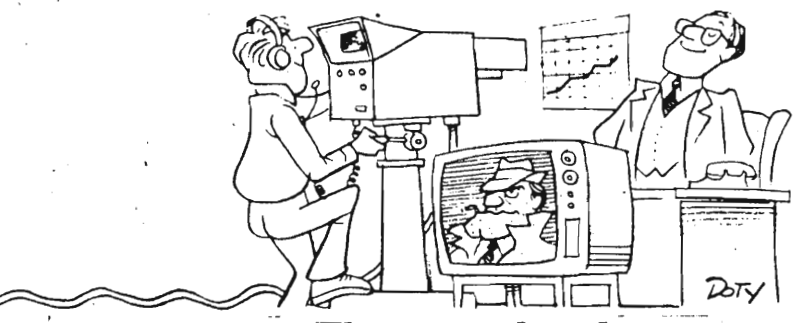
What is TV doing to us?



The myth of the crooked businessman

Television, more than anything else, shapes how Americans see the world—and themselves. Which helps explain why American values aren't what they used to be.

Take, for example, how TV depicts businessmen and businesswomen.

J.R., of course, is a slimy caricature of the unscrupulous entrepreneur.

But what about the wealthy realtor on another show, who learns that a private investigator is on to his scheme to rob his clients to pay gambling debts? He tries to murder the sleuth. Then there's the not-so-wealthy storekeeper who reneges on her promise to pay some neighborhood children for the honey they sold her.

Why are business people so often portrayed as villains? Lawyer-journalist Ben Stein, in his book, *The View from Sunset Boulevard*, found that most of Hollywood's TV writers and producers have a deep-seated dislike for those who succeed in business. Wrote Stein: "...one of the clearest messages of television is that businessmen are bad, evil people, and that big businessmen are the worst of all."

Are viewers influenced by impressions from TV? A study by Dr. George Gerbner, dean of the Annenberg School of Communications at the University of Pennsylvania, found that the more people watch television, the more insecure and mistrustful they tend to become.

So, we say, TV's myth of the businessman as a crook and a villain can color the way viewers look at their workplaces, their bosses, the products they buy, and the companies they buy them from. And that, insidiously, could threaten our free-market system.

Sure, businessmen make mistakes. But in the real world business is the source of livelihood for millions of Americans, and the producer and supplier of most of the things we need and want. And if the strong, free business sector is damaged or destroyed, all of us will suffer.

Including the TV networks.

Mobil®

Penn rejected gift of Field's Ch. 48

By Ron Wolf
Inquirer Staff Writer

The University of Pennsylvania's Annenberg School of Communications declined the proposed gift of Philadelphia television station WKBS (Channel 48) several months before the owner of the property, Field Enterprises Inc., made the decision to take it off the air.

After failing to find a buyer for the station, Field announced on July 15 that it would cease operation of WKBS by Sept. 1 and sell its assets piecemeal. Before making the decision to dismantle the station, however, Field executives examined the feasibility of donating it to the school and claiming a tax deduction for its value.

Virginia Butts, vice president of public relations for Chicago-based Field Enterprises, confirmed yesterday that the company held "preliminary talks" with the university. She said Field had envisioned an arrangement in which the school would run WKBS as a nonprofit station.

George Gerbner, professor of communications at Penn and dean of the Annenberg School, said yesterday that the talks never got very far. He said he was contacted by an intermediary acting on behalf of Field Enterprises who asked if the university would accept such a gift.

After briefly considering the offer, Gerbner turned down the donation. He said that the idea was discussed first with several people knowledgeable about the operation of TV stations and with certain university faculty members and administrators.

"They were unanimously against it," he said, because they felt that running a TV station did not fit the goals of the university. "We needed a money-losing television station like we needed a hole in the head," Gerbner said.

University officials did not examine the WKBS financial records or perform a thorough analysis of its operations, but Gerbner said that "it didn't require too much evaluation." Besides, he added, "we wanted no part of a tax dodge."

Several sources have indicated that Field Enterprises might realize $10 million from the sale of the station's programming rights, building, equipment and transmitter. However, Gerbner said that tax regulations would have prevented the university from accepting the station, then quickly disposing of its assets.

"We're an academic organization, not a real estate dealer," Gerbner said.

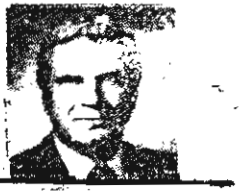
Butts said that Field did not offer the station to any other schools in the area.

George Gerbner
Dean of Annenberg School

We are what we see - on TV

Prime Time

Cy Brickfield



While there has been a great deal of comment and criticism recently about the impact of things like video games and the professional football strike on people's lives, a noted researcher has reached a much more ominous conclusion about the impact prime time television may be having upon our perceptions of reality.

George Gerbner argues that heavy watchers of prime time television — those who watch more than four hours per day — tend to accept TV's distorted picture of the real world more readily than reality itself.

Dr. Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications and one of the nation's experts on the social impact of television, bases his conclusions upon an exhaustive 15-year research project in which he and his assistants videotaped and analyzed more than 1,600 prime time programs involving an estimated 15,000 characters.

Using multiple choice questionnaires that offered both correct answers about the world's realities and answers that reflected what Gerbner perceived to be the distorted view of the world projected on TV, the Annenberg researchers questioned large samples of citizens from all socio-economic and age groups.

In every survey, Gerbner found that heavy TV watchers (an estimated 30 percent of the population) almost always selected the TV-influenced answers while light TV viewers (who watch less than two hours per day) usually chose the answers that corresponded more closely to actual life.

For example, because persons over age 65 are greatly under-represented on television, heavy TV viewers believe that the elderly make up a smaller proportion of the population than they did 20 years ago, even though quite the opposite is true. They also believe incorrectly that older persons are less healthy today than they were two decades ago.

In general, according to Gerbner, portrayals of old people on television transmit negative impressions. They are generally cast as feeble, silly, stubborn, sexually inactive and eccentric. He finds it particularly unfortunate that young people, who have the greatest opportunity "to learn about growing old with decency and grace ... are the most susceptible to TV's messages."

Among others cited by Gerbner as "TV's hidden victims" are blacks, women and blue-collar workers. Most blacks on television are cast in "supporting, subservient roles," he says. Women are generally portrayed as either mothers or lovers, while men have a far wider variety of roles; although more than 50 percent of American mothers actually work outside the home, fewer than 20 percent of their television counterparts do. And fewer than 10 percent of the characters in TV's workplace hold blue-collar or service jobs, while about 60 percent hold such jobs in the real world.

What deeply concerns Gerbner and others is the impact which such inaccurate portrayals appear to have on the beliefs and opinions of habitual TV viewers. For instance, the Annenberg survey found that the more a person watched television, the more likely it was that he or she would respond "yes" to questions such as: "Should there be laws against marriages between blacks and whites?" or "Should white people have the right to keep blacks out of their neighborhoods?" And heavy TV watchers agreed much more often than light viewers that "women should take care of running their homes and leave running the country to men."

Another disturbing finding of the study is that heavy TV viewers — regardless of age, income or neighborhood — are more likely to seriously overestimate the chance of encountering violence in their own lives and to harbor an exaggerated mistrust of strangers. Such behavior, described by Gerbner as the "mean-world syndrome," may stem from the fact that more than half of all prime time TV characters are involved in violent confrontations once a week, while the real-life figure is one percent. This attitude may be particularly prevalent among older persons, who are among both the most frequent television watchers and the most common victims of TV-portrayed crime.

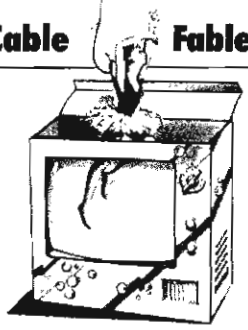
While Gerbner does not expect television to conform completely to the truth and reflect total reality, he argues that TV has a special responsibility because of its unique power. "No other medium reaches into every home or has a comparable, cradle-to-grave influence over what a society learns about itself."

He also believes that viewers need to be given a more active role in determining the content of television, rather than being forced to merely accept whatever the networks offer. Television content should be part of the public agenda, he says. "Candidates talk about schools, they talk about jobs, they talk about social welfare. They're going to have to start discussing this all-pervasive force."

Although he may not be able to single-handedly alter for the better television's almost total preoccupation with ratings and demographically "desirable" audiences, Gerbner is doing a commendable job in warning the American people of TV's potentially harmful side effects. His research findings are truly "a public service message."

(Cyril F. "Cy" Brickfield is the executive director of the American Association of Retired Persons in Washington, D.C.)

The Cable Fable



MIN JAE HONG

The multiple channels of cable television theoretically make possible dizzyingly diverse programming that includes local special-interest shows. But veteran television researcher George Gerbner recently voiced some caustic doubts about whether the cable cornucopia will come to pass.

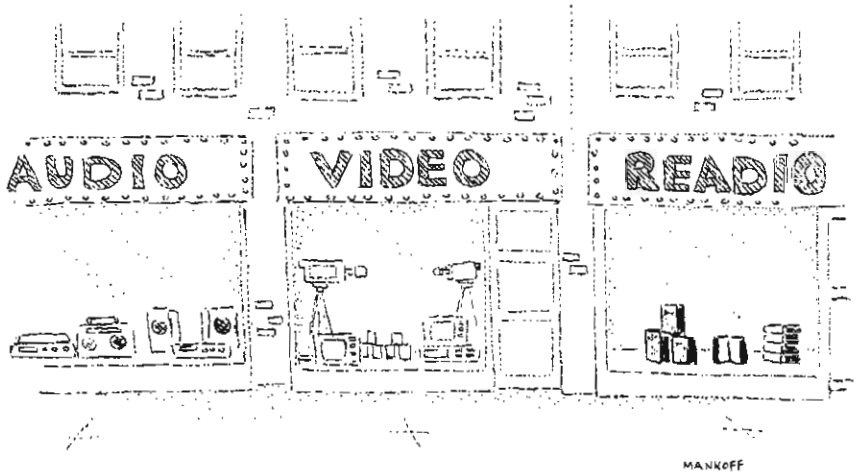
Knocking "the cable fable" in a recent speech, Gerbner, a sociologist and dean of the Annenberg School of Communications at the University of Pennsylvania, said he doubts that many people will watch local programs. "In a country where we are accustomed to a certain 'slickness' of production," he said, "the amateurish quality" of current local programs puts them into "the category of home movies. One can hardly suppress a yawn, just thinking about it."

Even if their quality improves, Gerbner went on, specialized programs are unlikely to attract enough of an audience to interest advertisers. Any program that fails to attract advertising is not likely to survive, Gerbner said, since revenue from advertising will probably become as much of a factor in cable television as it is in standard broadcasting. Last month, for example, CBS Cable, which for 14 months offered cultural and informational shows, went off the air due to insufficient ad income. "To say that entertainment or information is the primary purpose of television is like saying that the primary purpose of putting a nice, juicy worm on a hook is to nourish the fish," Gerbner said. "The advertisers buy the fish—not the hook and not the worm. Television [programming] is simply the bait required for the advertiser to sell his product."

—Jack C. Horn

TV Fact:

According to a survey by the A. C. Nielsen company, the average family in Tokyo uses its television set for eight hours, 12 minutes a day, compared with six hours, 54 minutes for a family in New York City.



USA TODAY

OPINION

The Topic: VIOLENCE ON TV

Each day, USA TODAY explores a major issue in the news. Today's page includes our opinion that television programming is the proper concern of the public, not of Congress, other views from California, Iowa, Mississippi and Pennsylvania, and voices from across the USA.

Keep the Congress out of TV scripts

If your child is 14 years old, chances are he has watched 11,000 murders on television. But do these flickering images warp minds or encourage violent behavior?

Yes, says the National Coalition on Television Violence, which last week demanded an alternative. Citing a higher level of violence on cable TV, the group called for the creation of a non-violent cable movie channel.

Cable franchises with more than 12 programming channels would be required by Congress to carry the new movie channel. And networks would be required to carry warnings that TV violence is dangerous to the health of those who consume it.

Those are good intentions, but bad public policy. If the coalition and other groups like it want to crusade for non-violent programming, more power to them.

Pressure from groups like the coalition is one reason that there are other options on cable television — children's networks, performing arts networks, all-news networks.

True, some people have directly copied the violence they saw on the screen. At least 29 people shot themselves after watching *The Deer Hunter's* Russian-roulette scene. John Hinckley Jr. shot President Reagan after being obsessed with *Taxi Driver* and its heroine.

Still, both are serious movies with redeeming social value. And most viewers do know the difference between fantasy and reality.

The link between violence on TV and violent behavior among viewers is not clearly established, although many studies suggest that children and teen-agers may become more aggressive, fearful, insecure and intolerant after heavy television viewing.

But asking Congress to regulate TV violence because of suggested influences is a mistake. How would Congress define what constitutes a violent act? By any definition, violence is an integral part of life and literature. It would be wrong to deprive 225 million Americans of their right to choose because a few are abnormally impressionable.

The fact is, most people like to be entertained by violence. They always have. Count the dead in Homer's *Iliad*, or Shakespeare's *Hamlet*. What is disturbing about television is that so many shows are mindless and contrived.

That is a matter of taste, not censorship. The answer is not to make TV bland, but to make it better. Not even children need more insipid family fare like *Joanie Loves Chachi*, or *Seven Brides for Seven Brothers*.

Finally, people must act as their own censors — at home. Those who want to watch violence on television must have the right to do so. Those who don't must have the equally inalienable right to turn it off.

QUOTELINES

"I would guess that 25 percent of the violence in our homes — perhaps as much as 50 percent — is nurtured by the glorification of violence on television."

— Dr. Thomas Radecki, chairman, National Coalition on TV Violence.

"We stand . . . on the threshold of a new television age that promises to revolutionize our habits as viewers, as consumers and ultimately as citizens."

— Professor Benjamin Barber, Rutgers University

"Sex and violence are used to generate high ratings."

— Arnie Semsky, Batten Barton Durstine & Osborne

"On balance, TV is better for us than bad for us."

— Veteran broadcaster Eric Sevareid

"Hollywood is playing a dangerous game. If folks don't get some more self-control, it's going to require legislation."

— The Rev. Frederick Foster, Monroe, La.

"We have to build into our educational process an explanation of how to watch television, just as we've taught children how to read a newspaper."

— Dr. Jerome L. Singer, Yale University

"No one should tell the American public what to watch."

— Lee Rich, president, Lorimar TV productions

GEORGE GERBNER

Guest columnist

USA Today 1/10/1983

TV violence makes people fearful

PHILADELPHIA — Violence is not a simple act. It is a scenario of a social relationship. Somebody forces somebody else to do something against his or her will on pain of being hurt or killed, or actually hurts or kills the other person. That's how we define violence in our TV research, now into its 15th year.

The most common purpose of violence in life, as on TV, is to demonstrate power, inspire fear, dominate — in other words, to control.

Television has not invented violent imagery but has streamlined it, put it on the assembly line, spread it to every nook and cranny of the land, and filled our homes with it at the rate of six violent incidents per hour in prime time, and over 25 per hour in children's weekend daytime programs.

(Children evidently need a bigger dose of accommodation to brutality; after all, they are only just learning how to think and act like grownups!)

We aren't talking about Shakespeare or great art. We aren't talking about the Norman Lears and others who use most themes responsibly. We are talking about a cheap industrial ingredient built into Hollywood's assembly lines, filling network orders to hype lagging ratings and to grab large audiences at the lowest possible cost.

In 15 years, the rate and nature of TV violence hasn't changed much.

Violence is a demonstration of power. It shows, with monotonous regularity, which social types can dominate which other social types and get away with it. It makes some people more aggressive but most — especially women and minorities — more fearful.

While relatively few viewers of massive doses of television become more violent, practically all viewers become more insecure, mistrustful, anxious for protection, intolerant of personal rights and freedoms, and willing to accept repression that appeals to their fears.

That is the real social and political message of violence-laden television.

We shall break the vicious cycle when citizens, acting in concert, decide that the price is too high and liberate the medium from the constraints that limit and distort its uses. We shall then find the resources to support a freer and more democratic program structure, one that can afford to show violence in its true consequences, and other aspects of life in their fuller and more equitable human dimensions.

Dr. George Gerbner is dean of the Annenberg School of Communications, University of Pennsylvania.

By David Seavey, USA TODAY

NICHOLAS JOHNSON
Guest columnist

Audience deserves a right to regulate

IOWA CITY, Iowa — There is almost as much violence over the subject of TV violence as there is in the shows themselves.

Let's be honest about the subject: We're all a little bit right and a little bit wrong.

Artistic freedom? There's violence in great literary works? Of course. But that's not what's involved when a network executive orders injections of fights and car chases over the protests of writers and actors.

An audience right to protest? Definitely. But that doesn't mean any individual or small group (in or out of a network) should be able to cancel a favorite show of millions of satisfied viewers.

TV violence is the main cause of violent behavior? Don't be silly. That there is a direct relationship, however, now seems beyond question.

First Amendment rights? Yes. Publishers should be able to say what they like. So should broadcasters.

But the First Amendment doesn't immunize publishers from libel actions. It doesn't mean they can practice misleading advertising. Nor should it protect broadcasters from damages — or other limitations on harmful programs.

Why not just turn off the TV? Come on. A porno theater can argue, with some logic, that its audience knows what's coming and pays for it. Protesters can be told to stay away rather than close it down.

But TV's different. It really is. Television involves a "public interest" whether or not the FCC sells out to the industry.

Sets are running seven hours a day. That's the reality. The audience simply must be given some right to affect what splashes out of the set onto the kids and the living room floor. Offering them nothing but the opportunity to write letters of protest is not enough.

Nicholas Johnson, a former federal communications commissioner, is a teacher and public lecturer.

Criminals imitate the violence they see. Someday a court may permit a victim to find a network responsible.

Maybe violent programming could be limited to a pay cable channel. Perhaps an independent hortatory group for broadcasting could do what "press councils" do for newspapers. Publicity and moral suasion might help satisfy complaints.

So far, however, the industry continues to insist on nothing short of totally unrestrained power to be irresponsible.

Of course product boycotts risk the danger that skittish advertisers will avoid all controversy. But so long as the FCC has abdicated, and industry arrogantly insists we keep hands off "its" programs, boycotts are the audience's only effective response.

THE REV. DONALD WILDMON
Guest columnist

Pressure advertisers to change television

TUPELO, Miss. — Recently, after watching a similar scene on "The Executioner's Song" on NBC, Jeffrey Alan Cox of Hamilton, Ala., murdered his 77-year-old grandfather and his 72-year-old grandmother by shooting them each four times in the head.

Jeffrey Cox had no criminal record. Family members and law officials say they believe the show triggered the murders.

The networks' denial of the relationship between the dramatic increase in real violence to that on TV is a farce. The same forked-tongue network official tells advertisers: "Put your products on our network and we will sell them."

TV is the most effective means of selling products. And the networks are also selling values, morals, goals and other intangibles.

Network television is dominated by a value system of hedonism, narcissism and materialism. When there is a public outcry or the networks' freedom of irresponsibility is threatened, they always fall back on the lofty principle of the First Amendment.

It's not principles networks are interested in, but profits.

"If you don't like what is on, turn it off." Good and fine. If I don't like crime in the streets, stay in my house. Thus goes the narcissistic reasoning of the networks.

Television is the greatest educator in our society. What, then, is it teaching? That if you want something, you get a gun and take it. That adultery is an acceptable way of life. Eighty percent of all allusions to sexual intercourse are between people not married to each other.

Television is teaching that vulgar and crude language is the way intelligent people express themselves; that hardly anyone ever attends worship or takes religion seriously, and those who do are usually maladjusted hypocrites.

How can a caring public change television? One must realize that money is the only common language among all involved — networks, sponsors and viewers. While the networks don't care about your opinion, advertisers do. It's their money which makes programs possible. It's your money which allows advertisers to make them possible.

In a capitalistic, democratic society the most effective means you have of changing television is to purchase the products from advertisers which sponsor constructive programs and to refuse to purchase the products of those advertisers who sponsor sex, violence and profanity.

Only when your concern is felt in the pocketbook of the sponsor will constructive change come. Until then, the story of Jeffrey Alan Cox will be repeated again and again.

The very foundation of Western civilization could depend on what you do or fail to do.

The Rev. Donald E. Wildmon, United Methodist minister, is chairman of the Coalition for Better Television, which has worked for advertiser boycotts.

NORMAN LEAR
Guest columnist

Blame the networks for feeble programs

LOS ANGELES — I have spent 32 years in the television business. In the Golden Age of live television, the accent was on innovation and creativity and there was considerable joy in our work. These days, the networks' fixation with short-term bottom line thinking, meaning instant success in the ratings, has stifled innovation and all but destroyed creativity.

I don't know that anything new can be said about pressure groups like the Coalition for Better Television and The Moral Majority and their campaigns to force TV to reflect their own narrow view of American society. Happily, most Americans seem to believe that it is television's duty to reflect the diversity of Americans' religions, races, viewpoints and life styles.

And yet, to live up to its responsibilities to the American people, the television industry must respond to the millions of viewers who are legitimately frustrated with the content and quality of television.

How many cars smashed head-on and burst into flames on TV last week? Do we really need young women in braless sweaters running and bouncing across a set whenever someone announces that dinner is ready? We in the television business must leave Hollywood once in a while and talk to our viewers face to face.

Instead of censoring each other, we need to listen and learn from one another. It would help those who make programs to learn firsthand what frustrates the viewer, and the viewer would benefit from learning about our production problems.

Norman Lear, creator of "All in the Family," founded People for the American Way, which works to protect First Amendment rights.

The sort of TV behavior that many Americans find most offensive is not necessarily motivated by the artistic needs of the writer, director or actor. It is all too often motivated by the needs of the three networks to win in the ratings next Tuesday at 8:30, an obsession with the bottom line that results in a deadening array of shows that imitate each others' jiggles and violence and smarm.

This obsession, possibly the greatest societal disease of our time, more than any other factor including pressure groups, is squeezing the creativity and integrity from our efforts and those of most other industries as well.

I'm convinced that if we focus more on innovation and creativity over the long term, the new shows that emerge will rate higher because they will simply be better.

If television programs are allowed to reflect a commitment to the best instincts of writers, producers, directors and actors, they will also reflect the best instincts of the American people, in all their glorious variety, complexity and humanity.

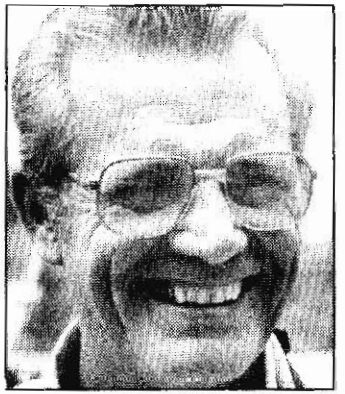
VOICES FROM ACROSS THE USA/Do you think there is too much violence on TV?

HUEY THOMPSON, *46*
Manager
Oakland, Calif.

I'm not at all concerned about my children watching too much violence on TV. They're good boys and they've never done anything wrong. My wife and I give them their values, not the TV. She's more concerned about it than I am because she's very religious, but it doesn't bother me. I love TV myself. It's a nice escape.

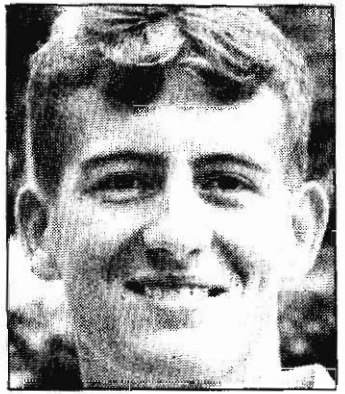
LILLIAN BOWDEN, *35*
Electronic technician
Baltimore, Md.

I'm more concerned about crime on TV than sex. Just recently, some teen-agers broke into our home. We've had a lot of trouble with that. My son was robbed by some teen-agers at gunpoint. I know what they're doing. They're watching it on TV, acccepting it as reality, then going out and doing it themselves.



RAYMOND HEIL, *54*
Self-employed
Longmont, Colo.

Parents don't care about their children. They'd rather spend the afternoon at a Happy Hour, than be close to their kids. What else can a kid do *but* watch TV? A stronger child would be less susceptible to the violence on TV than a weaker one, but if no one is there to tell them right from wrong, even the strong child suffers.



TERRY MAYER, *20*
U.S Army drill team member
Alexandria, Va.

I don't plan on prohibiting my young son from watching TV. Sure, I'll explain to him that the violence he sees is unhealthy, but it would be unrealistic of me to stop him from watching it. Cartoons aren't going to make him a criminal. There's violence on TV, but there's violence in the streets, too. Why hide it?

JANE McGOLDRICK, *51*
Bank manager
New City, N.Y.

It's already been proven that too much violence on TV can have a negative effect on children. It's in their ideas, their language, and their everyday lives. Children have become passive from watching too much TV. I like to see kids develop hobbies and outside interests. I don't even watch TV anymore. It's offensive to me.

***HENRY KING,** 62*
Farmer
Shelbina, Mo.

Violence on TV doesn't do children or adults a bit of good. Fortunately, my grandchildren don't have time to watch much TV. They work on their lessons and they're involved in athletic programs and church activities. TV has a way of working on your mind if you watch it too much. An idle mind always means trouble.

***SANDY EATON,** 14*
Student
Nashville, Tenn.

Between homework and skating, I don't have much time for TV and I'm glad I don't. The violence sends a negative message to young people. My parents restrict me from R-rated movies, but you can't tell how violent TV will be until you're actually watching it. I don't mind them restricting me. I don't want to see it anyway.

When the World Future Society assembled to find today's solutions to tomorrow's problems, we climbed aboard Spaceship Earth . . .

FUTURE BOUND

By Gina Maranto

When I arrived at the Sheraton Washington Hotel for the opening ceremonies at the Fourth General Assembly of the World Future Society, the central air was in overdrive. It was a hot, humid Sunday afternoon, typical of D.C. weather in July. In a cordoned-off area in front of the registration desk, waited several dozen luggage-strapped people. "Futurists," I noted, were capable of being late.

Several thousand on-time futurists, meanwhile, were weaving through labyrinthine chrome and mirror corridors, dressed in a bewildering array of styles. There were people wearing polyester three-piece suits, people wearing bleached Levis. Summer wool pinstripes, Indian-print cotton dresses, digital watches, long hair and beards, Birkenstock sandals, high-heeled open-toed shoes, khaki shorts, close-cropped hair and clean-shaven faces. Was this Berkeley, the boardroom, or the boardwalk?

On my way upstairs to the press room, I crossed paths with a pigtailed little girl wearing espadrilles. She was yelling up to a compadre leaning over the mezzanine rail above. "You *have* to get your briefing packet from the *press* room," the girl shouted, very harried. "Then you'll know *everything* you need to know." Her compadre contorted himself against the rail. "But where," he plaintively asked, "is the press room?"

In his own way, that perplexed eight-year-old had asked one of the main questions that the Assembly was supposed to answer: Given that there is information in the world, how does one get access to it? More important, with the proliferation of so-called communications technologies—cable television, video, computers, fiber optics, direct transmission satellites, and a horde of permutations and combinations thereof—*who* will have access to *what* information? And what will they do with both access and information?

I too, of course, had to find the press room. And then I had to wade through a flood of information, to learn that the theme would be communication, with 600-plus speakers and 3,200-odd participants. Over five days, there were to be several dozen symposia and seminars, nightly "Paper Fairs" (where authors would discuss and defend their notions), and 290 90-minute sessions in which artists, computer specialists, corporate long-range planners, economists, educators, full-time futurist networkers, military advisors, professors—and others—would attempt to scope out the role that communications would play in times to come. In the process, they would attempt to forecast the fate not only of societies, but also of humanity and life itself.

I made my way to the opening ceremonies through a maze of branching corridors, atria, and areas with too many exits to the

Sheraton Ballroom. It was gargantuan, badly lit, and two-thirds full. About halfway up the aisle, a row of yellow-shirted children, including the espadrilled girl and compadre, fidgeted and chattered. They were reporters for the *Children's Express* newspaper, and two teenage staff members were having a hard time marshalling the restless ones. A petite blonde in braids flipped the conference volume open and read aloud. " 'The future of the arts is one that will be modified and undoubtedly impaired by the technological society in which we live.' " Slapping the volume shut, she repeated with worldly exhaustion, " 'Undoubtedly impaired.' oh, I can tell I'm not going to like this." I wasn't at all sure whether she meant the next 50 years or the next few days.

