



## Please Dial Again

**W**ALTER W. STRALEY, vice president for public relations of the American Telephone & Telegraph Company, was a phone company clerk in Des Moines in 1934. During that time he wrote a memo to the president of the local Bell System, criticizing the organization's "primitive public relations," an action which won him his first promotion. Last April, when he assumed his new duties in New York, his critical faculties were still operative. He examined the traditional *Bell Telephone Hour* on NBC Television, and decided that it was not doing a satisfactory PR job for AT&T.

The corporation's national advertising objective, primarily, is a favorable image among intellectuals—present and future opinion leaders and policy-makers, particularly at the college and university level. The approval of such people is important in the company's recruiting campaign for scientists and engineers. And the giant concentration of power and capital that is this corporation is increasingly subject to decisions made by intellectuals that may affect its destiny.

The way to get the company the image it seeks, Mr. Straley said in a recent conversation, is "to put on a program of serious music, because campus people, generally, like such music." Further, he said, he seeks "audience involvement in music-making." Instead of presenting concerts in television studios, the shows would go places, see musical "happenings," offer portraits of musical institutions and personalities in action. Straley's colleagues were not enthusiastic, but he overcame their "orderly resistance" and commissioned fifteen programs, of which, at this writing, three have been shown.

The new series is distinguished by the fact that commercials are placed only at the end of the programs, Nielsen ratings are not important: The sponsor would rather have "1,000,000 viewers watching intensely than 20,000,000 just watching." The renewal of the innovation for next season will depend on the approval of the campus community.

The first three shows haven't made it—precisely because of the lack of the special quality that launched Straley on his AT&T career—the critical view. The programs have all been public relations jobs for their subjects. In the world of music, it appears, everybody is a hero. Gian Carlo Menotti, in the first program, was paid a glowing tribute for bringing to fruition his dream of an arts festival

in Spoleto, Italy. Van Cliburn, in the second show, was seen triumphantly whirling from the National Music Camp, at Interlochen, Michigan, to a recording session in New York, to his old home town in Texas, and to the White House. Aaron Copland, Erich Leinsdorf, and other artists and students combined, in the third program, to sell the exhilarating atmosphere of Tanglewood.

Spoletto, Van Cliburn, and Tanglewood are all praiseworthy in many respects. But is Straley achieving his objective of "involving" viewers in the world of serious music? To take an audience "behind the scenes" is not necessarily to involve it. What matters is what is going on behind those scenes. Excerpts from rehearsals and performances may be enjoyable; opinions of artists may be interesting (as in Menotti's case) or they may be mere saccharine trivia (as in the case of Van Cliburn); or the observations of teachers and students may be sincere. A total program, notwithstanding, adds up to weighty dullness unless it is quickened by some revealing comment by the *maker* of a program about his material.

**N**O such comments illuminated the first three programs of the new *Bell Telephone Hour*. No critical appraisals were made; no tension of ideas or personalities disturbed the middle-brow, fan-magazine climate. The "musical documentaries" fell between the two chairs of *music* and *documentary*. A "short fuse" in the preparation of the programs may have contributed to the results. Straley's decision, last April, left little time for reflection by the producers, and editing schedules were frantic. This can be corrected by more lead time, but it is also necessary to involve critical intelligences who are experts in the world of music. Certain artists, of course, may refuse to participate in programs that reach for the perceptive, evaluative dimension, but surely enough can be found.

Puffery is not enough to attract the discerning campus community; neither are visual images of artists at work, if such images bring no surprises or unexpected meanings. This viewer hopes the public relations vice president will elect another round, for his innovation hasn't yet had a real chance. The new *Bell Telephone Hour* must begin to make statements about musicians that are worth paying attention to—or the opinion-makers will go back to their hi-fi sets.

—ROBERT LEWIS SHAYON.

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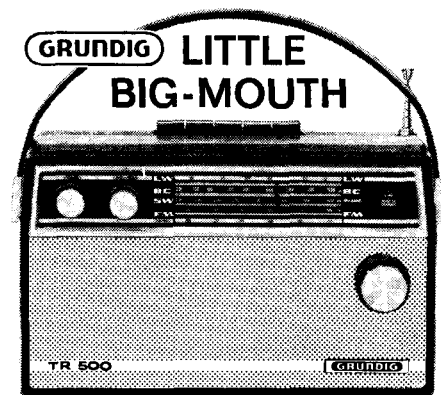
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# WHAT MAKES A NEWSPAPER GREAT?

At the typewriter is Bradley L. Morison, who joined the Minneapolis Tribune 47 years ago and has been sagely observing the progress of city and newspaper ever since.

He's written a book, *Sunlight On Your Doorstep — the Minneapolis Tribune's First Hundred Years*, with an ebullient foreword by Vice-President Humphrey. Morison describes the newspaper's precarious beginning in 1867, when Minneapolis was not much more than a primitive outpost of 7,000 persons.

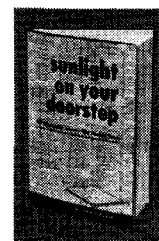
The city grew quickly and so did the newspaper—in circulation, and in stature and scope of news coverage.

The Tribune's editorial viewpoint broadened, too, embracing agricultural reforms, industrial progress, world affairs and civil liberties.

