"GIVE US THE CHILDREN"  From: Helen E. Simpson
EDUCATORS
April, 1970

EDUCATORS FEATURED IN "GIVE US THE CHILDREN", AN NBC-TV OWNED STATIONS SPECIAL ON THE CRISIS IN EDUCATION

CLEVELAND, OHIO: Robert Holloway, Superintendent, Beachwood Public School System
Wyndham Burgess, Principal, Beachwood Middle School
Teachers at Ludlow School, Shaker Heights, Ohio
Teachers at Beachwood Middle School, Beachwood, Ohio
William Sims, teacher, East High School; Chairman Industrial Arts Department, Cleveland Public Schools
Teachers, Supplementary Educational Center, Cleveland Board of Education

LOS ANGELES: Dr. J.C. Chambers, Member, Board of Education
Dr. Robert Docter, Member, Board of Education
Dr. Andrew Anderson, Principal, Carver Junior High School
John Bowick, Principal, 49th Street Elementary School
Mrs. Margaret Wright, Member, Advisory Board on Compensatory Education, Los Angeles Public School System
Mrs. Joyce Dash, Reading and English Consultant, 49th Street Elementary School

(continued)
CUERNAVACA, MEXICO: Ivan Illich, co-founder of C.I.D.O.C. (Centro Intercultural de Documentacion) in Cuernavaca; former Vice President, Catholic University of Puerto Rico; former member, Commonwealth Board of Higher Education for Puerto Rico


WASHINGTON, D.C. James E. Allen, Jr., United States Commissioner of Education

NEW YORK CITY: Mrs. Anita Moses, Founder and Director, Community Workshop

Paul Goodman, author-lecturer ("Compulsory Miseducation", "The Community of Scholars", "Growing Up Absurd")

PHILADELPHIA: John Bremer, Director, Parkway Program

Mother Isabel Eugenie, Director, Assumption Montessori Training Center, Raven Hill Academy

BLOOMINGTON, IND. Drs. Harold and June Shane, Professors of Education, University of Indiana; authors of various articles on education
"GIVE US THE CHILDREN", a ninety minute special which has as its specific objective the creation of an increased public awareness of the current crisis in American education, will be colorcast on the five NBC Owned Television Stations during the month of May:

WNBC-TV, New York, Wednesday, May 20, 7:30-9:00 p.m.; WKYC-TV, Cleveland, Thursday, May 21, 8:30-10:00 p.m.; WRC-TV, Washington, D.C., Friday, May 22, 8:30-10:00 p.m.; KNBC, Los Angeles, Tuesday May 26, 7:30-9:00 p.m.; and WMAQ-TV, Chicago, Wednesday, May 27, 7:30-9:00 p.m.

Produced by the award-winning WKYC-TV "MONTAGE" documentary unit, "GIVE US THE CHILDREN" examines the failure of the present educational system, and the reasons for that failure. It emphasizes positive new directions in education by studying the programs of some progressive and innovative schools. It outlines viable alternatives to current educational systems and suggests practical steps which could be taken immediately to alleviate the present crisis. However, the intent of "GIVE US THE CHILDREN" is to pose rather than answer questions, to offer challenges rather than provide definitive solutions.

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The ninety minute special was filmed at public and private schools, in urban and suburban systems in Los Angeles, New York City, Philadelphia, and Cleveland; and at the Educational Conference of the Centro Intercultural de Documentacion (Intercultural Documentation Center), Cuernavaca, Mexico and at the University of Indiana, Bloomington.

Bill Cosby, star of his own weekly comedy show on the NBC-TV network, is host and narrator of "GIVE US THE CHILDREN". Despite his amusing interpretation of a high school gym teacher on the Sunday night series, Cosby's interest in education is very serious, as evidenced by his determination to become a teacher and by the educational challenges which he offers on the special.

Four young people who call themselves "The Mara Loves" provide the lyrics and the music for this unusual documentary. Interspersed with the arresting comments of students, parents, teachers and school administrators concerning the crisis in education, the sounds of "The Mara Loves" offer a more gentle reminder of their concern for the children in six songs which they wrote and performed for "GIVE US THE CHILDREN". These are "Bring Us the Children", "Turn Around", "Futura Pattern Number One", "Skippin'", "Got It All" and "Paper Flower Tree".

(continued)
Following intensive research on the present state of education, the production team for "GIVE US THE CHILDREN" accepted the premise that a crisis does exist — that education, or the lack of education, is a major contributing factor to the countless problems faced by all segments of the community. They concluded that by exhibiting a lack of human understanding...by stifling creativity and a sense of individual worth...by steadfastly clinging to theories and practices which have become irrelevant for those whom they are designed to serve; American education not only alienates and frustrates the children, but also their parents, the teachers, the school administrators and the taxpayers.

Perhaps their most tragic conclusion, however, is that our schools are producing both dropouts and graduates who are virtually un-equipped to cope with the world of today.

The opening segment of "GIVE US THE CHILDREN" spotlights some of the specific failures of education as expressed by parents, educators and students. The second segment deals with the greatly amplified problems of the black child in the inner city. Next, the special offers an explanation of how and why some children

(continued)
do learn. It attempts to differentiate between "going to school" and "getting an education". Some experimental alternatives to the present system are introduced in this segment and explored in greater depth in the final two segments of the show.

Ultimately, "GIVE US THE CHILDREN" attempts to redefine the aims and reevaluate the concepts of education. It presents to the total community the options and the prospects at hand. No single authority, no single program, can provide the solutions to the myriad of questions raised. Each individual must grapple with them himself in order to actually appreciate his immense responsibility.

