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Description of document: FBI Files on "The Untouchables" Television Series, 1948-1962

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Attn: FOI/PA Request
Record/Information Dissemination Section
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February 27, 2014

FOIPA No.: 1216561-000
Release No.: 253579
Subject: THE UNTOUCHABLES
(THE TELEVISION SERIES)

The enclosed documents were reviewed under the Freedom of Information/Privacy Acts (FOIPA), Title 5, United States Code, Section 552/552a. Deletions have been made to protect information which is exempt from disclosure, with the appropriate exemptions noted on the page next to the excision. In addition, a deleted page information sheet was inserted in the file to indicate where pages were withheld entirely. The exemptions used to withhold information are marked below and explained on the enclosed Explanation of Exemptions:

Section 552		Section 552a
<input type="checkbox"/> (b)(1)	<input type="checkbox"/> (b)(7)(A)	<input type="checkbox"/> (d)(5)
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167 pages were reviewed and 167 pages are being released.

☐ Document(s) were located which originated with, or contained information concerning other Government agency(ies) [OGA]. This information has been:

☐ referred to the OGA for review and direct response to you.

☐ referred to the OGA for consultation. The FBI will correspond with you regarding this information when the consultation is finished.

☐ In accordance with standard FBI practice and pursuant to FOIA exemption (b)(7)(E) [5 U.S.C. § 552/552a (b)(7)(E)/(j)(2)], this response neither confirms nor denies the existence of your subject's name on any watch lists.

For your information, Congress excluded three discrete categories of law enforcement and national


security records from the requirements of the FOIA. See 5 U.S. C. § 552(c) (2006 & Supp. IV (2010)). This response is limited to those records that are subject to the requirements of the FOIA. This is a standard notification that is given to all our requesters and should not be taken as an indication that excluded records do, or do not, exist.

☒ You have the right to appeal any denials in this release. Appeals should be directed in writing to the Director, Office of Information Policy (OIP), U.S. Department of Justice, 1425 New York Ave., NW, Suite 11050, Washington, D.C. 20530-0001, or you may submit an appeal through OIP's eFOIA portal at <http://www.justice.gov/oip/efoia-portal.html>. Your appeal must be received by OIP within sixty (60) days from the date of this letter in order to be considered timely. The envelope and the letter should be clearly marked "Freedom of Information Appeal." Please cite the FOIPA Request Number assigned to your request so that it may be easily identified.

☐ The enclosed material is from the main investigative file(s) in which the subject(s) of your request was the focus of the investigation. Our search located additional references, in files relating to other individuals, or matters, which may or may not be about your subject(s). Our experience has shown when ident, references usually contain information similar to the information processed in the main file(s). Because of our significant backlog, we have given priority to processing only the main investigative file(s). If you want the references, you must submit a separate request for them in writing, and they will be reviewed at a later date, as time and resources permit.

☒ See additional information which follows.

Sincerely,



David M. Hardy
Section Chief
Record/Information
Dissemination Section
Records Management Division

Enclosure(s)

In response to your Freedom of Information Act (FOIA) request to Winchester, Virginia, enclosed is a processed copy of FBI Headquarters Files 62-HQ-26832 SUB A, 63-HQ-4296 Serial 431, 94-HQ-1 SUB 32254-A and 94-HQ-52549 SUB A.

For your additional information, a record that may be responsive to your Freedom of Information Act request has been transferred to the National Archives. You may desire to direct a request to the National Archives, 8601 Adelphi Road, College Park, MD 20740-6001. Please reference the file numbers 94-HQ-48200, 94-HQ-50519 and 94-54751.

FBI FILE: 62-HQ-26832

“THE UNTOUCHABLES” TV PROGRAM

Tolson _____
 Ladd _____
 Nichols _____
 Belmont _____
 Clegg _____
 Glavin _____
 Harbo _____
 Rosen _____
 Tracy _____
 Laughlin _____
 Mohr _____
 Winterrowd _____
 Tele. Rm. _____
 Holloman _____
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On the Air

Viewer Says 'You Are There' Won't Find Her There Again

By Harry MacArthur

The programs devoted openly to blood-and-thunder are not the only TV shows which draw parental ire. CBS-TV's "You Are There," a fine radio documentary converted to television, is today's target of D. B. B., an Arlington mother.

