

# 9

## *Documentary for Television, the ‘Golden Years’, 1951–71*

### A Technical Note

English-language documentary films began and have remained a regular part of theatrical exhibition. The earliest actualities, as well as films such as *The Battle of the Somme* and *Nanook of the North*, were all made with the big screen in mind. At the time of *Nanook* and before, almost the only way to see a documentary, or any film, was in a theatre. Since film stock for these theatrical showings had a base of cellulose nitrate, which was highly flammable, it had to be projected from booths specially constructed in theatres in conformance with fire ordinances. Exceptions, like the projection vans used by the Soviets, were few. Audiences associated film with theatres; there was no other option.

In 1923, partly at the urging of educators, Eastman Kodak Company made available a 16mm film stock with a cellulose acetate base. Because it was nonflammable (it was called ‘safety stock’), and had a narrower width, the use of lighter projection equipment was possible. Portable 16mm projectors could be set up in schoolrooms, church basements, union halls – almost anywhere. This also opened up another market for sales of Kodak film and its projectors. Still, theatrical exhibition of documentaries remained dominant.

With 16mm films available for rental and purchase, the nontheatrical field encouraged by the Griersonian approach became a force in the late 1930s. World War II caused an explosion in the use of films as means of informing and educating. Following the war the nontheatrical field, with industrially sponsored and classroom films predominating, expanded enormously. But the expansion of the nontheatrical field did not at first work to the advantage of documentary. The earlier classic documentaries did not fit comfortably into the rather narrow requirements of industrial sales or formal education. Nor did documentaries have the access to theatres they had had before and during wartime.

As theatrical documentary was slipping into the background, losing financial support and audiences, as well as its earlier subject matters and purposes, a new channel for distribution and exhibition was opening up. Thanks to television, more documentaries and related types of public information programmes were shown to larger audiences than at any previous time in history. The technical quality of early television did not require the visual clarity of 35mm, and 16mm production became the norm for television documentaries.

## Historical Background

Telecasting began on an experimental and very limited basis in Germany, Great Britain and the United States before World War II, but military requirements of wartime stopped further development. After the war, regularly scheduled consumer television broadcasting began in Great Britain, the United States and Canada. By 1946 the British Broadcasting Corporation (BBC) had a schedule in place. A Documentary Department was established in 1953, with veteran Paul Rotha heading it until 1955. The BBC's first major documentary series was *Special Inquiry*, which ran from 1952 to 1957. Norman Swallow was its producer. But as a quasi-governmental organization supported by a tax on television sets, the BBC did not attract anything like the audience that would develop when commercial broadcasting was permitted to operate in the UK in late 1955. The Independent Television Authority

(ITA, initially; later called Independent Television, ITV) had a regular lineup of documentary programmes produced by a number of outside commercial companies. For example, from Granada Television, one of the original of four ITV franchises, came the long-running (1963–1998) *World in Action*, a public affairs and documentary series, the title for which was borrowed from the wartime National Film Board of Canada. Thames Television was another ITV franchise that existed from 1968–1992. Thames produced the outstanding twenty-six-part documentary series about World War II, entitled *The World at War* (1969). Scottish Television produced John Grierson's weekly television programme devoted to documentary and experimental shorts, *This Wonderful World*, later changing its title to *John Grierson Presents* (1957–1968).

The situation in Canada was anomalous. Though the Canadian Broadcasting Corporation (CBC), also a government-sponsored system, did not begin telecasting until 1952, most of Canada's population lived close enough to its southern border to receive US television earlier. Canada's bilingual culture was acknowledged by the CBC, with a French-language as well as an English-language network. The NFB continued to work more or less separately from CBC-TV, with little exchange between the two organizations.