"GIVE US THE CHILDREN" was written and produced by Jon Boynton, directed and filmed by Dennis Goulden. The associate producers were Howard Schwartz and Tony Morris. The film was edited by Dick Mrzena.
TONIGHT, on channel 5, you'll have a chance to see the best, most comprehensive report yet on the state of American public education. It is called Give Us the Children.

Starting with the seriously disabled inner city schools where, as one mother testifies, "next to the police department, the school is the most hated thing," the 90-minute program does more to reveal the whys of dropouts and disenchantment with schools than anything I've seen or read on the subject.

There is a devastating segment on the Los Angeles school board, more enchanted with its own power games than with the needs of the students.

There are provocative looks at grading, at busing, and finally at what selected school systems around the country are doing to break out of the unsuccessful mold and reach today's kids.

Bill Cosby strings the footage together with some thoughtful narration.

Produced by NBC-owned WKYC-TV in Cleveland, Give Us the Children is being shown this month on all five NBC-owned stations around the country in connection with a network "May is Education Month" project.

The WKYC program frankly puts similar College productions to shame. It is a must for concerned parents.

ETCETERA: Channel 26 weather girl Janet Langan is "just waiting for CBS to give me the word." She's been
Wednesday, May 27, 1970

**GIVE US THE CHILDREN**

With Bill Cosby, narrator

Producer-Writer: Jon Boynton

Director-Cameraman: Dennis Goulden

22 Mins., Wed., 7:30 p.m.

**HERTZ, GENERAL FOODS**

WNBC-TV, New York

A documentary team from WKYC-TV, the NBC-TV o&o station in Cleveland, put together this earnest special on the crisis that faces education on the teaching level, with special emphasis on the inner-city schools. NBC's o&os around the country are carrying it (on a staggered schedule) as part of what the web calls "Education Month."

Special's approach was to quickly establish and accept the current dilemma of schooling — the kids are not listening! Docu then turned its attention to the progress-minded teachers in Los Angeles, Philadelphia, New York and Cleveland who are striving to remold the teaching process so that it gets results. Citing examples that have worked in Montessori schools, in workshops, experiments and special projects, the focus was on the trend away from the teaching structure which traditionally had the instructor and students in a controlled, disciplined context. Classrooms without walls, self-interest development, classes without desks and other innovations were shown.

Bill Cosby, in a very sober-sided mood, spelled out the problems facing the school systems, which he said drastically needed a "turn-on." The special relied rather heavily on voiceovers from educators and students, but the documentary team counterbalanced this potential talky effect with a continual screenful of quick-cut imagery that continually spurred the thought-provoking impulses the commentary was aiming for. Tight editing, except for leisurely intro and finale, made for a provocative presentation of new thoughts and methods in the vital educational area.

"Give Us The Children" impressed because of its avoidance of a passive stance, opting instead for a positive "look what can be done" approach. The assorted educators and their obvious deep concern with the educational process, much of which they find in dire need of reform, was a heartening ingredient in what was not generally an upbeat theme. Cosby's presence, though limited, was invaluable as a persuasive spokesman for the need to reexamine the problems with an open mind. Box...
night, in an important 90-
special, Bill Cosby takes you
the country to examine the
American education.
'll show you the hidden results
reading and promotion system
rew up on. He'll demonstrate
alternatives to keeping our kids
up in the classroom all day.

And he'll talk to educators, parents,
and students alike about righting the
wrongs which are presently built into
our educational system.

Watch GIVE US THE CHILDREN,
the NBC television stations' special,
starring Bill Cosby, at 6:30 p.m.
tonight.

You just might learn something.

GIVE US THE CHILDREN
CHANNEL 5 6:30 P.M.

Sponsored by Western Electric & General Foods
short films

THE CUBE


The more claustrophobic among us may not be able to handle the sensory requirements this unusual film makes upon its viewing audience, but those of us who can handle it are in for a chill, and for a great deal of provocation to think as well. What is reality as opposed to illusion? How free can we be from ourselves, or should we be at all? When are we free? Are being free and feeling free the same? What can we ever be unqualifiedly sure of? Yes, these are the kinds of metaphysical bones the film gives us to gnaw upon, with plenty of fresh meat on the bones. It is one of those films in which the ingredients only have to be adequately professional, for the brilliance of it lies in the very singularity of its basic conception. It would have been extremely difficult to prevent the idea that it is from working.

"The Cube" was originally telecast in 1968 as an NBC special, intended to be a program of unusually high sophistication and content. Almost the only setting used is the interior of a white, plastic cube-shaped box in which a young man in short-sleeves (Richard Schaal) finds himself with columns of squares able to open at any point like doors, or eye-level squares able to open by themselves like windows. The man doesn't know who he is or why he is there, but during the hour we are with him various individuals, all of whom seem to know more about him and his predicament than he does, come barging in and out as if he is the chosen guinea pig for some kind of bizarre laboratory experiment. At the very beginning his anonymous identity is established when a young woman and an older woman and man walk in claiming to be his wife and in-laws and he doesn't recognize them. People seem to be able to open doors by some device on the outside of the cube, but inside there are no knobs or any apparent means of exit for the young man. But he wants desperately to get out. Or does he? When people walk in, he makes little effort to follow them out, as if he is afraid to stay and even more afraid to leave. In the meantime, the "manager of the establishment" pays visits to see how he is doing and a maintenance man offers to do anything to make him comfortable, while he throws in a complaining word or two about some of the ridiculous jobs "the people who run this place" call upon him to do.