WFS president Edward Cornish took the podium. Cornish, a powdery-looking man, has written that the Society's purpose is to further the "creation of a world future network that can provide a basis for the global wisdom we desperately need to manage our planet during this period of convulsive change." In his opening speech, Cornish reiterated that message, and said it was the task of futurists (the society boasts close to 40,000 members in 80 countries) to find solutions to the world's problems, and to use new technologies to help people understand their options. He admonished the audience, "Your task is urgent and important because the real changes that will lead us to a sustainable planetary future won't happen openly, but in the hearts and minds of people. You should take your task seriously, but enter into it with a festive spirit."

Several items in that brief speech were to re-echo throughout the conference. First, Cornish used the global "we," always speaking in terms of "our planet," "our options," and "what we must do to solve our problems." This usage reflected the view (not a new one) that we're all in this thing together and that the life of, say, a lesser bureaucrat in India has a bearing on the life of an auto mechanic in Montana, and vice versa.

Then, the term "sustainable future." "Future," as the word was used at this conference, did not always mean tomorrow and the day after, but referred to a pervasive system of organization. (Capitalism, or nation states, or Roman Catholicism, to name a few, are such systems of organization.) A "sustainable future," then, meant a system able to last for a long time, without destroying itself or life in general. (Of course, precisely what such a system would entail depended upon the perspective of the speaker imagining it, and perspectives varied.)

Finally, in Cornish's speech, there was the notion that people working together, "thinking globally, acting locally," to use a phrase coined by the late René Dubos, can change the world for the better. There are several assumptions here. One, that those with power, whether governments or individuals, must eventually give in to the will of the people. And, two, that access to information gives people power. And, that an individual's free determination of his acts is the most desirable condition of human life.

At this point, however, many futurists diverged. Some wanted individual freedom worldwide, and believed that easy access to communications technologies—computers, satellites, telephones—would bring about worldwide democratization. In this way, current economic and political systems would become obsolete, giving way to holistic, organic arrangements. Others, though desiring much the same end—democratization—did not either anticipate or want current systems to wither. Governments, they said, are necessary and have simply to adapt.

"Man," the soft-spoken George Gerbner began his keynote speech, "is an animal who lives in, of, and by his fantasies. He is a storytelling animal." Gerbner, dean of the Annenberg School

Is 1984 Coming True?

Next year would be just another year if it weren't for George Orwell's novel *1984*, that nightmarish vision published in 1949. Are Orwell's predictions coming true? Here is a checklist.

— Big Brother. The ruler of Oceania, his enormous face gazes out from posters hung everywhere. "BIG BROTHER IS WATCHING YOU," the posters proclaim, and Big Brother sees everything. He is also infallible, and is kept that way by the Ministry of Truth (Minitrue), at which Winston Smith works. Each day Smith is given copies of obsolete news articles, books, and speeches that need to be rectified. For instance, when Big Brother makes a speech predicting a Eurasian offensive, but the Eurasian front remains quiet, Smith has to "rewrite a paragraph of Big Brother's speech in such a way as to make him predict the thing that had actually happened." All copies of the original speech are then destroyed. In this way Big Brother is never wrong.

— *Doublethink*, which enables most citizens to accept such blatant contradictions. A form of "reality control," *doublethink* allows one "to be conscious of complete truthfulness while telling carefully constructed lies." This process makes possible the three Party slogans: "War is peace. Freedom is slavery. Ignorance is strength." Unfortunately, Winston Smith finds himself unable to practice *doublethink*; he is thus guilty of *thoughtcrime*, an offense punishable by the Thought Police in whatever fashion they choose.

— Newspeak, a language in which unnecessary words are destroyed, thus diminishing the range of unnecessary thought. For instance, Smith gets this assignment: "times 3.12.83 reporting bb dayorder doubleplusungood refs unpersons rewrite fullwise upsub antefiling." Translated into less efficient standard English: "The reporting of Big Brother's Order for the Day in the *Times* of December 3rd 1983 is extremely unsatisfactory and makes references to nonexistent persons. Rewrite it in full and submit your draft to higher authority before filing."

— A new, efficient way of dealing with crime: vaporization. The Party needn't waste time putting criminals on trial; the Thought Police simply arrest offenders, kill them, and have their names struck from any records. The offender becomes an unperson and the offense ceases to exist.

— Development of new crimes: *thoughtcrime*, to ensure goodthinkful citizens, and *sexcrime*, to ensure that all of a citizen's vital energies are focused towards the good of the Party, instead of being squandered in selfish pursuit of pleasure. And to make sure that neither *thoughtcrime* nor *sexcrime* goes unpunished, there is *facecrime*. Maybe the Thought Police can't always catch you in the act of criminal thoughts or pleasures, but they can always fall back on the old standby: they don't like the look on your face.

— Two-way television, the better to monitor Party members. Each morning Smith is awakened by his television, which turns on automatically and orders him and every other citizen to take part in "the Physical Jerks," the morning calisthenics. When Smith does not quite touch his toes in one exercise, the television screams at him: " '6079 Smith W! Yes, *you*! Bend lower, please! You can do better than that.' " No one can change the channel or turn the TV off.

— A new balance of world power that ensures perpetual peace through continual war. The three world powers—Oceania, Eurasia, and Eastasia—keep their economies humming by waging war against one another. It hardly matters who is fighting whom—Oceania has allied itself in the past with Eastasia against the brazen enemy Eurasia, and has switched its alliance to Eurasia to fight Eastasia. The point is, an enemy is vital.

— New sociological advances, such as the 60-hour work week and the public hangings of prisoners of war; as well as breakthroughs in the arts, such as the novel writing machine and the "versificator" (or songwriting machine); and new forms of community activity, such as Hate Week. (It is supplemented by the daily Two Minute Hate.)

If you don't see these developments by next year, though, you can't relax yet—this might be a checklist for 1985. For at the start of the novel, when Smith writes the date in his diary, "he did not know with any certainty that this *was* 1984. . . . It was never possible nowadays to pin down any date within a year or two." —PR

POPULATION TRENDS

A decade ago, the Club of Rome report "Limits to Growth" had questioned whether the planet could supply the resources—food, water, energy, clean air, sheer breathing room—needed to support continued growth of population and industry. Demographer John Kantner doesn't question that such inherent limits to growth exist. He just doesn't think world population will ever reach the point where resources are stretched to the breaking point.

Kantner, who heads the population dynamics department of the Johns Hopkins School of Hygiene and Public Health, sees birth rates plummeting around the world—in east Asia and southeast Asia, in Costa Rica, Chile, parts of the Caribbean. The situation in less developed countries, he declares, "is more optimistic than we could have thought ten years ago."

Countries along China's perimeter were first to record a drop. In places like Korea or Taiwan, says Kantner, "they're not squeamish about telling their people what to do." In other countries, industrial and urban development sent husbands off to the cities for work, leaving their wives alone back in the villages. Family planning programs have also helped.

Not that population won't, for a time, continue to climb. According to World Bank and U.N. estimates, a century from now there will be about 10 billion people on the globe. "There is a momentum to population growth," Kantner says—"sort of like a flywheel that stores energy." Youthful populations, a legacy of once-high birth rates, produce new babies. That, combined with a precipitous decline in death rates since World War II, means it may still be several generations before world population levels off.

When it does, there will be far-reaching side effects. Until recently, demographers spoke of a "population pyramid" in which the young are markedly overrepresented: for instance, Indonesia's 135 million people in 1975 included about 23 million younger than 5, but less than half that many between 30 and 35. In more "mature" Japan, on the other hand, a population roughly the same as Indonesia's had only 10 million people in its under-5 category—about the same as the nine million in its 30–35 age group. As development proceeds, says Kantner, Japan's type of "slab-sided" pattern is what the world is coming to.

The consequences of this new pattern? One can be seen as the U.S. debates what to do with the Social Security system, now that proportionately fewer young people support a growing elderly population. What Kantner calls "a different opportunity structure" in the working world may be another, marked by more second careers. He even sees high U.S. divorce rates as an almost inevitable by-product of these demographic trends: a low birth rate yields fewer children to "hold the family together." Living apart becomes more affordable.

And as populations shift, says Kantner, the world's geopolitical landscape is changing. Migration is making Germany more Turkish, Britain more Pakistani, the United States more Latin. And "heterogeneity," he comments, "means problems." Meanwhile, the slowing of growth in the West, coupled with continued growth for the next few generations in the developing countries, could mean "an entirely new world"—in which nations like India, Indonesia, or Brazil will become powers to be reckoned with.

—RK

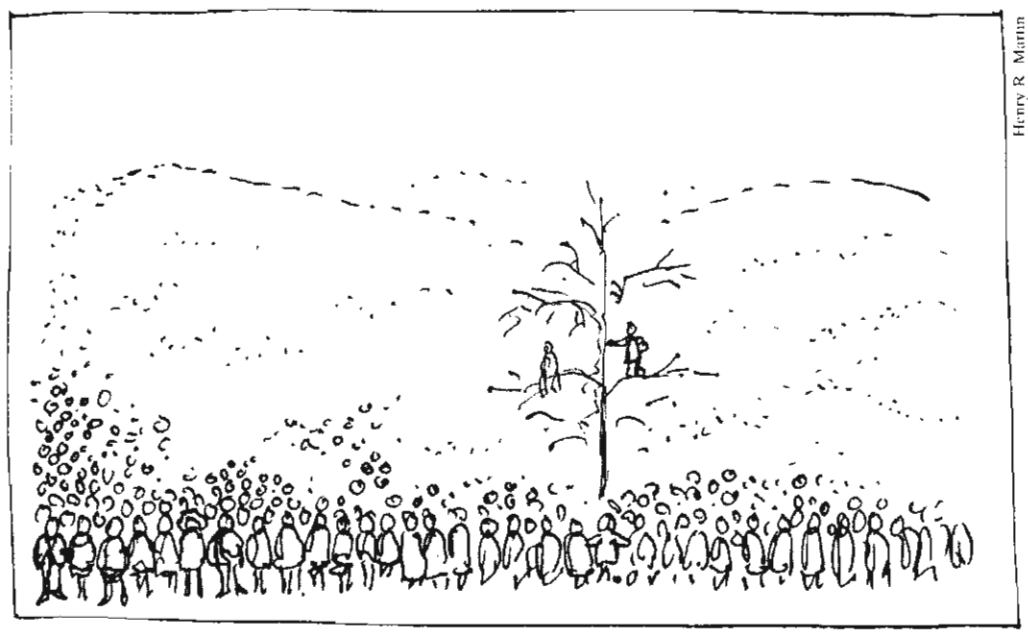
of Communications at the University of Pennsylvania, thinks that art, medicine, statecraft, law, and the rest are fabricated through three sorts of stories which intertwine to shape the world: stories about how things work (fiction), about how things are and were (news and legends), and about values and choices (sermons, instruction, commercials).

In pre-Industrial society, Gerbner said, ritualistic storytelling was a "centralized, stylized, institutionalized, socializing element." During the Industrial era, now passing, the printing press and its issue, the book, weakened the ritual. "A book, an encapsulation of knowledge," explained Gerbner, "could be smuggled across hitherto impenetrable boundaries." Now able to communicate over long distances of time and space, storytellers received information about other societies. Conscious of different interests, they began to break up narratives and tell tales from multiple points of view.

Today, Gerbner said, in the post-Industrial age, the cycle has come full-circle and stories are told mainly by television. Akin to the storytelling of the pre-Industrial age, TV is "an instrument of mass ritual." Americans watch, on the average, 6½ hours of TV a day. They have few programs to choose from. Consequently, this "tribal religion" is able to convey an extremely homogeneous and limited set of stories to a great number of people—stories about a world that is shown as male, white, middle-aged, and crime-ridden.

Cable TV, video, direct transmission satellites, and computers offer a way out of such a world, Gerbner feels, because they give viewers more choice and more chance for control. Instead of being run by distant corporations, such channels might be collectively owned and locally operated. "The question to ask about these new communications media," he concluded, "is not 'Will they make our offices more efficient?' but 'Will they make our humanity more efficient, humane, equitable, and peaceful?' We should ask about the stories we'll be able to tell and weave. Will they enrich and diversify, or limit and confirm inequities? As we construct our future communications networks—which determine how we are able to tell stories—we define ourselves."

The lights came down, and for the next 12 minutes—it seemed longer—we were bombarded by a multi-image presentation on



Henry R. Martin

Photograph of the residents of the world. Missing: Wong (China), Lambert (U.S.A.), Gonzales (Mexico).

communications technology, prepared not by WFS but by the National Audiovisual Society. A Star Wars-type soundtrack, decibels too loud, accompanied fast-cut stills of gleaming equipment, smiling workers, absorbed students, vivid charts. A voice-over narrative offered a paean to technology. In the future technological society, the narrator boomed, everyone will have access to information via computer, satellite, teleconferencing, picturephone™. No one will commute to work; they will "telecommute," hooked up to offices by phone and computer. Shopping will be done right at home, too. Through cable television, video, interactive television, entertainment will take on whole new dimensions. As mankind gains "ever greater" ability to acquire, manipulate, transport, deliver, and duplicate information, all human life will be enriched. People will begin to realize their true potentials! A triumphant crescendo. Magenta and chartreuse images machine-gun across the screen. The thing was over, as were the opening ceremonies.

On Day Two, near the entrance, someone was handing out flyers. They proved to be a warning: "BEWARE THE REVENGE OF PROMETHEUS." Its diatribe was compellingly senseless:

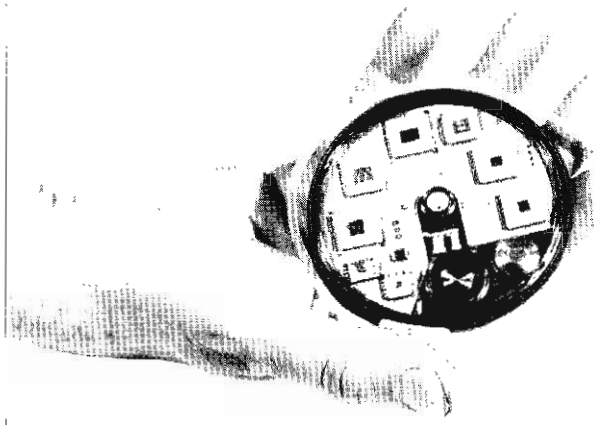
> If you believe this conference is anything but a huge psychedelic brainwashing session, read the program again. . . . The futures movement is the 20th century update of the Roman Empire's bread and circuses policy for social control in a period of collapsing living standards and population. . . . As the population was decimated by waves of plagues, famine, and the infertility resulting from the popularity of homosexuality, the infamous Roman sporting events were expanded until they occupied almost as much time as do rock'n roll, television, video games, and parapsychology fads in the life of a Futurist today.

I decided to take my chances and headed for Session 1101, a seminar on "Images of the Communications and Information Era: An Overview."

Willis Harman, already speaking as I squeezed into the auditorium, is a sanguine-complexioned professor of engineering and economic systems at Stanford, and a senior social scientist at the Strategic Environment Center of SRI International in Menlo Park, California. As I found a space on the floor, Harman was saying, "The future of the globe depends on our reevaluating our situation. We're moving into a time when a major fraction of our workforce is going to be engaged in the processing of information and the creation of technology to handle that information. But I think we need to ask ourselves what all that technology and information is for. We've been very good up until now at answering the 'how-to' questions—how to put a man on the moon, how to split the atom—but we haven't been so good at the 'what for' questions. It's important to realize that economics and technology aren't goals, but tools."

Harman was taking up where Gerbner left off, with talk of assessing values. He went further and pinpointed two currently accepted assumptions which, he insists, must be discarded if there is ever to be a "global society." One, the assumption that people can be defined by their role in the mainstream economy. In the past 30 years, Harman said, people have stopped thinking of themselves as people. Instead, they consider themselves "consumers" or specialists. Partly as a result, he argued, economic logic has been the prime shaper of society—but economic imperative isn't a suitable basis for social decisions. Though Harman believes people should rise up and insist that economic logic is no longer legitimate, he also hinted that the current system, "kept going in large part by armaments production," will even-

AN ARTIFICIAL PANCREAS?



Imagine this: You are one of the 10 million Americans who have diabetes mellitus, the disease in which the pancreas fails to produce enough insulin to control blood sugar levels. Yet you need no insulin shots, nor is your diet restricted. Instead, a three-inch, pancake-shaped device has been implanted in your body. It contains a microcomputer, a ten-year battery, and a vial of insulin: your doctor has programmed the computer to meter out your insulin over a 24-hour cycle. In addition, you can tell the computer to prepare for, say, a "light snack." (Actually, you punch a code number on a control box.) And the implant gives you exactly enough insulin to take care of a light snack, just as your body should do. The computer records blood sugar fluctuations and can deliver the records to your doctor over the telephone; if necessary, the doctor can reprogram your implant. Your insulin comes in a highly concentrated form developed especially for this device. You go in to the doctor's office every few months for a refill.

This device is called a Programmable Implantable Medication System, or PIMS, and it is not a daydream. Used to deliver insulin, it is already working well in dogs. A variety of other applications are being developed by a team of engineers and scientists at the Johns Hopkins Applied Physics Laboratory and physicians at the Johns Hopkins Medical Institutions. (This is the same team that developed the first rechargeable cardiac pacemaker in 1973.)

The first human PIMS implant will likely call for release of morphine into the spinal fluid, to relieve intractable pain in cancer patients. In this application, as with the "artificial pancreas," a key feature is that PIMS can deliver such a finely calibrated dosage. With diabetic patients, for example, blood sugar level would never swing far from normal—thus perhaps eliminating some of the long-range effects of diabetes such as blindness and cardiac problems. In pain patients, the pain would never be allowed to grow unbearable.

Another advantage of PIMS is that it can deliver a drug straight to the affected organ, as well as to the blood system as a whole. Thus it may eventually prove a good way to deliver cancer chemotherapy to a particular organ, such as a kidney. Cancer drugs are engineered to kill cancer cells, but they injure all cells, causing side effects like nausea and hair loss. If they could be released slowly, steadily, and in minute amounts directly into the affected organ, the effect on the cancer should be maximized, the side effects minimized.

The obvious question: Could a microcomputer be programmed and equipped to detect, say, a rise in blood pressure (or drop in blood sugar) and respond appropriately? Yes, it could, and such a device, the SAMS—Sensor Actuated Medication System—is now in the planning stage. Here, you don't order the device to respond to "light lunch"; it *knows* you need the insulin and delivers it accordingly. "The likelihood that continuous automatic control of blood pressure can be achieved is high," says APL's Robert E. Fischell, inventor of PIMS. SAMS might also be effective for hemophilia, recurring blood clots, and various diseases of the nervous system.

—William Buchanan

tually collapse. "In order to have a world economy that continues to grow as it has over the last 20 years or so, we would have to create one billion jobs by the end of the century. Where are those jobs going to come from?"

The second outworn assumption: War is an acceptable means for solving international problems. "War is impractical and crazy. It's obsolete," said Harman. Like *The Fate of the Earth* author Jonathan Schell, he sees nuclear war as the end to civilization as we know it. "There's no way we can feel secure as long as world peace is based on the balance of terror. And I think, as does Schell, that there can be no solution of the nuclear dilemma with the present economic and political configuration. There's no solution short of reinventing the world. Non-proliferation measures merely buy time. They may not buy very much time."

The aside, "if we don't blow ourselves up first," was made again and again by various speakers. Buckminster Fuller said it. Russell Peterson, president of the Audubon Society, said it. Nearly everyone threw it in as a subclause somewhere—with the notable exception of Herman Kahn, head of the Hudson Institute and proponent of the winnable war theory.

As Harman finished, I hurried upstairs to Session 1109, "Communication for a Sustainable Society." There, Russell Peterson, who is also chairman of the Global Tomorrow Coalition, echoed Harman's theme, the inefficiency of economic logic. "The GNP as a measure of productivity is blind. Whether a country is producing carcinogens or rice doesn't make any difference in the GNP. Where it does make a difference, though, is in the quality of life.

"What determines quality of life? Well, I think we can certainly say that the opportunities for life and quality are reduced by putting toxic chemicals into the environment, or by blowing up the world some afternoon." The bulge of laughter subsided and Peterson continued. "I think work is one of the things that determines the quality of life. It's hard to find a human being who doesn't want to have a job. And yet we have huge numbers of people unemployed in this country. My own feeling is that we ought to give available jobs to those least able to compete for them—the rest of us could take care of ourselves." At that, Peterson sat down to enthusiastic applause.

Then Peterson, Lester Brown (president of Worldwatch In-

THE FUTURE ACCORDING TO DISNEY

Walt Disney's greatest dream," the Experimental Prototype Community of Tomorrow (EPCOT), has opened to an expectant public. EPCOT was an idea that absorbed Disney during the last years of his life. Almost 20 years in the making, EPCOT was initially intended to be what its name implies: an experimental city, master-planned by the engineers of the imagination—the imagineers.

According to Walt's vision, in EPCOT private enterprise could demonstrate its ability to solve tomorrow's problems, using an actual, inhabited city as laboratory, inspiration, and showcase. EPCOT was to be a city without slums, unemployed, or political machines, a city to which science and technology could be applied in an innovative and experimental way. Perhaps even more importantly, the city was to inspire new science and technology to emerge from the wellsprings of private initiative.

For this purpose Disney acquired a huge parcel of land near Orlando, Florida and sought (and received) the cooperation of the Florida state legislature and local officials. But the concept has evolved away from Disney's original idea. Even a complaisant Florida legislature and Disney showmanship could not turn a town of living people into an experimental prototype—one without politics and some measure of self-determination. A community cannot be engineered as if it were a transportation system. What the dream has become is Epcot Center, a spectacular, billion-dollar "educational entertainment park." Part of Walt's plan, however, EPCOT as a showcase for the latest technology, has been retained by Disney's heirs.

The heart of Epcot Center is Future World, a striking collection of architecturally intriguing pavilions. Each pavilion has a corporate sponsor, and each pavilion sends out basically the same message, self-described as "celebrating the limitless potential of science, industry and technology in creating a better tomorrow." Better living through chemistry, and physics, and bioengineering.

The visitor first encounters Future World through Spaceship Earth, a huge shining geodesic sphere, weighing 15 million pounds and towering 180 feet above the entrance. Inside, the Bell System has helped mount an 18-story, spiralling trip through time, during which the history of communications is colorfully presented using audio-animatronics (robotic animation) and electronic special effects. Other pavilions, on motion (General Motors), energy (Exxon), and imagination (Kodak), use similar approaches.

With all the showmanship in these very popular pavilions, the "experimental" concepts have been shunted aside. The show-exhibits offer thumbnail histories, rapidly bringing the audience from prehistory to the present, with only the most perfunctory nod to the future—a car shaped like a teardrop, a recreational vehicle that inflates for use.

There is one exception. Perhaps the pavilion closest to Disney's original concept is The Land.

Last CPB ASC trip
Boston

TV 'reality': Impact of distortions

Robert Guillaume [left] and Danny Thomas in a scene from a recent "Benson" episode: TV is lying through its cathode ray tube.

Ron Alridge
TV-radio critic

SLOWLY BUT surely, the world is discovering George Gerbner, the University of Pennsylvania scholar who is perhaps the country's greatest and most objective authority on the impact of television.

Newsweek magazine's Harry Waters recently featured him in an ambitious, provocative report that appears to be kicking up considerable reader reaction. It seems that folks really do care about the scholarly matters he is pursuing.

Gerbner, who is dean of his university's school of communications, has studied thousands of television shows and characters and has questioned thousands of viewers. Some of his conclusions present a devastating indictment of prime-time TV. The fact that Gerbner is no knee-jerk, TV-hating snob—and even appreciates much of what the medium has done—makes his findings doubly disturbing and credible.

Gerbner has found, for example, that TV crime makes people more fearful of their world, that it stereotypes women as subservient to men, that it shows the elderly to be less powerful, less healthy and less numerous than they are.

Blacks, Gerbner observes, are shown to be generally inferior to whites. It's true; even "Benson," played by the talented and proud Robert Guillaume, began as little more than a servant.

Occupaton-wise, Gerbner finds ordinary blue-collar workers greatly underrepresented while high-powered professionals, such as doctors and lawyers, dominate the prime-time landscape. And Gerbner notes that poor nutrition and heavy alcohol consumption are the norm among TV characters, yet most of them remain trim and healthy.

In short, TV is lying through its cathode ray tube. Males aren't superior; blacks aren't inferior; the elderly are the fastest growing group in America; and bad food leads to bad health.

Many of us have been ranting about prime-time distortions for years, but what makes Gerbner's views most fascinating are his added findings that heavy TV viewers *believe* such lies and garbage. Gerbner has found that people who watch television for more than four hours a day—about 30 percent of the population—tend to share prime-time's decidedly distorted view of reality. And that's people in general, not just children, imbeciles and grade-school dropouts.

If you are a heavy TV viewer, you probably think the world is meaner and more dangerous than it is, that young white males are about the only folks who do anything worthwhile and that the best kind of work you can do has something to do with law, medicine or one of the other professions. You also probably think alcohol is a lot more popular than it is. And nothing that George Gerbner or I can say to you is likely to convince you that your views are distorted; television is a lot more persuasive and pervasive than TV criticism and scholarly research.

Compounding this most serious problem is a near-total abdication of responsibility by society's major institutions of social change and opinion swaying. Most newspapers don't even cover TV, and when they do, they tend to dwell on gossip and fluff. Most scholars don't treat the medium seriously. Classroom teachers are only now getting serious about helping their students come to grips with the tube. Hollywood producers seldom worry about anything beyond their individual shows and the ratings they get. Meanwhile, the commercial networks keep claiming that TV is a mere mirror of reality.

It would help if the networks were less defensive. After all, it's their world, too. For starters, each could assign someone the sole responsibility for worrying about the collective impact of all TV programming, not just a single show or a single network. Such a person could get a better idea of what Gerbner is talking about and perhaps solve some of the problems he cites.

I have yet to find anyone on a network payroll who is responsible for taking a truly broad view of TV. Until such a creature comes into existence, there will be no one who has both the power and the knowledge to solve some of television's most serious problems. Ultimately, the TV industry itself will be the worse for such malevolent neglect. So will the rest of us.

Ron Alridge appears weekdays in Tempo.

LA Herald Examiner, 2/26/83

Sevareid compares crime to artichokes and onions

'Viewpoint' takes passive look at TV's effect on real-life violence

By Carol A. Crotta
Herald staff writer

"Stories of violence bombard us where we eat, sleep, live, grow up and grow old, as never before," ABC anchorman Ted Koppel began. "Television is chock-a-block full of violence and our lives are full of television."

On that heady note, ABC's "Viewpoint" late Thursday night began its 1½-hour wrestling match with an issue of our day: Does the violence we see on television, in entertainment and news programs, spawn violence in the real world?

A panel of eight experts, sitting in Washington, D.C., and Manhattan studios, talked live with host Koppel who was sitting in a filled auditorium at the University of Miami. They struggled gamely, and much too politely, over the main topic as well as the astute questions posed by the Miami audience. When the dust had settled, the point seemed to be a rehash of that old joke about the guy who tells his doctor, "It hurts when I do this." "So don't do that," the doctor says. Koppel and several other panelists came to the conclusion that if you don't like violence on television, don't watch violence on television.

ABC is very proud of "Viewpoint" — a recent Alfred I. duPont-Columbia University School of Journalism award-winner — which provides a much-needed forum for public criticism of television news. In past sessions, "Viewpoint" has dealt with such issues as invasion of privacy by news organizations and television news coverage of foreign affairs. The panelists for this go-round included George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications; Dr. Alan Wurtzel, ABC's director of social research; Rudolph Giuliani, U.S. associate attorney general; Dr. Thomas Radecki, chairman of the National Coalition Against Television Violence; Roy Danish, director of the industry's Television Information Office; Peggy Charren, president of Action for Children's Television; John Corporan, senior vice president of New York's local WPIX news station; and Eric Sevareid, former pundit and now consultant for CBS.

Most of the program was an unenlightening battle of vague research statistics — Radecki claiming "800 different scientific studies... overwhelmingly show that there is a direct causal relationship" between television and real-life violence; Danish countering that "two-thirds of media specialists and scholars see very little or no importance in television's role as an incitor of violence." Several panelists chose the middle ground, saying that even though there may never be conclusive proof that television violence causes actual violence, it can't be good for us — Giuliani called this line of thought "common sense." There was common sense from Charren who said parents should control the type of television their children watch.