Today Minneapolis is a proud, progressive city. (That's Nicollet Avenue—an Upper Midwest version of Chicago's State Street—being ripped up and replaced with a handsome mall.) And, according to Time magazine and a Saturday Review survey, the Tribune is now among America's 10 best newspapers.

A few months ago Morison retired, knowing that his newspaper had earned the respect and confidence of readers throughout the Upper Mid-

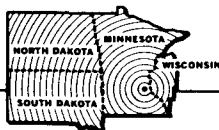
west—Minnesota, North and South Dakota, western Wisconsin—good reasons why the Minneapolis Tribune and the Minneapolis Star continue to be the most influential medium in our nation's 15th market.



*Sunlight On Your Doorstep — the Minneapolis Tribune's First Hundred Years*, published by Ross & Haines, Inc., 413 S. 4th St., Minneapolis 55415; cloth \$3.95; paperback \$1.75. Foreword by Hubert H. Humphrey. 145 pages; 90 pictures.

**Minneapolis Tribune**  
MORNING SUNDAY

JOHN COWLES, President



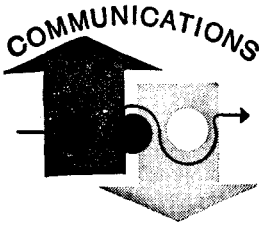
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# COMMUNICATIONS

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## *A Four-Letter Word Called News*



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*By Richard L. Tobin 79*

### LETTERS TO THE COMMUNICATIONS EDITOR 80

### THE TRIALS OF STATEHOUSE JOURNALISM *By Tom Littlewood 82*

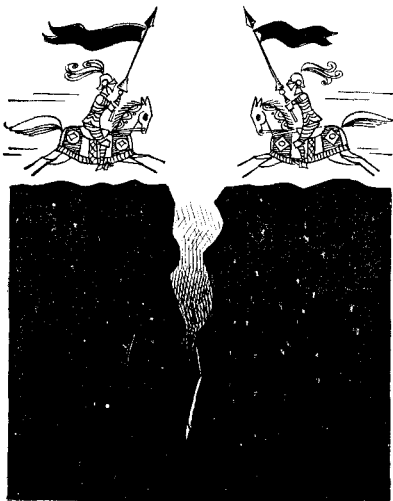
### TRAINING FOR THE JOURNALIST IN AFRICA AND VIETNAM *By John Tebbel 84*

### RIBOUD'S CAMERA COVERS CHINA *By Margaret R. Weiss 89*

### THE ART OF WRITING GREETING CARDS *By Ruth Galanoplos 94*

### PUBLIC RELATIONS: WITHOUT TRUMPET FLARES *By L. L. L. Golden 96*

### BOOKS IN COMMUNICATIONS: TARHEEL EDITOR *By Alfred Balk 98*



THE NATIONAL NEWSPAPER ASSOCIATION is made up of the publishers of 5,800 weekly and 800 community newspapers in the United States—not to be confused with the American Newspaper Publishers Association, whose membership has now risen above 1,000 derived entirely from the dailies. The ANPA is the better known of these two organizations but does not by itself represent the whole American newspaper fraternity. The ANPA meets in New York each April and its considerations and sessions make headlines all over the world. Just the same, the National Newspaper Association, through its president Walter B. Potter, made headlines of its own recently in Washington, dramatizing again the enormous and apparently widening chasm between the legal profession in the United States and those who handle the collection and dissemination of news.

Mr. Potter urged an American Bar Association panel to reconsider some of the more extreme measures it has recommended to safeguard criminal cases against prejudicial publicity. Among the ABA's proposals to which the NNA objects are: first, changes in the canons of legal ethics to include a broad proscription against release of information if there is a reasonable likelihood that such dissemination will interfere with a fair trial or otherwise prejudice the due administration of justice; second, adoption of regulations by law-enforcement agencies strictly limiting what officials may say publicly about criminal matters. The bar association's advisory committee on free press and fair trial specifically had suggested that the following types of information be withheld from publication prior to trials: 1) the prior criminal record, or statements as to the character or reputation of an accused person; 2) the existence or contents of any confession, admission, or statement given by the defendant, or his refusal to make a statement; 3) performance or results of tests, or the refusal of an accused to take such a test; 4) the identity, testimony, or credibility of prospective witnesses; 5) possibility of a plea of guilty to the offense charged or to a lesser offense; 6) other statements relating to the merits of the case, or the evidence in the case, except that it would be permissible to release certain specified information, including the facts and circumstances of arrest, a brief description of the offense charged, and a statement describing evidence at the time it is seized by authorities.

Immediately following the bar association's unusual and dramatic report this fall, the ANPA formally warned its powerful membership that the newspapers of this country have now been made the subject of all-out attack by the legal profession in the direction of the suppression of news traditionally and routinely published in the United States. The ANPA's emergency bulletin put it this way: "Newspapers cannot accept willingly the imposition of rules upon law-enforcement officers which will have the effect of curtailing access by newspapers to truthful information in public records pertaining to the commission of crime in any community." The ANPA bulletin also stated that an overzealous concern for the rights of defendants in criminal cases "ought not to be allowed to deprive the public