Accusations are hurled at him as if there is a plot either to undermine his stability of conscience with feelings of implied guilt or to see how much attack on his character he can withstand. Two policemen crash in, accuse him of treasonous crimes, find all kinds of incriminating evidence around him that someone (who?) has planted, promise him a painful execution, and leave him in the cube as if it were his prison cell. A black man intrudes to tell him that he is a dirty white man. "I hope you like it (the cube) because you deserve it." A scientist comes to share his theories and hypotheses, to delve with him into the theological implications of scientific phenomena, and because the young man has his predicament in the cube on his mind and is not interested, the scientist roars at him, "The trouble with you is that you won't accept paradox..." and storms out as if offended.

Worst than attacks on his character are attacks upon his sanity and peace of mind. A guitar player asks if he can come in and practice. The cube's inhabitant reluctantly consents, but in comes a whole rock band that starts squalling at him. "You'll never get out 'til you're dead!" He chases them out. An old man peeps through an opening to ask him if he's thought that maybe he(is) dead, that this kind of existence is what death is. Two vaudeville comedians in greasepaint rush in to entertain an unseen audience that he can hear laughing and applauding, finally turning to laugh in his sorrowful face, thereby increasing his contrasting sense of misery. A gabby blonde invites him to talk, then changes...
before his eyes into a wretched old woman telling him not to
trust anyone, not even her. She exits cackling with a hideous
laugh. And once a floor-level square opens to admit a child
riding in and out on a tricycle chanting, “You’re never going
to get out of here!”

There are offers of help from various visiting individuals.
Such offers sound like those patronizing sales pitches which
put one in the position of having to make an on-the-spot
Hobson’s choice. He is offered a television set on which he
can see himself, a chocolate rabbit to chew on, a telephone
with only one line, and a priest belonging to an ancient
religion offers him a contemplation device called a ramadan,
filled with strawberry jam. And there are incidents in which
the passers-by admit that they have played a practical joke
on him. A party girl-seducstress gets him in a sexy mood only
to summon behind her a medical team eager to examine
him, the seductress and the nurse claiming in his presence
to have tossed for the party girl part. A man claiming to be
an escapee from another cube, tormented over getting back,
goes through his hysterical routine before finally introducing
himself as an actor just playing a role.

Constantly throughout this film there tags at our mental
can coat sleeve the insistent reminder that man is both amused
and plagued by ambiguity. There is nothing in all creation
that has only one possible meaning or interpretation. This
goes double for everything (well, almost everything) in “The
Cube.” It goes for the man’s whole state of incarceration. At
the beginning the manager is explaining that no one is ever
really trapped in a plastic box like this one. Actually he, like
“the others” (?), is free to leave. Some choose to, some do
not. But being free to leave without any door knobs is
something the young man is required to figure out for
himself. However, later on the same manager comes to tell
him he must leave and two men dressed like gorillas are
there to stop him. Then there is the matter of whether what
is happening is being done conspiratorially to him or
whether it is all a projection of his own. In one instance all
the members of the supporting cast gather around him as if
at a cocktail party and when he starts to participate with
them they vanish. And there are objects out of thin air that
keep appearing and disappearing all through the film — a
stool, a couch, a bed, a table, a chair, etc.

What the cube represents is a matter of the gravest
thought at the same time the most vital conjecture.
Accustomed as we are to expecting films these days to be
especially cognizant of contemporary symbolisms. In a sense
the substance of plastic out of which the cube is made is just
such a symbol. Much in modern standards of comfort is
plastic in essence, and much about our way of life has
become plastic too. The opaque nature of plastic reminds us
equally of how limited man’s knowledge is, the luminous
mystery beyond his own environment. The life span of the
average person has some things in common with the cube.
We are boxed in by our ignorance, fear, and helplessness. As
biological existence may be theoretically reducible to one
cell, so mankind’s awareness can be too. Life for us begins
with what we see and touch, but beyond that it is largely a
matter of how we put it all together. This man’s fearful
confusion gradually gives way to angry determination, the
latter reaching its fullness when he comes to realize that the
first reality he has to affirm is himself. At the point that he is
ready to do this all the people who have passed through his
cube crash in on him, apparently ready to celebrate with him
this discovery they have been waiting for him to make,
telling him that it has all been a put-on. Self-assertively he
tells them that he no longer needs his cube, now that he can
count on the fact of his own life, his own blood flowing in his
own veins. Whereupon he straightens up and walks out the
open door, the management congratulating him on now
knowing what reality is. But does he? Is this the end? Not
quite!

The last discovery our Everyman makes turns out to be
more one of commencement than climax. I won’t reveal the
ending, for that would prevent your fullest enjoyment of the
film’s dominating element of suspense. All I will say is that
while it is a great thing to achieve self-discovery, it is also
just a new point of departure. For what am I? What are you?
Each of us is many things, both one at a time and all at once,
even as the external environment is. And what kind of reality
are we? Is each of us as real to anyone else as he is to
himself? Is there a power, an intelligence that will always
know us better than we can even know ourselves? Show
“The Cube” to your group and let them delve into these
mysteries — if you dare. Guaranteed to hold your interest,
implicate your total being, and drive you to the outer limits
of your mind!

16mm feature doc. films

GIVE US THE CHILDREN

Robert W. Racine

Produced by the National Broadcasting Company (1970).
Directed by Dennis Goulden. Running Time: 82 min. in
color. Rental: $32.00. Purchase: $675.00. Rent or purchase
directly from NBC Film Exchange, Route 9W, Englewood
Cliffs, New Jersey 07632, phone: (212) CI 7-8300. Not
available from Mass Media Ministries.

