

Now & Then

by Bill Prouty

With television's fantastic on-the-spot coverage of the Dallas disaster last week, that medium emerged as the undisputed peer of all means of reporting "live" news when such an event is of sufficient importance to justify the full intensity of its concerted efforts.

The entire television industry's three and one-half day reportorial vigil over the assassination of President Kennedy, the wounding of Governor Connally, the seizure of the suspected sniper, the murder of the alleged assassin, the eulogizing and burial of the fallen Presi-

dent, along with the story of the first hours in office of the new President, Lyndon Johnson, is unprecedented and unparalleled in the history of live news coverage.

Television, with its new mobile one-man cameras and other special equipment, has apparently overcome radio's last advantage over it in presenting live news reports from unexpected places, in that it can now get into the inaccessible places heretofore attainable only by newspaper reporters and their still picture cameramen, and by radio's walkie-talkie pickup units.

No event in the history of the world was more quickly, intensely, graphically, thoroughly and universally covered than the shocking assassination of President Kennedy at the height of his young career, and the spectacularly dramatic events which immediately followed in both Dallas and Washington.

And in the forefront of all the news-gathering media stands the new undisputed champion: on-the-spot, network-controlled television.

Yet, television's emergence as the pre-eminent medium for live coverage of big, moving news events has been and will continue to be a boost rather than a drag to the popularity of the press and radio, its two great competitors for the dissemination of dramatic news in the making. Millions of people who could not look at television during working hours were listening to radio accounts coming from Dallas and Washington, and during the three historic days newspapers were being sold in amazing numbers. Competition in news-gathering, it seems, is just as profitable as it is in business.

But, as with any new champion, television now faces tremendous new responsibilities, and not a little soul searching.

How, in the future, for instance, can the industry afford to give up millions of dollars in advertising revenue that were lost during those three days last week? Or indeed, could the television networks survive such a financial loss in the event of the breaking of another world-shattering news event in the near future? Perhaps some sort of pay television, on a separate news band not carrying commercials, could be worked out. In the meantime, this financial problem could be a tremendous one for the industry.

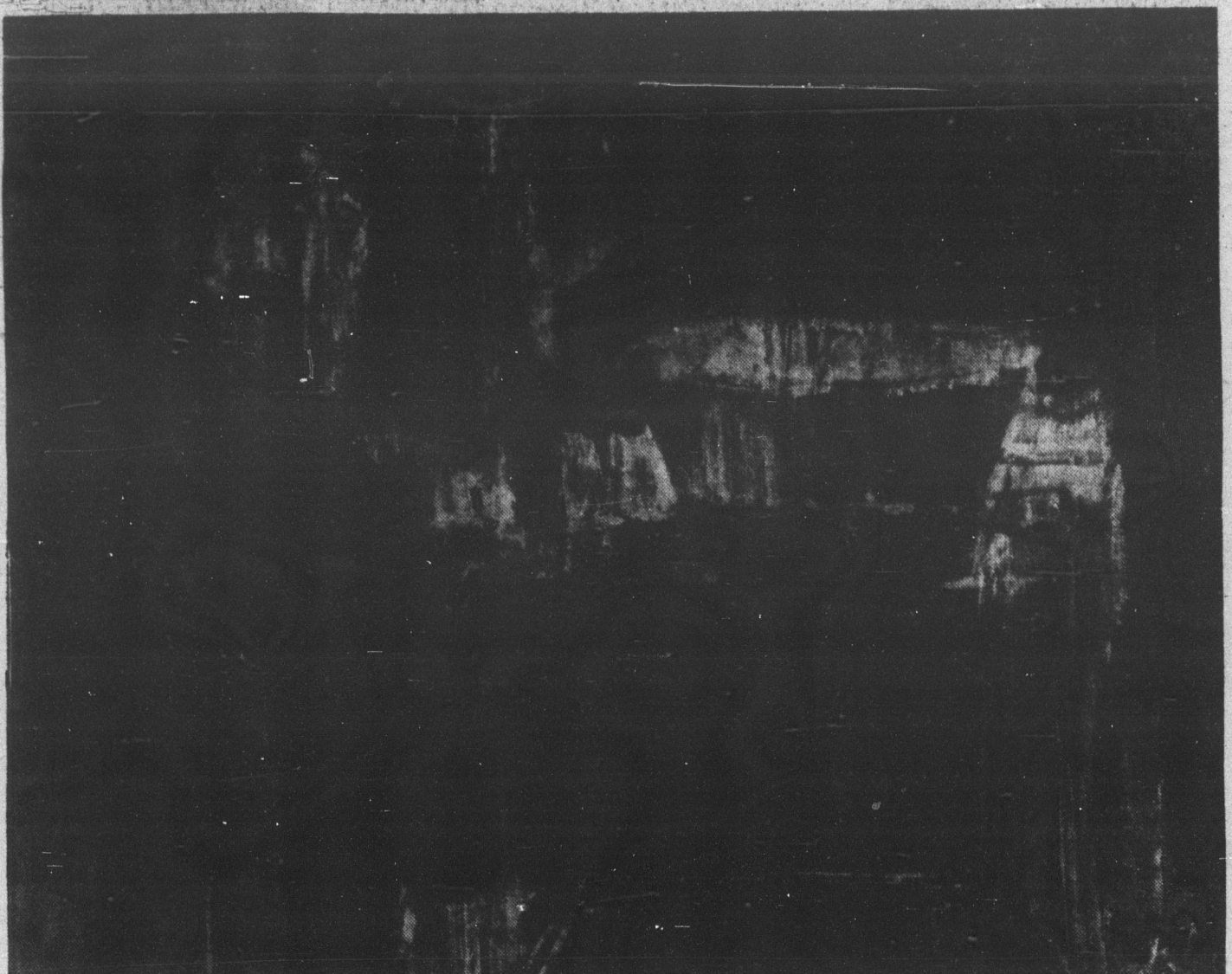
As for the soul searching, the new champion television must ask itself how far it is going to continue to probe into, and lay bare to the eyes and ears of millions of utter strangers, the raw emotions of unfortunate persons bereaved by tragic, though admittedly newsworthy events? The industry must ask itself if the agonizing interview with the distraught widow of the murdered Dallas patrolman J. D. Tippitt was necessary, and if it was legitimate news or gross invasion of privacy?

