

THE MAGAZINE OF KQED TELEVISION AND RADIO

# Focus

SEPTEMBER 1973



## The Hindsyte Saga

by Terrence O'Flaherty

"All Quiet Along The Potomac?" by Robert De Roos

The Desperate Journey of the Mexican Alien



# Out of Focus Letters

When you care enough to lend the very best you are, of course, Security National Bank in Walnut Creek, lending your active support to a new KQED membership promotion. The bank (headed by Fortney Stark before he went to Congress and now by his father Tom Stark) is enclosing a KQED membership blank in each of the 80,000 customer statements it mails to its depositors for the next three months. It will also arrange to deduct a membership contribution directly from a customer's account (but only on his request, we hasten to add). If perchance some of their customers are our readers and are lapsing members meaning to renew, here's a painless way to do it.

Even if you don't regularly visit galleries, you may want to look in on the San Francisco Museum later this month and experience the videola. What's a videola? We're glad you asked. It's a unique device from the National Center for Experiments in Television, a unique institution associated with KQED. And, beginning on Sept. 21, the Museum, the Center and KQED will all be associated with a six-week-long video show playing on the Museum's fourth floor. The videola, according to its creator Don Hallock, is "a viewing device which transforms the rectangular television screen into an undulating sphere of color imagery suspended in space." It does, too, by heaven. Go see.

By the way, you should know that Ann Turner of the National Center opened a month-long video show at the Museum of Modern Art in Mexico City last month, giving Mexican artists, producers, directors, and engineers their first exposure to the artistic uses of television. The show, arranged in connection with the American Embassy, featured many National Center tapes as well as works of other video artists around the country and Ann was the U.S. representative and guest lecturer. The Center anticipates visits from Mexican artists and television producers as a consequence. If they're at all interested in ruins, there are a couple of walls in the KQED studio we'd like to show them.

Pay attention. Time for the next installment of our long-running suspense story "World Press." Channel 9 manager Jon Rice reports great interest by the five regional networks in underwriting it for October, November, December. He is optimistic. Yes, we were optimistic last month, too. And the show's still on, isn't it? — JA

■ Reception is great! Now I know what "Newsroom's" reporters look like.

Fran Angie, Palo Alto

■ Hurray! You no longer appear to have three noses!

C. Einarrson, Los Gatos

■ Reception of Channel 9 from the tower is a bitter disappointment. Picture is full of ghosts and other goodies and sound too distorted to bear to listen to. Any suggestions for getting better reception of your signal here in Marin?

Jean Montgomery, Mill Valley

*Yes, KQED's director of engineering, Jerry Plemmons has some suggestions. Next month "Focus" will carry his specific list of "How To" instructions, complete with a set of basic diagrams. — Ed.*

■ Yes! Keep the door open to Open Studio. It's the real world and good news. Now I rush home for it before "Newsroom"!

Mary Cook,

■ Could you—would you—think about the possibility of televising Congress and our State Legislature on a regular basis? What a public service. We would get to know who is running our country. Americans would all care more; you care when you know someone. We couldn't all watch all the time, but someone would be watching all the time—the news media wouldn't have to carry all the responsibility for watchdogging. And what a boon to housewives. Think of the elevation from soap box operas to government. Think of the marriages you might save because housewives would be more interesting. Think of the evening meal going something like this: "Today Senator XYZ introduced legislation to make your week shorter." Reply: "Honey I love you." ... At least give it some thought.

Dottie Freehof, Castro Valley

■ Regarding your coverage of Watergate and contributions to help — you are a bunch of ass holes.

C. F. Aleck, San Francisco

■ Nothing but nothing, has "hooked me" like the Watergate hearings. Sophocles, Euripides, Shakespeare do not compare with the great dramas unfolding before the Senate committee. The dignity, intelligence, skill, and compassion exhibited has restored my faith in my countrymen, my governmental system, and built a hope for the restoration of the moral values upon which my country was founded.

Mrs. Frances M. Sink, Fairfax

■ I thought I would finally take the time to express my disappointment with your current programming. I have watched KQED exclusively because it was the only station showing both entertaining and informative programs which were miles ahead of the "I Love Lucy" type. Now I find that the reason I watched your station is no longer in existence. Watergate has apparently bought out your station. The only choice I am given now is between the snide looks of the bug-baddies and the indignant goodies. If neither pity nor artistic integrity remain in your heart, be smart. I'll not give a farthing to a station broadcasting one show a night for weeks.

Toni Stone, San Francisco

■ I would like to congratulate you on your splendid little FM radio station. Aside from Watergate and other major public information events, I believe that "All Things Considered" is the finest—bar none—news program on the air. It is a real sleeper! And I am constantly surprised that so little is being done to promote it.

W. J. Rader, San Francisco

*So little, alas, is available for promotion. National Public Radio suffers from the same chronic financial anemia that Public Television does. — Ed.*

■ Some of the sentiments voiced by Leo Lee and Bruce Brugmann on "Bay Perspective" (summarized in the August *Focus*) should not go unanswered. Once again the burden of their complaint is the supposed Manhattanization of San Francisco and the reprehensible role of BART in that process. These complaints are familiar to readers of Mr. Brugmann's *Bay Guardian*, in which an issue seldom passes without a somewhat paranoid attack on BART in particular and rail rapid transit in general. "BART," says Mr. Brugmann, "will

*Continued on page 10*



An intricate Art Nouveau border in a reddish-brown ink, featuring symmetrical floral motifs, scrolling vines, and winged cherubs (putti) at the corners. The border frames the central text.

# KQED 9

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