And yet, there was no winner on the real question: Can we say that television causes an individual to want to commit a crime he otherwise might not commit? Radecki claimed this was so, but Danish pointed out that while criminals sometimes mimic crimes they've seen on television, they already were predisposed to committing some kind of anti-social act.

As the wrangling inconclusively went on into the wee hours, CBS pundit emeritus Sevareid, half-dozing during most of the show, rumbled awake in the closing 15 minutes to ask, "Can I make a general comment, Ted? It seems to me that we tend to look at problems like crime and violence like *artichokes* — they're supposed to have a heart cause. They're not artichokes, they're *onions*."

(Camera switched to audience, where heads bobbed in approval.)

"They're nothing but *layers*," Sevareid continued, obviously pleased with the way his vegetable theme was developing. "Maybe television violence is one of the layers of this business of violence, but I would think it's a very minor one."

("It's probably one of the most apt comments I've heard on this subject," said Giuliani afterward.)

The only problem, of course, was that Gerbner had made a very similar point — sans the veggie motif — five minutes earlier. "I think there's too much scapegoating going on," Gerbner said. "Television is such a pervasive instrument, we often attribute to it all the ills of society. Television does make a contribution to the kind of violence that is committed, but it is by no means the major contribution. Jobs, sounder families, equal opportunity, no more stupid wars here or abroad — these are the things that contribute to a sense of violence and lawlessness."

Nevertheless, Gerbner talked about television's "mean world syndrome" in which the world is shown as far more dangerous than it actually is. Though it may not cause an individual to commit a crime,

'Viewpoint'/B-5, Col. 3

'Viewpoint'

Continued from page B-3

Gerbner said, it does teach viewers a stiff lesson in how to be a victim, which has made our population more paranoid than it need be.

Regrettably, there was no outline of just how many shows were considered violent — gratuituously or otherwise — or whether the number of violent shows had decreased or increased from past decades. There was no clear distinction made between real violence reported on nightly television news and the violence in entertainment shows. There was no way of evaluating the panelists' expertise or the validity of the statistics they so freely quoted. This confusion, however, is only mirrored by the attitude of the American population: Correspondent Richard Threlkeld reported at the outset the results of an ABC poll, which found that while seven of 10 Americans feel there is too much violence on television and two-thirds believe television violence is harmful to society, six of 10 said television violence doesn't bother them personally.

Hovering over the discussion and cowing the panelists was the ghost of censorship. One of the best questions of the evening came from a gentleman who posited that there was so much violence on television because the American people *like* it and that fact is reflected in the high ratings.

"The problem is diversity and choice," Charren responded. "When we talk about violence like this, it always sounds like the next statement will be, 'And we have to get it off the air.' The fact is, censorship is probably worse than any kind of content on television. But what the broadcasters are not doing is providing enough choice."

The best part of the show was the audience's questions, which, under Koppel's strict supervision, were thankfully short and provocative. To the question of whether exposure to television violence might become a trendy criminal defense, Giuliani answered no, it would not be a recognizable defense. To the assertion by one woman that television prejudices blacks by always showing them as criminals, Radecki responded that the proportion of television crime committed by blacks is no higher, and may be slightly lower, than in reality.

Koppel, as always, was a marvel of discipline, cracking the whip if any questioner or panelist began wandering off the topic path. He even snapped old Eric around once.

But Koppel's simplistic conclusion that television is above all a democratic institution, and executives respond best when viewers change the channels, was something of a, well, Kop-out. As news director Corporan pointed out, news organizations sometimes do lead with a gory story to catch viewer attention. If violence racks up hefty ratings points, the American audience clearly has an appetite for it. The decision of how much of this type of programming to dish out lies with the discretion of the men running the business.

Prime-time TV presents distorted images

By Bruce Shawkey
Of The State Journal

Imagine a world where men outnumber women 3 to 1, where only 10 percent of the population are blue-collar workers and where people exist almost entirely on junk food, yet manage to remain slim and beautiful.

That's the world of prime-time television. And according to George Gerbner, professor of Communications at the University of Pennsylvania, the average American household is bombarded by this slanted world 6½ hours every day.

"The world of prime-time television is hopelessly skewed," said Gerbner, addressing the Madison Civics Club Saturday at the Inn on the Park. "And the more we watch it, the more we tend to believe that the world really is that way."

For the past 15 years, Gerbner and a team of researchers have analyzed 1,600 prime-time programs and 15,000 characters and found the world of prime time quite different from our own.

"Six times every hour on prime-time television, someone either commits a crime or is victimized by a crime. For children's programming, the figure is 25 times an hour."

Gerbner found that only 6 percent of the characters injured in prime-time TV ever require medical attention or hospitalization. And when a doctor does enter the scene, he or she is usually portrayed as an omniscient character, able to cure the fallen hero in a single episode.

One of prime time's biggest insults, according to Gerbner, is its portrayal of the elderly. "When they are cast, they are usually portrayed as helpless, innocuous, powerless characters who usually end up being victimized. What an injustice to the fastest-growing group of people in the world — people who are more vigorous, have more power and who are more healthy now than ever before."

What happens to people who tune into a world where crime occurs 10 times more than it does in real life? Gerbner and his colleagues found that 46 percent of heavy TV viewers (those who watch more than four hours a day) rate fear of crime as a "very serious" concern in their own lives, while only 26 percent of light viewers rated crime that high.

"The portrayal of crime creates a sense of paranoia, fear and hopelessness and a willingness to accept crime as a reality of life as portrayed on television," said Gerbner.

Gerbner said television is not only a medium, but a life style. Research shows that television is so much a part of daily rhythms that people select programming by time of day rather than by the actual program. The three networks are keenly aware of this fact, said Gerbner, and so they package a series of programs known as "prime time" designed not to present reality, but to present a package of entertainment that hopefully will beat out the other two networks for the almighty ratings.

"What we're seeing here is a private ministry of culture, controlled by three men, all of whom are corporately appointed and who decide what will and what won't be aired," he said.

Gerbner said he did not blame the state of prime-time TV on any one individual, nor did he indicate that television was the sole cause of our misperceptions. He did say, however, that prime-time TV does contribute to them.

He urged listeners to become actively involved in the programming process, warning that simply turning the TV off only denies that the problem exists.

Wisconsin State Journal 3/14/1983 Section 4

MADISON CIVICS CLUB
MADISON, WISCONSIN

March 14, 1983

Dear Dr. Gerbner,

I have received several notes and phone calls, beside, singing the praises of your lecture last Saturday. You were a great success, appreciated and enjoyed - and no one is more pleased than I. We are very grateful that you would take time to come to Madison, especially on a Saturday.

We saw clips of your interview on Channel 15 (NBC) - the part where you discussed the news programs as a form of entertainment. We missed the other channel, the one represented by the woman who stayed on to talk - but I'm sure she 'aired' some of that interview.

The newspaper clip is enclosed. The State Journal is our morning paper with the highest circulation.

It was a great pleasure for me to have you here and I hope, now you have 'found' Madison, you will return.

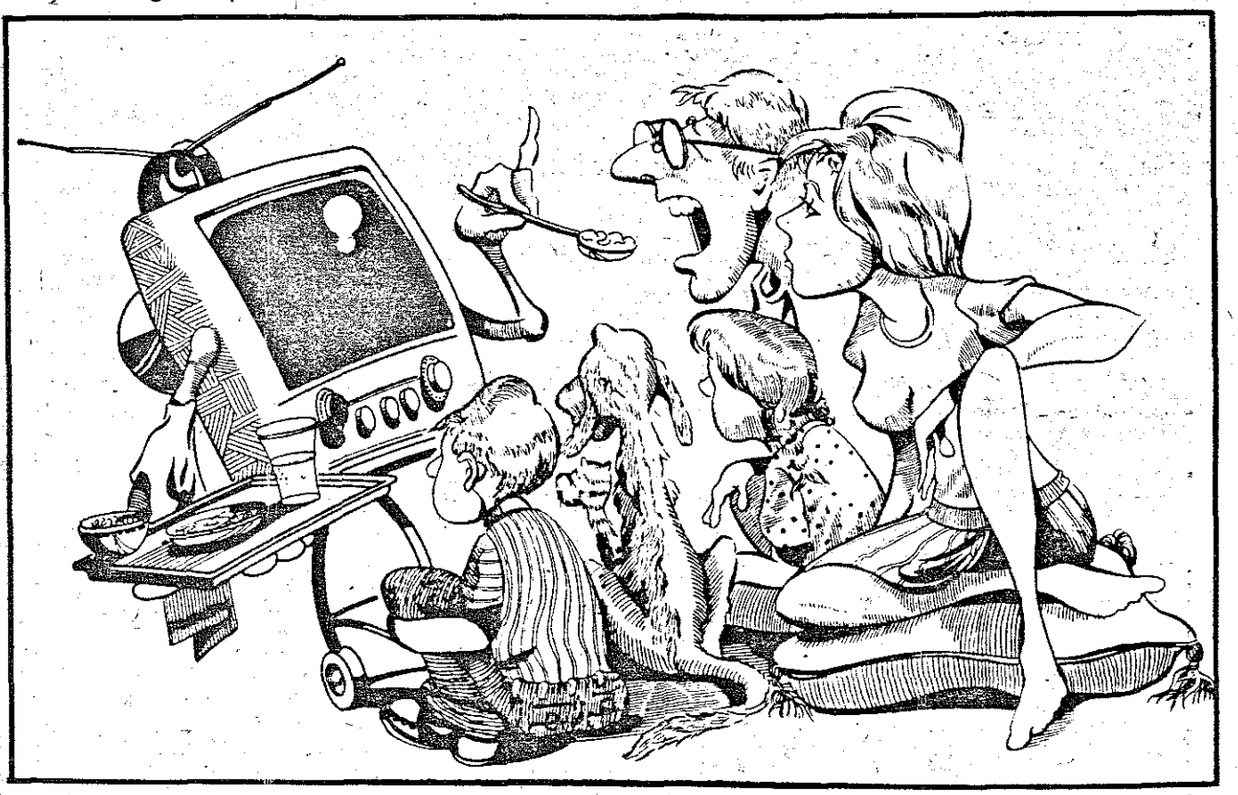
Most sincerely -

Ann Beckham

J.R. will get you one way or another

Poughkeepsie Journal 3/28/1983

By Jan Gehorsam
Journal staff



J.R. may finally topple Ewing oil, the cayote may cook the roadrunner's goose — the shows may end, but their influence will last.

Thousands of television stories seep into the minds of millions, nurturing a ragtag political perspective with a power that is just beginning to be debated, according to Dr. George Gerbner, 63, professor of communications and Dean of the Annenberg School of Communications at the University of Pennsylvania.

He predicted recently before a Dutchess Community College audience in the Town of Poughkeepsie that the control of television, which he likened to a pre-industrial religion, will become as much a political issue as arms control and education.

"We find out what the norm is, what we think reality is — we acquire our standards, our yardsticks by which we judge ourselves and other people — by telling stories," Gerbner said. "Whoever tells most of the stories of the culture really controls that culture."

Television's godlike cast of characters offer a "world-view," Gerber said, which teach audiences their place in society. It shows them how social types behave and what their opportunities are for success or failure.

The lesson is taught in part by omission — by underrepresenting the young and old, women and minorities from television's scheme of things.

Gerbner knows because his team of analysts has been scrutinizing a week's worth of television characters and their behavior for 15 years.

A variety of organizations, including the American Medical Association, the President's Commission on the Causes and Prevention of Violence, the U.S. Office of Education, have funded thorough examinations of each character — his sex, color, profession and behavior, the theme of his show, the number of times he kisses a girl or smacks her and whether he finally ends up somebody's victim. No stone is left unturned.

"Every drink that J.R. takes is recorded," Gerbner said.

The companion surveys, which his department conducts, show that an individual's outlook is directly geared to his amount of television viewing. Heavy viewers are more resistant to change, and more likely to endorse the status quo which they see on television.

Heavy viewers said they were less likely than light viewers to vote for a a woman who was well-qualified to be president, for example, and less likely to disagree with the statement that a woman is happiest at home with her children.

Heavy viewers were also likely to agree with untrue statements that the elderly are less numerous and vigorous than they were in the past.

"The more you watch, the more you think like a conservative — questioning the rights and liberties of other people — the more you demand services like a liberal, although, paradoxically, you think taxes are too high — and at the same time, you call yourself a moderate."

These attitudes spring from the way people are portrayed on the tube.

Men outnumber women three to one in prime time, six to one on the news and 12 to one in children's daytime programming. The proportion of women and blacks on television is one-third of their proportion in American society, the proportion of Hispanics is less than half. The elderly are represented least of all.

"They're almost out of sight and practically out of mind," he said.

Viewers, particularly children, conclude that these underrepresented groups face a restricted set of opportunities, he said. "You grow up thinking you have less than your share of opportunities in life. This is how we perpetuate an unequal and unfair basic conception of human abilities and opportunities."

Violence, which occurs six times per hour on prime time, and 25 times per hour during children's daytime programming, provokes aggression on a low level, he said. More frequently, it cultivates insecurity and a fear of victimization. The routine depiction of a mean world encourages viewers to seek protection and accept repression in the guise of security, he said.

It's no secret that television strays far from the commonplace. Of television's 300 major characters, 44 are in law enforcement, 33 are criminals, 12 are doctors, six are lawyers, three are judges and one is a scientist. Children, who frequently see members of the world's most elite professions, tend to know more about being a brain surgeon than they do about their parent's jobs, he said.

"They know very little about service and blue collar occupations that 60 percent of them will have to follow."

Eating and drinking occurs on television about nine times per hour, but the characters rarely sit down for a balanced meal, according to a study that was partly commissioned by the American Medical Association.

The consequences are rarely shown, which encourages complacency about health and the powers of medical science, he said. About two percent of the women characters on television are overweight; while six percent of the men are overweight. Less than one percent show any ill effects from drinking.

American television, of course, could readily offer other fare, if its funding structure were changed. As it stands, television is, in effect, run by a private ministry of culture, composed of profit-minded executives whom the public does not know, he said. Production is geared to appeal to the largest common denominator, using conventional images, to offer advertisers the greatest number of viewers.

The key competitors, ABC, NBC and CBS, have streamlined their production to cut costs, so that actors perform for dozens of unrelated sequences at once, without knowing the story. If the show palls, specialists are hired to add violence or slapstick as an "industrial ingredient," Gerbner said.

Alternative funding, whether through taxes, federal grants or other means, could create a greater variety of programs, reflecting values which ultimately can be determined only by public consensus, he said.

"It would be refreshing to hear 'This is not for you. Why don't your turn it off and do something else?' instead of hearing 'Stay tuned.'

Turning it off entirely is an implausible solution. "There are a lot of compelling attractions in lives that are otherwise not so rich, where there used to be a lot of boredom. It's unfair to say you can turn it off — you can't. You live in a world where 999 of 1,000 people are watching — are part of the over-the-air ritual. In a real sense, you can no more turn it off, than hold your breath in polluted air.

"The way to change it is not to look down on people who are monopolized by it — but to see how we can enrich it, how we can make it more diverse, ... how we can increase through it the dreams that heal."

A reading list about television is available. Write:
George Gerbner
Dean, Annenberg School of Communications
University of Pennsylvania
Philadelphia, Pa. 19104.

In the National Coalition on TV Violence's latest report, "Hill Street Blues" averaged 11 violent acts an hour. Detective Mick Belker, played by Bruce Weitz (l.), comforts a wounded film star (Leo Rossi) in an episode of the highly acclaimed NBC series.

Tv group fears rise in violence

By DIANE MERMIGAS

If this season's limited spring series and the descriptions of pilots in development for fall are any indication, the three commercial networks will opt for a quick way out of declining audience shares and program ratings next fall via more action adventures filled with car chases and fist fights.

However, at least one special interest group, the National Coalition on TV Violence, is calling the potential trend "programing for profit without social conscience" and is predicting record levels of prime time tv violence next season.

"We have identified more high violence series on network prime time tv so far this season than at any other time during the three years we have been monitoring programing," said Thomas Radecki, a Southern Illinois University School of Medicine psychiatrist and founder of the Champaign, Ill.-based coalition.

He said a "high violence" program is one that has 10 or more acts of "physical violence," which his group defines

(Continued on Page 19)

Coalition fears increase in violence on tv

(Continued from Page 1)
as "the intentional, hostile use of force of one person against another."

However, he said, coalition monitors lend different weight to such things as an angry push versus an attempted murder.

The coalition's latest list of most violent prime time programs puts NBC's highly rated "The A Team" at the top with 39 acts of violence an hour, replacing ABC's "The Fall Guy," which has 34. (See chart for the remainder of the list). Ironically, CBS' recently canceled "Walt Disney" averaged 12 violent acts an hour and NBC's highly acclaimed "Hill Street Blues" averaged 11.

The coalition has monitored only the first one or two episodes of other limited-run spring series that have registered a high incidence of violent acts. These include ABC's "Renegades" (42), ABC's "High Performance" (26) and CBS' "Wizards & Warriors" (15).

Although ABC doubles each of its competitors in the number of series it claims on the coalition's list of top 20 (which includes six of A.C. Nielsen Co.'s 20 most popular shows this season), Dr. Radecki said he is concerned about what apparently will be a gravitation toward more series violence on all three networks next fall.

He believes that the only way it can be countered is if Congress requires the networks to air messages "warning the viewers of the potential harm that can come from watching violent entertainment."

Dr. Radecki's coalition is preparing to petition the Federal Communications Commission and Congress on the matter and continues to wage a letter writing campaign against top advertisers of prime time violence.

Harvey Shephard, senior vp-programing for CBS Entertainment, said his network continues to refrain from action series without strong characters, relationships and humor.

ABC has jumped into the new wave of series action drama this spring with "High Performance," which has placed 40th in the season-to-date ranking of programs, averaging a 15.8 rating, 24 share to 12th-placed "The A Team's" 20.2 rating and 30 share. (Rating is the percentage of tv households, and share is the percentage of tv households with sets turned on.) Action-embellished series in development for fall include CBS' "Crossfire" and "Savage of the Orient," NBC's "Manimal" and "The Naturals" and ABC's "Rolling Thunder," "Masquerade" and "Automan."

Tredding the fine line

Stephen Cannel, whose credits as a producer include "The Rockford Files," "The Greatest American Hero" and "Ten Speed and Brown Shoe," is the creative force behind "The A Team" and at least two series pilots in development for the fall. Although he believes that tredding the fine line between titillating action and gratuitous violence in series could become an issue in the fall, Mr. Cannel said he continues to create series according to his own values and instincts.

"I don't set myself as an expert on this. It's very hard to know how much to listen to special interest groups, especially when they can't be more specific about what they are identifying as violence. I'm certainly not on a campaign to bring more action or violence to television, and I'm certainly not selling clones of 'The A Team' to ABC or CBS," he said.

Mr. Cannel said that on the basis of the coalition identifying his latest prime time series as the most violent show on tv, he will "take a look at what we're doing before we begin production for the fall. Maybe without changing about what works in the show, we can eliminate some of the action they are objecting to.

"I made a gentle, fantasy romance with no violence titled 'The Quest' that the critics ripped to pieces and that viewers didn't take a look at this season. I'd like for somebody to explain that to me if people really are all that concerned about seeing more nonviolent shows on television," he said.

The bottom line

The bottom line of his action shows is that "no one gets hurt," Mr. Cannel said. "In the case of 'The A Team,' that is more in the fantasy realm."

Ralph Daniels, vp-NBC broadcast standards, agreed that because "The A Team" is a fantasy styled show (although it is based on the realistic premise of a soldier-of-fortune team of former Vietnam veterans who tackle impossible crime-fighting tasks), the limit of acceptable action can be stretched.

"The audience is in on the game and is looking for plenty of action when they tune into 'The A Team,' but not for the same kind of violence they might periodically see on a show like 'Hill Street Blues,'" Mr. Daniels said. "I don't see a trend this fall."

Stephen Bochco, executive producer of "Hill Street Blues," said he attempts to use "real life violent acts" selectively in the series. "We deal more with the philosophical and psychological consequences of that violence more than with the act itself," he said.#

Action from 'T. J. Hooker'

Tv's most violent

This is the latest list compiled by the National Coalition on TV Violence of the most violent network prime time shows. The coalition rates the shows according to number of violent acts an hour.

	Show	Network	Per Hr.
1.	The A Team	NBC	39
2.	The Fall Guy	ABC	34
3.	Tales of the Gold Monkey	ABC	31
4.	Voyagers	NBC	30
5.	Gavilan	NBC	27
6.	The Dukes of Hazzard	CBS	23
7.	Greatest American Hero	ABC	22
8.	T.J. Hooker	ABC	20
	Simon and Simon	CBS	20
10.	Magnum, P.I.	CBS	19
	ABC Monday Movie	ABC	19
12.	Knight Rider	NBC	18
13.	The Quest	ABC	17
	Matt Houston	ABC	17
	Hart to Hart	ABC	17
	NBC Sunday Movie	NBC	17
17.	Fantasy Island	ABC	16
18.	ABC Sunday Movie	ABC	15
	CBS Saturday Movie	CBS	15
	CBS Sunday Movie	CBS	15
21.	ABC Friday Movie	ABC	14
22.	Tucker's Witch	CBS	13
23.	Walt Disney	CBS	12
24.	Powers of Matthew Star	NBC	11
	Hill Street Blues	NBC	11
	Cagney and Lacey	CBS	11
27.	Devlin Connection	NBC	10

Battle lines drawn over impact of tv

By CHARLENE CANAPE

George Gerbner, the soft-spoken dean of the Annenberg School of Communications at the University of Pennsylvania, does not appear to be the type of person who could anger anyone. But with each report Mr. Gerbner writes, tv executives from coast to coast feel their blood pressure rise.

Mr. Gerbner's studies concern the impact of tv on people's attitudes and opinions. After more than 30 years of studying tv, Mr. Gerbner is involved in perhaps one of his most testy tug of wars with the tv networks, whose programs he contends are dangerously out of touch with reality.

The National Institute of Mental Health relied heavily on Mr. Gerbner's work for its 1982 report on tv. The report, released in two parts in May and October, endorsed Mr. Gerbner's so-called "cultivation theory" that tv influences a viewer's attitudes. The report also found a causal relationship between tv violence and aggressive behavior.

All three tv networks critic-

(Continued on Page 19)

Battle lines drawn in fight over tv's impact

(Continued from Page 1)

ized the institute report and ABC went a step further. In February, ABC sent to its affiliates and members of the academic community a booklet that attempts to counter the institute's conclusions.

The ABC booklet has touched off another round of controversy between the networks and supporters of the institute report. Mr. Gerbner said institute researchers are so upset, they are preparing an open letter to answer ABC's claims. Mr. Gerbner called the ABC booklet reprehensible. "It picks up everything that is good for them. It's a blatant attempt to provide nothing but propaganda for their point of view," he said.

Alan Wurtzel, director of news, developmental, and social research at ABC, said the network had two purposes in releasing the report. "Our affiliates were getting criticism—including many newspaper editorials—that was unfounded and they were asking us for a response," Mr. Wurtzel said. "We also wanted to get the academic community to look at the research and evaluations. Our report shows that there are serious shortcomings in the NIMH report." ABC has not released the report to the press or to the public, but a copy has been obtained by ELECTRONIC MEDIA. The 32-page ABC report includes a rebuttal of the four main points in the institute study plus a discussion of ABC's policies.

In addition to finding a relationship between tv violence and aggressive behavior, the institute study also found evidence that a clear consensus exists among most researchers that tv violence leads to aggressive behavior, a point the ABC report disputes.

The NIMH study's other two conclusions have their roots in Mr. Gerbner's research. Mr. Gerbner served as a member of the NIMH advisory committee, a relationship ABC has cited as a conflict that unjustly influenced the report.

Citing work done by Mr. Gerbner, the institute report said the amount of violence on tv has remained high during the past 10 years. But ABC points to a recent study by the CBS Office of Social Research as evidence that violence has gone down. The major difference is the manner in which violence is defined in those reports.

Mr. Gerbner's definition

Mr. Gerbner's definition includes not only serious and realistic depictions of violence, but also comedy and slapstick, accidents and acts of nature, such as floods, earthquakes and hurricanes. The CBS study excludes those.

Mr. Gerbner's contention that tv can influence a viewer's attitudes and opinions, cited by the NfMH report, has been attacked vigorously by the networks. Mr. Gerbner said a viewer who watches a lot of tv may develop misconceptions about real life based upon what he sees on tv. These misconceptions include:

- That the majority of U.S. citizens are doctors, lawyers or entertainers. In fact, most—60%—toil as blue-collar and service workers.
- That women are the minority sex and that most of them do not work outside the home. In fact, women are the majority and 50% of them now hold outside jobs. But on tv, women are more likely to be working in the laundry room rather than in the board room, Mr. Gerbner said.
- That the viewer is in danger of becoming a crime victim every time he leaves his home. On tv, more than half of the characters in prime time are involved in a violent confrontation. Yet in the real world, less than 1% of people become crime victims.
- That the elderly are a vanishing breed and that most of them are helpless and senile. In fact, Mr. Gerbner said, the elderly are the nation's fastest growing age group and many of them lead highly productive lives.

Network executives acknowledge Mr. Gerbner has studied tv longer and written on it more extensively than anyone else. But that doesn't keep network executives or those conversant in polling techniques from disagreeing vehemently with his methodology.

"Those of us who know anything about polling and sampling start to climb the walls," said Paul M. Hirsch, an associate professor of sociology, the Graduate School of Business, University of Chicago.

Although Mr. Gerbner commissions many surveys, some of his information comes from existing studies done by Arbitron Ratings Co. or another polling organization. As long as a survey asks the respondent whether he watches tv and if so how much, Mr. Gerbner is able to identify that person as a light or heavy tv viewer. From that point, Mr. Gerbner can study the person's other answers to determine how his opinions may have been affected by tv.

'Got different results'

Tv executives have several problems with this method of research. "He picks out those questions that he feels relate to tv," said Barbara Lee, manager of research, design and implementation for CBS. "When different people went in and selected different questions that they felt were symbolic of tv, they got different results."

Mr. Wurtzel of ABC said: "Dr. Gerbner has a theory which is fascinating, but it's not a scientific fact. His surveys do not take into account age, sex, race or where a person lives. The way he classifies a heavy viewer varies. Sometimes it's someone who watches three hours of television, other times four or six. In addition, Dr. Gerbner does not have any sense of what the person watches."

