



## Puberty and Politics

NEW YORK STATE Republican and Democratic parties will survive having failed to get their recent nominating conventions on educational television—but the ten-year-old state law which blacked them out is a hangover from the McCarthy era and ought to go.

For familiar reasons, commercial television stations did not carry the minor-league political shows in New York, and the law (passed during the administration of Governor Thomas E. Dewey) prohibits all educational channels in New York from being used for "partisan political purposes." Acting under this legislative anachronism, Dr. James E. Allen, Jr., the state's commissioner of education, had no choice but to turn down requests that the nominating conventions—Republicans in Buffalo and Democrats in Syracuse—be carried live by two upstate educational television stations.

Other factors influenced the commissioner's reluctant decision. The Buffalo station (WNED-TV, Channel 19) could have carried the Republican convention in the city and probably relayed it to the new station operated by the Mohawk-Hudson Council on Educational Television in the Albany-Schenectady area. The Democrats, however, met in Syracuse. This city has no educational outlet of its own. Lines to Buffalo might have been obtained, but there was no money to pay for them and no time in which to make preparations. The Republicans could hardly be shown to Buffalo-Albany-Schenectady voters without the Democrats being shown as well.

Educators feel, too, that some sort of an interpretive screen must be thrown up between the political event and the television viewer in order to make it educationally valid. A political scientist, perhaps, should explain things as they unfold—just as network television reporters attempt to sort out and evaluate significant points in the national conventions. But New York State's educational television apparatus is not geared for such activity—despite the fact that ten years ago, when non-commercial television was hardly more than a campus conception, New York was one of the first states to ask the FCC for channel allocations.

Ten channels were acquired and the commissioner sought funds from the legislature and Governor Dewey to set up the stations. The Dewey adminis-

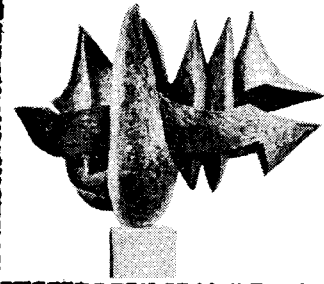
tration was cold to educational television. It was all new, untried, and politically troublesome. McCarthy was hunting Communists, and even schools were suspect; no money came forth, particularly since the public, unawakened to educational television's potential, showed little interest in the fledgling. The best the educators could get was a law authorizing the Board of Regents to charter local groups around the state that wished to raise funds for educational television.

Written into that law was the prohibition against use of such stations for partisan political purposes. It was not only the McCarthy climate; it was the fear of politicians that the educators might use the stations to pressure the legislature for funds. The politicians may also have sensed the enormous vote-making power of the developing medium and foreseen their questionable ability to control it. The educators, according to Dr. Allen, thought they could handle politics on their television channels without the law's restriction, but they have made no effort these past ten years to get the law modified. Time ticks slowly on the campus clock.

Now 1962 arrives, and with it the state nominating conventions. Educational television is burgeoning everywhere; so the politicians—denied access to commercial television—come to the door they closed with their own timid hands, and on it they find their own NO ENTRANCE sign. Gentlemen, isn't it time to take it down? Educational television has reached puberty; it should be given its manhood.

The public has moved along, too. As if by habit, a New York State legislative committee last year cut, drastically, appropriations for educational television. There was a howl from sources purported to be the people; and the cuts were rapidly restored. The New York law certainly needs to be re-examined and modified. And such enlightened action would help show the way to other states which have similar restrictions. Surely the time has come when the educators must be trusted to use television respectably to show the facts of political life on scholarly screens. The New York law says educational television shall broadcast only educational and cultural programs. Perhaps politics is short on culture; but educational?—always.

—ROBERT LEWIS SHAYON.



## DICTIONARY OF MODERN SCULPTURE

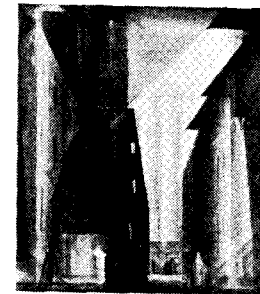
*Edited by Robert Maillard.*  
Surveys and examines every plastic concept, every aesthetic creed since Rodin. Biographical and critical notes, 453 reproductions of representative works by 412 sculptors. **7.95**

At your bookseller or from  
**TUDOR PUBLISHING COMPANY**  
221 Park Avenue South, New York 3

## PICTURES & PRINTS

ORIGINAL IN THE  
WALKER ART CENTER, MINNEAPOLIS

FEININGER, "Church of the Minorites"  
19 1/4 x 16 1/2, Full Color, \$4.75 pp.



■ Enjoy the world's greatest art in your own home. Oestreicher's, specialists in Prestige Prints®—offer only the finest reproductions selected for their true colors and fidelity to the original. Choose from over 300,000 old masters, moderns, contemporaries—marines, landscapes, religious subjects. "If it's in print—Oestreicher's has it." Mail orders carefully filled. (Please print.) Fine picture framing. All work done on premises.