"Although I have run the gamut of emotional attitudes toward TV programs," she writes, "I have never before been moved to take my precious time to write about one. Even now I'm not quite sure to whom my protest should be directed but thought you might pass it along.

"I walked into the living room last night during the last few minutes of 'You Are There.' I only allowed my children to watch when I discovered the theme was Dillinger's demise so I could tell them my personal angle to the story, i.e. that their mother lived two blocks from the theater where he was caught, and that the ticket office should be in the middle of the entrance, not the side, etc.

"I could register a mild protest against the inference that the neighborhood teemed with beggars and street-walkers. We daughters of ministers living on the highly respectable campus of a theological seminary would never have been allowed on Lincoln avenue to shop or go to the afternoon movies at the Biograph if such had been the case.

"No—my criticism is with the disgusting closing scene of a female bystander reverently soaking up Dillinger's blood in her handkerchief. My husband was revolted, I was nauseated and my children were bug-eyed. Very poor taste, I say. "You Are There" is one program that will never enter my living room again. Even "Those Two" is more welcome."

* * * *

"You Are There" does indeed seem strangely obsessed with violence for a new sustaining show inserted in the Sunday evening schedule at a time when TV violence is being deplored. On the radio it had quite a reputation. It took advantage of a documentary style to recreate events in history in a manner

INDEXED-38

162-26832-A

NOT RECORDED

98 MAY 5 1953

Times-Herald _____

Wash. Post _____

Wash. News _____

Wash. Star _____ Page A-25

N.Y. Herald Tribune _____

N.Y. Mirror _____

February 27, 1953

Date: _____

78 MAY 8 - 1953

which was at once educational and entertaining.

The television version started with a recreation of the explosion of the Hindenberg at Lakehurst, N. J. It has since produced pictorial reports on the killing of Jesse James and the above-noted shooting of Dillinger. It must be admitted, to be sure, that that was an unconvincing and non-frightening off-stage pop when the coward shot Mr. Howard and laid poor Jesse in his grave. But the boys may make up for this next Sunday with their TV description of the execution of Joan of Arc.

The way things have been going, they may burn a live actress at the stake.

* * * *

NAMES IN THE NEWS —

Steve Allen is turning from radio and television to make his Broadway debut on April 5. . . . He has signed on for the leading role in "The Pink Elephant," new comedy by John Fuller, which starts rehearsing Monday. . . . Its 10-day pre-New York tour will include a week at the Sam S. Schubert Theater here, starting March 30. . . . Groucho Marx is returning to the boards, too. . . . Palm Beach, Fla., theatergoers will see him the week of March 9 in "Time for Elizabeth," co-authored by Marx and Norman Krasna. . . . He did it last summer at La Jolla, Calif., and it did without him during its regular Broadway run. . . . Tonight will be Bob Hope night at the Friars Club in New York. . . . The radio-TV-film comic will be saluted at a testimonial dinner for his 15 years as an NBC radio entertainer. . . . Hope also will be on hand tomorrow night when George Jessel returns to NBC-TV's "All Star Revue," along with Fred Allen and others. . . . Jerry and Jimma Strong of WMAL will be guest host and hostess tomorrow night at the 22d annual ball of the GW Engineering School. . . . They'll also be master and mistress of ceremonies at the Mississippi State Society dance a week from tomorrow.

* * * *

PROGRAM NOTES—Eddie Al-

bert, movie comedian who found a niche on local television in Hollywood, will preside over a new CBS-TV daytime program, starting Monday. . . . The comedy-variety series will be seen Monday through Friday from 3 to 3:30 p.m. . . . "King Solomon and the Bee" will be tomorrow's drama for children on "The Tinker Shop" (WMAL-TV—4:30 p.m.). . . . The cast of Washington-Lee High School students will include Bob Humphrey, Jeff Eddy and Marion MacBaisey. . . . "Johns Hopkins Science Review" will turn Monday (WTTG—8:30 p.m.) to "More About Space Travel." . . . There's been some progress, apparently, since the three-program series last September and this will bring you up to date. . . . "Let's Go Fishing," designed for local anglers, will start Thursday at 11:20 p.m. on WMAL-TV. . . . "The Traffic Jam," radio documentary on the seriously critical condition of the Nation's highway system, will be broadcast Saturday, March 7, at 8:30 p.m. by NBC. . . . Gene Lockhart of stage, screen and television, will be the narrator. . . . WOL has revised its broadcast schedule considerably, in case you hadn't noticed. . . . One thing it has done is drop the all-night record show, installing Les Sand in the midnight to 2 a.m. sign-off spot. . . . Other WOL disc jockeys and their new hours are: George Carwford, 8 to 9 a.m., 11 a.m. to 12, 1 to 2 p.m.; Herb Davis, 9 to 11 a.m., 12:30 to 1, 3 to 5 p.m.; Milt Grant, 2 to 3 p.m., 5 to 9 p.m.