And lastly, television, along with the press and radio, must ask itself if it didn't contribute substantially to the stupid and useless murder of President Kennedy's alleged assassin, Lee Harvey Oswald, by the berserk punk, Jack Ruby, when it joined in the clanging chorus insisting that Dallas Chief of Police Jess Curry move the former from one jail to another only when the event could be recorded live?

These are just a few of the important issues that confront television as it emerges into the number one purveyor of on-the-spot news events for millions of viewers all over the world, and for which the industry must find satisfactory answers.

But in any event, there must be diminution in the television networks' newly developed capability for graphically telling the unadulterated, on-location truth. For only in the harsh, glaring light of uncensored, unvarnished truth can free men find their way to a better world and a better way of life.

Help the needy through the Community Chest.



"Still Life" By John Gordon Of Chapel Hill

Chapel Hillian Second In Art Contest

Four representational art works were named top winners in this year's North Carolina Artists' Exhibition in ceremonies Tuesday night at the annual meeting of the North Carolina State Art Society, which traditionally provides most of the award money for the annual classic for state artists.

The four make up the first all-representational slate of winners in recent years. Since the 1940's awards have almost unanimously gone to abstract works.

First prize this year was awarded to an energetic, brightly-colored oil screen by Gordon

Mahy showing an artist and his model in a studio setting. The win meant \$1000 to Mr. Mahy, a son of New York but formerly of Asheville and a graduate of Davidson College.

Mr. Mahy was the 1954 recipient of the annual scholarship award and is the only one of the current winners to have won previously in the 26-year-old series.

The three second prizes went to a subdued green-gray canvas of a kitchen table with utensils by John Gordon of Chapel Hill, and to two sculptures—a limestone head of a woman by Ogden Deal of McLeansville, and a tall, slim version in polished wood of a listening bird by Louis Jones of Greenville. All runners-up received \$500 checks.

Honorable mentions worth \$50 each went to a casein by Mary Beth Buchholz of Asheville, a gouache and pencil by Randall Snyder of Greensboro, and an oil by Betty Watson, also of Greensboro.

The \$100 scholarship given by the Raleigh Woman's Club was won by Victor Pickett, a student at East Carolina College, Greenville.

A new prize in 1963, the Harrelson Fund Award, which provides \$750 for purchases for the Erdahl-Cloyd Union on the N. C. State campus, was presented to a marble on wood base sculpture by Horace Farlowe of Raleigh and a casein by James Tucker of Greensboro.

Judges for this year's exhibition were Peppino Mangravite, painter and head of the department of painting at Columbia University, and William Zorach, sculptor and vice-president of the

national institute of arts and letters.

The entire exhibition, which consists of 182 works selected by Mangravite and Zorach from

over 800 entries, is now on view at the North Carolina Museum of Art through December 29. It will have a repeat showing in Asheville in January.

Symphony To Play Tuesday Evening

The University Symphony Orchestra will present its annual fall concert this Tuesday evening at 8 o'clock in Hill Music Hall on the UNC campus. Now in its 18th season under conductor Earl Slocum, the 80-piece orchestra is made up of students, faculty, and townspeople.

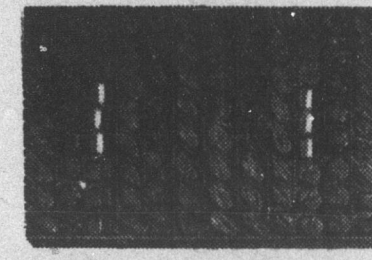
Featured work on the program will be Gustav Holst's orchestral suite "The Planets." Each of the planets' mythological connections is musically illustrated in separate movements, concluding with "Neptune, the Mystic" whose music calls for an off-stage women's choir which sings with the orchestra. A 33-voice choir, under the direction of Wayne Zarr, will be heard in Tuesday's performance.

As a tribute to the late Walter Golde of New York and Chapel Hill, the orchestra will perform Golde's setting of "Psalm XXIII" with Joel Carter as baritone soloist.

Wagner's Prelude to "Tristan and Isolde" and Massenet's Overture to "Phedre" will complete the program.

The University Symphony is being presented by the Tuesday Evening Series of the UNC department of Music. Admission to all series concerts is free.

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