Mr. Gerbner, however, tosses aside such criticisms. "It shows that they have not really read my research," he said. "We do control for other variables, such as demographic elements, such as other media, income, location and the major variables, which are always income and education."#

Photo for ELECTRONIC MEDIA *by Ronn Gladis*

GEORGE GERBNER
Claims tv programs are dangerously out of touch with reality

APRIL 1983/$1.50

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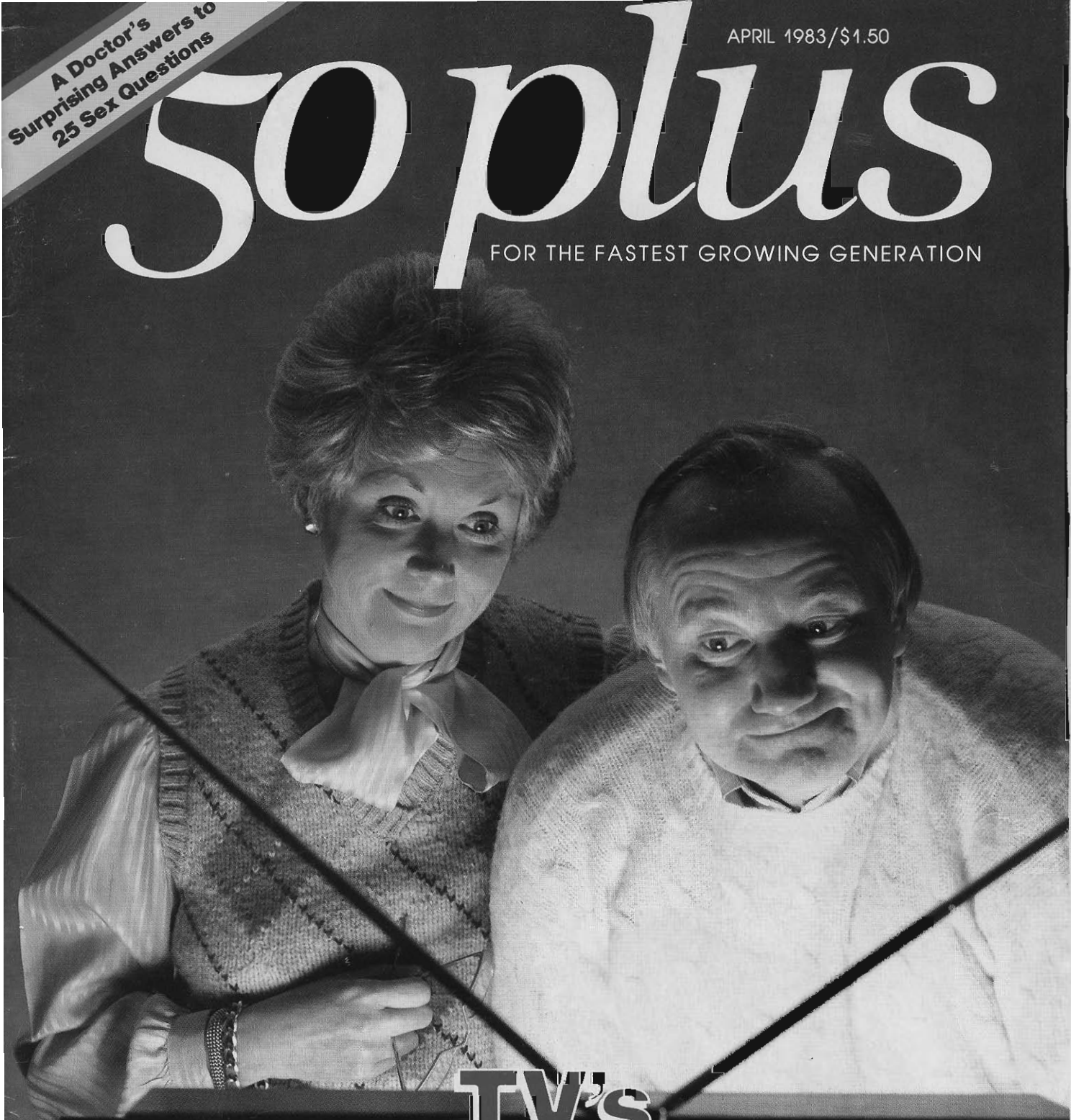


TV's DISTORTED PICTURE

Why the Medium Is Wrong About You

ALSO: **Special Reports on Social Security, Cruises, Low-Salt Cooking, Perfumes**

This Man Watches TV for a Living... He Doesn't Like What He Sees

by MARY ALICE KELLOGG

WHEN GEORGE GERBNER, Ph.D., watches another situation comedy on television, he is seldom amused. Nor is this sober, intellectual critic entertained by sagas about quarreling rich families or daredevil detectives. The fact is, Doctor Gerbner is not too happy about any of the shows programmed for prime-time viewing audiences, and he suggests we all do something about this condition.

Who is this professorial critic and where does he get off with high-minded viewpoints? To begin, Dr. Gerbner, at 63, is dean of the University of Pennsylvania's Annenberg School of Communications; and quite possibly, he has watched television with a more critical and energetic eye than anyone in America.

For all these reasons, the doctor is regarded as a leading social critic and a video pioneer. Indeed, he is genuinely concerned—and a little disturbed—with the ways television (the industry) portrays our society. Further, he believes that we all are responsive to television's distorted and inaccurate portrayals.

For example: The more young people watch TV, the more they tend to perceive older Americans in unfavorable, negative terms. This is so because anyone past 50 on television is likely to be confused, silly, even dotty—and, invariably, powerless.

Dr. Gerbner has been a researcher for 15 years and his provocative findings have prompted wide publicity and even some superficial soul-searching within the industry. Yet, he states that precious little has been done to change TV's gross distortion of the way Americans truly live their lives . . . and sadly, nowhere is this more apparent than in the way TV represents men and women over 50.

Dr. George Gerbner is one media expert who believes you can change the way TV dominates your life.

In 1979 Gerbner and his colleagues published a landmark study on TV's image of mature Americans. These findings, culled from carefully analyzed videotapes of 1,600 prime-time programs involving more than 15,000 characters, should be enough to make most older viewers downright furious. They raise some very basic questions about how the image of older Americans is shaped by business. Among the more startling Gerbner conclusions:

- Age is a strong determinant of who appears most frequently—and who gains the most—on TV. More than half of TV's dramatic population is between 25 and 45 (the age group that in real life buys the most products). On TV, only 2.3% of the fictional population is over 65; in real life, the figure is 11%.
- There's an abundance of younger women for older men on TV, but there are no younger men for older women. And women on TV "age" faster than men, being consistently cast in roles that decrease romantic possibilities.
- Older people, especially men, are less likely to portray serious roles than younger men, and they are much more likely to be cast in a comic role as being befuddled, powerless, etc.
- Therefore, young people perceive older Americans in negative and unfavorable terms. Heavy viewers are likely to believe (based on the shows) that older people are not open-minded or adaptable, are not bright and alert, and are not good at getting things done.
- The chilling bottom line: *"More older characters are treated with disrespect than are characters in any other age group.* About 70% of the older men and more than 80% of the older women are not held in high esteem or treated courteously . . . and a much larger proportion of older characters are portrayed as eccentric or foolish."

Even more alarming is the fact that things have not changed much since

CONTINUED

Mary Alice Kellogg is a New York-based free-lance writer and editor whose work appears in TV Guide, New York, *and* Harper's Bazaar. *She also lectures on media issues and owns two TV sets which require frequent dusting.*

PHOTOGRAPH BY ANDY LEVIN/BLACK STAR

the study was completed almost four years ago. Dr. Gerbner muses upon the reasons, while sipping a cup of thick black coffee which he brews in his offices overlooking the University of Pennsylvania campus in Philadelphia. The office is light, airy, yet crammed with books, framed lithographs, and posters—and has a steady stream of students and professionals seeking his counsel. For Dr. Gerbner, the reasons older Americans aren't given realistic representation on television have nothing to do with their abilities or age: "The principle reason for the neglect is a market orientation that judges people by their pocketbooks. It's who buys the most; and the people who buy the most, the prime market, are judged to be younger than 50."

Gerbner reflects an island of certainty surrounded by a sea of media activity. His quiet pronouncement that things are even worse than we think, therefore, has added impact. He explains: "There is a huge difference, not only in the way older people are portrayed, but how older *men* and older *women* are portrayed. Older men may not always get the role of romantic hero or villain, but older women—particularly minority women—are even worse off. They are

The All-Time Prime Time Schedule

Television has had its classic moments. Just look at the "ideal" prime time TV schedule assembled by the editors of *50 Plus*. If we were forced to spend each evening from 7:00 to 11:00 in front of the tube, we would gladly watch these shows. Some date back to 1948; many first appeared in the 1950s, TV's so-called "Golden Age." Sad to say, only five of the 33 programs are still in their network slots. We admit a bias toward situation comedies and variety shows, two formats perfect for TV. But each show mirrored its time, catering to mass tastes, of course, but often prodding, poking, and shocking

	7:00	7:30	8:00	8:30	9:00	9:30
SUNDAY	60 Minutes 1968–		The Ed Sullivan Show 1948–1971		Bonanza 1959–1973	
MONDAY	Gunsmoke 1955–1975		Rowan and Martin's Laugh In 1968–1973		M*A*S*H 1972–1983	The O Coup 1970–1
TUESDAY	The Milton Berle Show 1948–1956		All in the Family 1971–	I Love Lucy 1951–	The Mary Tyler Moore Show 1970–1977	
WEDNESDAY	The Beverly Hillbillies 1962–1971	The Dick Van Dyke Show 1961–1966	Maude 1972–1978	The Waltons 1972–1980		
THURSDAY	The Red Skelton Show 1951–1971		My Three Sons 1960–1972	The Twilight Zone 1959–1964	The Carol Burnett Show 1967–1979	
FRIDAY	The Jack Benny Show 1950–1965	Dragnet 1952–1970	Maverick 1957–1962		Dallas 1978–	
SATURDAY	Arthur Godfrey et al. 1948–1959	The Jackie Gleason Show 1952–1970		The Smothers Brothers Comedy Hour 1967–1970		

usually cast in the role of pathetic victim."

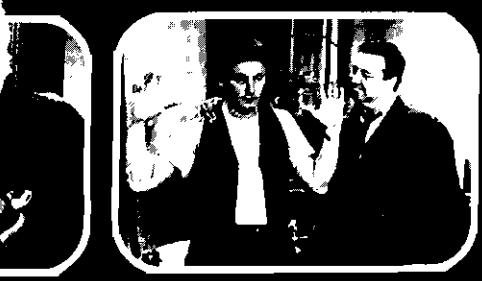
With mature Americans watching more television than any other age group (the national average for women over age 55 was 39 hours per week in 1982; for men in the same group, 36 hours), the danger comes in truly believing that what you see is an accurate portrayal of the real world. This is particularly true when the subject is violence and crime. Crime on television is present about ten times more often than it is in real life. Outside of TV, less than 1% of the population is involved with violent confrontation, but 55% of fictional TV characters are. Fear of victimization can set in, and set in fast. "Older people think the world is a lot meaner than younger viewers do," says Gerbner. Moreover, "older people can become virtually terrorized because too often the newspapers, in what they see as a service, point out crimes against the elderly and really end up reinforcing the image that older people get from television. This victimization syndrome does communicate itself, and is often reflected in a higher degree of insecurity and fear than corresponds to the facts. The facts are that older people by and large are not as vulnerable to attack and assault as newspapers and television portray. Yet you can't argue with fear. It becomes an indelicate matter to tell someone they shouldn't be afraid, because that person can point to so many examples why he should."

Following their studies, Gerbner and his associates have concluded that television "may well be the single most pervasive source of health information. Its overidealized images of medical people leave both patients and doctors vulnerable to disappointment, frustration, and even litigation." While this can foster unrealistic emphasis on the miracles of medicine, there is another aspect that Dr. Gerbner believes is of importance to 50-plus people, and that is a form of cultural denial. "What is being ignored is an entire breed of older people who are extremely vigorous and whose problems are more the role in which they are placed, or forced to play, than problems of either money or health. And they are suffering from cultural deprivation, not from physical or internal emotional deprivation. They are being placed in positions, being looked at and related to as feeble, old men and women." In Gerbner's view: "That has an effect on one's self-perception. It's vital to remember that social security implies cultural security as well."

ALTHOUGH this seems a thoroughly dismal state of affairs, Dr. Gerbner explains there are bright spots in this video world. One of the brighter ones is daytime programming, notably soap operas, because "the daytime world is a world of interior turbulence and issues of personal relevance to most people. Prime time is by and large a time of macho adventures with a few situation comedies—and it's interesting to note that when television deals with a family, it has to be funny," adds Gerbner. "The daytime world is both more equitable and more relevant. There is almost an

CONTINUED

American sensibilities and sometimes changing the way we think about ourselves (for example, *All in the Family* and *60 Minutes*). You may not agree with our choices. If so, complete the poll on the right and mail your answers to: TV POLL, *50 Plus*, 850 Third Ave., New York, N.Y. 10022.



10:00	10:30
	Masterpiece Theatre 1970–
	Kojak 1973–1978
Columbo 1971–1977	
Playhouse 90 1956–1960	
	Hill Street Blues 1981–
	Mission: Impossible 1966–1973
Your Show of Shows 1950–1954	

WHAT DO YOU THINK OF TV?

1. What's your favorite TV show of all time? _____

2. Who is your favorite male TV personality? _____

3. Your favorite female TV personality? _____

4. What's the most memorable moment you've seen on TV? _____

5. What's the most disturbing moment you've seen on TV? _____

6. What's your favorite commercial? _____

7. Your least favorite commercial? _____

8. Which program most accurately portrays 50-plussers? _____

9. Which program portrays 50-plussers in the poorest light? _____

10. How many hours a day of TV do you watch? _____

11. Are you willing to join a *50 Plus* consumer movement to change TV? _____

TV SIDE EFFECTS: THE GOOD AND BAD NEWS

TV's pervasive influence on us is nothing new. But TV has less obvious side effects, some good, some not so good. First, the bad news:

• **It has low status:** As an intellectual activity, TV viewing rates well below re-reading Proust's *Remembrance of Things Past* in the original French and only a notch above gossiping on the phone or walking the dog. It does not have as much redeeming social value as jogging, practicing the piano, gardening, woodworking, doing volunteer work, or fixing a leaky faucet. TV has low status because, in this era of self-awareness and self-fulfillment, it doesn't *improve* you.

• **It makes you flabby:** Dr. Gerbner's Annenberg School of Communications reports heavy TV viewing is not good for your health. TV addicts are more sedentary, eat and drink more, and exercise less than average Americans.

• **It makes you feel guilty:** TV viewing may spawn more benign lies than any topic in the U.S. (money, sex life, and golf handicaps are possible exceptions). Ever notice how the individual who smugly announces, "I never watch TV," invariably is able to fill you in on the latest installment of *Knots Landing* or *Hill Street Blues*? A recent book, *Breaking the TV Habit*, by Joan Anderson Wilkins (*Scribners*), argues that adults—more than children—deceive themselves about their TV addiction; they *underestimate* their hours in front of the tube. Wilkins' book offers a four-week agenda to wean addicts from TV: *Week 1*, list your complete viewing schedule; *week 2*, consciously decide what shows you'll watch, why you watch them, and critically appraise them afterward; *week 3*, cut down viewing to one hour a day; *week 4*, turn the set off.

• **It can be a good companion:** It's a fact of life for many singles that the TV set functions as a "second person" in their home, a friendly if slightly Orwellian contact with the world at large. Less forgiving social observers consider this an indictment of 20th-century life.

• **It is controllable:** Not too long ago, TV viewers were at the mercy of some faceless network executive in New York. If he wanted you to watch *Bonanza* on Sunday nights, then, by golly, you'd watch *Bonanza* on Sunday. Not anymore. Now you can videotape programs for later viewing, you can subscribe to dozens of cable networks that cater to your every interest, and with the growth of pay-per-view TV, you can purchase a one-time showing of a special event.

• **It is informative:** For better or worse, TV has surpassed newspapers for reporting the news. It is fast, concise, graphic. Moreover, the TV camera now seems able to go anywhere. (There is a negative side to TV's instant news. Even Walter Cronkite admitted that TV news is little more than a "headline" service. This leaves the print media to follow up with longer informative pieces, plus analysis and editorial comment.)

• **It's great for sports fans:** No doubt about it, TV is so good at broadcasting sports events that most spectators prefer home viewing to the stadium. It may be the one area where TV is beyond reproach.

even man-woman character ratio. Older people play more important and responsible roles. They often have that power to do good or evil." Along with that power comes the power of romance. Those professional observers who monitor daytime serials report that "autumn romance" story lines currently have high appeal and response from younger as well as older viewers.

Gerbner's position is that, like any ritual or "religion," television has the capacity for good as well as bad, and that more energy should be spent on making things better. He likes to stress the cultural importance of television. "For the first time since tribal religion, we have something that ties elements of a diverse community together. Print had a fragmentizing influence, but television has a unifying influence. TV provides access and allows the famous and beautiful and ugly and notorious to come into your home every day. It has abolished distance, it has abolished parochialism. Because of it, nobody is 'out in the sticks' anymore. Nobody has to be a hick; you have the same cultural experiences via television as people who live in a penthouse. TV becomes part of a style of life. If your style of life is limited, or more remote from the mainstream, then it becomes a more important lifeline to the mainstream. For some older people, the television set can be the last faithful companion that never leaves and to the extent they feel isolated or wish to be a part of the mainstream culture, TV becomes extremely important. But then the question is: Does your self-image get shaped by what you see on television?"

Since the industry has shown little desire to change its portrayal of older Americans, it would seem that people 50 and older are facing a bleak video future. Dr. Gerbner says that doesn't have to be the case—television can change if viewers will commit themselves to being the instruments of that change. The fact that TV is guided by the buying power of the 18-to-35 age group, Gerbner says, "is not a fad." Even though mature Americans make up this nation's most rapidly expanding age group, Gerbner says that demographics won't force change. Then how can change come about? Through the following steps:

• First, write letters—of complaint and of praise—to the sponsors, stations, and networks. Show them you are an active, critical viewer.

• Second, Gerbner states that it is important to "raise your own consciousness and that of others to the representation of older people on television. Discuss it, don't just absorb it. Form critical viewing groups. Play this game as you watch: Ask, 'What is the message behind these characters?' It's fun to do and can make even dull programs seem interesting. Playing an analytical game is the first step in viewing actively, aggressively, and critically."

• Third, team up with young people. "It doesn't matter how you do

it," explains Gerbner. "Such relationships can be a tremendous force. Help young people form more realistic images of older people. This relationship teaches young people how to grow older, and alerts them to look at television portrayals more critically."

- Fourth, look to the schools. Gerbner strongly believes that "every school should have a program in critical viewing, just as they have programs in literature, drama, the liberal arts."
- Fifth, form citizens groups that have "some muscle and clout. Unless you organize seriously you'll just be related to as the 'public' in public relations. If you have clout, you'll be related to more seriously. Organize on a national level."

It is difficult to imagine George Gerbner curled up in front of the tube with a cold beer watching *Dynasty*. What does he watch for entertainment? This area, alas, is a mystery: He never reveals what programs he watches or even how many hours he watches, wishing to keep his research business and personal life separate.

"When I watch television, I get a lot more out of it than most people," he says in an obvious understatement. "I play the critical/analytical game. Once you begin to play it, trying to see the message behind the message, I assure you there is no such thing as a dull program."

George Gerbner's own life story could very well make a prime-time adventure show. He was born in Budapest, and still has soft traces of his native accent. During World War II, he parachuted into the mountains of Yugoslavia to fight the Germans with the partisan forces. Later, after the war, he tracked down and arrested a number of high Nazi officials. A Ph.D. in communications, he has been married for 35 years to Ilona Gerbner, herself an accomplished professional. Her offices—she is a professor of theater at the University of Pennsylvania—are housed in the building next door to her husband's. A slim and elegant woman, she is as dynamic as her husband.

George Gerbner's pioneering work has already caused some discomfort up and down network row in New York and Los Angeles. But, plainly, the good Dr. Gerbner intends to continue his watchful eye and, to all serious viewers, that is good news. □

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U. Penn. Dean Takes Swipe At TV's Role In Instilling Cultural Myths

Washington, April 5.

Colleges should provide "an analytical and critical approach to mass media, especially television viewing" through their regular courses, according to George Gerbner, dean of the Annenberg School of Communications at the U. of Pennsylvania.

Speaking before the National Conference on Higher Education in

(Continued on page 80)

Penn. Dean

(Continued from page 1)

Washington, D.C. last Sunday (27), Gerbner discussed the power and pervasiveness of tv in current society and suggested, "We have to build a fresh approach to the liberal arts. I define the liberal arts as those skills and concepts that liberate individuals from an unquestioning dependence on the immediate cultural environment." In the past, he said, this was accomplished through achieving literacy, while the tube is the major route to culture today.

"It gives us a highly coherent mythology," said Gerbner. "It does not, however, represent images of fairness or the equitable distribution of resources. It hurts women, minorities and anyone who does not subscribe to the most conventional values. It is restrictive. It tends to stereotype. It represents a cultural mainstream which confirms many of our most damaging prejudices.

4/26/83 PHILA INQUIRER

Penn researcher disputes ABC on violence

By Dick Pothier
Inquirer Staff Writer

The ABC television network is trying to mislead the public about the amount and effects of violence on television, a top University of Pennsylvania communications researcher said yesterday.

George Gerbner, dean of Penn's Annenberg School of Communications and one of the key researchers in a 1982 study of televised violence, said he believed that a recent ABC critique of the report bore similarities to the tobacco industry's attempt to rebut medical findings that smoking is harmful.

"ABC could well afford to use it, not fight it," Gerbner said of the report, which was sponsored by the National Institute of Mental Health (NIMH) to update the 1972 surgeon general's report on the effects of televised violence.

The ABC reply singled out Gerbner's analysis of the amount of violence on TV, in which Gerbner concluded that televised violence had remained high from the 1970s into the 1980s. Gerbner and other scientists who served as advisers maintained not only that the amount of televised violence remained high, but that it was causally related to a wide range of effects — many of them negative — on individuals and society.

Gerbner and the other scientists sent a letter of protest last week to U.S. Surgeon General C. Everett Koop, complaining that ABC's rebuttal of their findings was inaccurate and misleading.

ABC's attack on the 1982 study came in the form of a report called "A Research Perspective on Television and Violence." The document, prepared and distributed by ABC's Social Research Unit, disputes all the major findings of the 1982 study. Gerbner and his colleagues have been formulating their response since the ABC rebuttal was issued in January.

"It is ironic," said Eli Rubinstein, a professor in the School of Journalism at the University of North Carolina and another adviser to the update, "that 11 years later, when the scientific evidence on the violence issue is even more conclusive, ABC misrepresents those findings, ignores the growing body of knowledge on other effects of television viewing and has not fulfilled its pledge to make constructive use of that information in program planning."

The ABC report was a lengthy, point-by-point attempt to rebut the findings of the NIMH research.

The ABC rebuttal said: "Among many of its findings was the conclusion that a causal relationship exists between television violence and aggressive behavior.

"However, a careful examination of the research which was used to support the NIMH position indicates that the evidence does not warrant such a conclusion. ABC feels, therefore, a responsibility to place the NIMH report — and other research regarding television's effects — into perspective."

ABC objected to Gerbner's "violence index," through which he recorded the amount of violence on network television, as "an arbitrary and idiosyncratic measure which does not accurately reflect program content." The network contended, for example, that Gerbner included accidental violence or victimization of humans on television.

Gerbner said his definition of violence "is the same one used by CBS. ... Essentially, I think ABC is just quibbling.

The ABC statement examines four specific conclusions reached in the NIMH report: whether television violence causes aggressive behavior, whether there is a "clear consensus among researchers" on the issue, whether it is true that violence on television has remained at consistently high levels, and whether television cultivates distorted attitudes and concepts of reality.

In his research, for example, Gerbner has found that people who watch a lot of television believe that there is more crime in the streets than do people who watch less television. The implication is that the common cops-and-robbers and violent-crime shows suggest to some viewers that society is more violent than it really is.

The ABC report denies that connection.

Is the violent 'A Team's' popularity a coincidence?

By Gail Shister
Inquirer Staff Writer

"The A Team" averages 39 violent acts an hour.

"The A Team" ranked third out of 73 shows last week.

Is there a connection?

According to a recent report issued by the National Coalition on Television Violence, a public-interest group, NBC's surprise hit show is the most violent series on TV. It is also the most popular new series of the season.

"The A Team," which airs Tuesdays at 8 p.m. on Channel 3, features the high jinks of a group of outlaw Vietnam vets who, as one critic writes, "punch, shoot, connive and crash their way toward defeating an array of villains."

It stars George Peppard, but the cult hero is Mr. T, the glitziest graduate of the School of Musclebound Guys With Mohawk Haircuts and Feathers in Their Earrings.

Do viewers swoon at Mr. T's growl, or is it the blood and guts that turn them on?

"I'm convinced that people are not seeking violence per se," says George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications. "They're looking for a good story. Most ratings have little to do with the intrinsic merits of a program. They have to do with time slots.

"Basically, TV is not a selective viewing experience. Most people view by the clock, not by the program. Violence itself is not a cause for ratings. In fact, it's a way of saving money. It's a relatively cheap product. You don't need great actors or writers. It's mostly industrial, assembly-type writing."

TV/radio talk

•

Good news for Phillies fans: "Extra Inning," the postgame show on Channel 29, is alive and well. It just hasn't run yet.

Channel 29, which has a contract with the Phils through 1993, has yet to run the show in the 12 games it has broadcast this season because of time constraints. According to program manager Greg Miller, the station has slotted 2½ hours for games, and thus far they've run too long to air "Extra Inning."

"Phillies Preview," the pregame show, will run "on selected games," Miller said.

Taft Broadcasting, owner of Channel 29, also owns 47 percent of the Phillies. Too bad it won't budget more time to showcase its own product in a town that's crazy for baseball.

•

New "Hour Magazine" co-host Bonnie Strauss, former reporter at Channels 6 and 10, is back in town today to pitch the show on Channel 3's noon news.

Strauss, 41, joined the popular Group W show — syndicated on 145 stations — last month. Working with a staff of 47, she divides her time between soft features and "stories with a social consciousness."

After 10 years of daily deadlines, her new job is a breeze.

"We work a month in advance," she said in a telephone interview from Los Angeles. "There's a broader subject range, and more time for preparation. I've covered enough dead-children stories, shootouts and police brutality cases in my career."

Strauss said she had turned down offers to do network news in the past because she didn't want to live out of a suitcase. She has a son, Evan, 13, and a daughter, Vicki, 19. A divorcee, she has a steady male companion.

"Hour" is carried weekdays at 4 p.m. on Channel 3.

•

"General Hospital" star Jacklyn Zeman has a photo layout and cover shot in the May issue of Oui magazine. ... Last week's United States Football League broadcast on ABC had a 5.8 Nielsen rating and 16 share, the third decline in as many weeks. Still, it beat NBC's "Sportsworld." ... "Buffalo Bill," an NBC comedy series starring Dabney Coleman as a flamboyant TV talk-show host in Buffalo, N.Y., will premiere in June. ... WHYY-FM (90.9) has received two top awards from the Corporation for Public Broadcasting.

Mr. T
'A Team's' B.A. Baracus

GERBNER CHARGES COMMUNICATORS WITH SUPPORTING HUMAN RIGHTS

The people who write a culture's stories write that society's laws, according to Dr. George Gerbner, dean of the Annenberg School of Communications, University of Pennsylvania, and guest speaker at PWICI's Sarah Awards luncheon.

A culture's "storytellers" once were the church and family, but in today's media-saturated world, where children grow up in homes in which "television is like the wallpaper," a typical child will absorb some 40,000 to 50,000 "stories" a year before she or he can even read. The values, myths, worldviews and self-images of America's children are being created today primarily by television before these children have had time to build any sense of self based on the values and realities of their community, church or family.

Gerbner urged the communicators gathered to honor the Sarah winners to be aware of this tremendous influence of TV in our lives and to take a good look at what kind of images of the world and society it is presenting.

The world of TV is one in which men outnumber women 3 to 1 (6 to 1 in news programs), children and senior citizens are practically invisible, women age faster than men. Gerbner cited some statistics from a recent Screen Actors' Guild report, which indicated that women received only 31 percent of all acting jobs, black women receive 6 percent, and Hispanic women 2 percent.

The assumptions about the world made by TV are also skewed. The world reflected on TV is one of almost continual violence where minorities and women often are cast only as victims. Constant exposure to such images, Gerbner stated, will only reinforce negative self-images among women and minorities and increase their insecurity and dependence.

Dr. Gerbner asked his audience to keep up the struggle to create positive images of women, minorities and all groups in the media and to help create more humane conditions in the world by holding the media accountable for the environment they create. As long as women and minorities are not represented at a level warranted by their numbers in the population, there will be a need for organizations such as Women In Communications and a valuable service for them to carry out.●

CAREER ALTERNATIVES OFFERS STUDENTS AND CAREER CHANGERS A SUMMER INTERNSHIP PROGRAM

College graduates and would-be career changers seeking a competitive edge in the job market may enroll now in Career Alternatives' summer career development and internship program. This six-month program starts July 5. Immediate applications and interviews are suggested because of limited class size.

During the initial five-week phase of the program participants assess their skills, values and interests and reorganize their skills for transference to new careers. They fine-tune their problem-solving and decision-making techniques, sharpen their resume writing and interview strategies, and conduct extensive career research. The bi-weekly seminars are held from 9:30 a.m. to 1 p.m.

The second phase is a four-month internship requiring a 20-hour, three-day week.

Bi-monthly workshops held throughout the internship phase of the Career Alternatives program deal with such topics as time management, communications skills, networking and organizational behavior. Furthermore, guest speakers share their expertise on such subjects as computer systems, business math and money management. Counseling is available throughout all segments of the program.