These Days

Television versus Newspapers

By George Sokolsky

TELEVISION came of age during the 1956 conventions, in the sense that the television networks made an authentic effort to cover news as news. The difficulty, of course, is advertisement interference which only too often makes a continuous, uninterrupted narrative impossible. Newspapers also publish advertisements but they are not printed over news stories nor do they come in the middle of an account of an episode. It is impossible for television quite to separate its news coverage from its advertisements which now appear in the form of entertainment, including cartoons, comedians and female announcers.

This is a technical problem which may never be solved because the cost of television is enormous and the person who listens and looks pays nothing for the service. His only expenditure is to buy a television machine.

Television cannot replace the newspaper or the weekly magazine for another reason and that is that it moves so swiftly and its product is so evanescent that there can be no back reference to anything that appears on it. For instance, one listens to a speech.



Sokolsky

An effort is made to give the entire speech on television, but the commentator feels called upon to interject a word of explanation here and there. It is not like a headline or a subhead; it is interference. Perhaps the eye has become accustomed to the headline but the ear is still startled when a new, strange and even discordant sound asserts itself.

WHAT WE ARE looking at is not a permanent record, but a dramatic performance. Television is essentially of the theater, not of the press. The commentators are essentially actors, not newspapermen. They are controlled by directors who are theatrically trained and whose job it is to put on a good show so that the advertisers will be satisfied.

Even old trained newspapermen who find themselves involved in television become conscious of histrionics. Some of them actually permit the hidden ham that is in so many of us to come to the surface. It is amusing but not too instructive.

Both conventions were too television-conscious, but at San Francisco there was more play-acting than at Chicago. Two old actors, George Murphy and Robert Montgomery, managed the theatricals at San Francisco and both were too conspicuous for the parts they played. Prompters are best kept out of sight. Perhaps at future conventions,

the shows will open with credit lines, so that maybe an Oscar could be claimed by the actors, directors and writers of the show.

IN FACT, San Francisco would have held the record as the dullest convention of all time, were it not for the Joe Smith incident which relieved the monotony somewhat. A Nebraskan nominated Joe Smith for Vice President, any Joe Smith from anywhere, just a guy, even less, just a name. And the humorist who invented this Joe Smith made it evident that he thought he would relieve the monotony by a little fun.

Maybe by 1960, there will be no more conventions and then television will not face the problem of how to tell a narrative while advertising a razor or an automobile, interrupting an important speech or confusing a significant episode by the comment of a female advertiser—and that is another peculiarity of television: All the female advertisers sound alike no matter what it is that they are reading out loud. Those voices do get as tiresome as some of these gals look.

I never watched television as much in all my born days as I have in recent months and on the whole, when it comes to news and views, I find that these moving picture machines are no substitute for the newspaper and probably never will be.

(Copyright, 1956, King Features Syndicate, Inc.)

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Mason _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Nease _____
 Winterrowd _____
 Tele. Room _____
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 N. Y. Daily News _____
 Daily Worker _____
 The Worker _____
 New Leader _____

62-26832-191
 NOT RECORDED
 191 SEP 5 1956
 Date SEP 1 1956

THESE DAYS:**This Business
Called Baseball**By **GEORGE E. SOKOLSKY**

THERE was a time in American life when every boy knew how to play baseball and the one who did not was so exceptional that he would have been called a sissy. Today, a fellow who cannot rock 'n' roll is a square, but if he does not play baseball, he might be an all right guy anyhow because times have changed. Perhaps there is less decorum than when we were younger but what do you want of a fellow, he should go back to the 1890's, like the President said?

Baseball developed into a business with certain big clubs operating for private profit. The ambition of many a boy was to be permitted to join such a club for a salary. Baseball players were men of distinction and their business managers were regarded as gentlemen and nobody objected to the profit they earned out of the national sport, as that was considered as part of the situation. Also, wherever there is a profit, there is a risk of a loss, and it was presumed that on occasions there were losses, which these men of the mercantile valor, such as Jacob Ruppert, took in their stride.

