Four stations)
KWSU, Pullman, Washington

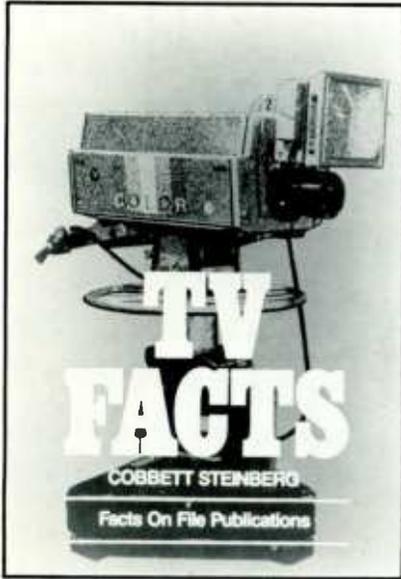
Participating colleges and universities in the first year are:

California State University,
Dominguez Hills
University of Maryland
University College
Iona College, New Rochelle,

(continued on page 86)

"Television is not just a great force in modern life—TV virtually is modern life."

—Louis Kronenberg, social critic



TV FACTS

By Cobbett Steinberg

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If the idea works, a number of victories will have been won. It will no longer be a matter of conjecture as to whether there is a real population of serious-minded adults who are willing to pay going rates and to devote considerable time and effort to their own intellectual growth. It will be clear that there is enough interest among public television stations to make educational service an important part of their existence. Finally, we'll have beaten the aged theory that colleges are too provincial and turf-conscious to participate together in a national project.

At that point, we can turn our

attention to the development of a thoroughly American product. That will take vision and daring and money.

In its first operational year, NUC offers possibilities as a national resource for readily available higher education. It also embodies the very principle on which public broadcasting was first envisioned: *it can contribute significantly to the educational process of the nation.*

The tortoise is on the move.

Dr. Frederick Breitenfeld is currently executive director of the Maryland Center for Public Broadcasting and a visiting professor at Johns Hopkins University. He holds a B.S. degree in engineering, an M.S. in education and a Ph.D. in educational broadcasting. His articles have appeared in The Saturday Review, Columbia Journalism Review and TV Guide.

QUOTE . . . UNQUOTE

Mother's Helper?

"Television is the new member of the family. It has replaced grandmothers and uncles of the extended family, and given Mother—who inherited single-handedly all the housekeeping chores the extended family once did cooperatively—some peace and quiet. Unfortunately, the peace and quiet eventually means dependent, unhelpful older children who never learn to help."

—*The Girl I Left Behind*
By Jane O'Reilly (Macmillan)

QUOTE . . . UNQUOTE

Hands Across the Console

"The relationship between education and television has entered a new phase. Originally, educators largely ignored the new medium; then they denounced it and tried to make it go away. Lately, school and television people have been working together in the hope that something constructive can be extracted from all the time children spend in front of their TV sets."

—Fred M. Hechinger in the *New York Times*

Cable . . . It's Coming!

"Industry analysts predict that 35 percent of the nation's homes will be equipped with cable TV by 1985. That spurt, they say, will make it even tougher for the three major commercial networks to hold on to advertisers. This year, cable advertising revenues are expected to total 12 million dollars.

"Staggering costs are a major roadblock. The price tag for laying an underground cable can range from \$25,000 to \$50,000 a mile. Stringing cables on telephone or power poles costs about \$14,000, and construction of a single ground station to receive satellite signals is about \$48,000. It would cost an estimated 70 million dollars to wire Washington, D.C."

—*U.S. News & World Report*

Let the Public Beware

"Political commercials are in no way regulated for truth in advertising nor can they be regulated.

"This single difference that separates the political from the product commercial is the vital distinction for politicians who, of necessity, must disguise from the voter their backgrounds, beliefs and programs in order to be elected. It should be recognized as such by a people concerned, confused, dismayed and angry about the way their would-be leaders are elected to office, hold on to office and misuse the power they are given."

—*The Duping of the American Voter*
By Robert Spero (Lippincott & Crowell)

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Our innovations include the development and marketing of the first video tape recorder in 1956. A year later history was made when Dennis James recorded the first videotaped commercial for Kellogg's Corn Flakes.

That innovative spirit has grown over the years to include many firsts in broadcast technology. And today Ampex is still in the forefront with new ideas for tomorrow.

We recently introduced AVA from Ampex. AVA is a computerized video art system that combines the technology of the computer with the technology of videotape recording to produce a truly unique means of creating, storing, and broadcasting video art. AVA represents a major breakthrough that will change the look

of TV graphics.

Our innovations continue with the development of a digital video recorder, the ESS-2, and our newest camera, the BCC-20 Digicam, which features a computer-in-the-head control system.

In the years to come you can count on Ampex

to deliver imaginative products with the quality that Ampex is known for. That's why we say: For innovative ideas, look to Ampex.

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