Nothing is scarier than the unprecedented turmoil that
today’s public educational systems are undergoing. NBC has
decided to take well-gauged steps across this treacherous
minefield in this Bill Cosby-hosted, 82-minute color
documentary. Naturally it is not the first of its kind, nor will it
be the last, and its data certainly overlaps with so much that
similar studies have set before us. But we need every bit of it
and more, because the problems are legion, and they are
mounting all the time. NBC has given us a long compendium
of opinions, broad viewpoints, observations, experiences,
and ideas from a host of people across the country who are
involved in reforming our antiquated methods of preparing
children for life in the larger society.

Some of the older problems are retraced, such as the
boredom that tightly-regimented classroom procedures
Teach children to associate with learning (“Sometimes you
get the feeling that you’re not in school but in jail.”), the
shortage of qualified teachers, the questionable business of
standardizing curricula, the erroneous tax structures that
allocate equal amounts of money to schools of both affluent
and slum communities, the ever-present handicap of
inadequate plants and facilities, and the tendency of schools to hand children with the threat of reprisal in order to get them to learn. But over against all of that, are some new stress points that present conditions are creating. There is the growing feeling in black communities that the schools do not really belong to the black inhabitants, a white man's colossus imposed upon them. Therefore, growing out of that, is the increasing danger of attack upon their person that teachers in such areas are feeling and the ever­multiplying instances of vandalism, with costs to the taxpayer going sky high. The ghetto school in particular is coming to deserve the description of "militarized zone," as one off-screen teacher in the film calls it. The growing population is making it harder to teach a larger number of kids well, and not the least of what is new in the way of problems is the vast discrepancy among experts as to what the solutions really are.

The film shares with us many of those fresh new insights that are so startling to the average laymen about what impedes a child's learning. One authority is heard to say that what got him started on his investigation of children and their learning problems was his observation that in schools of poorer communities he rarely ever saw a kid wearing a pair of glasses. Reading is basic to all learning, but children cannot read if they cannot see, and they cannot read if they have untreated dental problems of such major proportion that it is painful for them to move the facial and jaw muscles that reading requires them to use. There is also a very profound section of the film devoted to the whole psychological implication of failure. Schools of the past are indicted for the way failure was interpreted as a setback, as some kind of penalty for being of lower than average intelligence. Failure in school could probably be prevented on a large scale if on the smaller, day­to­day scale the student was made to feel that his failures were all a part of his learning, even as a baby has to fall many times before he or she finally develops the skill of walking. However slow the child's rate of learning, he should hear his teacher saying to him, implicitly if not explicitly, "okay, let's try it again." Closely related to this is the widespread discovery that the best learning that any and all children do is the learning they do early. It was in the area of speech training where this phenomenon was first discovered, but now it has become a truism applied to all learning. The elementary schools therefore take on an importance far greater than they were once thought to have. Accordingly, the teacher must take on the role of "guide, helper, and catalyst," not that of the one who knows telling it to those who don't.

Cosby points out yet one more new insight that leading educators have given us. He talks about the fundamental place of human understanding in the maturing process. The schools can never find a basis of renewal if students of various sub­cultures are not given ample opportunity to study the life, habits, customs, religion, and idiosyncrasies of other, not some kind of "pseudo hate truth," but the real objective truth. The schools, to even begin to escape from what stultifies them, can no longer be isolated from the larger world, as they have been before, however radical the changes in curriculum required to knock down this isolation turn out to be. It may be necessary, in fact, as some we hear from seem to be maintaining, to do away completely with standardization of any kind where curricula are concerned.

The last half hour or so of the film takes us to various places in the country where revolutionary steps in educational policies are being taken. Los Angeles, Cleveland, Philadelphia, and two small suburban towns of Beachwood and Shaker Heights in Ohio are on the itinerary. We observe radical measures being taken in the physical rearrangement of facilities to make them architecturally adaptable to newer teaching concepts. We see what is being done with audio­visual techniques on a grand scale. And we even observe one school where students have their own court of justice to handle student discipline. There are places in "Give Us the Children" where music mixes with the photographic poetry of a montage and where natural sounds of children and adults expressing themselves voice over interesting visuals. The score was composed and recorded for the film by "The Mara Loves."

It disturbs me that Cosby's words have a shop talk flavor that implies great bias and ignorance on the part of lay listeners, but I am more disturbed by the probability that such an approach is justified by the times. As one teacher asserts, "The day of sit down, shut up, and listen is gone in education."