A Universal Problem

That has been the business situation in baseball for a great many years and probably there would have been no change in it but for the automobile and television. The automobile requires that ball parks have enormous parking facilities or the enthusiastic on-lookers do not come to the games because they do not wish to fight their way through traffic to get to the ball parks and have no place to park.

This is a universal problem, not limited to any one particular business. Supermarkets and department stores have solved it by placing their new stores where there is lots of room, with plenty of parking space. When a problem is approached from a business standpoint, it can be solved by engineering, salesmanship and other devices.

Television has, of course, made it more comfortable for some to sit at home and watch a game on television, along with junior and the missus, and a bottle of beer. So the ball clubs have to decide whether they can make more money on television and advertising or by selling tickets at the door. This is a business proposition and requires business handling and is no reason why the New York taxpayer should underwrite the profits of baseball, any more than of the circus, of the theatre, or any other private enterprise. The Metropolitan Opera and the ~~theater~~ **theater** are different; they are not private businesses and they make no profits.

Tolson ☒
 Nichols ☒
 Boardman ☒
 Belmont ☒
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 Parsons ☒
 Rosen ☒
 Tamm ☒
 Trotter ☒
 Nease ☒
 Tele. Room ☒
 Holloman ☒
 Gandy ☒

62-26832-A
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 N. Y. Herald Tribune _____
 N. Y. Journal-American _____
 N. Y. Mirror _____
 N. Y. Daily News _____
 N. Y. Times _____
 Daily Worker _____
 The Worker _____
 New Leader _____

Date JUN 4 1957

Equal Treatment

Now two New York ball clubs, the Giants and the Dodgers, both distinguished for their great histories, find their ball parks no longer suitable for their business purposes, and wish the City of New York to provide new ball parks out of the taxpayers' money. If these clubs get this special advantage, the Yankees will have the right to ask for equal treatment which means another raid on the New York City treasury by a private enterprise. It would appear that a deal can be made by these clubs with Los Angeles and San Francisco. The clubs would have increased travelling expenses if they went to Los Angeles and San Francisco which is a business problem and may pay off or not.

At any rate, here is another subsidy problem, like the subsidies which the Federal government gives to all sorts of elements in the population. The question then arises whether it is advantageous to the New York City taxpayer to subsidize these private ball teams or not. How many citizens really care whether these particular ball teams remain in New York or go elsewhere? The logical place for them to be is out in the suburbs where there is room for them. But with television available, how much closer to the viewer emotionally is one club or another because of geographical ownership?

I can remember a time in New York, when all the newspapers were on Park Row and when men stood for hours in the blazing sun just to see a score board. There is nothing like that today. A man can go into a saloon and see a ball game on television for the price of a beer. Sic transit gloria mundi! ~~And~~ the taxpayer wants to keep his money.

Need of TV Czar Hinted As Code Abuses Rise

LOS ANGELES, April 30 (AP). —Increased violations of television's good - conduct code could indicate that an industry czar is needed, a New York advertising executive says.

But Marion Harper, jr., president of McCann - Erickson, Inc., said yesterday he believes strict enforcement of TV's self-discipline procedures will be adequate.

"The code's provision for self-discipline is certainly to be preferred to outside censorship," he told the National Association of Broadcasters in convention here. If the violations were to become more common, or if the recession—apparently through lower advertising standards—forces more abuses, "an industry czar might be indicated," he said.

Code abuses, however, are concentrated, he said. Last year 75 per cent of all violations were found on 15 per cent of monitored stations. "A 100-per-cent compliance is needed," Mr. Harper said.

More than 300 TV stations and all three TV networks subscribe to the code, which sets standards of programming and advertising.

Mr. Harper called for all-out participation of TV and radio in a four-month campaign to combat the recession. He said the day when the public's impulse to say "I'd better wait" is shouted down by "I'll get it, I'll buy it," the recession will be over.

Use of Editorials Urged

John C. Doerfer, chairman of the Federal Communications Commission, urged the broadcasters to make wider use of their right to editorials.

At the same time he criticized newspaper editors in their handling of the news.