Because American programming came to be the model for much of the world, most of this chapter focuses on the United States. 1946 was the year television was removed from the wartime freeze. In 1948 big-time TV was born. A network out of New York linked the major cities; the most popular shows were Milton Berle's *Texaco Star Theatre* and Ed Sullivan's *Toast of the Town*. By 1950, one hundred stations telecast to four million sets. In 1951 coaxial cable and microwave relay connected the country coast to coast. (Not altogether coincidentally, that was also the year 'The March of Time' ended.)

In the 1951–1952 season Edward R. Murrow's and Fred W. Friendly's *See It Now* (developed from their radio series *Hear It Now*) appeared on CBS. The 1952–1953 season also featured *I Love Lucy* and *Victory at Sea* (supervised by historian Henry Salomon, Jr, and edited by Isaac Kleinerman). *I Love Lucy*, a situation comedy about a married couple (starring a married couple) and the twenty-six half-hour films about US naval warfare in World War II (compiled from over six million feet of combat footage) are among the most successful and seminal television programmes ever shown. They are still televised today.

While dramatic and other entertainment programmes came from outside companies, production of documentaries and news was carried on primarily in-house by the networks and local stations themselves. Both the National Broadcasting Company (NBC) and the Columbia Broadcasting System (CBS) established units for that purpose, with personnel initially drawn from the ranks of radio and nontheatrical documentarians. American Broadcasting Company (ABC) documentary production was later and weaker, with a news emphasis. The main function of these units was the creation of special programmes, frequently non-sponsored, presented as prestige or public service features. At this time, commercial broadcasting took seriously its mandate to devote time to public service as mandated by Federal law.

In 1953 what is now the Public Broadcasting Service (PBS) began as National Educational Television (NET). This noncommercial network, supported by funds from the federal government, initiated and distributed substantial quantities of documentaries and public affairs materials. Its budgets were smaller than those of the commercial networks, but it made up for this by purchasing independently produced documentaries and importing many significant programmes and series from abroad, principally from Britain. The number of documentaries shown on commercial and public television networks from the fifties into the early seventies was very large and the shows were considered highly prestigious. ABC, NBC and CBS produced 447 individual investigative reports (not necessarily full documentaries) in 1962 alone.

## Documentary Series

*See It Now* was the first regularly scheduled US documentary series. This is not surprising, since Murrow was the most-trusted, strongest voice of truth in radio reports during WWII. The fact that millions had listened as he broadcast live from a rooftop during the London Blitz created an aura of security for audiences that translated from radio to television. A sort of news magazine of feature stories in *The March of Time* tradition, *See It Now* had a much quieter and more intimate tone than newsreels, suitable for the living

room, with Murrow as the on-screen host and commentator. At first *See It Now*, like 'The March of Time' and the present-day *60 Minutes*, presented several different stories in each half-hour programme. In 1953 that format changed to include only one story a week. Among the *See It Now* programmes best remembered are 'Christmas In Korea' (1953), made during the Korean War, the several programmes dealing with McCarthyism, including one in 1954 in which Senator McCarthy was given a follow-up programme for reply (consistent with an American broadcasting dictum called 'the fairness doctrine'), and a visit with nuclear physicist J. Robert Oppenheimer (1955). Like 'The March of Time', *See It Now* maintained consistent structural and stylistic characteristics in its format.

One programme, 'Argument in Indianapolis' (1953) presents opposing factions in that city when the American Civil Liberties Union, attempting to form a local chapter, is opposed by the American Legion post. One of the extraordinary things about this programme is its balance in handling a then controversial subject, no doubt necessary for it to be telecast. Depending on your sympathies, the Legion members become fascist monsters or upholders of true Americanism; the ACLU group, pleasant, sensitive intellectuals or dangerous radicals and subversives. The faces, speech and manner of the protagonists are caught more or less candidly, and this remarkable study offered diverse ideologies and personalities existing in uneasy relationship to each other.

In 1955 Alcoa (Aluminum Company of America) withdrew its sponsorship of *See It Now*. The show then changed from regularly scheduled weekly half-hours to hour-long programmes that appeared at intervals – 'specials' in effect. Media critic Gilbert Seldes quipped that it had become *See It Now and Then*. In 1958 *See It Now* was terminated, to be followed by *CBS Reports*.