current cinema

Robert W. Racine

THE GO­BETWEEN


The age of twelve in a boy has its peculiar type of delicateness. And what is delicateness, if it is not the combination of soft beauty, blooming promise, and fearsome fragility? Director Joseph Losey and writer Harold Pinter, in their third and most successful collaboration, have grasped this deep, dark mystery in such gigantic sweeps that one would think that besides simply adapting L.P. Hartley's novel "The Go­Between" to the screen they had made a major life's work out of knowing everything idiosyncratic about a child's underlying vulnerabilities. Much care, preparation, thought, and above all inspiration has gone into this impeccable motion picture about a twelve­year­old youth from middle class England who spends a summer amidst the luxury of an aristocratic family. The scene is the turn of the century world of Brandham Hall in England's shire of Norfolk. The boy becomes unwittingly implicated in a fabric of adult hypocrisy and infidelity. In a very decisive but unobtrusive manner the screen­play by Pinter embraces both the past and the present, a man's past lived out and understood by way of its nefarious implantation within his present. A rich, sensitive affair of the heart, it is a most deserving choice for this year's Grand Prix at Cannes as well as the Best Picture award from the Interfilm Jury on which I happened to serve. It is not often that I am prepared to call a film a flawless work, but at the risk of being pricked by next year's hindsight I feel compelled to assert that "The Go­Between" can do no wrong. Everything about it looks perfect to me.
Whether the present generation ever recognizes it as such or not, "The Go-Between" will quite probably deserve to be looked upon as Losey's masterpiece, the film that stands at the peak of his career as a director, even if it marks an unexpected departure for both him and Pinter from the more off-beat, insidious stuff they have put out before. The picture has everything that great movies are made of — an excellent story idea, professional acting, a screen writer's churning insight and stabilizing power with words, a director with taste, intelligence, and the creative capacity to handle much more than the very least that his chosen property demands of him. There is good epochal humor, vitality, provocative drama, emotion that refuses to be bogus and anything less than fundamental to life, and exciting visuals that give unblemished testimony to the period involved. And in a way that I can never recall, we see proof that a big name cast is no obstacle to creating earthly realism. Julie Christie is Marian, the young woman of handsome refinement and beauty over whose dishonesty the child in the story suffers an irreversible tragedy. Alan Bates is Ted, a tenant farmer on the family estate secretly in love with Marian. Margaret Leighton is Mrs. Maudsley, the lady of the manor, a sharp-eyed woman of breeding keeping her unsoiled house and land in order. And Michael Redgrave appears at the end in an identity that for the sake of a surprise element germane to the experience of the film it would not be fair to reveal. Yet, amazingly all these professionals play only supporting roles, filling undemanding yet important places in the fiction, and without letting their stature damage the cloth they wear. They give magisterial support to the one leading actor — Dominic Guard, playing Leo, the twelve-year-old who is never the same after his bewitching summer among the gentry.

I am pleased in no little measure that Losey and Pinter have stuck to telling literally everything from the boy's point of view. He looks, and we look with him, at a landscape where gaiety and color are only surface deep, but it is not until his childlike, trusting infatuation causes him to bang his head into the inch-deep flowerbed that he finds the hard, callous stone wall underneath. It all begins when Marian and Ted win the confidence of Leo and to keep their forbidden affair a secret begin using the boy to carry love messages back and forth between them, neither of them aware of how ultimately fixed.

The story of how Leo's lifelong attitude toward love is stunted and shaped by his crisis of twelve begins like harmless little ripples in a stream and by plausible degrees the ripples are turned into the crashing typhoon fury of waves lashing against a helpless seashore, when the family's hidden scandal breaks out into the open and all concerned are marked forever by a very scarring situation. Through flash-forwards we gradually throughout the film see Leo's suffering lengthened through the years, as well as the legacy of loveless fear and recrimination spoiling the family seed. It is Leo upon whom the killing voodoo curse is ultimately fixed.

For so long now, possibly since "Tom Jones," there have been almost no film makers willing to approach the Victorian era in England with anything but the crass judgmental eye. "The Go-Between" marks the wonderful return of the right kind of romanticism in films, much more than does "Love Story" (Vol. VII, No. 21), a film far more contemporary in mood than it appears to be at first. Losey is willing to enter that unblemished world of glistening china, polished tea cups, flowing, pleated gowns, well-dressed butlers, formal dinners, sprawling lawns, and big houses decorated in artifacts, without having to show that he feels, or have us feel, superior to it. (See in Vol. VIII. No. 4 my article on the romanticist inclination I detected in films at this year's Cannes Film Festival.) There is no digging satire used here at all. We are made to accept that world on its own terms as one where human things, good, bad, and accidental, happen, even as they do in any age. What is timeless important about it all is the way just a little of one's past can shape all of one's future. Leo is every child who ever has been, is, or ever will be, thusly betrayed into loneliness.

WALKABOUT

Produced by Si Litvinoff. Directed by Nicolas Roeg. Distributed by Twentieth Century Fox. Running Time: 97 min. in color.

Here is an adventure story that belongs to its time but in many ways reflects beyond it into a future that has not yet been written. The time is now, interlinked with the past. The place is an illimitable continent of rock, hot sand, parched ground, barren gravel, scattered oases, and treacherous slopes reaching up out of the cryptic bowels of mother earth where man's elusive origins are entombed. The continent is located in the film maker's mind, and by osmosis that strange, eerie wonderland of half horror, half sublime beauty, sinks into the coriaceous depths of our 1970's survival-weary heads. Nicolas Roeg, a British film maker with some reputation for films of psychedelically experimental substance, takes us on another skull "trip" but one far different, far more serene and processional, than the acid experience one might associate with the term. He has tamed some underground film graphics and made them give form to what is in many respects a grand fable.

The wastelands of Australia serve as the on-location

(continued on page 7 col. 2)
the tube

SEPTEMBER 11th, Saturday — 11-12 noon (ABC):
CUROSITY SHOP — This new hour-long children's series will
will debut Saturday, September 11th. Miss Shirley
Jones, star of ABC's "The Partridge Family," joins with
regulars of the new series, Pamelyn Ferdin, Kerry Maclane,
John Levin and Jerelyn Fields in a visit to "Curiosity Shop."
Barbara Minkus, also a regular, will be seen in her role as
"Gittle the Witch."

Created by Academy Award winner Chuck Jones, who is
also executive producer, both the "Curiosity Shop" special
and the series combine the elements of entertainment,
education and stimulation.