**Oestreicher's Prints Inc.**  
Dept. S.R.9 A, 43 West 46 St., New York 36

**YOU HELP MORE  
THE UNITED WAY**

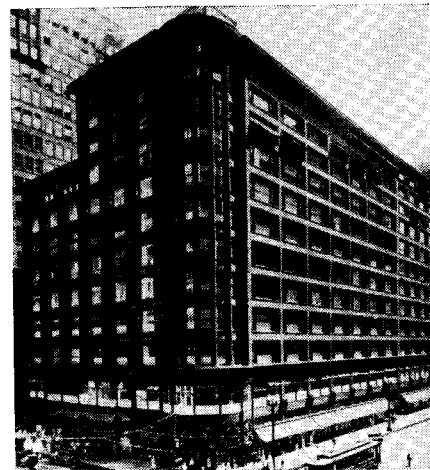
## Chicago's New Architecture

CHICAGO, cradle of modern architecture in America, is faltering these days. Despite an unprecedented wave of construction, only one man remains to provide the illustrious leadership that earlier made Louis Sullivan, Frank Lloyd Wright, John Root, and that pioneer city planner, Daniel Burnham, potent international figures. This man, of course, is Mies van der Rohe. One can only regret that no public project yet completed has fully benefited from his matchless vision.

True, the Illinois Institute of Technology campus was planned by Mies who in turn designed several of its new buildings, at least one of which, I predict, will occupy as secure a niche in history as Sullivan's renowned Car-

son Pirie Scott and Company. I refer to Crown Hall, a building that appropriately houses the department of architecture in a structure of consummate refinement and flawless proportions. Unfortunately, in recent years a changed administration at the school has allowed a potpourri of architects to replace Mies and, in most cases, to put up second-rate imitations of his work. Gone is his precision, his uncompromising purity, his mastery of space. Gone also is the possibility of a unified project by one of the twentieth century's greatest architects, a project that could have been a landmark in Chicago's history.

Recently Sullivan's Garrick Theatre was torn down to make room for a parking garage. Though this building



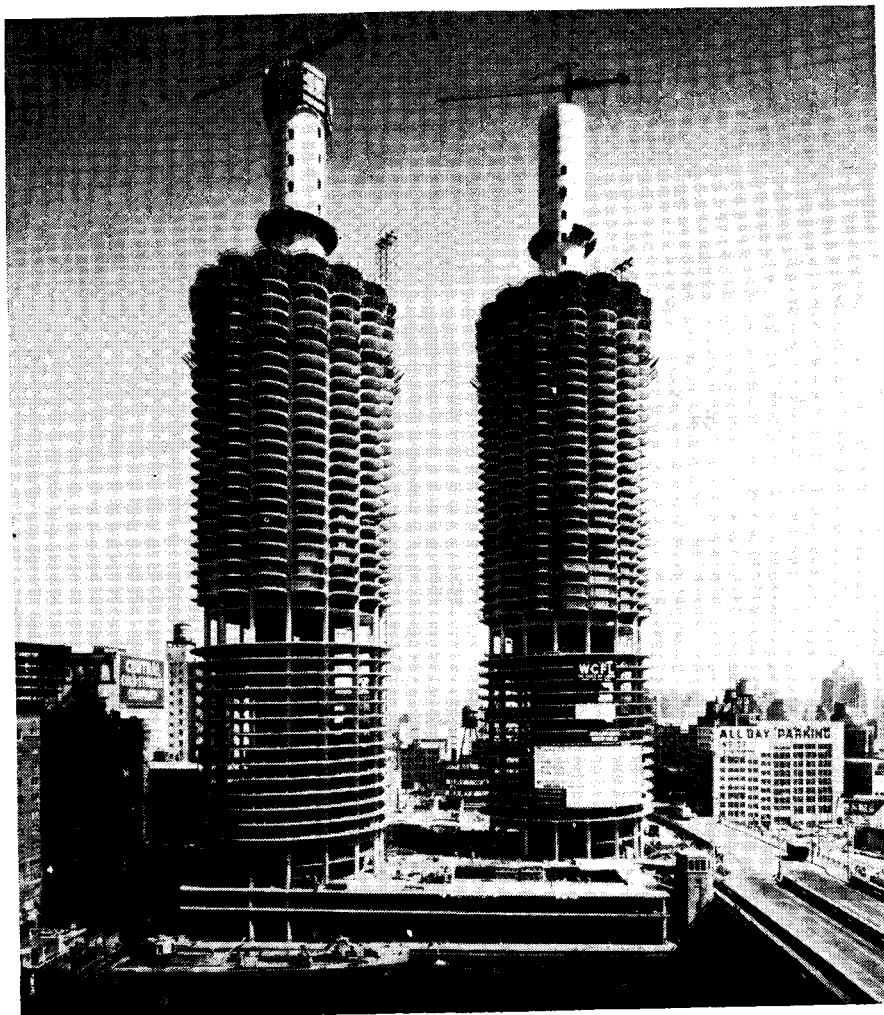
—Museum of Modern Art

Carson Pirie Scott and Company.

was not one of Sullivan's masterpieces, still its loss is serious in a city where too often architecture is becoming insensitive and inhuman.

Take, for example, a new shopping center in the nearby suburb of Mount Prospect. Called Randhurst Center and designed by Victor Gruen, this \$21 million project is interesting for only one reason. It is the largest shopping center in the world under a single roof, thus reducing distances to a minimum and allowing comfortable access to its fifty-odd stores at all times. Though the basic plan is admirable, the architecture is nonetheless deplorable. The huge structure lacks any semblance of cohesion, each unit having been designed as a separate, garish entity. The whole effect suggests a temporary fair where innumerable vulgar details compete for attention.

IN ADDITION, Randhurst Center officials advertise that they commissioned sculpture "from some of the most famous artists in America." Nothing could be further from the truth. Spotted around interior malls are imitative "modernistic" works by sculptors from California and Illinois (why not from the rest of the country is puzzling), none of whom has or, from evidence here, deserves a national reputation. \$100,000 was allotted to the fine arts, a pitifully small sum compared to the overall \$21 million budget, and even more pitiful when one realizes that a considerable share was earmarked for plumbing in three undistinguished



Marina City, Chicago, under construction.