"Having fought and won the battle for the right to editorialize," he said, "the broadcasters have failed to follow up this conquest. . . .

"The proffered reasons for their reluctance are the risks involved. Broadcasters are fearful of displeasing the sponsors, the listening public or public officials. . . .

"It is true that a broadcaster is a press editor. After all, the newspaper publisher need not seek the renewal of a license every three years. He may be hasty, careless, vindictive or callous to accepted standards of fairness. Not so a broadcaster. He must use reasonable care to be fair and has an affirmative obligation to ensure the presentation of conflicting views. . . .

"Refreshing Experience"

"But is this bad? . . . It promises to be a refreshing experience for many people who have been the captive readers of some local newspapers."

Mr. Doerfer, who figured in a recent congressional investigation of the FCC, said he was speaking of newspapers generally, with no specific paper in mind. Beyond this he declined to amplify his remarks on the point.

Representative Owen Harris, Democrat of Arkansas, who headed the FCC probe, sent a bill to the House authorizing a pay TV test after Congress adjourns.

Mr. Harris, chairman of the House Subcommittee on Interstate and Foreign Commerce, said the FCC had indicated such a test days ago.

"The authorization of such a test would be in effect adopting the program," he said.

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Wash. Post and Times Herald
Wash. News
Wash. Star
N. Y. Herald Tribune
N. Y. Journal-American
N. Y. Mirror
N. Y. Daily News
N. Y. Times
Daily Worker
The Worker
New Leader

62-26832-A

MAY 1 1958

52 JUN 3 1958



Targets

FBI DIRECTOR J. Edgar

Hoover denounced movie and TV "film trash mills," which he said "spew out celluloid poison—destroying the impressionable minds of youth."

Indiana's Supreme Court upheld the legality by a 4-1 vote of a new state law prohibiting sales of autos on Sunday. (You autonoto buy?)

Billy Graham said he knows why San Francisco leads the nation in alcoholics and suicides—residents are seeking "escape" to an "illusory, imaginary world"—and smallest audience so far turned out to hear him.

Drama

Real and Fair

FIGHTING to have the homes of 1600 persons, weary flood-control workers heaved sandbags on a mile-long levee on McKinney Bayou, south of Garland City, Ark.

London critics applauded, but didn't rave, over the opening there of "My Fair Lady"—admitted it's brilliant, but not "the greatest show of all time," which they expected. Why?

A shipment of 60,000 silk worm eggs was enroute from Japan to the Henry Ford Museum in Dearborn, Mich.—but the chances were they'd be 60,000 silk worms by the time they arrive. Hatching.

Miscellany

Sterility

MISSISSIPPI'S legislature adjourned without acting on a bill calling for sterilization of women after they had three illegitimate children. Wants more?

Actor Franchot Tone received court permission in Santa Monica, Calif., to enroll his son, Pat, 14, in an exclusive school in Pottstown, Pa.—over objections of the boy's mother, actress Jean Wallace.

The London Times, most staid of English newspapers, commented sadly on the state mankind is reaching—without braces (British for suspenders) to hold its trousers up. Modern youth's prejudiced against them, said The Times.

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Clayton _____
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N. Y. Journal-American _____
N. Y. Mirror _____
N. Y. Daily News _____
N. Y. Times _____
Daily Worker _____
The Worker _____
New Leader _____

Date _____

NOT RECORDED

MAY 9 1958

52 MAY 9 1958

MAY 1 1958

TV What's On? RADIO

By BEN GROSS

(Reprinted from yesterday's late editions)

Although a few of this column's readers assume a what-the-heck-it's-only-a-show attitude concerning the quiz scandals, most of their letters reflect bitter indignation over having been played for suckers. And it's evident that for a long time to come, both the networks and the sponsors of such programs will be hurt.

Producers, contestants and masters of ceremonies come and go. But the broadcasting companies and the manufacturers of products bankrolling the quizzes are permanent fixtures. There is not the slightest doubt that the disclosures of deceit and downright crookedness made during the Congressional hearings in Washington have inflicted tremendous damage on both.

Most viewers merely guffaw when they hear the explanations of network executives and sponsors that they didn't know what was going on. "Why didn't they?" is the usual retort to this.

The broadcasting industry is about to embark on a gigantic public relations campaign to call attention to the commendable achievements for which it deserves credit. This is good, for there are many of these.

TV 'Czar'?