Aimed at the 6 to 11 age group, the programs combining
film, live action, animation and music, will also encompass a
range designed to interest older and younger age groups as
well.

Starting with an object or subject familiar to the child,
each show will be built around an individual theme,
expanding from the familiar into almost any connected area,
fact or flight of fancy. Among the themes to be explored
are laughter, fright, rules, play and the senses.

The "Curiosity Shop" special will revolve around the
theme of music and dance.

The unique fixtures in the 'Curiosity Shop' include a wall
inhabited by animal puppets, which were created by Chuck
Jones and constructed in the workshop of the Bob Baker
Marionettes.

There is also a computer with a distinct personality of its
own and "Mr. Jones' Answering Service."

Mr. Jones is the proprietor of the shop, but he is never
seen. His voice is heard via the machine and whenever it
speaks, a red light glows in sync with his recorded voice.

Among the fanciful characters who reside in the shop are
Darwin, a live chimpanzee who makes his home in a tree-
house; the Oogle, a huge lumbering creature, neither man
nor animal who communicates by signs; and Baron
Balthazar, the series' resident Baron Munchausen.

The animal wall is the home of Halcyon, the Hyena,
A-Arthur the Aardvark, Flip the Hippo, Ole' Factor, the blood-
hound, Eek, a mouse, Nostalgia Elephant and Hermione
Giraffe.

Also on the wall is the Onomatopoeia, which has two
antennae, numerous legs, three eyes which roll in all
directions, and who talks only in sounds.

SEPTEMBER 11th, Saturday — 4-6 P.M. (CBS):
THE CBS CHILDREN'S FILM FESTIVAL: "Cry Wolf"

— This award-winning motion picture comes from England.
Burr Tillstrom's Kukla, Fran and Ollie with Fran Allison will
again be hosts for this series of international films, which
won such illustrious honors as a George Foster Peabody
Award and a Saturday Review Award during its five previous
seasons of Sunday-afternoon broadcasts on the Network.

"Cry Wolf," which will make its American television
premiere, was produced by Damon Leaderfilms for the
Children's Film Foundation and was honored in 1970 at the
prestigious Teheran International Festival of Films for
Children, where it won a Golden Delfan award from the
Iranian Ministry of Education.

The story is a modern version of the classic tale of the boy
who gives one too many false warnings of danger and finds
that no one believes him when real harm threatens. This
adventure concerns a 10-year-old boy's efforts to prevent
the kidnapping of the Prime Minister of England.

The boy, Tony Walker, is portrayed by Anthony Kemp. His
parents are played by Maurice Kaufmann and Eileen Moore,
and Judy Cornwell appears as Stella, a gang member who
gains the boy's confidence.

Other key roles are taken by Mary Burleigh and Martin
Beaumont as two of the boy's young friends, and Ian
Hendry, Adrienne Corri, Wilfred Brambell and Janet Munro,
as various adults he encounters.

"Cry Wolf," produced by Michael Truman and directed by
John Davis from a script by Derry Quinn, is the first of 20
international, presentations scheduled for "The CBS
Children's Film Festival" this season, including a number of
motion pictures new to television and several past favorites.

Other new offerings include "Elephant River," a film from
India that was produced in Ceylon, a Russian motion picture
entitled "For Boys Only Is for Girls, Too," "Lost in Pajamas"
from Czechoslovakia and a new German version of "Heidi,"

Countries whose films are represented in the series are
Russia, Japan, England, India, Scotland, Czechoslovakia,
Germany, Italy and Tahiti.

SEPTEMBER 12th, Sunday — 9-11 P.M. (NBC):
BELL SYSTEM FAMILY THEATRE: "Jane Eyre"

— This two-hour drama special starring Academy and Emmy
Awards winner George C. Scott and Susannah York, will
inaugurate the second "Bell System Family Theatre" season
on the NBC Television Network with an encore colorcast.

In "Jane Eyre," Scott appears as the troubled Edward
Rochester. Miss York has the title role of the impoverished
orphan who becomes a governess with a mind of her own.

A roster of leading British performers is featured in this
newest adaptation of Charlotte Bronte's famed novel of
suspense and romance. Ian Bannen is the Reverend St. John
Rivers; Jack Hawkins is the tyrannical schoolmaster, Mr.
Brocklehurst; Rachel Kempson appears as the housekeeper,
Mrs. Fairfax; Nyree Dawn Porter portrays the flirtatious
Blanche Ingram. Young Jane is played by Sarah Gibson.

The drama was filmed on location on the moors in York-
shire, England (the setting for the novel), and interior scenes
were prepared at Pinewood Studios, near London.

SEPTEMBER 19th, Sunday — 7:30-9:30 P.M.
(CBS): THE CBS SUNDAY NIGHT MOVIES: "Guess
Who's Coming to Dinner"

— Oscar winners Spencer Tracy, Sidney Poitier and Katharine Hepburn star in Stanley
Kramer's warm and gracefully entertaining film. "Guess
Who’s Coming to Dinner’ was the late Spencer Tracy’s last film. It won an Academy Award for Miss Hepburn and for William Rose, who wrote the screenplay. Katharine Houghton, Miss Hepburn’s niece in real life, made her motion-picture debut playing the role of a starry-eyed young woman in love.