The concluding week involves two morning seminars investigating the hidden job market, negotiating and goal-setting. Participants complete a final resume at this time.●

REGISTRATION FORM MAY PROGRAM

Reservations must be received 3 days before the program. Cancellations must be made no later than 2 days prior to the program. If you make a reservation and fail to show up without cancelling, you will be billed for the full amount of the program. To make reservations, call Susan Phillips, 539-6000, or send your check, payable to PWICI, with this form to:

Susan Phillips
Eagleville Hospital
P.O. Box 45

Name_____

Job Title and Affiliation _____ _____ Member

Telephone_____ I will be bringing____ guests. _____ Nonmember

Wide World of Reports

ABC objections to linkage of aggression to TV violence in NIMH report brings social scientists into contention in novel public skirmish

The perennial question of whether the depiction of violence on television causes aggressive behavior by its viewers has sparked an unusual clash among social scientists. The American Broadcasting Companies, Inc. (ABC) recently took public issue with the views expressed in a National Institute of Mental Health (NIMH) report *Television and Behavior*. A critique by the network's social research unit titled *A Research Perspective on Television and Violence* argues that research cited in the report does not support its conclusion that there is a causal link between televised violence and aggressive behavior. The conclusions are "unsubstantiated when subjected to scientific analysis," the ABC critique asserts.

The ABC refutation has, in turn, been rebutted by the seven senior researchers who served as scientific advisers on the NIMH report.* In a gloves-off counter-critique of the ABC document, they wrote that it reads "like a slick brief for the defense replete with carefully worded misinterpretations, omissions of large bodies of evidence, and sheer misstatements of fact."

U.S. Surgeon General C. Everett Koop, to whom the advisory group addressed its rejoinder to ABC on 26 April, directed his own stinging obiter dictum to the networks in general and ABC in particular. In the course of remarks on family violence prepared for an audience of military physicians, Koop referred to "the dreadful basket of alleged research analyses done by ABC. Their pamphlet is an embarrassment to the social science research community as well as to the media."

The exchange over the NIMH report is obviously more than a scholarly wrangle over methodologies and the interpretation of data. The discussion has become part of the continuing controversy about the social effects of television which seems to be moving toward one of its periodic peaks of intensity. The Federal Communications Commission (FCC), for example, on 27 April reopened the record on its docket on children's television, in which violence is a perennial issue. And a House subcommittee on telecommunications seems likely to propose formation of a national commission on children's television to come up with recommendations on how to improve it.

The ABC reaction to the NIMH report seems to be based at least in part on a network view that if the report's findings of a causal link between televised violence and aggression were accepted as scientific fact, the public and Congress would call for tighter restrictions on such material on television.

The implications of the NIMH report, in fact, were the subject of a National Research Council (NRC) workshop in December. And the House Judiciary subcommittee on crime in March made the report and ABC's rejoinder the focus of the first of a projected series of hearings on the influence of the media on crime.

The NIMH report updates a report published in 1972 under the imprimatur of the Surgeon General and titled *Television and Growing Up: The Impact of Television Violence*. As the title indicates, the main focus was the effect of television violence on children. The report's central conclusion was that the research then available yielded "some preliminary indications of a causal relationship, but a good deal of research remains to be done before one can have confidence in these conclusions."

In the new study the key comment on the effects of violence was

> After 10 more years of research, the consensus among most of the research community is that violence on television does lead to aggressive behavior by children and teenagers who watch the programs. This conclusion is based on laboratory experiments and on field studies. Not all children become aggressive, of course, but the correlations between violence and aggression are positive. In magnitude, television violence is as strongly correlated with aggressive behavior as any other behavioral variable that has been measured. The research question has moved from asking whether or not there is an effect to seeking explanations for the effect.

In commissioning its updating report, NIMH asked for an analysis of the increased body of research rather than commissioning new research as had been done for the original study.

The new report differs from the first in devoting under 20 percent of its space to the subject of violence. The balance is given over to a discussion of other social effects of television. Emphasis is placed on the value of television as an education tool in areas such as health, and its potential for "prosocial" effects.

The ABC reply, however, concentrates on the portion of the NIMH report dealing with televised violence and aggressive behavior. Alan Wurtzel, a psychologist and former academic who heads ABC's social research unit, says that the network decided to make a public response on the issue because the press focused heavily on the discussion of violence in the NIMH report after the summary volume was published in May 1982.

A main thrust of the 32-page ABC response is to deny that a valid cause-effect relationship has been established between televised violence and aggression. The ABC document argues, for example, that researchers' measures of violent behavior are inadequate, noting that "it is simply impossible to observe this kind of behavior in research subjects on a systematic basis." Researchers are, therefore, compelled to substitute other less reliable means such as laboratory experiments or panel studies.

Similarly, the use of correlation to imply causation is questioned. ABC argues that there may be a statistical interrelation between two variables such as televised violence and aggressive behavior, but in this case, a third variable may be the cause of aggression. Also criticized is the NIMH report's reliance on convergence, that is assuming that cause has been established when a number of different studies point in the same direction. This method is dismissed as unreliable because all the studies may share biases or illogical assumptions that undermine them.

The ABC paper also cites problems arising from variations in the definition of violence used by different researchers. ABC takes special exception to the definition used by George Gerbner and his colleagues in compiling an annual "violence profile" of network TV programs. Gerbner, who is dean of the Annenberg School of Communications at the University of Pennsylvania, is a member of the seven-member advisory group on the report. ABC argues that the definition of violence used in the Gerbner profiles can include accidents,

*Steven H. Chaffee, Stanford; George Gerbner, University of Pennsylvania; Beatrix A. Hamburg, Harvard Medical School; Chester Pierce, Harvard Medical School; Eli A. Rubenstein, University of North Carolina; Alberta E. Siegel, Stanford School of Medicine; Jerome L. Singer, Yale.

slapstick comedy, and acts of nature and that this "expanded" definition results in tallies that distort the amount of "realistic violence."

In their response to the ABC critique, the advisers on the NIMH report took pains to clarify the report's central point on violence emphasizing that "The issue is not whether television is *the* cause of aggression. As we have already noted, no responsible researcher makes that claim. All complex behavior has many causes. What the research results showed, as NIMH reported, is that television is a significant contributor to such behavior."

Replying to ABC's attack on convergence, the advisers alluded somewhat testily to the ABC comment that the "convergence approach led scientists to the widespread belief that the world was flat." The response was, "Ten billion dollars are expended annually in the 'widespread belief' that advertising induces people to buy products. There is not a more definitive causal relationship between advertising on television and subsequent buying behavior than there is between television violence and later aggressive behavior."

The major objection among the advisers to the ABC critique was expressed this way by Gerbner. "By concentrating on the violence-aggression issue, the network is insisting on reducing a very complex question to a very simple one. The real issue is not does TV violence cause aggression," but rather it is "the lessons television can teach." Gerbner said, "The report was an effort to change the nature of the public discussion on the subject. The ABC response puts us right back in the same old rut."

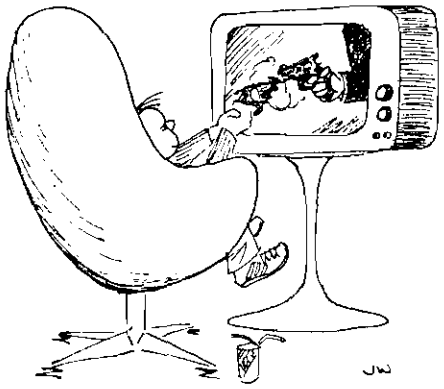
Neither side is budging. ABC is even considering issuing a response to the riposte from the seven researchers so that an infinite progress of rebuttal statements seems possible.

The ABC stand gets support from those knowledgeable about social science research in the other major networks, CBS and NBC, although not on every point. NBC's vice president for news and social research J. Ronald Milavsky says that he thinks the NIMH study was a "bad report in the respect that they went way overboard in interpretation."

ABC contends that the report's portrayal of a consensus among researchers on a violence-aggression link is erroneous. The NIMH finding, however, does seem to reflect the general views of the best-known and most-published researchers in the field. This includes four of the advisers—Gerbner, Rubenstein, Singer, and Siegel. But Wurtzel and others suggest that the NIMH's selection of researchers with established views made the product predictable.

An alternate view was offered at the NRC workshop by Thomas D. Cook, a professor of psychology and public policy at Northwestern. Cook was asked to assess the NIMH report for the workshop, which was sponsored by the Justice Department's National Institute of Justice.

On the matter of consensus, Cook told *Science* that "Among people who actually study the subject, my guess is that close to 100 percent would say that there is a causal link. But if there is a link, and I believe there is, it is not so large as portrayed in the report."



According to Cook, people who are interested in the possibility of change in television, "should be looking at the political economy of the broadcasting industry. Unless they do that, they won't know whether leverage exists."

In respect to prosocial programming, he asks, "Why should any network do it?" The network might get public relations kudos, but such material would be "likely to earn low ratings, be expensive to produce and mean foregoing revenues," says Cook.

What are the prospects for changes in such things as televised violence? First and foremost, discussion of tighter regulation of televised violence invites constitutional conflict. Broadcasters are protected by the same First Amendment free speech guarantees as the press.

The government agency responsible for regulating the broadcasting industry is the Federal Communications Commission. Through the years, the commission's interpretation of its responsibilities has varied with its membership, but traditionally the commission has avoided attempts at direct control of program content. Congress oversees regulatory agency activities, but has generally been reluctant to take action against broadcasters, a stance usually attributed to an unwillingness to antagonize the local radio and television stations which have grown increasingly important in political campaigning.

The 1980 elections brought the FCC a new chairman, Mark S. Fowler, and a turnover in membership. Fowler's penchant for deregulation is expected to influence the commission's rule-making on children's television which is scheduled for action by early autumn. Fowler is a vocal advocate of a "marketplace approach to broadcast regulation" which he defines as allowing "viewer preference rather than percentage guidelines or quotas to determine the programming mix on TV."

Fowler has expressed concern about the quality of children's television, but advocates increased support for public television programming in the children's field. And he sees the increased availability of new television services such as the Disney network on pay TV as offering opportunities for improved children's programming.

Many observers see the advent of new technologies—cable, pay television, cassettes—as meaning viewer choices will be substantially increased. But in the relatively unregulated atmosphere expected to prevail, they suggest that the exposure of children to violence and other objectionable influences are actually likely to increase.

The networks themselves are operating in a rapidly changing climate. A public interest group identified with the Moral Majority recently spurred a boycott of products of companies that sponsored TV programs with what was regarded as too much sex and violence. Some major sponsors reportedly reviewed their TV commitments. The networks perhaps have more to worry about in the implications of a recent survey commissioned by the National Association of Broadcasters. Preliminary accounts of the survey indicated that viewers were spending less time watching network TV, were more critical of TV fare generally, and thought that programs showed too much sex and violence.

Against this background, it is clear that social science research alone does not determine public policy on television. In its introduction, the ABC critique notes that "The issue of television violence can be addressed on two different levels: as an objective *scientific* question and as a subjective *values* issue." Change seems likeliest to occur when scientific evaluation and value judgments show a strong convergence.

—JOHN WALSH

plishment since *Anatomy of Criticism*. Among them was Frank Kermode, who in the *New Republic* (June 9, 1982) judged Frye's skill and ingenuity in marshalling his arguments to be "beyond praise." "I am certain," Kermode added, "that we have no living critic who can match Frye's intellectual scope or drive. Indeed, he is in some ways more like the founder of a religion, a Swedenborg or a Marx, than a literary critic."

Although Frye's *Anatomy of Criticism* made no direct reference to the New Criticism, it was at first regarded by many as providing a possible replacement for that waning movement. Frye did in fact influence the younger generation of literary critics, and his work gave renewed integrity to such pursuits as symbolic criticism and studies of Romanticism. Yet his criticism commanded no widespread following, and he always had his detractors among readers who disagreed with his principles. Nevertheless, *Anatomy of Criticism* ranks with I.A. Richards' *Principles of Literary Criticism* (1925) and Rene Wellek and Austin Warren's *Theory of Literature* (1949) as a seminal work of modern criticism. "More than any other critic," wrote the editors of a recent anthology of contemporary criticism, "he stands at the center of critical activity."

Northrop Frye is a short and stocky man whose rimless spectacles, shock of gray hair, and massive forehead give him the appearance of a distinguished elder statesman. He has been described by his students as a warm, generous, and inspiring teacher and as a trickster at heart, despite a residual shyness that makes him seem aloof and ill at ease in some social situations. Frye and his wife, the former Helen Kemp, whom he married on August 27, 1937, live near the center of Toronto. Since Frye cannot drive, he travels daily to Victoria College by subway. His teaching and writing leave him little leisure time, but he enjoys playing the piano and reading science fiction. Of his compulsive urge to continue writing, Frye has said, "I've got this damn monkey on my back and it won't get off. At my age . . . time is everything." His current projects include a video series of his lectures and seminars on the Bible. "I am glad," Frye said of that project, "to be pickled and preserved for posterity."

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Gerbner, George

Aug. 1919- Social scientist; educator. Address: b. The Annenberg School of Communications, University of Pennsylvania, 3620 Walnut St., Philadelphia, Pa. 19104

"If you can write a nation's stories, you needn't worry about who makes its laws," George Gerbner, the dean of the University of Pennsylvania's Annenberg School of Communications, said recently. "Today television tells most of the stories to most of the people most of the time." But to Gerbner, a communications researcher for over thirty years, television is more than a medium of communication; it is, like pre-industrial religion, an "institution of general enculturation" that sets the standards for accepted social beliefs and behavior. Recognizing the ritualistic nature of television, Gerbner has devoted the past fifteen years to detailed analyses of television program content and its relationship to viewers' conceptions of reality. He has also served, over the years, as the principal investigator in studies of institutional structure and decision-making on American television and of the treatment of foreign news in the press of six countries.

The son of Árpád Gerbner, a teacher, and Margaret (Mőrányi) Gerbner, a photographer, George Gerbner was born in Budapest, Hungary in August 1919. Reared in the Hungarian capital, he attended the Joseph Eotvos Realgymnasium, where he was active in the Boy Scouts and in the school's drama and literary clubs. After his graduation in 1937, he took time out from his formal education to polish his writing skills. One of his efforts won him first prize in a national literary competition. In 1938 he enrolled at the University of Budapest, but his college career was interrupted by World War II. Unwilling to enter military service in support of Nazi

Germany, Hungary's ally, he decided to immigrate to the United States.

Leaving his family behind, Gerbner set out for the United States in 1939 and, with the help of relatives in Paris, secured passage on a ship bound for Mexico. There he traveled around the country for six months, working from time to time as a guide for American tourists, while he waited for his visa. Finally admitted to the United States in 1940, he settled in Los Angeles, California and entered the University of California branch there as a psychology major. A year later, he transferred to the university's Berkeley campus, where he fulfilled the requirements for a B.A. degree in journalism in 1942.

Within days of taking his degree, Gerbner landed a job with the San Francisco *Chronicle*. During his months on its staff, he worked at various times as a general assignment reporter, feature writer, copy editor, book reviewer, columnist, and assistant financial editor. Shortly after he became a naturalized American citizen, in 1943, Gerbner resigned from the *Chronicle* to enlist in the United States Army. Assigned to the 541st Parachute Infantry, he eventually joined the Office of Strategic Services. Over the next two years, he carried out dozens of missions behind enemy lines in the North African and European war theatres, earning a field commission and a Bronze Star. After the end of the war, he was named to the team of American officers delegated to track down and arrest Nazi war criminals. Gerbner personally rounded up more than 200 high-ranking former Nazi officials, including the first Nazi Prime Minister of Hungary.

Discharged from military service in 1946 with the rank of first lieutenant, Gerbner accepted a position as an editor at the United States Information Service's bureau in Vienna, Austria. Returning to California in 1947, he worked for a time as a freelance writer and as a partner in a Hollywood public relations firm before enrolling in the graduate program in communications at the University of Southern California. He earned an M.S. degree in 1951 and, upon acceptance of his doctoral dissertation "Toward a Theory of Communication," which won for him the university's award for "best dissertation" of the year, a Ph.D. degree in 1955.

To support himself while he attended graduate school, Gerbner took a succession of teaching jobs. From 1948 to 1951 he was an instructor in journalism, English, and social science at John Muir College in Pasadena, California. Concurrently, in the 1950–51 academic year, he served as curriculum assistant in charge of publications and junior-college general education curriculum planning for the Pasadena city school system and as director of the Pasadena Education Association. Gerbner spent the 1951–52 academic year as a research associate in the department of cinema at the University of Southern California, and in 1952 he joined the faculty of El Camino College in Torrance as an instructor in the social aspects of mass communication, a post he held until 1956. From 1954 to 1956 he was also a lecturer in communication in education at the University of Southern California.

In 1956 Gerbner moved to Urbana, Illinois to take an appointment as research assistant professor at the University of Illinois Institute of Communications Research. Long interested in the relationship between mass media message systems and the public images and assumptions that they cultivate, he designed several studies to investigate and analyze what he has described as "the common symbolic environment that gives public direction and meaning to human activity." For example, he examined the portrayal of mental illness in the mass media for a National Institute of Mental Health survey of popular conceptions of mental illness, and he served as project director of a massive cross-cultural analysis of the portrayal of teachers and schools in the mass media of ten Western and Soviet-bloc countries for the United States Office of Education. In addition to his research, Dr. Gerbner taught courses in the university's graduate communications program.

A recognized leader in the field of communications research by the mid-1960's, George Gerbner was named dean of the Annenberg School of Communications at the University of Pennsylvania in April 1964. Despite the administrative burden of guiding the growth and development of a new college (the Annenberg School was founded in 1959), he managed to find time to teach graduate seminars and to continue his trailblazing research. From 1964 to 1968 he served as project director of a UNESCO-sponsored cross-cultural study of the personality traits of the leading characters in American, French, Italian, Yugoslav, Czech, and Polish feature films. Among other findings, he discovered that though the heroes in each country's motion pictures were two to four times more likely to resort to violence for legal or socially sanctioned ends than for illegal or immoral ends, Western heroes were twice as likely to use violence for questionable reasons than their East European counterparts.

Gerbner investigated the portrayal of violence in the mass media—specifically, on television—in greater detail at the request of the National Commission on the Causes and Prevention of Violence. For their study, he and his team of researchers analyzed the plays, films, and cartoons televised nationally by the three commercial networks during two representative viewing weeks in 1967 and 1968. In the two weeks, they counted some 790 dead or injured characters, or an average of five for every program that featured some violence. Moreover, as Dr. Gerbner noted in the working paper that he submitted to the commission in 1969 and in his *Dimensions of Violence in Television Drama*, which was published by the Annenberg School later in the same year, there were fifteen acts of violence—which he defines as "the overt expression of physical force compelling action against one's will on pain of being hurt or killed, or actually hurting and killing"—for every television hour, and eight out of ten of those incidents were presented

in a serious as opposed to a humorous vein. He also found that television violence "stuns, maims, and kills without much visible 'hurt'"; that witnesses to the violence are more often than not passive; that lower-class characters are more likely to commit violence than middle- or upper-class characters; that eight out of ten nonwhites fall victim to some violence; and that fully half of all the killers are "good guys who reach a happy end."

At the urging of Senator John O. Pastore, one of the most persistent critics in Congress of television, the National Institute of Mental Health began, in 1969, to award the Annenberg School of Communications an annual grant so that Gerbner could continue his scrutiny of violence in network television programs. Following the same procedure they had used in their initial study, Dr. Gerbner and his associates have videotaped and analyzed more than 1,600 prime-time network programs over the years. As their annual "violence profiles" show, the frequency of violence on television in the past decade has not varied more than 10 percent from the norm. While he recognizes that violence is a cheap and simple way to provide dramatic conflict, Gerbner has pointed out, in an article for *American Behavioral Scientist* (May 1980), that it is also the "cheapest and quickest demonstration of who can and who cannot get away with what against whom." "Real-world victims as well as violents may have to learn their roles," he went on. "Fear—that historic instrument of social control—may be an even more critical residue of a show of violence than aggression. Expectation of violence or passivity in the face of injustice may be consequences of even greater social concern."

To measure the effect of television violence on viewers' perceptions of reality, Gerbner drew up a multiple-choice questionnaire, giving a correct answer and a "television answer" to a number of questions about the "real world," which was distributed to a representative sample of the population across all age groups and socioeconomic strata. As he had expected, "heavy" viewers—that is, those respondents who watched television for more than four hours a day—in all demographic groups chose the incorrect television-biased answer more often than "light" viewers. Perhaps more important, they revealed, in Gerbner's words, "a significantly higher sense of personal risk and suspicion." Among the heavy-viewing respondents who reported that their fear of crime was "very serious" were the elderly, women, nonwhites, and the poor—those groups most often shown as the victims of violence on television.

"The most general and prevalent association with television viewing is a heightened sense of living in a 'mean world' of violence and danger," Dr. Gerbner said in testimony before a House of Representatives subcommittee on communications on October 21, 1981. "Fearful people are more dependent, more easily manipulated and controlled, more susceptible to deceptively simple, strong, tough measures and hard-line postures. . . . They may accept and even welcome repression if it promises to relieve their insecurities. That is the deeper problem of violence-laden television."

Network television executives have not only disputed Gerbner's findings and questioned his methodology, but have also impugned his motives. CBS officials, for example, have argued that his one-week program sample is too small to be representative and his definition of violence too broad to be meaningful. They especially objected to his counting as violent acts natural disasters and "pie-in-the-face" slapstick routines. In Gerbner's opinion, however, there are "no 'accidents'" in fiction. "It is hardly accidental that certain types of characters are accident-prone or disaster-prone in the world of television," he explained in an article for *Society* (September-October 1977). "Such television content patterns may have significant effects on some viewers' conceptions of life and of their own risks in life."

Gerbner's studies of television violence became the basis for his ongoing "cultural indicators" project. Designed to measure trends in television content and effects, the project, which has been supported since 1972 by grants from federal agencies and professional organizations, combines message system analysis of programming content and "cultivation" analysis to determine, in Gerbner's words, "the extent to which exposure to the symbolic world of television cultivates conceptions about the *real* world among viewers."

Drawing on his extensive videotape archives, Gerbner put together a frightening composite picture of the world according to television. As he explained to Patricia McBroom in an interview for the Philadelphia *Inquirer's Today* magazine (November 16, 1980), that world "is created in the image of the power and money elite." Males, mostly single, relatively young, middle- and upper-class white Americans, outnumber women three to one, and they are shown in a greater variety of roles and occupations. The overwhelming majority of those men are successful professionals, usually doctors, lawyers, business executives, or law enforcement officers; less than 10 percent are blue-collar workers. As opposed to more than 50 percent in real life, only 20 percent of television's women work outside the home. Moreover, those women are shown as weak, passive, indecisive, and as aging faster than men. "Women are the victims of the greatest cultural assault that mankind has ever conceived . . . ," Gerbner told Patricia McBroom. "They are underrepresented, devalued, and restricted in the opportunities in which they see themselves."

Other segments of the population are similarly "underrepresented" or "devalued." For example, although people over the age of sixty-five account for 11 percent of the population of the United States, they make up only 2 percent of the television population, and they are most often shown in a negative light. Furthermore, television presents a world of "clarity and simplicity," to use Gerbner's words. "In show after show, rewards and punishments follow quickly and logically. Crises are resolved, problems are solved, and justice, or at least

authority, always triumphs . . . ," he wrote in a piece for *Psychology Today* (April 1976). "To insure the widest acceptability (or greatest potential profitability), the plot lines follow the most commonly accepted notions of morality and justice, whether or not these notions bear much resemblance to reality." The danger, as Gerbner sees it, is that heavy viewers will believe what they see; that women and minorities will come to accept inferior status and restricted opportunities as inevitable or, worse, deserved; and that the so-called "television generation," accustomed to the relatively stable, predictable world of television, will become increasingly unable to deal with the complexities of social and political reality.

Unlike some of his more optimistic colleagues, Dr. Gerbner thinks that cable television will both "improve and worsen" the social and behavioral effects of television—improve them because cable television, like the print medium, is "selectively used"; worsen them because the cable viewer of specialized channels, such as the all-sports or all-rock-music outlets, could become, in his words, "a kind of cultural conservative." As he explained to Jeri Baker of *Cablevision* magazine (March 7, 1983): "Putting more shelves in the supermarket isn't going to change what you merchandise."

To free viewers from what he has described as their "unwitting dependence on the mass-produced cultural environment," Gerbner has recommended, among other things, teaching critical viewing skills in the schools, encouraging public debate on the merits of television, and creating a freer market in television production by broadening the industry's resource base to liberate it from its "total dependence on advertising monies and purposes." As one way of expanding television's financial base, he has endorsed an FCC proposal for spectrum-use fees to be levied on station owners. The resulting revenues would be used to produce alternative programming not geared to the mass audience.

Described by Peter M. Sandman, in *More* magazine (April 1978), as having "the courtly arrogance and appearance of the stereotypical college administrator," George Gerbner stands five feet ten and one-half inches tall and weighs a lean 160 pounds. He has a narrow face, intense brown eyes, and brown hair. A compulsive worker, he regularly puts in an eighteen-hour day, even on weekends. When he does take a break, he goes to the theatre or the opera. Although he refuses to discuss his program preferences, he maintains that he gets "a lot more" out of his television viewing than the average person. "I play the critical/analytical game," he explained to Mary Alice Kellogg, who interviewed him for *Fifty Plus* (April 1983). "Once you play it, trying to see the message behind the message, I assure you there is no such thing as a dull program." On February 14, 1946 Gerbner married the former Ilona Kutas, an actress who is now the director of the theatre laboratory at the University of Pennsylvania. The Gerbners, who make their home in Ardmore, Pennsylvania, have two sons, Thomas and John.

The editor of the *Journal of Communication* since 1973, Dr. Gerbner has contributed scores of articles to professional journals, popular magazines, reference works, and textbooks. He is the editor or coeditor of several books, including *The Analysis of Communication Content: Developments in Scientific Theories and Computer Techniques* (1969), *Communications Technology and Social Policy* (1973), and *Mass Media Policies in Changing Cultures* (1977), all published by John Wiley & Sons Inc. His memberships include the International Association for Mass Communication Research, the American Association for Public Opinion Research, the American Academy of Political and Social Science, and the International Communication Association, which elected him a fellow in 1979. Among his most recent honors are the Communicator of the Year Award from the B'nai B'rith Communications Lodge and the Media Achievement Award of Excellence from the Philadelphia Bar Association, in 1981, and the Broadcast Preceptor Award from San Francisco State University, in 1982.

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Hare, David

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Playwright and director David Hare is a leading figure among the young, left-wing intellectuals who have dominated British theatre since the early 1970's. Like his colleagues Howard Brenton, Stephen Poliakoff, Trevor Griffiths, and David Edgar, Hare writes articulate and elaborately crafted plays that employ the techniques of film and television as much as those of the traditional theatre to examine the state of contemporary society, especially British society. "The theatre is a public forum, where everybody sits together to judge . . . ," Hare wrote in a program note for the National Theatre's production of his most recent stage play, *A Map of the World*. "As a playwright, I can't offer a solution to the world's problems. What I can do is try to make people think about them." Of the four Hare plays—*Slag*, *Knuckle*, *Teeth 'n' Smiles*, and *Plenty*—that have been produced in the United States to date, *Plenty* was by far the most successful. The disquieting story of a brilliant young woman's mental disintegration over a twenty-year period paralleling Britain's postwar decline as a world power, *Plenty* earned a 1983 Tony nomination as best play of the year.

frustrated until they finally wonder, 'Why spend time on this?'"

Anxiety reactions to the news may be far more common than we realize, according to Frances Miller, Ph.D., a resident in psychology in Bend, Oregon. "A lot of people turn on the news to relax after work, but get negative arousal instead. They're not aware of the stress until they stop and think about it."

One kind of news that makes virtually everyone anxious: crime. A study at Medill School of Journalism and the Center for Urban Affairs and Policy Research, both at Northwestern University in Evanston, Illinois, found a clear link between crime news and crime fears. Margaret T. Gordon, director of the Center at Northwestern, examined nine newspapers in San Francisco, Chicago and Philadelphia and noted that in each city the readers of the most crime-laden papers were the most fearful. Likewise, a study at the University of Pennsylvania's Annenberg School of Communications found heavy television news watchers worried more about crime than light watchers.