However, something more may be needed. In order to avoid government censorship—which would be a tragedy—it may be necessary for the broadcasters to hire Judge Landis, a "czar," to police their activities.

That something must be done is apparent to almost the densest of observers. Even the trade publications such as Variety, which naturally are concerned primarily with the dollars-and-cents aspects of the industry, admit that program-wise this has been, so far, one of the worst seasons in the history of TV. Never before have so many shows been subjected to such critical poundings.

Then, on top of all this, come the revelations of the crooked quiz programs. How much more of this sort of thing can the current setup of broadcasting take and still survive?

For the first time, the public is questioning the merits not merely of individual programs,



Barbara Nichols



Robert Stack

but the integrity of the broadcasting system itself. And—yes—just as important—that of some of the sponsors.

Confidence Lost

This feeling is reflected in the mail received by this column. So before we comment on the big premiere of Thursday night, "The Untouchables" (ABC-TV, 9:30 to 10:30), starring Robert Stack and featuring such players as Barbara Nichols and Nehemiah Persoff, let's give you two representative letters bearing on these points:

"When a sponsor spends millions on a show that is a fraud, how can he expect us to have any confidence in what he is trying to sell us? So far as I'm concerned, a product is no better than the show. If one is dishonest then, as far as I can see, so is the other"—Harriet Jamison, Manhattan.

"How do those networks, agencies and sponsors expect us to believe they were ignorant of what was happening? As one who used to have contacts with radio and TV, I know that every word spoken on a commercial show is subjected to the closest scrutiny.

"It looks to me as if these people were willing to close their eyes to all the dirty work as long as it brought big ratings

and plenty of publicity." — Jack Bellman, Brooklyn.

'The Untouchables':

Hard-hitting, tough, flavored with the salty juices of reality, "The Untouchables" is the most engrossing TV crime series of many years. It depicts the adventures of Eliot Ness, head of an incorruptible band of Federal law enforcers in the battle against the post-Al Capone gangsters of a lurid era.

It has its origins in a two-part Desilu Playhouse offering of last season. If the episodes to follow are as attention-holding as those of the premiere show, "The Untouchables" should be one of the cops-and-robbers hits of the year.

The opening installment, "The Empty Chair," tautly directed by John Peyser and acted with skill by Stack, Persoff, Nichols, and Bruce Gordon, had a documentary approach. Walter Winchell contributed a subdued but informative narration to the drama. This clarified the fight for Capone's throne between the notorious Jake Guzik and Frank Nitti.

The struggle for power among Chicago gangsters in a hackneyed theme. But "The Untouchables" gives it a fresh treatment.

Around the Dials:

Vice President Nixon will participate in NBC-TV's star-studded salute to Eleanor Roosevelt Sunday, Oct. 25, on which Mrs. Roosevelt has finally consented to appear. . . . "Person to Person" headliners Oct. 23 will be Hollywood actor Jack Lemmon and restaurateur Mike Romanoff (CBS-TV, 10:30 P. M.). . . . Gary Cooper makes one of his infrequent TV visits next Wednesday morning on NBC's "Today" show. He'll talk about his business activities. . . . For his Nov. 7 CBS-TV special, Jack Benny plans to bring back the hilarious chimpanzee act which was the hit of one of his 60-minute shows last season. Also set are Danny Thomas and the McGuire Sisters.

Lloyd Richards, "Raisin in the Sun" director, takes the reins of an upcoming GE Theatre drama, "Committeeman," starring Lee J. Cobb and Sylvia Sidney.

—K.G.

Tolson _____
Belmont _____
DeLoach _____
McGuire _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
W.C. Sullivan _____
Tele. Room _____
Holloman _____
Gandy _____

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

62-26832-A

OCT 30 1959



NICK KENNY

The Untouchables Stirring TV Fare

(Reprinted from yesterday's late editions)

AFTER THE GLOWING reception last year of "The Untouchables," which depicted the crushing of Al Capone by a selected team of hard-hitting government agents, it came as no stunning surprise that the experiences of Eliot Ness and his valiant Feds during the Prohibition violence, would be translated into a regular weekly series.

In fact, we advocated it. The new entry, borrowing the old title, moved in last night on ABC-TV, with Robert Stack in the role he created in the two-part Desilu production. The opening item, "The Empty Chair," was a biting and fighting melodrama, in which Ness marshalled the forces of law to abort the crowning of Scarface's successor.