In the story, Mr. and Mrs. Matt Drayton (Tracy and Miss Hepburn), lifelong liberals, find their beliefs put to the test when their daughter Joey (Miss Houghton) returns from a holiday with a prospective husband in tow. The girl’s choice is John Prentice (Poitier), a brilliant Negro research doctor. Joey is unaware that John will not marry her unless he has her parents’ blessing. Despite their liberal beliefs, the Draytons find it difficult to arrive at a decision, and the situation is compounded when John’s parents fail to show up.

SEPTEMBER 22nd, Wednesday — 4-5 P.M. (NBC): FREEDOM TO CHANGE: A CHALLENGE TO AMERICA — On this NBC special key leaders discuss with an NBC newsman the subject of change as a positive force in our time, the practicality of "future-talk" and how religious faith may fare.

SEPTEMBER 26th, Sunday — 5-6 P.M. (CBS): CONCERTO FOR ORCHESTRA — World-renowned violin virtuoso Yehudi Menuhin will conduct and narrate the New York Philharmonic Young People’s Concert.

Menuhin’s musical subject matter for his guest conducting appearance with the Philharmonic on the award-winning series will be Bela Bartok’s “Concerto for Orchestra,” perhaps the most important work written by the Hungarian composer.

The concerto was given its premiere by the Boston Symphony Orchestra in December, 1944, and inspired an ovation from the audience. Of all the composer’s works, this piece has found most favor with concert audiences since its introduction 27 years ago, and it will, in all probability, continue to be heard most often of all the compositions in the Bartok repertoire.

SEPTEMBER 26th, Sunday — 7:30-8 P.M. (ABC): THE UNDERSEA WORLD OF JACQUES COUSTEAU: “The Unsinkable Sea Otter” — This is the initial program of four new Cousteau specials to be aired during the 1971-72 season.

Premiere presentation in the series’ fourth season on the air, “The Unsinkable Sea Otter” is a heartening saga of nature’s resilience. Where once vast colonies of otters ranged freely from lower California to the Pacific Coast of Siberia, only scattered remnants remain. Capt. Jacques Cousteau and his divers filmed for the first time the underwater life of this shy sea mammal and study what is essential for its survival.

Second in the series of four originals will be a yet-untitled study of the life of the octopus in which Capt. Cousteau separates fact from fable, filmed in the Mediterranean and the Pacific. The almost legendary Giant Octopus of the Pacific is contrasted with its smaller counterpart found in the Mediterranean.

“The Forgotten Mermaids,” which tells of the Manatee or sea cow, a disappearing species, is the third program. Cousteau attempts to foster some understanding of the Manatee’s plight by gaining new insight into the nature of these animals.

The fourth of the documentaries, also as yet untitled, is a study of dolphins’ extraordinary ability to find their way in the open sea by echo-location. It was filmed in Malaga and Mauretania.

SEPTEMBER 29th, Wednesday — 8-8:30 P.M. (CBS): DR. SEUSS’ HORTON HEARS A WHO — Horton, that big-hearted Seussian elephant whose kindness on behalf of the mythical land of Whoville has won cheers for him from children throughout the world and a George Foster Peabody Award for his creator, Theodor (Dr. Seuss) Geisel, will repeat his good deed on this rebroadcast.

Actor Hans Conried narrates the Seussian classic which was cited at the Peabody Awards ceremonies last April as “a superb example of how an inspired children’s book can be translated into an equally entrancing television show.” As leading “man” of the special, the helpful Horton rescues the harassed hamlet of Whos threatened by extinction because of its infinitesimal size.

SEPTEMBER 29th, Wednesday — 8:30-9 P.M. (CBS): IT WAS A SHORT SUMMER, CHARLIE BROWN — The Peanuts’ inevitable first-day-back-to-school chore of writing a composition on how they spent the summer vacation is the theme of this animated special to be rebroadcast.

The short summer, which flashes back by way of Charlie’s memories as he struggles to put them into 500 words on lined paper, was spent at summer camp where the little heart-tugger and the other Charles M. Schulz Peanuts characters learned to live with spiders. contest fever, songs-to-do-just-about-everything-by and occasional bouts of homesickness.

To complicate his summer life — and his autumn essay — even further, Charlie Brown was elected tent leader of the boys’ group, an honor which gave him an extra dose of that “good grief” which tends to plague him.

“It Was a Short Summer, Charlie Brown” was written by Schulz, produced by Lee Mendelson and Bill Melendez and directed by Melendez. John Scott Trotter arranged and conducted the music composed and performed by Vince Guaraldi.

OCTOBER 3rd, Sunday — 10:30-11 A.M. (CBS): LOOK UP AND LIVE: “Images of Man”, Part I — This program concentrates on how man views himself and how that perspective affects his thinking and behavior.

Part II will be shown Sunday, October 10th at 10:30-11 A.M.
A.M. (CBS): LOOK UP AND LIVE: “Program on Stewardship” — The first of these two programs focuses on how stewardship is working in one church, the Dayton Avenue Presbyterian Church in St. Paul, Minnesota. NOTE: Because of the air time it is recommended that church groups may find this program and the following one on October 24th stimulating discussion and idea starters as they work on their own stewardship plans and education. Make sure you check with your local CBS station to see if they will be showing these two programs on these two Sundays.

filmstrips

CAMPAIGN '72

NBC has announced production plans for a major new series of educational materials. “Campaign ’72,” a series of ten sound filmstrips produced by NBC News will cover the 1972 national elections.

The series will be distributed by NBC Educational Enterprises which handles the educational use of NBC produced program materials.

“Campaign ’72” will be directed primarily at the junior/senior high school age group. It will provide analysis of the political events starting with the earliest primaries through the conventions and the fall campaign right up to the election on November 7, 1972.