How to keep up with the news without upping your stress level? Take a critical look at your sources. "Uncertainty and ambiguity increase anxiety," says Dr. Miller. People feel helpless if the news leaves them half in the dark, while extra information lightens the impact on nerves. Knowledge is a great soother of fears.

For example, more-informative crime reports arouse less anxiety. "Fear is lessened when reporting includes the context—a rape story that notes that the incidence of rape has been dropping or that a particular bizarre crime is highly unusual," says Gordon. When details about circumstances are absent, "psychological processes take over," she says; our imagination and fears run wild.

In an experiment, Dr. Miller produced five TV news broadcasts, using real news presented in different ways. Viewers experienced more anxiety when watching "problem news"—upsetting items involving earthquakes, crime and drugs—than "resolution news," the same items with information added about what had been or could be done to make things better. Problem-solving suggestions reduce helplessness and enhance your sense of control, she says.

Dr. Miller believes that the same logic applies to newspapers. A tabloid report that dwells on flamboyant details—the height of the flames, the condition of the body—will probably scant solid information about how the crime could be solved. Consequently, the flash and pizzazz of a tabloid may exact a price in stress.

Surprisingly, "happy talk" TV news teams may provoke more anxiety than a serious newscaster, claims Dr. Miller. In her experiment, viewers felt most anxious after watching problem news delivered in a lighthearted manner, with cheerful banter between catastrophes.

"It's inappropriate and upsetting to laugh and chat when the news is tragic," Dr. Miller says. "It's like someone laughing while telling you your mother died."

Delving behind the news and into the newsroom alleviates fears by adding perspective. "Readers should know why a lot of crime news doesn't necessarily mean a lot of crime," says Gordon. "Besides boosting sales, crime news solves a lot of problems for newspapers. On a slow day when nothing else is happening, crime is always there to fill the pages." Viewers who understand why TV news heightens dramatic impact (there's heavy economic pressure to keep viewers from turning the dial) won't be overwhelmed by images of a world in flames.

In times of personal turmoil—divorce, job change—when your stress level is already high, you may conclude that no news is good news. "When your own news is breaking fast, you may have no energy for outside events," says Dr. Walder. "To protect yourself from stress overload, you may want to skip the news for a while. You can catch up later."

How the entertainment factor affects the facts

It's possible to boycott newsstands and newscasters altogether and still know the score. One professional woman never reads the paper and will pass up the evening news for a *M*A*S*H* rerun without a qualm: "If I read it, I'll forget it in ten minutes. If it's important, people will tell me about it." "She is a grapeviner," says Dr. Walder. "She gets her news the old town-crier way—word of mouth."

On the other hand, if you do have a serious interest in local and world affairs, keep in mind that no single news source can deliver the whole story. An unmixed diet of TV news, according to media critics, leaves you with a distorted picture. "Network news is a headline service," says Donna Woolfolk Cross, author of *Mediaspeak: How Television Makes Up Your Mind.* "Time restrictions and format make it impossible to go into depth."

For entertainment's sake, television wraps news items up in little "playlets," suggesting simple problems with simple solutions, says Cross. "Constant exposure to this sort of thing makes your intelligence shut down." Emphasizing visible conflict and dramatic value in items like crimes and fires, TV often ignores more significant stories and distracts us from real problems. Television shows us ghetto riots, but rarely explores the social and economic conditions that cause them. We're led to fear street crime, but not to think about corporate crime.

According to George Gerbner, Ph.D., dean of the Annenberg School of Communications, "TV news resembles the rest of TV more than it resembles newspaper news." Since stories are edited to up the dramatic impact and keep primetime viewers tuned in, a report on police work may look more like *Hill Street Blues* than life at a local precinct.

"TV news confirms the mythology of TV," says Dr. Gerbner. Virtually all heavy news watchers stay tuned for other shows and tend to develop social attitudes (about work, sex roles, minorities) that set them apart from light or nonviewers. "For example, heavy TV viewers tend to think women have fewer opportunities, are less active than men, and are happier limited to the home," he says. Dr. Gerbner suggests that television's distorted sex ratio (three men to one woman overall; ten to one on the news) and the limited range of activities and occupations in which women are shown perpetuate the myth that places women outside the mainstream of active life.

What you bring to the news

Television can be a healthy part of a total news diet—as long as you retain your skepticism, says Cross. "Don't let your mind go numb when you watch; be alert and prepared to question. Remember that many problems are more difficult and complex than they look on TV."

"If you rely on just one news source, you're cheating yourself," says Linda Ellerbee, anchorperson on *NBC News Overnight.* The different strengths of TV and newspapers complement each other. "Take all of NBC's newscasts over the course of a day, and the text wouldn't even fill an entire page of *The New York Times,*" she notes.

"But when TV does what it does best—picture—it gives you things a newspaper can't, just as you learn more talking to someone face to face than over the telephone. TV provides telling details: Watching a politician evade a question tells the voter something very helpful."

Ellerbee, who worked as a wire-service reporter before coming to the small screen, turns to a wide variety of sources, including a score of newspapers and magazines, to keep informed. Although few of us can share her professional's dedication, she insists that anyone who wants to understand the news well must work at it. "Just having the news on during dinner is the lazy way," she says. "*Our* responsibility is to report accurately. The viewer's is to pay enough attention to get our facts right." □

Carl Sherman is a Brooklyn-based freelance writer specializing in health and psychology.

Are the media giving us the facts?

George Gerbner
NY Times
8/18

1. The myth of the villainous businessman

"The great enemy of truth is very often not the lie—deliberate, contrived and dishonest—but the myth—persistent, persuasive and unrealistic."

—John F. Kennedy, 1962

How does a society create its common rituals or mythologies? Through knowledge of the past, as passed down by revered elder citizens? Through the schools? Guess again.

According to research undertaken by Dr. George Gerbner, Dean of the Annenberg School of Communications at the University of Pennsylvania, television, more than any single institution, molds American behavioral norms and values. And the more TV we watch, Dr. Gerbner maintains, the more we tend to believe in the world according to TV, even though much of what we see is misleading.

Dr. Gerbner is not the first to speak of the mass media's power to shape our perceptions. As early as 1922, in his book *Public Opinion*, journalist Walter Lippmann advanced the idea that we live in a "pseudo-environment" determined in large part by books, newspapers, broadcasters and movies.

But the world according to today's TV fare is a particularly mean one, in the Gerbner analysis. An average of five acts of violence takes place per prime-time hour (and about 20 occur per weekend-daytime "children's" hour), and these involve more than half of all leading characters. TV's world is also overpopulated by doctors, lawyers, entertainers and athletes, and underpopulated by people gainfully employed in other legitimate private business, industry and agriculture.

In Dr. Gerbner's view, TV violence tends to "cultivate exaggerated assumptions about the extent of threat and danger in the world and lead to demands for protection." In extensive surveys of various socioeconomic groups, his research team found heavy television watchers far more insecure and mistrustful than light viewers. For example, close to two-thirds of the heavy viewers responded "Can't be too careful" to the question "Can most people be trusted?"

Other independent studies show that if TV watchers are wary, they are most wary of businessmen. Indeed, as lawyer-journalist Ben Stein observed in his 1979 book, *The View From Sunset Boulevard*, "one of the clearest messages of television is that businessmen are bad, evil people, and that big businessmen are the worst of all."

A 1980 study by the non-profit, research-oriented Media Institute confirmed Stein's assessment. It found that "two out of three businessmen on television are portrayed as foolish, greedy or criminal; almost half of all work activities performed by businessmen involves illegal acts; and...television almost never portrays business as a socially useful or economically productive activity."

Ben Stein attributes the myth of the villainous businessman to the personal proclivities of television writers and producers. It is also possible that the myth has sprung up because Hollywood has run out of other viable villains. Whatever its cause, its potential consequences are dangerous and far-reaching.

Given the tremendous impact of television on accepted patterns of behavior and beliefs, TV's myth of the villainous businessman could have a detrimental effect on people's attitudes toward their work, the workplace, the products they buy, and the people from whom they buy them. It could, in the long run, undermine the public trust in the basic exchange relationships that form the underpinnings of our free enterprise system.

To be sure, businessmen make their share of mistakes. However, business is the direct source of livelihood for millions of Americans and the indirect benefactor of many millions more. It is the producer of virtually all of the goods we as a nation consume. And if free private business is destroyed or threatened, all the institutions in society, including a free press and free mass communications network, would be threatened.

Next: The myth of the informed public

Mobil®

Are the media giving us the facts?

1. The myth of the villainous businessman

"The great enemy of truth is very often not the lie—deliberate, contrived and dishonest—but the myth—persistent, persuasive and unrealistic."

—John F. Kennedy, 1962

How does a society create its common rituals or mythologies? Through knowledge of the past, as passed down by revered elder citizens? Through the schools? Guess again.

According to research undertaken by Dr. George Gerbner, Dean of the Annenberg School of Communications at the University of Pennsylvania, television, more than any single institution, molds American behavioral norms and values. And the more TV we watch, Dr. Gerbner maintains, the more we tend to believe in the world according to TV, even though much of what we see is misleading.

Dr. Gerbner is not the first to speak of the mass media's power to shape our perceptions. As early as 1922, in his book *Public Opinion,* journalist Walter Lippmann advanced the idea that we live in a "pseudo-environment" determined in large part by books, newspapers, broadcasters and movies.

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Wash. D.C. - Post - Aug. 21-1983

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Children, Reading and the Computer Age

A conference assesses the impact on children's lives of new technologies.

The New York Times/William E. Sauro

Top, Rachel Izes reads a Smurf book to Daniel Fraidstern. Above, Melissa Heckler dramatizes one of Maurice Sendak's stories.

By GLENN COLLINS

In an age of talking books on tape, video games, computer software and pervasive television-watching, are children being overwhelmed with too much information? Have traditional concerns about literacy been replaced by a faddish preoccupation with "computer literacy"?

"I think that many are alarmed over the fact that kids are getting information from television or computers and not books," said John Donovan, executive director of the Children's Book Council. "But, of course, the fact is that children *are* retrieving information from nonbook sources. And that's one of the things we're here to consider."

THE FAMILY

It was Family Day at the first annual Everychild conference at the New York Hilton. More than 2,000 parents, children, librarians, teachers and book people gathered for three days last week to examine the impact on children's lives of a host of different media: books, magazines, films, television, recordings, comic books and computers.

"This conference is evidence of the culmination of concern for the way that information is reaching children," said Sybille Jagusch, chief of the Children's Literature Center at the Library of Congress in Washington. "Yet no one really knows at this point how competition from television and computer software is affecting the reading of children's books."

She spoke at one of the 132 separate programs at the conference, which was sponsored by the Manhattan-based children's council. The sessions featured a collection of experts, educators and children's book notables as various as the illustrator Maurice Sendak and the writer Judy Blume. Conference audiences were held spellbound by folklorists and storytellers. They were exhorted by advocates like Jim Trelease, author of the best-selling "The Read-Aloud Handbook." And they were addressed by the chiefs of children's television programming for ABC, CBS, NBC and PBS.

"These are the best of times and the worst of times for reading in the United States," said Mr. Trelease, whose words were frequently interrupted by applause. "We know more about the reading process than we ever did before. But yet today the illiteracy rate in the United States is three times higher than that in the Soviet Union."

A Bond for Child and Parent

Not everyone came to savage the new information technologies, however. "Computers can be steppingstones to literacy," said Dr. Bernice E. Cullinan, president-elect of the International Reading Association. "To understand a computer video screen, or a computer magazine, you have to know how to read. But while computers are good for some things, there is no other medium that gives children such joy in reading as books."

For one thing, you can't cuddle up with a computer, said Betsy Hearne, co-editor of children's books for Booklist, the American Library Association's journal. "The experience of reading books to children includes the warmth of the human voice," she said, "and the rhythm of human speech, as well as the eternal verities of the story. Television is such a solitary occupation. But books can bond children and parents together."

Dr. George Gerbner, dean of the University of Pennsylvania's Annenberg School of Communications, asserted that the effect on children of computers and video games is less worrisome than that of television. "Other proliferating technologies are simply new stores in the supermarket of television," said Dr. Gerbner, who has studied the impact of television for two decades. "All of us here have a strong professional interest in what the future of television will be."

Television programmers had their say, too, including Jon Cecil, director of elementary and secondary school programming at PBS. "Our problem," he said, "is that programs like 'Sesame Street' and 'Electric Company' and 'Mr. Rogers' are becoming familiar to viewers as they are perpetually repeated. In some cases they're rotting off the reels — because we have so little money for new production. Our challenge is to find new funding to create new programming."

During most of the conference, professionals talked (and usually listened) to one another. On Family Day, however, nonprofessionals, parents and children had their chance to participate. "We hoped that on Family Day we could make parents more aware of some issues like censorship, which is increasingly of concern to those of us in children's literature," said Mr. Donovan of the children's council. The 38-year-old nonprofit organization sponsors Children's Book Week and encourages the enjoyment of children's books.

Robert Hale, associate executive director of the American Booksellers Association, led the session on censorship. The authors Judy Blume, Alice Childress and Norma Klein read excerpts from their books that have been banned in various communities. "We're not necessarily talking about the far right or the Moral Majority here," said Mr. Hale. "All kinds of groups try to ban books now — for any reason at all. Yet freedom of information is crucial to the functioning of a free society."

Mrs. Blume said that children in local communities have spoken before library and school boards on behalf of her banned books. "I think, more and more, it will be up to the readers to come forth and defend the right to read," she said.

Miss Childress, a playwright and author of children's books like "A Hero Ain't Nothin' but a Sandwich," spoke of her great-grandmother, who was born in South Carolina and was sold as a slave. "All of those who were slaves were forbidden to read — or to learn to read," she said, "because people armed with knowledge cannot be subjugated."

A Maze of Exhibits

Throughout the conference, parents, children and experts alike wandered through a maze of exhibits by major American publishers, professional associations and advocacy groups. Booths offered everything from "I'D RATHER BE READING" bumper stickers to computer software, from copies of "Anti-Coloring Books" to samples of a children's book series called "The Little Twerps Action Team."

Sarah Maher of Newark stopped at a display of reading books for toddlers. Her 11-month-old daughter, Faith, slept in a yellow backpack, and her 6-year-old granddaughter, Ebony Cornish, examined the exhibits while Mrs. Maher talked about reading.

"I hated reading when I was a kid, and I hated to spell," she said. "I hope these kids don't feel the same way. I want them to get pleasure from reading, and that's why I came to my first conference."

'Bedtime, Daytime, Anytime'

Children were, in fact, taking pleasure in reading right before her eyes. Rachel Izes, an 8-year-old from Ardsley, N.Y., sat on a folding chair reading a Smurf book to 5-year-old Daniel Fraidstern. "I like it when parents read to you," Rachel said to a visitor. "Bedtime, daytime, anytime is great."

"As long as it's Smurfs," piped up Daniel impatiently, waiting for Rachel to stop answering questions so she could get on with the story.

Although some conferencegoers said they left the gathering feeling less worried about the effects of new technology on children, others said their concerns were more focused. And by closing day, Mr. Donovan said that he was not contemplating changing the name of the Children's Book Council to the Children's Book, Cassette, Videotape and Floppy Disk Council.

"It's just not in the books," he said, and smiled. ■

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September 7, 1983

George Gerbner, Dean
The Annenberg School of Communications
University of Pennsylvania
3620 Walnut Street C5
Philadelphia, PA 19104

Dear Mr. Gerbner:

Your remarks on September 1 at the Everychild conference were stimulating...and just right. Thank you.

Yours sincerely,

John Donovan

JD:ph
cc: Janet Schulman
Richard Jackson
Enc.

PLEASE REPLY TO

Children's Book Council (as above)

B12

Telling a Story About Family Lore

By GLENN COLLINS

"The tradition of family stories is a connection that all of us in this room share," said the smiling young woman, "but not everyone may be aware of it." She stood with her father at the front of the small room. Most of the 42 adults in the audience were strangers. They sat on conference chairs at the New York Hilton.

She glanced to her right. "This is my father," she said. "My father is a storyteller. Because of him, I'm a storyteller."

He smiled. "I thought that today my father and I would talk about some of our own family stories and the way we've collected them," she continued. "Then all of us in the room will collect stories from one another — and tell them. By the end of the session, you'll know how to go about collecting, and telling, your own family stories."

The woman's name is Dr. Meg Hodgkin Lippert, and her father is John Hodgkin. The workshop was called "Family Folklore: Preserving the Stories of the Past."

Three generations in one family's history: John Hodgkin, his granddaughter Jocelyn and her mother, Dr. Meg Hodgkin Lippert.

The New York Times / Joyce Dopkeen

The Family

"In our family," Dr. Lippert continued, "there were two kinds of stories: traditional and true stories. Traditional stories are fairy tales, folk tales and myths. True stories are — well, my father will tell you one."

Mr. Hodgkin began to speak. "My mother told me that once, when I was very small, I was not being very kind to our cat," he said. "In fact, I was being very unkind. My mother said to me, 'If you pull its ears, I'll pull *your* ears. If you pull its leg, I'll pull *your* leg.'

"I thought for a while. Then I said, 'I think I'll pull its *tail*.' Then my mother said, 'If you do that, then you'll get very warm where *your* tail should be.'"

Dr. Lippert and her father told many more stories of both the true and traditional kind. They explained that there are numerous ways to collect, and preserve, family lore. "The easiest place to begin when collecting family folklore," she said, "is to start with yourself: try to remember people, events and places."

Journals Can Be a Source

Family journals are another treasure-trove. "Or, you can look at family objects or photographs," Dr. Lippert added. "Many have stories connected with them."

Another way to gather stories is to interview relatives and record their recollections. "Start with someone you know well, to build your interviewing skills," she said. "Then you can approach the oldest members of the family. Or plan a reunion party, and get people together for the purpose of telling the old tales."

"Man is the storytelling animal par excellence," said Dr. George Gerbner, professor of communications at the University of Pennsylvania. "We live for, and die for, our stories. Art, science, statecraft, law, medicine — they are all part of the great storytelling machine called human culture."

He was speaking at the Everychild Conference in Manhattan, of which the family folklore workshop was a part. The recent gathering was attended by 2,000 educators, librarians and book people.

The Smithsonian Institution has studied, and encouraged interest in, family folklore. It is part of the storytelling renaissance in America. Increasing numbers of storytellers are visiting schools and libraries to spin their tales. Since 1970 a succession of "Foxfire" books — collections of the stories and lore of the Appalachian Mountains in northeast Georgia — have popularized the idea that nonhistorians can preserve local history.

Dr. Lippert has taught storytelling for a decade. Until last year she was director of elementary education at Columbia University's Teachers College. She is an educational consultant and professional storyteller and lives in Dobbs Ferry, N.Y., with her husband, Alan, and her 18-month-old daughter, Jocelyn. Mr. Hodgkin, her father, is an accountant in Manhattan.

Asking About Family Histories

At the workshop, Dr. Lippert passed around a sheet of questions, including "What do you know about your family surname?" and "Do you have a notorious character in your family's past?" The questions were excerpted from a list in "A Celebration of American Family Folklore," a sourcebook for storytellers written by Steven Zeitlin, Amy Kotkin and Holly Cutting Baker and published by Pantheon Books.

"Now," said Dr. Lippert, "I'd like all of you to pair off. Start talking to the person next to you. Just take turns interviewing each other for a few minutes."

There was momentary silence. This was followed by a low buzz of conversation. Within minutes, the room was filled with animated people telling stories about their surnames, about Great-Aunt Maggie and grandfather's pocket watch.

Eventually, Dr. Lippert called the room to order. "Are there any volunteers who would like to tell something they remembered?" The first volunteer, a nun who grew up in East Texas, told a story about how her mother, as a child, had spiked the family molasses with hot pepper sauce to give ne'er-do-well Uncle Charlie his deserved comeuppance.

Then a small, middle-aged woman stood and began speaking somewhat nervously. "I was born in Estonia," she said. "And I have never told anyone this story until now."

She looked about hesitantly. Then she began to describe how, as a child, her parents had given her a beautiful doll from France. Chérie, she had called the doll. She dearly loved Chérie, her most precious possession.

When she was 12, her cousin Doris came to stay for a while after Doris's father died. Doris played with Chérie constantly, and when it was time to leave, she clutched Chérie to her. "Doris has lost her father, and she needs it more than you do," the 12-year-old's mother had said. "Let Doris have it. God will return it to you."

"I cried and cried," the woman said. "As time went by, and Chérie was not returned, I lost my faith in God." It was a harrowing time. "This was when we had to flee Estonia because of the Nazis," she said. She learned that Doris's house had been bombed by the Luftwaffe and had burned to the ground. Doris and her family fled from the house with only the clothes on their backs. Soon all the relatives fled Estonia. Those who did not die in the Holocaust were widely scattered and started their lives again in new lands.

Eventually, the woman said, she found her way to the United States. The years went by, but she never forgot Chérie. To her great surprise, she learned that Doris was alive — and also living in America. Their paths crossed once or twice. But neither cousin ever mentioned the doll.

A Visit From the Cousin

"When my first child was born," she said, "Doris came to visit. She brought with her a present." The woman struggled with tears. "It was Chérie. Doris told me that when she ran from the burning house, she put Chérie in her kerchief. She carried Chérie all through the war.

"If you think I wept before," the woman continued, "it was nothing to the tears I wept when I saw Chérie. And then my faith in God was restored. For what my mother had said was true."

She sat down. At that moment, many in the room felt as if they all belonged to the same family. But they would say those things to one another later, after the workshop was over.

Now, Dr. Lippert was standing before them, and she said: "These stories are our heritage. They are important to us, and important to our culture. Part of the beauty of family folklore is to be able to remember a story and tell it to others. Then it becomes part of your story." ■

朝日新聞　第3種郵便物認可

11/14 '83

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執務時間中、ジムで汗

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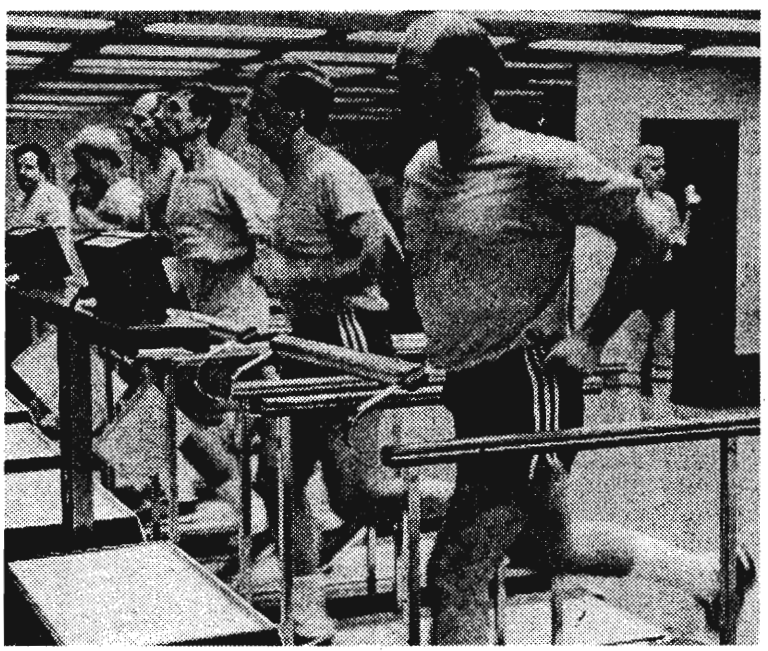

病気にならぬ努力　社が採点する時代

社内のジムで、トレッドミルをひた走る銀行の管理職たち＝ニューヨーク市のウォール街で

「アメリカ人の多くは、いまや愛や金よりも健康を考え、一種の強迫観念にまでなっている」。これは米国のある心理学雑誌の副編集長の言だ。日本でも「より健康に」と努力する人は多い。が、アメリカの人たちは、さらにまた一段と真剣。「完全な健康」という理想をめざして大行進、という印象を受ける。そこへ駆り立てるものは、一体何なのだろう。ともかくも、そのスナップをいくつか――。（村上紀子前特派員）

▼「まず管理職」が主流

ニューヨークの金融街にそびえ立つチェース・マンハッタン銀行の巨大なビル。その一階のジムへ、執務時間中だというのに、副社長たちが次々に降りて来る。いかにも銀行の上層部らしいキリッとした背広をマラソンパンツに替えると、まず自転車をこぐ。次は背すじ伸ばし器。バーベル。そしてかなり早いトレッドミルにのって、せっせと走る。黙って、ひたすら走る。

同社にこの「フィットネス・ラボラトリー」と呼ばれる健康管理のためのジムが設けられたのは八年前。管理職にある人たちの健康、とりわけ米国の死因の半数を占める心臓病予防のために、日中のいつでも結構、週に最低二、三回はここへ来て、医者の作ってくれる運動メニューをこなし、栄養士からは食事の指導を受けるように――との社の配慮によるものだ。

この種の「企業フィットネス」は、この五年ぐらいの間に急速にふえ、いまは大手企業の一〇%が行っている。テキサスなど土地の安い場所の企業は、サッカー場まである広大な運動施設をもち、会社員とその家族にまで利用させている。が、ニューヨークなどでは、この銀行のように自社内につくるケースは少なく、市内のフィットネス専門業者の所へ、まずは管理職だけを通わせる、というのが主流。就労時間中でよろしい、費用は全額か七、八割まで会社持ち、という仕組みだ。

▼病人出たら会社は損

重役たちの健康を気づかう、こうした会社の「ご配慮」には、実は、コスト計算が働いている。「管理職が心臓病で倒れたり、入院でもされてごらんなさい。その治療費と、彼の不在による損失は、すぐに二万ドルや三万ドルになってしまいます。それなら、一人に年間八百ドル（約十九万円）くらい出して、ここへ通ってもらう方がいい、というわけですよ」。最近とみに増えた企業人専用のフィットネス会社の一つ、現在百三十五社の重役たち四千人の世話をみているというカーディオ・フィットネス社の社長は、商売繁盛の背景をそう語った。

よろやく走り終えて、肩で息をしながら自分のカルテに今日の記録をつけ、シャワーを浴び、元の背広姿に戻るまで、ちょうど一時間。席を空けていて、支障はありませんか？「緊急の用件なら秘書が電話をよこすし、それに上役は席にいない方が喜ばれますしね」。仕事は相当にお忙しいでしょうが、長続きしてますか？「トップがせっせと通うのに、飽きたからとサボっていれば、ちょっと具合が悪い気もします」。

▼腹出た重役いまは昔

先ほどのフィットネス専門会社では「それぞれの企業には、血圧などの医学的なデータは出しませんが、来所状況は全部報告するよう言われてます」とのことだ。

かつて、アメリカ大企業の重役といえば、せり出したおなかをダブルの背広で包み、葉巻にウイスキー、分厚いステーキを平らげて精力的に動きまわる、といったイメージだったが、そんな姿はとうに消えた。

ああした重役たちはどこへ行ったんでしょう？「きっと早死にしたんでしょ」と笑う銀行の重役たちは、たばこを断ち、深酒をせず、肉はなるべく減らして野菜をたくさん食べ、ジムへ来て汗を流し、席に戻れば、コンピューターを前に冷静な判断を下さなければならない。

「いまや、社長や重役たちに、太った人、たばこを吸う人は、きわめてまれですね」とは、健康管理の本を出したばかりのドクター。ニューヨークでいくつかの企業の健康管理コンサルタントをしている。「自分の健康のため同時に、彼らは企業のカオでしょ。この健康志向の社会では、企業イメージのためにも、太れないし、たばこも吸えませんよ」

▼社内では全面禁煙も

三十年前、五七%いた男性の喫煙者は、いまは四〇%（女性は三六%）。しかし、オフィスなどで見る限り、とても四割はいないという印象だ。吸える場所がどんどん限られて来たからでもあろう。このほどサンフランシスコ市では、「職場では吸う人と吸わない人の仕事場を分けよ」をはじめとするたばこ条例が、住民投票の結果、施行決定となった。この投票を前に、マスコミはたばこの話題をよく取り上げていた。

「社内では全面禁煙」というような企業も、全米に十五から二十社ある。その一つ、ニュージャージー州のある出版社の社員は「まるで高校時代に煙を受けた時のよう。吸おうとすれば、寒い外に出されるってわけです」とぼす。たばこ会社の「個人の権利侵害だ」という主張や、スモーカーの「ストレス解消法は、人によってさまざまでいいはず」の声などを載せるマスコミも、最後は「会社の開いてくれた禁煙講習会のおかげで、やめられてよかった」という社員の談話で結んだりしていた。