*CBS Reports* developed its own excellence. Murrow's last programme for the series, 'Harvest of Shame' (1960) became one of the most celebrated. Examining the exploitation and hardships suffered by migrant agricultural workers, it was aired on Thanksgiving Day, shocking viewers with its examination of the poor. Subsequent notable *CBS Reports* made after Murrow left included 'Hunger in America' (1968, Martin Carr and Peter Davis), which is credited with facilitating the introduction of the federal food stamps

programme. It was also criticized for containing a sequence of a baby, possibly incorrectly described as dying of malnutrition. ‘The Selling of the Pentagon’ (1971, Peter Davis) is a critical and controversial examination of the military’s extensive public relations activities.

NBC responded to *See It Now* with the quite different *Project XX* series, begun in 1954. It grew out of the success of *Victory at Sea*, and its production unit included many of the same personnel. From the start, *Project XX* (pronounced Project Twenty) offered occasional hour-long specials. Like *Victory at Sea*, its programmes were compilation films devoted to recreating aspects of the history of the twentieth century using existing footage – newsreel, documentary and feature – and occasional re-enactments. Among those that attracted most attention were ‘Nightmare in Red’ (1955), which chronicled the rise of Soviet Communism, ‘The Twisted Cross’ (1956), which did the same for German Nazism, and ‘The Real West’ (1961). The latter, produced and directed by Donald Hyatt, used paintings and photographs,



Fig 45 ‘Harvest of Shame’ showed to critical outcry on Thanksgiving Day as part of the CBS Reports series (US, 1960, David Lowe). J. Fred MacDonald

music and words of the era to capture the spirit of a particular time and place. It was one of the forerunners of the subsequent Ken Burns-type historical series. The commentary, spoken by Gary Cooper, took on a colloquial period flavour as well.

The NBC series comparable to *CBS Reports* was *White Paper*, begun in 1960, with Irving Gitlin as executive producer. For the most part it stuck even closer to current or recent headlines. 'The U-2 Affair' (1960) dealt with the Gary Powers incident that exposed US aerial spying on the Soviet Union. Other programmes also announced the currency of their topics in their titles: 'Angola: Journey to a War' (1961), 'The Death of Stalin' (1963), 'Cuba: Bay of Pigs' (1964).

*The Twentieth Century*, another weekly series, which began on CBS in 1957, was sponsored by the Prudential Insurance Company and produced by Burton Benjamin and Isaac Kleinerman. Its programmes were mostly half-hour. Many of these were historical compilations, such as 'Trial at Nuremberg' (1958) and 'Paris in the Twenties' (1960). The format of 'From Kaiser to Fuehrer' (1959) is typical. Host Walter Cronkite introduces the programme then retreats off-screen to voiceover commentary, the 'Voice of God' narration. Clips from German films of the thirties and forties are its main visual content; extensive use is made of Ruttman's *Berlin: Symphony of a great city* and *Variety* (1923) directed by Ewald Dupont, a fictional feature. The cutting pace is rapid and the editing skilful; a full orchestral score contributes to continuity and dramatic effect.

Other *Twentieth Century* programmes were on contemporary subjects and used freshly shot material and interviews: 'The Burma Surgeon Today' (1961), 'So That Men Are Free' (1962). Former Film and Photo League member Willard Van Dyke directed a number of *Twentieth Century* episodes. In 1966 *The Twentieth Century* became *The Twenty-First Century*. The new title was intended to suggest a shift in emphasis to scientific development and the future. Its final season was 1970–1971.