Young people have become more active in the political process in the past few years. The passage of the 18 year old vote amendment now means that their role will become more decisive than ever before.

The series will begin release in February at the time of the first presidential primaries and will continue on an every four week production basis until the end of the school term in May. The series will then resume in early September with a new release sent out every two weeks until just before the election. The series will be available only on a subscription basis, and only through NBC Educational Enterprises. The content of the series will focus on analysis of events both in light of past history and the ever changing political process.

The sound film strip format was chosen because it represents the most rapidly growing element in the instructional materials field today. Teachers and individual students will be able to use the series immediately upon release to keep abreast of the events leading up to the world’s single most important scheduled political happening, the selection of a United States President and Congress.

“Campaign ’72” is the latest in a series of steps taken by NBC to make more materials dealing with history as it happens available to the schools. Within the past two years, a major effort has been made to make more News documentaries and specials available for educational purposes. One hundred twenty-five films covering social and cultural happenings in the world are now available through NBC Educational Enterprises.

For further information contact: NBC Educational Enterprises, 30 Rockefeller Plaza, New York, N.Y. 10020 (Tel. 212-247-8300).

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setting for “Walkabout.” This means that on the level of naturalism one can think of the film as the dangerous, near fatal trek of an 18-year-old girl and her small brother on foot across the continent, trying to find their way back to civilization after their father goes berserk, incinerates himself in their automobile, and leaves his children to fend for themselves. They are saved from oblivion by an aborigine who knows the desert. But on a feeling level far more is involved. Roeg’s film is low on literary properties, with few words ever spoken in dialogue, an approach to film so often abused that I would not blame any reader from feeling cautious upon my saying this. But I am pleased to add that Roeg knows of where he walks. He has harnessed great audio-visual power to achieve something of rare intensity with color, sound, image, music, and the poetry of what is human blending with earth and sky. These two children are cast into a strange purgatory where under heaven they are transformed by mother nature into deeply intuitive creatures, in touch with the primitive roots out of which man has emerged into his modern ways, in harmony with the rudiments of their history in a way that few civilized people ever have a chance to be. Along their journey they have to struggle to stay alive, stay on good terms with their aborigine friend once they meet up with him, fight off loneliness and fear, eat new foods, feel new sensations, and above all they (or we) which ever way you wish to think of it) experience grand hallucinations.

Some of the time the film strays from its extraterrestrial excitements and wanders into annoying little asides about how corrupt modern society is supposed to be. I think it not unfair to say that Roeg betrays a strong bias in favor of going back, if it were possible, to primitive styles of life. Civilization is treated almost like an incurable disease. The worst such deviation is a slightly slapstick scene of scientists studying at the North Pole, all of them but one being men. The men are panting after the one woman. The scene is like a giant wart on acres of smooth skin. Roeg also overdoes much of his free-wheeling with the camera, allowing his work at times to sink to the level of exhibitionist acrobatics. But I suppose that the most unique feature of “Walkabout” is the way every shock of light, blast of noise, crunch of gravel, and animal shriek becomes an impassioned prophecy from the unseen gods. I wouldn’t want to see “Walkabout” imitated, for the things Roeg gets away with are too precarious to work more than once. The film does not have all the qualities of excellence, but it is an unusual, fascinating pilgrimage of flesh and spirit.

THE HELLSTROM CHRONICLE

Produced and directed by Walon Green for David Wolper Productions. Distributed by Cinema V. Running Time: 98 min. in color.

Ecology-minded individuals will certainly want to see this amazing, mind-quickening treatise on the life, habits, properties, powers, instincts, and most of all capacities for
survival that are peculiar to that broad classification of animal species known as insects. I do wish I had the opportunity to write at length about this new color documentary, for it is like nothing ever viewed by the eye of man before in history. The mastermind behind the picture is a young photographic genius named Walon Green, working under the auspices of David Wolper Productions, a film company that long ago established its reputation as one of the very best makers of science documentaries. This, however, is the first time that one of their productions of this nature has found its way into general theatrical release as a feature length attraction.

The things one can see in it defy description or summary. But to put it as simply as possible, the crux of it all is that while man may be the most intellectually and socially advanced animal, he is not the most resilient nor the most reproductive. "The Hellstrom Chronicle," the narrator-host being a fictitious scientist named Hellstrom credited with compiling all the immense data shared with the viewer, tells us and mostly shows us why in a sense the insects are the kings and queens of the jungle. Not only do insects have powers of incredible locomotion, of radio-wave communication, of quick-killing efficiency, and of organizing themselves into marching armies of destruction, but they have been proven to be virtually incapable of being totally annihilated. Would you believe that they can even survive atomic radiation? Such a disclosure is characteristic of many among Green's enthralling notations.

The photography is super stupendous. The new and improved microscopic lenses plunge us so deep into the minute world of the creepy-crawlers that bugs, mosquitoes, ants, and many other creatures of like size take on elephantine proportions, with the images all deep, three-dimensional, and crystal clear. You may feel while watching that your eyes will literally pop out of your head and your hair straighten up and fall right out of your scalp. Insects are seen as a potential threat to man in the case of the upsetting of nature's balance, that possibility everyone by now has heard about. We are frightened to see how dedicated the insects are to their pillaging and what horror they could visit on this planet if somehow they learned to be more aggressive. The film is frightening, extremely informative, and filmed with classic visual perfection, which visual perfection of course makes it artistic in the most graphic sense of the word. For those who never tire of continuing their education in exciting ways, the film is a must.