企業の健康管理は、次第にきめ細かいところへ及ぼうとしている。ストレスを最小限にとどめるため、仕事中も時どき立って体をのばすこと、正しい姿勢をとる座り方、重い荷物を持ち上げるときの注意……。「フィットネスは、ジムの中だけでなく一日中の問題です」とは、ワシントンに住む、オフィス環境と健康問題の専門家。

米国はもともと、終身雇用も年功序列もない実力競争の社会。病気になれば非常に不利だ。しかし、いまはさらに、企業が病気予防の経費も収支計算に組み込む時代で、「健康保持の努力をしているか否か」までが、仕事の業績と共に、評価の対象になってきた。

社内に「健康マーチ」が鳴りひびく。出世街道は、文字通り走らなければならない。

I ♥ HEALTH U.S.'83 健康行進曲

▼▼ 2

「体にいい魚」に目向ける

すしを食べねば

豆腐・米酢など 常用家庭ふえる

生の魚はもとより、みそ、たくあん、なかには納豆さえ好きな人も（ニューヨーク市59丁目の日本料理店で）

米国で「すしバー」と呼ばれる、にぎりずしカウンターの前は、八、九割までがアメリカ人。いまや各地の日本料理店でみられる風景だ。ニューヨークの中心街にある店の昼食時。近くの化粧品会社から来たOLの一人は、「ワイン代わりに」おかん酒を飲み、みそスープにかかる。お隣さんはマグロとイカの刺し身。その向こうは、にぎりずし……。魚を、それも生で食べる習慣などなかった肉食の民が、一体なぜ箸（はし）をとることになったのだろう。

「あれは六〇年代の末でしたか。日本人が全然住んでないビバリーヒルズあたりに日本料理店を開いて、すしバーを置く勇敢な人が出て来たんですよ」。ロサンゼルスの日本食品卸業、金井紀年社長は続ける。「これが当たった。あのユル・ブリナーなどは、すしをとても気に入って、俳優や金持ちたちを次々に連れて来る。ずいぶん普及させてくれたから、勲章を上げたいくらいです」

八〇年ごろからは東部、中西部の大都市でも、すしバーが急増。「すしブーム」となる。米国では、すし専門店でなく、日本料理店の一隅にカウンターを置くのがふつう。いまその数は、全米に二千軒ぐらいと推定されている。

▼▼「赤い肉より白い肉」

なぜ、すしを食べてみる気になりました？

東部やカリフォルニアのすしバーで、片はしからきいてみた。

一番多い答えは「魚は体にいいし、おいしい、と聞いて」だった。この「魚がいい」というのは、七七年ごろから米国の新しい常識になっている。同年、政府は国民の食事改善目標を打ち出し、「赤い肉より白い肉、つまり鶏や魚を」とすすめ、人びとは、肉のわずか二十分の一しか消費してなかった魚に目を向けだした。

でも、魚を生で食べることへの抵抗は？

「しょうゆと合って、味がいいときいていた」「衛生の面は、日本の店なら大丈夫だろうと」

すしバー誕生のころ、生のまま客に出すときいて、保健所はをきくと、「精密なメカが作れるような国だから」と。

ダネを手でじかに触るな」と言い、「それじゃ、すしは出来ねぇ」とケンカの連続だった、と、これはサンフランシスコの料理店主、高尾義則氏の話。しかし、いまは――。「日本の店なら……」と言った青年にわけ

▼▼ファッション要素も

すしを食べようと思ったのは、友人などに「食べなきゃ、遅れてると言われて」と話す人も何人かいた。「たしかに、すしはファッションとなり得る要素がありますね」と、ニューヨーク日本レストラン協会長の倉岡伸欣氏。まず、高級イメージ。マグロなど、米国で買えるもののほかは、ハマチはじめ、いろんなすしダネを日本から輸入するので、すしは決して安くない。そして、日本料理の美しさと味。

これについては、ニューヨークの料理家で食味評論でも知られるファブリカント女史も、こう語る。「ずっと日本人相手で、妙にアメリカナイズされなかったおかげで、私たちは本物の日本料理が味わえます。その美意識の高さ、繊細な味わいは、素晴らしい」。そしてもう一つ重要な要素として、先述の「健康イメージ」が加わる。

口コミ、マスコミで騒がれ、「流行だ」ということが、また、人々を日本料理店へ向かわせる。「すしを食べなきゃ、遅れてる」、さらに「日本人はやせている。日本食はいくら食べても太らない」と、必ずしも冗談でなく言う人さえいて、ふと、明治時代の「生肉食わぬは開けぬやつ」を思い出した。あの時は、西洋人の体格、西洋の文化へのあこがれに根ざした、過剰な「思い入れ」があった。食べ物には、量やバランスを無視した「思い入れ」が、つきまといやすい。

そういえば、当時生なべ屋がいくら繁盛しても、家庭では肉を食べなかったのと似て、すし、刺し身も、米国の家庭には入っていない。

日本食品の一般家庭向けトップセラーは、コメ、しょうゆ。それに米酢が、「マイルドでいい」と、ちけている。が、いずれも日本の料理に使われるわけではない。

▼▼大豆の見直し始まる

人気の豆腐。これも、ひき肉代わりやサラダの材料に使われている。だから、イチゴの香りと色をつけた豆腐も出てくる。しかし、従来、大量に輸出しながら自分たちは食べていなかった大豆の見直しが始まり、豆腐は、時代のスターである。ヒジキなどの海草類も含め、日本食品の米国家庭への入り方は、いまのところ「健康的な食材料として」といえよう。

アメリカ人はいま、「健康的な食生活」に向かって、行進中。「すし」、あるいは広く「日本食」は、その中でちょっと目立つプラカードだ。

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健康行進曲 ③

増す社会的差別

就職や昇進に害

太るのが怖い

体重四八四キロで、ギネスブックにも載った男性の等身大人形――肥満に驚かないアメリカ人もふり返る（サンフランシスコ市内で）

あふれる食物との闘い

二人部屋の病室で主婦のエバ（三九）と保母をしているスーザン（三二）が、「二日前の手術のあとを、お見せしましょう」と言った。胸の下、縦に二十センチほどの縫い目。二人とも胃袋を縮める手術を受けたのだ。「いろんな減量法に、みんな失敗して、もうこれしかないと決心したんです」

▽手術で胃袋を小さく

カリフォルニア・ロングビーチの近くにある、ここ肥満外科治療センターには、各地から一〇〇キロを超す大型の人たちが、手術を受けに来る。この三年間に八百人。所長のホービ博士によると、「胃袋の途中をとめつけて、ちょうど砂時計のようにするんです。それも上部をぐっと小さく、そう、三十から六十ccぐらいの空間に」。三十ccといえば、大さじ二杯のミルクで満腹。下へゆっくり落ちるのを待たねば次が入らない。これならとても過食は出来ないから、一年もたつと、たとえば一一〇キロだった人が六九キロあたりに落ち着いたりする。

手術したての二人は、まだ、それぞれ一一〇、一四〇キロの巨体だが、「半年、一年先が楽しみ。これでやっと人生に希望がもてます」とエバ。スーザンは「これまで、モンスターか何かのように言われ続けて、どんなにつらかったか……」と涙を浮かべた。

米国には、本格的な肥満が、成人男性に二二%、女性に二四%。中程度の肥満も加えれば六千三百万人にものぼる。が、その数の多さにもかかわらず、太っている人への風当たりは、健康志向の時代だけに、いよいよ厳しい。

ニューヨークのリクルート会社の調べによると、太っているという理由で就職できない、あるいは昇進が遅れるケースが非常に多い。その収入上の不利を試算したところ、一生の間には、太り過ぎ分の体重一ポンド（四五三グラム）当たり千ドル（約二十三万円）も損をする、と出たそうだ。肥満はいまや、容姿の問題を超えて職業的生命にもかかわる。

▽子供にも広がる恐怖

「いまアメリカ人は、肥満のために起こる病気を恐れるより、肥満者に対する社会的差別の方を恐怖している」と、肥満の心理学が専門のペンシルベニア大のスタンカード博士。その「恐怖」は、もう、子どもにまで広がっている。

ロングアイランド（NY州）の大学病院には、成長の止まってしまった子どもが、この一年半の間に十一人も来た。九歳から十八歳までの男子七人、女子四人。小児科のパグリーズ医師によると、別に病気ではない。ただ食べないだけ。どの子も、親かきょうだいに肥満者がいて、「ああなりたくない」のだと言う。毎日一、二食抜いていた子。太った弟が食べる量のきっかり半分しか食べないことにしていた子もいる。「さいわい、この子たちの摂食異常は、治しやすい」とのことだが、治療が極めて困難なのは、日本でも最近ふえてきた拒食症（神経性食欲不振症）の方だ。

去年は、歌手パット・ブーンの長女チェリーさんが、十六歳から七年間、この拒食症に苦しんだ体験を発表。ことし二月には、歌手カレン・カーペンターさんの死が伝えられたこともあって、ニューヨークの拒食症治療センターでも、同市の聖ルカ病院でも、やって来る少女たちの数が増えた、という。まだ来ない人も含めて、全米に百万人ぐらいいるのでは、との推定もある。

この病気の真因は、人間関係などの心理的な問題だが、その始まるきっかけは「やせたい」願望。骨と皮ばかりにやせ細ってもなお絶食し、空腹に耐えられなくなって大食すると、すぐさま吐いたり下剤をのんだり。太ることを極端に恐れる。

▽絶えず食欲誘うCM

おとなたちの間でも、太ることへの警戒心が強い。ボストン市の主婦ロザリンから、「パーティーをしても、みんな、せっかくのごちそうを以前ほど食べてくれません。気軽に手を出してくれるものを用意しないとだめ」ときいたが、その直後、ある女性誌に「低カロリーのパーティー献立」という特集をみつけた。

しかし、その一方で、この社会は、食欲への刺激に満ちている。テレビの子ども番組のCMを分析したボストン大のバーカス教授の話では、「CMの六割近くが食品で、その半数はキャンデー類。三割は砂糖をまぶしたコーンフレークなどの朝食シリアル」。また、ペンシルベニア大のガーブナー教授は、テレビドラマの分析結果をこう語っている。

「おとなは、CMなら、ある程度距離をおいて見る。が、ドラマには無警戒。そのドラマの中で、一時間に平均九回も、ものを食べたり、飲んだり、食べ物の話をしたりしています。しかも登場人物に、太った人は男六%以下、女二%以下とごく少ない。スリムな人たちがせっせと食べるシーンは、見る人に、いくら食べても太らないような錯覚を与えていることもわかりました」

町にも家にも食べ物があふれ、食欲が絶えず刺激される中では、太ることへの恐怖は、さらにつのる。

見かけはふっくらか、やせ型の人も、実はその姿を維持するために、人しれず体をいためつけ、それ以上に精神をいためつけているかもしれない。肥満は、太っている人だけの問題ではなさそうだ。むしろ、こうした「見えない肥満問題」の方が、より深刻かもしれない。

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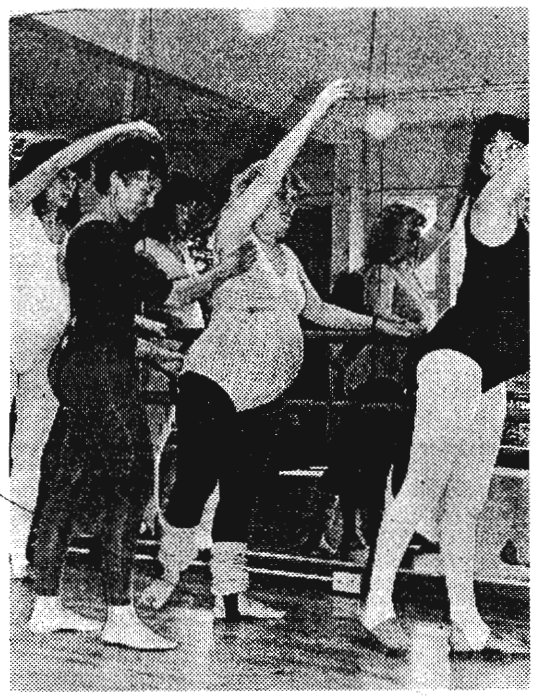
健康行進曲

飽きないうちに新しい商品続々



「元気で美しい母親」を約束する？ジェーン・フォンダの妊婦のための体操教室（ロサンゼルス市で）

苦情は来ない

効果のほどは老後に？

▽④

「ジェーン・フォンダさんは、子ども二人を産んで、あの年で、あの体。だから私も努力してみようと思って」。来月はお産という女性が、大きなおなかを別にかばう様子もなく、脚を上げたり、のけぞったり。

▽運動と食事セットに

ロサンゼルスの高級住宅地ビバリーヒルズにあるJ・フォンダ経営のワークアウト（激しい美容体操）のスタジオは、体操の「すばらしい効果」をジェーンの体が約束している、とみる女性たちで、大盛況。三カ所の体操スタジオの売り上げは、一週間に五万五千ドル（ざっと千三百万円）。その体操の本とビデオテープは、どちらも記録的なベストセラーで、それぞれ八十万部、二十万本。その売り上げは、かつての新左翼運動家で、去年州議会議員に当選した夫のトム・ヘイドンの政治資金源となっているそうだ。

健康産業は八〇年代の成長産業。「美しい体」や「健康」の約束を売る。が、その結果は買い手本人の努力部分に負うところが大きいから、おおかた苦情は来ない。いい商売だ。

たとえばダイエットの本。「次つぎに試してみた」というお肥満治療センターにいた女性は、「本の通りにすると、たしかに少しやせるけれど、長続きしなくて。もとに戻ったころには、また別の本が出て来ます」。いま大きな本屋なら、ダイエットや健康の本が大棚を二つ、三つと占領している。

もっとも、「ダイエットの時代は終わり、これからは運動とまともな食事の時代だ」と、ある健康雑誌。たしかに、食を細めるだけでなく、エネルギー消費量を増やそうという方向に動いている。運動分野で繁盛ぶりが目立つのは、室内スポーツクラブだ。ビル一つの全館に、プールからテニスコートまで備えたフィットネス・クラブがふえてきた。年会費は、ふつう六、七百ドルから千ドル。指導員の充実が売りものの「一対一センター」は千七百ドル。さらにまた上もあり、といった具合で、いまは所属するフィットネス・クラブが新しい地位の象徴にもなってきた。

一方、住宅地では、新築のアパートが、室内運動室を設けて「わざわざ外へ行かなくても」を売りものにすることもふえた。また、大きなスチール製の筋肉訓練機のメーカーは、平均一台四十五万円ぐらいのを家庭向けに売り込み、買い手がふえているという。

▽「無い無い」食品流行

さて、食べ物の方は――。食品メーカーは「健康戦略」にいよいよ本腰を入れている。大手のカーネーション社は新たに開発した健康食品を売るのに、減量クリニックを併せたセンターを各地に設置。スープのキャンベルやなべ会社などもフィットネス会社の経営に乗り出した。

「まず運動させないと、食べてくれないから」と業界通。

最近伸びる食品は、「何々が少ない」、あるいは「無い」といいもの。たとえば「カロリーが少ない食品」。ネッスルの子会社は昨年、「やせのごちそう」という名の冷凍食品を発売した。たとえば「魚介類のクリーム煮、インゲンのソテー、ごはん」といったセットで、お盆ごと天火に入れればOKの、いわゆるテレビディナーだ。「どれも三百階以下です」のアピールがきいて、先行の「体重見張り番」というブランドを追い抜いてしまった。

牛乳も、低脂肪（脂肪一％か二％）がスーパーの棚をほとんど占領し、ふつうのは片すみに。また、減塩、無塩、砂糖なし、カフェインなし（コーヒーや、最近はコーラ類も）。いま多いことがちたい文句になるのは、食物繊維ぐらいだ。

またさらに、添加物なし、未加工、低加工……といえば自然食品店が、この二年、急に伸び、去年は二十四億ドル、ことしはさらに一六％増が見込まれている。ネコの絵の缶詰を抱えた中年男性が、ロサンゼルスの大型自然食品店のレジに並んでいた。それは？

「無添加のペットフード。高いけど、人間だけが自然食じゃ、不公平でしょ」。ペットの健康食品専門店もあった。

病気なら、治った時が一区切り。しかし、健康増進の具合や病気予防の効果がわかるのは、老後だったりする。だから「健康を約束する」産業には、めったにクレームがつかない。人々が飽きないうちに、次々に新しい健康用品やサービスを打ち出せば、たぶん健康のために金を惜しまない人々は、そのリズムに歩調を合わせるだろう。

▽「栄養補助」も出回る

こうした「何なし、何なし」の補いをつけるかのように、「栄養補助食品」の分野も繁栄。ボストン市内のビタミンショップはスーパー並みの広さ。大きな力ゴにビンをいくつも入れている主婦に、何をお買いですか？「ビタミンA、B、C、Eと総合ビタミンと」。効いてますか？「いいみたい」。飲まないと調子が悪い？「この五年ぐらい、やめたことがないから、わかりません」

I ♥ HEALTH U.S.'83 健康行進曲

▽⑤

金と手間かけた 禁欲主義的食卓

高価な粗食

強迫観念にかられ浸透

小麦の芽の汁、ニンジンのジュースなどが現代のごちそう?（ロサンゼルス市の健康食品店で）

カリフォルニア州サンタモニカの海岸沿いにある「長寿センター」。引退した上院議員の夫妻とか、まだ現役の会社役員らが、二週間ぐらいの特訓を受けに来る。心臓病などで倒れたりせず長生きする生活方法を身につけに。費用はざっと七十七万円。独力で自分の病気を治した予防医学の研究者プリティキン氏が、六年前に始めた。

▽油・砂糖一切使わず

運動や講義がびっしりの一日が終わって、豪華な食堂で夕食。長寿を約束するそのメニューは――。まず野菜と果物の彩り美しいサラダ。ただし、ドレッシングは、酢と水に香辛料をまぜたもの。ここでは油脂、塩、砂糖を、一切使わない。次にボーイが行儀よく給仕してくれるメーンの料理は、野菜ハンバーグ。いろんな野菜をまぜて、それらしい形にしてあり、添えたトマトソースの風味で、まあ食べられる。

パンは全粒粉で黒っぽい。バターなし。コーヒーも紅茶もだめ。酒もたばこも禁止。最後にコーヒーもどきが出たが、大麦などをいって粉にしたそうで、似ているのは色だけ。砂糖もクリームも入れられない。乳製品は脱脂したものだ、卵は白身だけ。ずいぶん金と手間のかかった高価な〝粗食〟である。

帰宅後も、こうした食事をお続けになる?

「なるべく野菜と穀物と……。でも」と、保険会社の部長氏(五三)はちょっと小声になって「その前に、ステーキを食べたいですなあ」。

こうした禁欲主義的な食卓は、いまのアメリカではそう珍しくない。インテリ層二万五千人を対象にしたある雑誌の健康調査では、四割が塩を使わず、三分の一は砂糖なし。八%が菜食主義者だった。カフェインが嫌われてコーヒー追放の動きもあり、代わって小麦の芽、アロエの青汁や、ニンジンのジュースなどが、しゃれた瓶に入って、スーパーのガラス戸棚に。

▽脅しの情報はんらん

「あれもダメ、これも危ない、と脅かす情報のはんらんで、アメリカ人の食生活は、おかしなことになってきました」。ウィスコンシン大のハーパー教授(栄養生化学)は、アメリカ人が金科玉条と受けとめている政府の出した「食事目標」にも、問題ありとする。「赤い肉を減らせ。脂肪、砂糖、塩を減らせ。コレステロールは三百ミリグラムどまりに……。そこで元気な人までが、卵を食べない、牛乳を飲まない。しかしコレステロールなどについては、まだそんな数字が出せるほどしっかりした学問的な根拠はないのです」

このように、人々が信じている健康情報を批判する学者は多い。しかし――ダイエットの本を、栄養学の視点から次々に切ってみせたタフツ大のドワイヤー助教授に、あなたの批判が一般の人たちに伝わっていますか?

「時どき新聞などが取り上げる程度。ダイエットの本の出版社の宣伝力で、それもカキ消されてしまいます」

そんな中で、脅かしでも、批判だけでもない健康情報を――の試みをはじめたメディアが二つ。まず、健康番組だけを一日二十四時間、三百六十五日流し続けるテレビ局のケーブル・ヘルス・ネットワーク社。テレビドクターとして人気のあるユーリン博士が、一年半前に作り、いまは千四百万世帯にとどいている。「全国ネットのテレビ局のショー番組に出演しても二、三分。病気の説明だけで終わりです。視聴者が健康に関心の強い時代なので、それにたっぷり時間をかけたい、と」

性の問題などは実際のトラブルをドラマで見せてから専門家たちがじっくり話し合う。また、学者向けの番組もある。

「これを意外にも一般の人が、よく見ています」

▽健康の面から教える

もう一つは、これも一年半前に創刊された「アメリカン・ヘルス」という健康雑誌だ。タイム社出身で雑誌づくりの才人といわれるハリス氏が編集長。いつも笑顔で話しかける温かい人柄がそのままページに。たとえば、「コーヒーは言われているほど体に悪くない」の記事は、おいしそうなコーヒーカップの写真とともに、その理由をわかりやすく書いている。また、目のかたきにされている砂糖の話をしてみたり。どの記事にも、現代画家の作品やユーモラスなイラストがたっぷり。七十万部の読者を持つ。みんなを病人にするような健康情報がはんらんする中で、「じつは私たちがいかに健康であるか、その面から話したいことがたくさんあるのです」。

しかし、こうした試みが、テンポの上がる一方の健康マーチをどれだけスローダウンできるのだろうか――。

いまのアメリカ人たちの狂おしいほどの健康志向を、社会心理学者のルビンシュタイン女史は「強迫観念という国民病」と表現する。

重役たちを走らせる企業の健康管理。肥満を恐怖させる社会的差別。すしや日本食に、あるいは女優ジェーン・フォンダの体操教室に「行かなければ遅れる」とかりたてる流行圧力。それをあおる健康産業。加えて、医療予算を軒なみカットするレーガン政権のもと、「自分の健康は自分で守るしかない」状況が、強迫観念をさらに強める。

「健康のために」というスローガンには、だれも反論できない。「健康」の名において正当化されるさまざまな社会的圧力を垣間見ていると、この現代の大行進が、だんだんこわいものに思えてくる。これが、もともと個人主義の根強いアメリカの話だから、まだいいようなもの……。

＝おわり

（村上　紀子前特派員）

"Information about health"

On The Record

George Gerbner: The impact of TV on our lives

THE DAILY PENNSYLVANIAN: Can you briefly summarize your findings on the effects of television on society?

ANNENBERG SCHOOL DEAN GEORGE GERBNER: Well, first you have to understand what television is. It's a media. Television is not like books, not like movies, not like any other media that has existed before. Television is like a ritual or like a religion. Television is different from all other media in that most people use it non-selectively. They don't watch by the program but by the clock. It takes considerable provocation to make people even switch from one station to another.

Television is on in the average American home for six and a half cuts across news, commercials and drama, and pretty much in comedy. It is highly uniform and highly repetitive.

DP: Do you think the networks take into account the high degree of influence they have in society in terms of their program choices?

GERBNER: Well, it depends on what you mean by "take into consideration." It may have been called to their attention many times — there are citizens' groups and there are legislators and other groups pressing them, but they are not getting paid for that consideration. They are not accountable for that consideration. They are accountable to their stockholders and they are program to show because it will have a bad influence on some people. Do you think it's advisable for people to see something like that?

GERBNER: Well, we have to separate a unique program like that from the daily dose of violence on television. The daily dose is an average of six violent incidents per hour of prime time, and an average of 25 acts of violence in children's weekend and day programming. It's a kind of cheap experience that is injected, usually into the weak programs, to heighten their interest, and that has a corrosive effect on human relations. It generates a sense of mistrust and insecurity and makes people who watch more television

that they are not totally out of control, that they can participate in the shaping of their own future.

I think children will be upset in homes where this has never been discussed, in which this has never been a subject of conversation. The children are unprepared and their parents are unprepared too. It can be disturbing in these types of homes, and I think it has to be the judgment of every parent and of every home how to deal with it. The Philadelphia school system, and all school systems, should begin to have courses in critical viewing of all television, and prepare their children to be able to understand, appreciate and eventually choose their own programming — then also their children would grow up knowing this.

George Gerbner: The im

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Television is on in the average American home for six and a half hours a day. Therefore, in half of our homes, it's essentially turned on in the morning, turned off at night. It's part of the environment, like the wallpaper. Instead of a child growing up in the home, where the parents tell mostly stories, where the neighbors, the grandparents, the siblings, the peers tell mostly about the world, where the child goes out to the church, goes out to the school, which is the first encounter with the outside world, instead of that, the child is inserted into a very rich symbolic environment in which television tells most of the stories to most of the people most of the time. And whoever can tell most of the stories most of the time has some control over the country. If it is to be the church, then the church and state rule together. Now it's television instead that rule together. Now, the principle and first thing to remember about television is that it's used like a ritual. It is to be seen like a religion or like a selectively used media of information or entertainment. It exposes people to a mythology, which is news, drama, talk shows, all kinds of programming put together, that is constructed by relatively few sources, and that people do not take or choose whatever is on television. It reaches people who otherwise would select it out. It is part of their conception of the world. Children grow up in it, and their tastes and their predispositions that used to be formed in the home by the family and by the parents are no longer exclusively the task of the parents, the home, the church, and the school. It is increasingly, and I would say by now to a very large extent, socialization process is a task of television. It is in that context that we ought to consider any specific program or any specific feature, such as violence or sex or foreign places or minorities or women or the betrayal of certain professions, all of which we have studied.

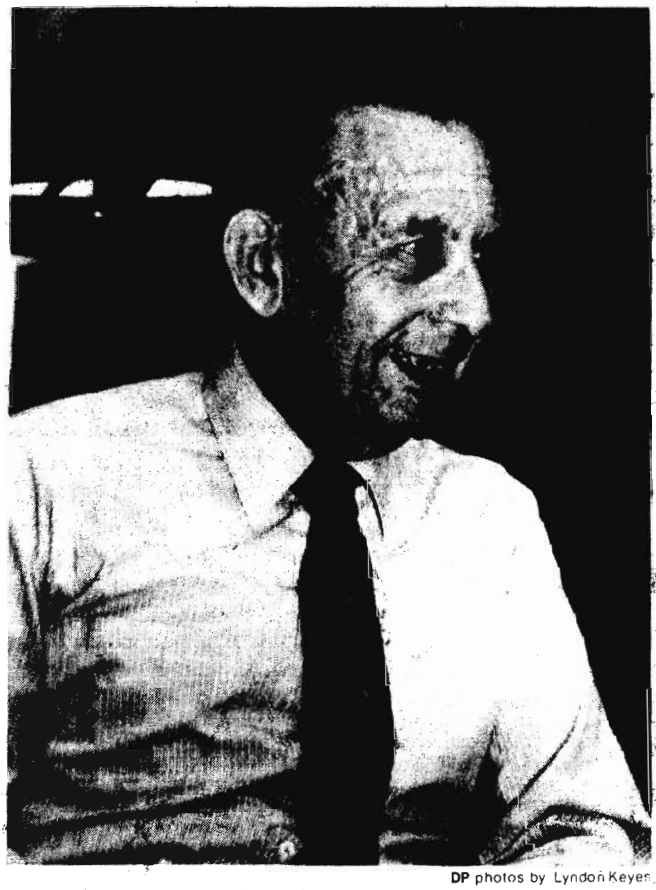
It is in that context of a ritualistic, repetitive pattern that cuts across news, commercials and drama, and pretty much in comedy. It is highly uniform and highly repetitive.

DP: Do you think the networks take into account the high degree of influence they have in society in terms of their program choices?

GERBNER: Well, it depends on what you mean by "take into consideration." It may have been called to their attention many times — there are citizens' groups and there are regulators and other groups pressing them, but they are not getting paid for that consideration. They are not accountable for that consideration. They are accountable to their stockholders and they are accountable to their advertisers. So there are many things that the networks take into consideration, and to enhance their image as responsible and public-spirited institutions, but there are also a few things that the networks must consider as essential to their survival as institutions, as businesses, and to their success in the marketplace.