ABC distinguished itself with *Closeup!*, the first series using true cinéma vérité – more precisely, the American version of it called direct cinema. (This book uses the term *cv/direct*.) This radical technique made possible by new technology is the subject of Chapter Eleven. The idea for the series came

from Robert Drew, who produced *Primary* and *On the Pole* (both 1960) for Time-Life Broadcast. These first synch-sound portable camera films were of the Wisconsin presidential Democratic primary contest between Hubert Humphrey and John F. Kennedy, and of the Indianapolis automobile race, following driver Eddie Sachs. They were initially shown on only four local stations owned by Time, Inc. ABC was sufficiently impressed to hire Drew to make four more one-hour documentaries for the *Closeup!* series: *Yanki No!* (1960), *X-Pilot* (1960), *The Children Were Watching* (1960) and *Adventures on the New Frontier* (1961). The first had to do with anti-Americanism in Latin America and was shot on location, including in Cuba. The subject of the second is the final test flight of a new airplane and the personality of the test pilot. The third was shot in New Orleans during one week of a school integration crisis, presenting the attitudes of white segregationists and their effects on a black family whose daughter is to be one of the first to attend a previously all-white school. *Adventures on the New Frontier* offers 'a day in the life' of John F. Kennedy in the White House.

Drew did not continue on *Closeup!* but the executive producer of that series, John Secundari did, and he made valuable programmes using direct cinema technique with his own personnel. Nicholas Webster was one of these. He made 'Walk in My Shoes' (1961). It presents the anger, resentment, and feelings of frustration of black Americans largely from their point of view. Webster's 'Meet Comrade Student' (1962) examines Soviet education after the launching of Sputnik, which had caused Americans to feel left behind in scientific knowledge and training.

Also ground-breaking was William Greaves, an African-American documentarian. After beginning as a stage actor, he spent a short time at the NFB in the early 1960s, working with the innovators of cv/direct there. He returned to the US and became the executive producer (after a controversy in which the white executive producer was removed) and co-host of the pioneering National Educational Television series *Black Journal* (1968–1976), with a mandate to produce 'by, for, and about Black people'. Greaves' best-known documentary television work is *Ralph Bunche: An American Odyssey* (2001), *From These Roots* (1974), an in-depth study of the Harlem Renaissance, and *Ida B. Wells: A Passion for Justice* (1989).





**Fig 46** *William Greaves, co-host of the National Educational Television groundbreaking series Black Journal (1968–1976). International Film Seminars*

During this same period but following a far different track, producer David L. Wolper was pioneering a different type of television documentary. Like Drew, but unlike most of the others then producing television documentaries, Wolper did not work for any of the three networks, yet he wanted to sell his shows to them. In 1957, when a representative from Artkino, the official US



Fig 47 Producer David Wolper and director Mel Stuart on the set of *Wattstax* (US, 1973). Mel Stuart

film distributor for the USSR, told him that he had actual footage of the Soviet space missions to sell, Wolper conceived the idea of creating a documentary on the rockets and the then-hot space race, and selling it to the networks as a completed project. Financing it himself, he enlisted the help of friends Jack Haley, Jr, and Mel Stuart to locate footage, shoot interviews, and create *The Race for Space* (1958).

Wolper was not a documentarian but a man who had decided to be in the entertainment business. His experience in film had mainly been selling old Hollywood movies to individual television stations. This background paid off handily with *The Race for Space*, since in these years the networks generally refused to broadcast any documentary that was not made by their own in-house production teams. Worries about the Fairness Doctrine and sponsor accountability made network executives loath to buy from outsiders. Wolper was able to convince individual stations, both independents and network affiliates, to buy and air *The Race for Space*. It ran on various stations for one

week in April 1960, and proved to be a huge critical and financial success. It was even nominated for an Academy Award, the first made-for-television documentary to be so recognized. The Wolper empire and, more influentially, the huge American television syndication business was born.