Stack gave a slambang performance and Jerry Paris, Nicholas Georgiade and Abel Fernandez did well as his rugged aides. As the machinating bookkeeper for the underworld empire, Nehemiah Persoff played with guile. Striking portraits by Bruce Gordon, and Barbara Nichols. The narration by Walter Winchell added to the electricity.

THE AX WILL be given to all CBS-TV quiz shows, including "Name That Tune," "The Big Payoff" and "Top Dollar," according to a speech by Dr. Frank Stanton, CBS prexy, yesterday before the Radio Television News Directors Association in New Orleans.

"The Columbia Broadcasting System will no longer permit its network facilities to be used for programs whose major appeal is the winning by contestants of large sums of money or lavishly expensive prizes," he said. "With due notice to advertisers, programs in this category now on the CBS-TV network will be eliminated."



CHARLES BRONSON stars in the G.E. TV series, "Man With a Camera," which starts Monday, Oct. 19 at 10:30 p.m. on ABC-TV.

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OCT 20 1960

MAYBE THIS STORY belongs in Dan Parker's column. Dan is always writing about the musical grunts and burps of the behemoths who toss each other around like rubber balls on those televised wrestling matches. Well, it seems that one of the top wrestlers of the Burp Clan, moody and handsome 25-year-old Ricki Starr, known as a recluse, has signed a recording contract with RCA Victor.

Ricki's initial platter, to be released within two weeks, features Starr in a ballad, "You Can't Hurt Me Anymore," backed up with an instrumental titled: "Shooting Starr," by the Ricki Starr combo. "Rated among the top three wrestlers in the world for the last three years," writes Ricki's press agent, Allen Shaw, "solitude-loving Ricki has a fine singing voice and is hoping that his fans around the country will buy his platter and make his first record a smash hit."

TOMMY MANVILLE makes

one of his rare TV appearances on the "Hy Gardner Show" on Channel 5 at 10 tonight to talk about romance.

THE NEWS TICKER!!! Pretty Kitty Kallen returns to action tonight on the Dick Clark Show. Kitty had retired in 1955. Lady Greyhound, the pride and joy of "People Are Funny" has been made an honorary deejay on WRCV, Philadelphia. Jo An Baldwin, the lovely Golden Dolphin thrush visits Joe Franklin on "Memory Lane," next Tuesday. Herman Honigsberg's "Music in the Monsignore Manner" to be waxed for Franklin Records.

DIP YOUR PEN in sunshine and write to the following shut-ins: Mrs. Cecile Kennedy, Lauriel Heights Sanitarium, Shelton, Conn. . . . Helen Higgins, 52, Rose Hosp., Twin St., Rome, N. Y. . . . Mrs. V. San Severo, 78, 109 Van Peet Ave., New York, N. Y. . . . William Herschman, 19, 1768 Weeks Ave., the Bronx, New York . . . Chuck Rogers, 25, 716 So. Church St., Rocky Mount, N. C.

Nick Snacks!!!

Sam LeSavoy tells about the hillbilly who bought a pair of alligator shoes, but his alligator refused to wear them.

TODAY IS THE BIRTHDAY OF Harry (Superman) Donerfeld, Peggy Diggins, Frances Kaye, Roger Kinne, Betty Glenn, Bob Rolfe, Donald Wolf, Helen Choat, Irene Noblette, Sheldon Tannen, Joe Mattie, Neil Littman, Melani Ruick, Radie Harris, Frank Russo, Ralph Kirkman, Hatti Jaglinski, P. J. Allen, Leatrice Isaacs, Anna Donaldson, Georgia Gibbs and the wedding anniversary of the Phil Davis', the M. Roemeks, the John Gazzolis, the Leonard Eisenbergs and the Daniel Schulmans.

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What America Is Seeing

Here are the ten most popular movies of the week, according to a nation-wide "Variety" box-office survey, based on estimated grosses in twenty-five key cities. Estimated gross is divided by the number of bookings to achieve a rating.

Titles	Weeks On List
1. Pillow Talk.....	2
2. The FBI Story.....	2
3. Porgy and Bess.....	11
4. But Not for Me.....	3
5. The Best of Everything.....	1
6. The Big Fisherman.....	2
7. South Seas Adventure.....	52
8. It Started With a Kiss.....	7
9. The Wonderful Country.....	3
10. They Came to Cordura.....	2

The Washington Post and _____
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Tonight's TV

8:30 (7) — Real McCoys:
 Grandpa (Walter Brennan)
 has suspicions about
 a screen test offer for Has-
 sie McCoy (Lydia Reed.)