DP: The program *The Day After*, which is supposed to depict life after a nuclear war, has received a lot of attention lately. Some say it's a bad program to show because it will have a bad influence on some people. Do you think it's advisable for people to see something like that?

GERBNER: Well, we have to separate a unique program like that from the daily dose of violence on television. The daily dose is an average of six violent incidents per hour of prime time, and an average of 25 acts of violence in children's weekend and day programming. It's a kind of cheap experience that is injected, usually into the weak programs, to heighten their interest, and that has a corrosive effect on human relations. It generates a sense of mistrust and insecurity and makes people who watch more television more anxious than similar kinds of people who watch more television. It makes them feel like they're living in a meaner world than their neighbors who are exposed to the same hazards but who watch less television. To that extent, people who are anxious and insecure, as citizens and human beings are more easily manipulated and more likely to approve of repression as long as it comes in the name of security. I think that is a very politically volatile and dangerous and pro-



DP photos by Lyndon Keyes

pact of TV on our lives

'Is it appropriate to be shocked and profoundly disturbed by something that is shocking and profoundly disturbing, rather than to try to be calloused?'

blematic feature of our culture. That's the everyday sensitization to anxiety-provoking features of our world.

That's the background against which a special program like The Day After should be seen. When you talk about a program like that, I think there is no doubt that millions of people who will be exposed to it will have to confront it because they can't escape it. They will find it in their regular television viewing whether they tune in purposely or not. They will be confronted with the reality that human stupidity can now destroy life in this world – no matter how stupid human beings have been in the past, they were simply incapable of doing that.

To be confronted with this, without much preparation – those people who have avoided it, who don't read newspapers may not be able to put it out of their mind. Children, who have never really thought of this, will be shocked, disturbed and upset, and certainly some will be psychologically damaged. The question is, should they be? Is it appropriate to be shocked and profoundly disturbed by something that is shocking and profoundly disturbing, rather than to try to be calloused, to accept it without some profound disturbance and perhaps some action to avoid it. This becomes a matter of judgment. The fact that there is such a program, that the program is also calculated to attract ratings, that may also turn out to be a commercially productive and profitable enterprise, does not necessarily invalidate the necessity and the appropriateness of having a special program like this.

DP: The local school district has advised parents not to have their children watch the program. Do you think that's a correct decision?

GERBNER: I don't think they advised the parents not to let the children watch. I think they said that the parents should be thoughtful of whatever the children watch, especially this program. You can't tell parents. Most of the time it's parents who send their children to television, so you can't just tell parents not to let their children watch it. But you can and should tell an alert parent that here is a particularly sensitive experience that children should engage in only if they are prepared for it – in homes where the possibility of nuclear warfare and the threats and the dangers have been discussed, in which children have at least thought about this, in which children have been given some outlet, some way of becoming active, some way of feeling that they are not totally out of control, that they can participate in the shaping of their own future.

I think children will be upset in homes where this has never been discussed, in which this has never been a subject of conversation. The children are unprepared and their parents are unprepared too. It can be disturbing in these types of homes, and I think it has to be the judgment of every parent and of every home how to deal with it. The Philadelphia school system, and all school systems, should begin to have courses in critical viewing of all television, and prepare their children to be able to understand, appreciate and eventually choose their own programming – then also their children would grow up knowing this.

DP: There has been some experimenting with interactive programming, where a person could interact with the television. Do you think this type of programming will be a trend?

GERBNER: Well, it's an experiment that may have some wider applications and ramifications for today in that an instant response is usually the least valuable and the least democratic way of participating in decision-making. Most cultures, especially those that are as highly centralized as ours, because of television, always get the response that they want by formulating the questions and by evoking the response in a context where the response becomes highly predictable.

If you look around the world, the countries that make voting mandatory are almost always dictatorships. By bringing out the vote of people who can be particularly influenced, they make sure that everyone responds. By the timing of question, the context of the question, the events of the day, a person or institution can evoke the response that is highly predictable and desired.

So this kind of reponse mechanism can be a useful marketing device. But as a form of dialogue, as a form of participation in public decision-making, it's a matter of grave concern and a threat to our system of government in which you elect representatives who then conduct a dialogue, and in which you have interest groups, all of whom have their specialized point of view. If you have some kind of parliamentary dialectic going on, it leads to a decision which attempts to reconcile a great variety of specialized minority interests in the interest of the whole. When you have an immediate majority determination, you not only have a superficial response which is manipulated by the way the question is asked, but in effect you have the tyranny of the majority. It means you don't recognize any right or interest except what happens to be the volatile majority. These are the broader implications.

style compounded of honks

energy creating a new kind of

during the latter

of the sixties were black poets

TV profits and the 'mean world syndrome'

Washington Times 11/23/83

By Tom Nugent
WASHINGTON TIMES STAFF

The ratings are in and the message is clear: Given the right set of cirucumstances and enough advance publicity, America's television networks can now command audiences of more than 100 million for a single program.

But the overwhelming success of last Sunday night's "The Day After" in the Nielsen ratings raises several disturbing questions about the growing impact of television on American culture — questions which, it should be pointed out, have generally been obscured by the furious political debate over nuclear weapons that took place during the weeks prior to the telecast.

Among the most troubling of the overlooked questions is this simple one: Did ABC actually decide to produce a horrifying "Armageddon" film in order to win the latest round in the "ratings war," and thus make a great deal of money from the boost in advertising rates which would follow?

The creators of "The Day After" say "no."

Responding to questions about money and ratings a few days before the telecast, film director Nicholas Meyer exploded: "That is a vicious, baseless lie. ABC already knows they're not going to make any money on this. They said, going in: 'Don't worry about the ratings.'"

Like Mr. Meyer, who spent two years shaping the $7 million depiction of nuclear strike on Kansas City,ABC network officials have expressed outrage at the suggestion that their controversial project was actually assembled in order to make a buck.

But more than a few critics, while pointing to the fact that "The Day After" was scheduled to run in a crucial period called "sweeps month" — during which the Nielsen ratings are gathered — insist that the film simply amounted to another example of media exploitation; another example of how far the television industry will go in order to win the high ratings upon which advertising rates traditionally depend.

Other longtime analysts of the industry, meanwhile, worry that — in spite of the network's efforts to minimize potential psychic damage to both children and adults (grown-ups were also advised to view the film in groups) — the nationwide screening of "The Day After" may have produced a dangerous escalation in the already-high level of TV violence.

"I think the real danger of showing this kind of program will come when you start to get the repeat performances," said Dr. Rose K. Goldsen, a Cornell University sociologist who has written several books on the dynamics of television. "The *first* time is always different. But then the repeat performances begin. And the rebroadcast of these things gradually desensitizes us to the initial impact, and after awhile, you watch them with one eye, and you hardly even notice what's on the screen."

According to Dr. Goldsen and other media experts, the combination of such horrifying nuclear violence with television's mesmerizing power could produce a situation in which terrified TV-watchers become even more dominated psychologically by the medium than they already are.

"Television is a fundamentally different medium from books and magazines and other things," said Dr. George Gerbner, a TV expert who is also the dean of the Annenberg School of Communications at the University of Pennsylvania. "Television is a *ritual*, a daily ritual which is watched around the clock. And it is watched in almost every home.

"And when you get something like that [ABC] program, you are going to drop on the American public — without their asking — a major tragedy, and you are going to expose 40 to 50 million people to experiencing something that they have never really thought about. And I think it will be a tremendous shock . . . This will be true for children, but it will also be true for millions of adults who have not elected, in the past, to expose themselves to any serious consideration

see **ISSUES**, *page 3B*

ISSUES

From page 1B

of what would happen in a nuclear war."

Although both Dr. Goldsen and Dr. Gerbner believe that this "shock" might ultimately prove useful to people — by waking them up to the horrors of possible nuclear conflict — they also suggested that the film could prove harmful by increasing the amount of "media anxiety" now at work in American culture.

"The level of anxiety and insecurity in our culture is already pretty high," said Dr. Gerbner, attributingmuch of the "anxiety" to television. "Our studies [of TV] have shown that there are an average of six violent incidents per hour of prime-time viewing, and 25 incidents per hour of children's primetime.

"And this phenomenon helps to produce what we call the 'Mean World Syndrome,' which means that, the more you live in the world of television, the more you assume that the world is a dangerous place. As a matter of fact, you wind up feeling that it is a much more dangerous place than those who *don't* watch television."

According to Dr. Gerbner and some other analysts, the effects of the "Mean World Syndrome" can be seen in the fact that more and more Americans are now suffering from exaggerated fears about crime, about random violence, and about potential threats from strangers in the real world that exists beyond television.

Unaware of the fact that they have been "frightened" by such TV violence (since the fear often remains unconscious), more and more Americans are afraid to greet strangers in public places, afraid to travel through neighborhoods where crimes have been occasionally reported — and in many cases, even afraid to allow their children to participate in harmless "trick-or-treating" at Halloween.

Although Dr. Gerbner refused to speculate about whether or not Sunday night's graphic portrait of Armageddon represented a potentially dangerous intensification of the television-inspired "Mean World Syndrome," and although he believes that the appropriate debate ought to be over the question of "Whether the anxiety [produced by the film] was justified," he did suggest that the nationwide telecast might have affected another rapidly growing, television-linked problem: The mounting confusion, in American culture, between reality and fiction.

Will the willingness to break a historic taboo only solidify television's mesmerizing hold on millions of American psyches?

"The difference between fact and fiction is blurred," said the University of Pennsylvania professor, a world-recognized expert on media, "and it has *always* been blurred. And this problem has been brought into sharper focus by television . . . .

"Drama and news on television have come very close together, these days, and much of our television news tends to have a casting, a form of presentation, which is the same as the [dramatic] programs that come before and after."

While they were reluctant to describe this television-based "blurring" of fact and fiction as pscyhologically harmful, both analysts were struck by the recent announcement that the same ABC network which Sunday night screened "The Day After" will tonight launch a live "war game" exercise. In this excersize, leading government figures (including former Defense Secretaries James R. Schlesinger and Clark M. Clifford and former U.S. Army Chief of Staff Gen. Edward C. Meyer) will gather to decide "policy" in a fictional crisis situation devised by the network.

As remarkable as this exercise sounds to the layman (with real government figures participating in a "fictional" crisis, on live television), the most astonishing aspect of the event, sheduled to run for one hour per night through Friday, must surely be the fact that its participants refuse to rule out the possiblity of a game-decision calling for a nuclear strike.

"This will be as close to reality as anything but real events themselves," said former Assistant Secretary of State Hodding Carter 3d, who will play a senior advisor in the game. Asked if the "fictional" scenario might actually produce a "fictional" nuclear war — and thus terrify, instead of calming or "educating" TV viewers — Carter would say only that he thought such an outcome unlikely: "One of the points of nuclear control is to avoid such an exchange.

"I doubt that it will happen."

For many critics and observers of the American electronic media, the most significant questions to emerge from the continuing controversy over the screening of "The Day After" have to do with these deeply troubling relationships between television and culture —and not with the debate between national defense advocates (who fear that the cinematic horrors will weaken America's resolve to defend itself) and the "nuclear freeze" pacifists (who are counting on the "shock value" of the film to alert citizens to the dangers of nuclear weaponry).

For these analysts, the really crucial questions focus on the possiblity that the network's willingness to break a historic taboo (by showing the widespread death and destruction of a nuclear holocaust in a dramatic format of unprecedented, graphic violence) will only solidify television's mesmerizinghold on millions of American psyches.

They are worrying, in short, that the horrifying force of "The Day After" will only intensify the "Mean Syndrome," and thus intensify the process by which more and more terrified television-watchers turn away from each other in order to understand reality — and focus, instead, on the all-pervasive TV screen.

"I believe that the way television is organizing society, right now — it's a very alienating machine," said Cornell's Dr. Goldsen. "It's a machine that separates us from what we call the 'secondary social groups' — our churches, our unions, our political parties, our bowling teams, etc. — in which we really find out what our *own* interests are.

While most of the critics are careful to point out that last Sunday's televised, fictional version of nuclear war may, indeed, prove successful in educating the public about the dangers of nuclear holocaust, others can't help wondering if the telecast didn't actually represent the ultimate form of advertising: A huge national audience, utterly terrified at the prospect of its own annihilation, glued to a TV screen for the usual, endless parade of commercials.

How many people, they wonder, would be strong enough to turn off the ads for toothpaste, sports cars and lipstick — when the "fictional" message which these glossy promos support amounts to nothing less than the viewer's own death?

"You're dealing with media that are powerful," said television analyst Les Brown, who edits a critical media review called "Channels," and who has spent years studying the medium, "maybe the most important social and cultural force in society today. And we are talking about a program airing in primetime."

Although he said that he's in favor of television programs that force us to confront the issue of nuclear war, Brown admitted to being thoroughly puzzled as to how Sunday night's ABC film exploded into the giant-sized controversy which still dominates the national news.

"I think that what we have here, maybe, is a very good hype-job by ABC."

Tom Nugent
1/24/83

Dear Dr. Gerbner —

I send you a copy of my story on "The Day After," as promised, and hope you find it fair and accurate.

I was grateful for your remarks. I hope we can talk again soon; I'm doing my best to understand TV!

Best wishes,

– Tom N.

University of Pennsylvania News

News Digest
Dec. 1-Dec. 30

The following is an index of the leading news stories about the University of Pennsylvania that appear in this edition of the News Digest. The page numbers of the stories cited are included here for quick reference. The complete digest is on file in the News Bureau, 410 Logan Hall. Copies of it or individual articles are available at nominal cost.

To facilitate identification and location of stories, the digest has been arranged in six categories: social science; science, technology, medicine and psychology; business; education, grants and funding; archaeology and anthropology; people and places; and student life.

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Mary Perot Nichols
Director of Communications

TV GUIDE, Dec. 11 -- Inaccurate information often hits the television airwaves because of the race to beat competitors on major news stories, according to this article, "Rush to Judgement: Scoops That Weren't." Robert L. Shayon, professor of communications at the Annenberg School is quoted. 20

HOUSTON CHRONICLE, Nov. 24 -- Coverage of a George Gerbner speech in Houston on the quality of television news which he says bears a strong resemblance to entertainment programming. 22

PSYCHOLOGY TODAY, Jan. -- George Gerbner is identified as one of the few media specialists who is not engaging in hype over cable television. Calling it "the cable fable," the Annenberg School dean has little confidence in its economic viability. A synopsis of his remarks to a recent Women in Cable conference is carried in the magazine's "Media Crosstalk" section. 23

NEWSWEEK, Jan. 10 -- Penn's family sociologist Frank Furstenberg says half the children of divorce have not seen their father in at least a year. He is quoted in the cover story, "Divorce American Style." 24 thru 30

NEWSWEEK, Jan. 17 -- A "Portrait of America," is this week's cover story which, among other things, looks at the latest census for information on the number of unwed mothers in this country. Frank Furstenberg, who is an expert on teenage pregnancy, is quoted in NEWSWEEK for the second week in a row. 31

NEW YORK TIMES, Dec. 20 -- "Friendly divorce may be a growing trend, but it's growing from an exceedingly tiny base," says sociologist Furstenberg who is conducting a national divorce study. 32

THE ATLANTA JOURNAL, Dec. 29 -- Frank Furstenberg is interviewed for this story on the involvement of fathers in their children's lives after divorce. One out of every three children in America today will see their parents' marriage break up before they reach the age of 16, according to the sociologist. 34 thru 36

THE PHILADELPHIA INQUIRER, Dec. 20 -- Reporter Dick Pothier interviews students and campus health professionals on student stress. 37

THE BALTIMORE SUN, Dec. 2 -- Psychologist Aaron Beck is credited with beginning cognitive therapy in this story on treatment of depression. 39 thru 41

THE PHILADELPHIA INQUIRER, Dec. 15 -- Parents should not be overly concerned that their children will become 42

video-game addicts, says Brian Sutton-Smith, a professor of education and folklore who is the author of more than 20 books about children's play and recreation.

DESERET NEWS, Salt Lake City, Dec. 16 -- Forensic psychiatrist Robert Sadoff says the insanity defense is a vital component of the criminal justice system. He spoke on the Hinckley verdict at the University of Utah Medical Center. 44

HARVARD UNIVERSITY GAZETTE, Oct. 22 -- Provost Thomas Ehrlich, a Harvard law school graduate, is quoted on the lack of access poor people have to the American legal system. 45

ALLENTOWN CALL-CHRONICLE, Dec. 16 -- Many welfare recipients in Pennsylvania did not understand the notice they received concerning cut-backs in their benefits, according to linguistics professor William Labov. Labov testified at a trial in U.S. District Court in Philadelphia which resulted in a halt to the plan. 47

PARENTS MAGAZINE, Dec. -- Parents of a newborn baby should take steps to insure the adjustment of a family pet to the new arrival, says Dr. Victoria Voith, a veterinarian and animal behaviorist. 48

DOG FANCY, Nov. -- When a dog bites a young member of his own family, it usually indicates a lack of proper discipline of the dog or the child. This is the opinion of Dr. Voith, who runs the Animal Behavior Clinic. 49 thru 51

SCIENCE, TECHNOLOGY, MEDICINE, PSYCHOLOGY

THE NEW YORK TIMES, Dec. 16 -- A University of Pennsylvania scientist -- in collaboration with researchers from three other institutions -- made headlines across the country and around the world with a successful genetic experiment which led to the creation of larger-than-normal mice. We have included other clippings from TIME, SCIENCE, UNITED PRESS INTERNATIONAL, THE BOSTON GLOBE, THE PROVIDENCE JOURNAL, THE SAN DIEGO UNION, THE PHOENIX GAZETTE, THE CLEVELAND PLAIN DEALER, THE DENVER POST, NEWSDAY, THE KANSAS CITY STAR, OMAHA WORLD HERALD, THE DETROIT FREE PRESS, THE MIAMI HERALD, ARKANSAS GAZETTE, as well as headlines from other metropolitan newspapers. 52 thru 72

TIME, Jan. 3 -- Time Magazine voted the computer as its Machine of the Year and ENIAC received credit for the beginning of the age of the computer, an age which sees the replacement of man on the cover of TIME'S first issue of the year. 73 thru 76

THE HARTFORD COURANT, Dec. 6 -- Residents of nursing homes are helped by playing with animals who come to visit them. The Center for the Interactions of Animals and Society is cited for helping veterinarians understand the bond between humans and pets. 99 thru 104

ALLENTOWN CALL-CHRONICLE, Dec. 24 -- A 3-D radar system to detect aircraft and satellites has been created by Dr. Nabil Farhat at the School of Engineering and Applied Science. Other stories have been carried in the RICHMOND TIMES-DISPATCH, the FRESNO BEE and the HOUSTON POST. Locally, the PHILADELPHIA INQUIRER published an article, which is enclosed. 105 thru 109

PHILADELPHIA DAILY NEWS, Dec. 27 -- Two medical researchers at the Hospital of the University of Pennsylvania are testing a drug for the treatment of herpes. 110

PHILADELPHIA DAILY NEWS, Dec. 20 -- Dr. Aaron Beck and Dr. Raymond Harrison of Penn's Center for Cognitive Therapy (also known as the Mood Clinic,) are quoted in "Learning to Beat the Holiday Blues." 112

HATBORO, PA. TODAY'S SPIRIT, Nov. 24 -- A study on artificial heart valves by veterinarian James Buchanan is the subject of this article in "Medical Notebook." 114

BUSINESS

NEW YORK TIMES, Dec. 19 -- Industrial psychologists have found that rumors among corporate employees can be even more disruptive than troubling facts. Two Wharton researchers, Larry Hirschhorn and Thomas M. Gilmore, have written a book, "Cutting Back," which examines the dangerous potential of rumors. 116

LOS ANGELES TIMES, Nov. 24 -- Developing nations are in a "Catch 22" situation. They cannot get loans because their economies are ailing, yet they cannot improve their economic condition because of a lack of capital. Lawrence Klein, the Nobel Prize-winning economist at the Wharton School, comments on the situation in this article. 117

NEW YORK TIMES, Dec. 8 -- Although academic merit and previous job experience are both considerations for graduate school admission, at least one admissions director (from Carnegie-Mellon) says that motivation and maturity displayed during a personal interview can be the deciding factor in the entrance decision. This article mentions that the University's Wharton School is one of the nation's top three business schools, following Harvard and Stanford. 119

LOS ANGELES TIMES, Dec. 7 -- The contradictions of world politics and world trade are discussed with comment from Richard J. Herring, professor of finance and expert on world banking. 120

SAN FRANCISCO CHRONICLE, Dec. 15 -- William F. Baxter, President Reagan's assistant attorney general for antitrust, and Almarin Phillips, professor of public management, economics and the law, talk about the theory and the practice of antitrust in an interview. 122 thru 124

THE PHILADELPHIA INQUIRER, Dec. 16 -- Continuing deficits of nearly $200,000 a year have forced Wharton Magazine to suspend publication. Dean Donald Carroll and editor-in-chief William West cite the recession, higher postal rates and a decline in advertising and circulation among the causes of the magazine's financial decline. 125

ALLENTOWN CALL-CHRONICLE, Nov. 21 -- As nations become more developed, an increasing share of their economic activity is devoted to such services as transportation, communication, education, government and medical care, as opposed to the manufacture of goods, says Robert Summers, a U. of P. economist who spoke at a Wharton School conference on the service sector of modern economies. 127

EDUCATION, GRANTS AND FUNDING

THE WASHINGTON POST, Dec. 16 -- American industry is relying on universities for the research it needs to compete in the world economic market. And, with the decline in federal support for education, we can expect to see a stronger link between corporations and academic institutions. "Partners in the Research Enterprise," a two-day conference hosted by the University of Pennsylvania, brought 400 people from both sectors to Philadelphia last month and resulted in news coverage by the POST, THE CHRONICLE OF HIGHER EDUCATION, THE JOURNAL OF COMMERCE, THE PHILADELPHIA INQUIRER, THE ST. LOUIS POST-DISPATCH, and others. 128 thru 138

CHRONICLE OF HIGHER EDUCATION, Nov. 10 -- A commentary by Peter Drucker on professional school as an investment. 139

WASHINGTON POST, Nov. 11 -- MIT is the most expensive college in the country. Penn is ranked number nine in cost by Competitive Colleges, a new guide for prospective students. The story was carried nationally by the Associated Press. 141

DESIGN NEWS, Nov. 11 -- News of a $1 million grant for the study of robotics from IBM to the School of Engineering and Applied Science was reported 142

in this engineering publication.

JEWISH MONTHLY, Dec. -- The President of the University of Pennsylvania is one of five academic leaders who criticized Soviet practices that are an "unacceptable political intrusion upon the integrity of science and education." 143

JEWISH EXPONENT, Nov. 19 -- Walter Cohen, dean of the School of Dental Medicine, was one of a group of Philadelphia area academics who took part in a tribute of the Soviet Jewry Council. 144

JOHNSTOWN, PA. TRIBUNE-DEMOCRAT, Dec. 8 -- The availability of a scholarship fund for future veterinarians was publicized via an article in this Pennsylvania paper. 145

ARCHAEOLOGY AND ANTHROPOLOGY

SMITHSONIAN, Jan 3. -- The popular belief that civilization began in the Tigris and Euphrates River valleys is coming under careful scrutiny following the discovery and examination of Bronze Age artifacts in Ban Chiang, a village in Thailand. In this illustrated article, the Ban Chiang exhibit at the University Museum and the late Chester Gorman are both mentioned. Other major articles on the exhibit appeared in THE NEW YORK TIMES, THE INTERNATIONAL HERALD TRIBUNE, ARCHAEOLOGY, MUSEUM Magazine, THE CHRISTIAN SCIENCE MONITOR, THE PHILADELPHIA INQUIRER, CONNOISSEUR, AND THE MAIN LINE CHRONICLE. 146 thru 174

COURIER POST, Camden, N.J., Dec. 12 -- Grants from various banks and organizations, including $25,000 from The Union Oil Co. of California, are helping to support the University Museum's Ban Chiang exhibit. This article also details part of the exhibit's future following its University debut. 175

THE CINCINNATTI ENQUIRER, Dec. 5 -- Excavations in Guatamala have yielded a pottery shard bearing one of the earliest known examples of Maya writing. University archaeologist Eleanor King found the fragment which suggests that an advanced Maya civilization existed 300 to 500 years earlier than previously believed. The discovery was also mentioned in DISCOVER Magazine. 176 thru 179

REDBOOK, Dec. -- One of the prestigious MacArthur Prize Fellows awards in 1982 went to a former University student, Francesco Rochberg-Halton, an assyriologist. The $175,000 award was the only one of 19 prizes to be awarded to a woman. 180

PEOPLE AND PLACES

LOS ANGELES TIMES, Nov. 3 -- Ian McHarg, professor of landscape architecture and regional planning who helped popularize the environmental movement in the 60's and 70's, talked about a land plan for an improbable place -- Orange County, Calif. -- in a lecture to college students there. 181 thru 183

THE WASHINGTON POST, Nov. 23 -- Steve Bilsky, who used to be assistant athletic director here, was named director of men's athletics at George Washington University. 184

THE PHILADELPHIA INQUIRER, Dec. 2 -- John W. Eckman, an alumnus of the University and vice-chairman of the board of trustees, is the subject of this story which explores his dual roles as chairman and chief executive of the Rorer Group and his community involvement as an active Philadelphia citizen. 185

THE PHILADELPHIA INQUIRER, Dec. 8 -- This article announces the nomination of Shelley Greene, a member of the U. of P.'s legal staff since 1979, as the University's general counsel. 187

NEWS OF DELAWARE COUNTY, Dec. 23 -- A photograph cutline announces the appointment of Alfred Beers as University comptroller. 188

THE PHILADELPHIA INQUIRER, Jan. 7 -- Lee Copeland, dean of the Graduate School of Fine Arts, was elected chairman of the City Planning Commission. 189

THE PHILADELPHIA INQUIRER, Dec. 26 -- A team of architecture students led by professor Alan Levy are helping to bring Woodbury, N.J. back to the past -- hopefully insuring its future as a vital Gloucester County community. 190 thru 192

PHILADELPHIA INQUIRER, Dec. 3 -- An item in "The Scene" column explains the University's connection with the Heisman Trophy, awarded annually to the best college football player and named after John W. Heisman, a 1892 graduate of the University and a former coach here. 193

MAIN LINE TIMES, Nov. 11 -- Vincent Cristofalo, director of the Center for the Study of Aging, is pictured with other administrators of a $5 million geriatrics grant. 194

THE TRENTONIAN, Dec. 1 -- Judge Leon Higginbotham, Jr., a trustee of the University, and a lecturer at the law school, is pictured with the Chief Justice of the U.S. Supreme Court. 195

DELAWARE COUNTY DAILY TIMES, Dec. 8 -- Herbert Northrup, director of industrial research at the University's Wharton School, recommends a particular SEPTA contract proposal over 15 other contract offers submitted by member unions. Northrup chaired President Reagan's Emergency Board which issued the non-binding endorsement. 196

THE PHILADELPHIA INQUIRER, Dec. 24 -- A reception for Dr. Jonathan E. Rhoads, a well known Philadelphia physician and surgeon, was held to commemorate his 50 year association with the University. 197

PHILADELPHIA MAGAZINE, Nov. -- Young artists are not being helped by the city's 1% law which mandates the purchase of art for buildings erected on Redevelopment property, according to Robert Engman. Engman, a sculptor, teaches in Penn's Graduate School of Fine Arts. 199

JEWISH TIMES, Dec. 23 -- Israeli composer Mark Kopytman is completing a semester as the Penn-Israel exchange professor of music. 201

STUDENT LIFE

THE PHILADELPHIA INQUIRER, Dec. 3 -- James King, Jr., president of Alpha Phi Alpha, is quoted in this article which recognizes the 76th anniversary of the nation's oldest black fraternity. 203

DELAWARE COUNTY DAILY TIMES, Dec. 8 -- University sophomore Tim Chambers is named to the East Coast Athletic Conference Rookie of the Year football team after helping Penn achieve its best season in more than a decade. 204

THE PHILADELPHIA INQUIRER, Dec. 15 -- A workshop on young people and cults was sponsored by the University as a result of the involvement of psychology of education professor Arthur Dole, whose daughter Barbara, a former Moonie, spoke. An article in the PHILADELPHIA DAILY NEWS reports the subsequent attack on the workshop by the Unification Church, which claims the program violated the University's non-discrimination policy. 205 thru 207