Over the next forty years Wolper and his teams were responsible for fifty-eight television documentary specials and twenty documentary series consisting of 347 episodes – a prodigious output. With *Hollywood and the Stars* he was the first to create television celebrity biographies. (He is perhaps best known, though, for his fictional mini-series – fourteen of them at 108 hours, including *Roots* and *The Thorn Birds*.) He also produced twenty theatrical motion pictures, including successful documentaries. The Wolper company provided hands-on training for at least two generations of documentarians, and he won Oscars, Peabodys, and Lifetime Achievement Awards galore.

Documentary history has tended to pass over the importance of David Wolper's work for a number of reasons. He always asserted that he was in the business to make money, and at this he was more successful than any other documentary producer in history. He did not claim that his films could change the world, yet many of them deal compassionately with serious social and political issues. For example, it was Wolper who brought Jacques Cousteau to television. Wolper was located in Hollywood, rather than in New York City, the traditional centre of documentary production. He said that he didn't know his films were not supposed to be entertaining in addition to being informative. He was being a passionate and very adept salesman – a trait he shares with some of the most effective documentarians from Robert Flaherty and John Grierson to Ken Burns and Michael Moore. All of these men could sell their ideas to funders, their films to distributors, and themselves to the public. Wolper did, however, sometimes play fast and loose with history; it was rumoured that a stack of Nazi uniforms was kept on hand, ready to be used when actuality film was lacking.

By contrast, Frederick Wiseman, one of the most skilled and talented makers of direct cinema, produced and continues to produce for public television. *High School* (1968), *Law and Order* (1969), *Hospital* (1970) and *Basic Training* (1971) were supported in varying proportions by the Public Broadcasting Service, WNET Channel 13 in New York City. After *Basic*

*Training* Wiseman contracted with WNET to do one documentary each year to play on the PBS network. His subjects have been various American institutions, the titles generally making clear which one. Wiseman's films are discussed in Chapter 11.

Among the television documentary news magazines the biggest success was CBS's *60 Minutes* (produced by Don Hewitt) which began in 1968. It brought documentary-like content and production methods into commercial television just as 'The March of Time' earlier had introduced its own kind of nonfiction forms and subjects into movie theatres. Like 'The March of Time,' *60 Minutes* developed a format that fit the medium within which it was received. Its origins are directly traceable to *See It Now* and *CBS Reports*. In *60 Minutes* the American journalistic term 'news story' is taken quite literally. The several stories of each programme – some light, some serious – use a combination of aggressive investigative reporting, personable on-the-air reporters (early-on Mike Wallace, Morley Safer, Harry Reasoner, Diane Sawyer) and tight narrative structures. It was successful not only in comparison with other television news, public affairs and documentary series, but reached the Top Ten among all television shows in ratings. Its success was also awarded the compliment of imitation, and the magazine format made up of short segments gradually began to multiply. *60 Minutes* still is produced and shown today.

## Special Characteristics of Television Documentary

Many elements common to documentaries made for television can be traced to the new technological characteristics of this electronic means of distribution/exhibition, and to the new relationship with the audience sitting – as individuals or members of small groups – at home. Just as cumbersome equipment and theatrical exhibition dictated the form of documentaries from 1895 to 1945, the technology and financial base of television determined what subjects were covered and what form the documentaries took.

In regard to the content of documentaries made for television, three major types predominated throughout the 1950s and 1960s, and they correspond to emphases of the documentary series and specials discussed above. First is the

documentary based on a current newsworthy subject, something that is of immediate, widespread interest. This is a mode in which TV is very effective. From its beginnings it could examine topics quickly, if not with today's immediacy. Second are the historical and often nostalgic subjects of the compilation series and programmes – *Project XX* and much of *The Twentieth Century*. Lastly there is what could be called 'human interest' – the curiosity people have about others, their personalities and their problems. This sort of content became most manifest in the use of cv/d, but later morphed frighteningly into the ubiquitous reality series.

The range of subjects of television documentaries was wider as well as different from that of earlier documentaries. A kind of 'entertainment documentary' emerged – the nostalgia and human interest categories – in which the issues no longer were of national concern or social significance. Lyman Bryson observed, in his essay 'Popular Art' (in *The Communication of Ideas*, 1948), that the function of the mass media, the experience they offer, is more like that of gossip than that of traditional art forms. Certainly television offers materials as diverse as those of a neighbour talking to us over the back fence – in our electronic global village, a concept another media scholar, Marshall McLuhan, suggested (in *Understanding Media*, 1964). Scandalous secrets are revealed, amusing anecdotes told, conundrums posed, local events recounted, and the like. This gossipy quality also reached its apex – or nadir – in the reality programming of the twenty-first century.

Television documentary tended to maintain a small-scale intimacy. In *The Twentieth Century*, for example, a programme on 'Gandhi' (1959) is as much about the man as about the magnitude of his accomplishments; it seems quite unlike *The River* or films of the 'Why We Fight' series. Television documentaries often centred not only on individuals but on values (ethical, spiritual, psychological) rather than on material concerns (work, housing, poverty), as did earlier documentaries. Perhaps this difference was due as much to changed post-war preoccupations as to the influence of television; but whatever the cause, the difference is evident.

Frequently in television documentary, the commentator was the star and appeared on camera. Except for pioneer Nancy Dickerson, all were male. In earlier documentaries, the narrator was usually anonymous and unobtrusive;

his voice was heard over the images, and he never appeared on screen. The few exceptions that occurred seemed awkward. With TV the commentator often appeared on screen. The images and sounds of television documentary were constantly there in the TV set, just as electricity was in the wires and water in the pipes, ready to be turned on at any time. The celebrity commentators of that era – Ed Murrow, Walter Cronkite, Charles Kuralt, Chet Huntley, Dan Rather, et al. – fed into and emphasized the quality of liveness. The audience tuned in to see what Ed Murrow was offering on a Friday night. He talked directly to us from the control room, his reporters were available to come in over the ‘monitors’ as he called on them. Actually, given the technology available at the time, they were filmed beforehand, the film was flown to New York City, processed in the lab, and edited before being aired. Still, *See It Now* was shot more as if events were live and undirected than they were in earlier documentaries. Today’s celebrity reports and commentators continue this tradition. *360 with Anderson Cooper* is certainly nothing new. He tries to make everything look live, even when segments have been filmed beforehand.

From the 1950s until the mid-1980s the rule was that the commentator’s own point of view was generally withheld, or balanced – or maybe just ambivalent, and therefore ambiguous. Exceptions to this rule sometimes created a furore. *Harvest of Shame* drew outraged protests from the agriculture industry. *The Selling of the Pentagon* provoked a congressional committee to investigate the fairness of the film and threatened to subpoena the president of CBS, Frank Stanton, to force him to turn over out-takes, sound recordings and production notes from the programme. This same issue surfaced again in 2010 with out-takes from Joe Berlinger’s *Crude* subpoenaed by the oil company criticized in the film. *Sixteen in Webster Groves* (CBS Special, 1966, Arthur Barron) is an exceptional case. The citizens of Webster Groves strongly objected to its portrayal of their town. In a sequel, *Webster Groves Revisited*, parents and other residents of this posh suburb of St Louis were permitted to offer a counter-view to the one presented by the teenagers in the first programme.

In documentaries made for television there was an increased use of synch sound, especially talk, and interviews were used much more extensively. The spoken word carried at least as much content as the visual track, and the

visuals, to say nothing of the music, were much less rich and interesting than in non-television documentaries. At its worst this became radio with pictures. As a result of this different balance between words and images, the *auteurs* of television were usually the producers, writers and commentators rather than the directors, editors and camerapersons, as was more often the case in films made for theatrical exhibition. A redundancy developed in the documentary made for television that permitted the viewer-listener to go to the refrigerator and still follow what was going on, or vacuum the living room carpet while keeping an eye on 'the tube' without missing much. And of course the commercial break dictated form. This was the financial underpinning of television. Making money by selling ads was, and largely remains, the force that determines what documentaries appear on television.

As already noted, television documentaries tended to appear in the context of a series. Before television this was true only in exceptional instances such as 'The March of Time' or 'Why We Fight.' Television documentaries also had and continue to fit into quite precise air times, down to the second, allowing pauses for and building structures to accommodate the commercial breaks. The running times of earlier documentaries varied and were determined, to considerable extent, by the form and content of each film: *The Spanish Earth* runs 55 minutes; *And So They Live*, 24; *London Can Take It*, 9; *Fires Were Started*, 72; and *Nanook* has been recut so many times by distributors and exhibitors that it is hard to name its exact length. The fixed times of television resulted in strains – insufficient time available to deal adequately with a subject, or padding to fill out the timeslot even though less time would have produced a better film. Unfortunately this latter factor has also affected the quality of many twenty-first century documentaries whose makers must meet restrictive time and commercial breaks or who feel that they need to exceed eighty minutes in length to be theatrically viable.

In the series context and in the daily flow of television programming, it may be difficult for documentaries to offer the best aesthetic experience, though they do reach many people more quickly. Television became virtually *the* mass medium, certainly as far as documentary was concerned. It was the best qualified of any form of art and communication then devised to quickly call large numbers of people's attention to various subjects. It established its ability to do that – and sometimes did it superbly.

## Chapter Related Films

### 1952–53

*Victory at Sea* series (Henry Salomon and Isaac Kleinerman)

### 1953

*Argument in Indianapolis* (*See It Now* series, Edward R. Murrow and Fred W. Friendly)

*Christmas in Korea* (same as above)

### 1954

*Dresden Story* (*On the Spot* series, Julian Biggs)

*Edward R. Murrow Talks on Senator McCarthy* (same as above)

*Segregation in Schools* (same as above)

### 1955

*Nightmare in Red* (*Project XX* series, Salomon and Kleinerman)

### 1956

*The Twisted Cross* (*Project XX*, Salomon and Kleinerman)

*Skid Row* (Allan King)

### 1958

*From Kaiser to Fuehrer* (*The Twentieth Century* series, Burton Benjamin and Kleinerman)

*The Population Explosion* (*CBS Reports* series, Av Westin)

### 1960

*Primary* (*Closeup!* series, Robert Drew, Richard Leacock, Al Maysles, Terence Macartney-Filgate)

*Harvest of Shame* (*CBS Reports*, Murrow, Friendly, and David Lowe)

*Paris in the Twenties* (*The Twentieth Century*, Benjamin and Kleinerman)

*The U-2 Affair* (*White Paper* series, Wasserman)

### 1961

*Angola: Journey to a War* (*White Paper*, Wasserman)

*The Real West* (*Project XX*, Donald B. Hyatt)

*Walk in My Shoes* (*Closeup!*, Nicholas Webster)

### 1962

*The Battle of Newburgh* (*White Paper*, Wasserman)

*Meet Comrade Student* (*Closeup!*, Webster)

*So That Men Are Free* (*The Twentieth Century*, Willard Van Dyke)

### 1963

*Crisis Behind a Presidential Commitment* (For ABC-TV, Robert Drew, Richard Leacock, Hope Ryden, Gregory Shuker)

*The Death of Stalin* (*White Paper*, Len Giovannitti)

*The Plots Against Hitler* (*The Twentieth Century*, Benjamin and Kleinerman)

*That War in Korea* (*Project XX*, Hyatt)

*The Vatican* (*Closeup!*, John Secondari)

### 1964

*Cuba: Bay of Pigs* (*White Paper*, Fred Freed)

*Cuba: The Missile Crisis* (same as above)



**1966**

*Sixteen in Webster Groves* (CBS-TV Special, Arthur Barron)

**1968**

*Hunger in America* (CBS Reports, Martin Carr)

**1971**

*The Selling of the Pentagon* (CBS-TV Special, Davis)

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