9:00 (7) — Pat Boone: Ella
 Fitzgerald, guest.

9:30 (4) — Ernie Ford:
 (color); Gordon Scott, the
 movies' Tarzan, visits Ernie.

9:30 (9) — Playhouse 90:
 Adaptation of Shaw's "Mis-
 alliance," a comic show-
 piece that examines the mo-
 rality of moral people; Rob-
 ert Morley, Claire Bloom,
 Siobhan McKenna, Rod Tay-
 lor, John Williams, Ken-
 neth Haigh and Isobel El-
 som.

9:30 (7) — Untouch-
 ables: Lloyd Nolan stars in
 "The George 'Bugs' Moran
 Story," with Robert Stack
 as Elliot Ness, Federal po-
 lice agent.

11:30 (4) — Jack Paar: Eva
 Gabor, Paul Lynde and
 Charles Dornan are on the
 panel; Florence Henderson
 sings.

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DeLoach

THESE DAYS:

TV Seeks to Regain Lost Responsibility

By GEORGE E. SOKOLSKY

THE EXCITEMENT over cheating on the quiz programs has raised more of a hub-bub than anyone anticipated. Curiously, the complaints are mixed. Many are disappointed at the cheating; many are hurt that such nice people got caught.

Television and radio are different from the press.

A newspaper is a private property which exists for diverse reasons. Some newspapers are founded and continue to exist only to earn money for their owners. Some are founded to present an ideal, a belief, a prejudice to the public. Some represent the views of a political party. Some cater to the literate; some to those who enjoy pictures more than letterpress. Some are devoted to a particular class like bankers and stockbrokers or are owned by a labor union.



SOKOLSKY

Because much of the news from Washington reached the public as governmental handouts, a large number of small sheets, some mimeographed, some representing particular points of view are being issued, new ones appearing all the time. Most of them are useless but some are quite informative.

Radio and television are different. They are licensed by the government and their principal asset is this government permit. (This applies to the stations, not the networks. The public receives television from a licensed station.) The license is never granted without the proviso that they must perform a public service as well as earn more for their stockholders. They are therefore not altogether free enterprises by a strictly capitalistic definition. They are licensed enterprises, existing by the grace of a department of government which may withdraw their licenses.

Dr. Frank Stanton of the Columbia Broadcasting System views this subject more realistically than his compeers. Instead of providing alibis and trying to explain away what has happened, he has faced the situation squarely, assumed full responsibility for the faulty practices and suggested some possible corrections. He has not dodged the moral issue.

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TWO GENERAL PROPOSALS have been made:

1. That the government police television;
2. That a "czar" be appointed, as there is in baseball. This suggestion comes from Senator Jacob Javits of New York.

Both suggestions miss the point, which is that radio and television have failed to recognize that these are licensed industries; that they are not the press, although they do provide a modicum of news and some editorial comment; that because they are licensed, they cannot depend solely upon their own private judgment and that a government agency, the Federal Communications Commission, does exist which is responsible for licensing them and therefore, ipso facto, should watch what occurs.

The real weakness of the television industry is that it relinquished control of much of the material that is used on television. Separate companies came into existence to prepare material for television. At the time that the Communists were being cleared out of the motion picture industry, they took refuge in television and those who were closest to the work in this field, found it practically impossible to deal with anyone in authority. The networks were leasing their time not only to advertising agencies but to production companies and responsibility became so diffused that it could not be found.

Often when this subject was discussed, back in the early years of this decade, there were those who prognosticated that sooner or later there would be trouble because some advertising agency or producing company would pull a fast one which would do to television what the White Sox scandal did to baseball.

Dr. Stanton is to be commended for assuming responsibility but the point must also be made that he and other radio and television executives are responsible whether they assume it or not and they must be held responsible no matter what they say about it.

Cheating on quiz shows is not the only defect of television. A greater one is the paucity of free discussion of public questions. The technique of having a few newspapermen ask questions of someone in the news may be a simple format, but it is not uncensored, unrehearsed, free debate, which is difficult to do and possibly dangerous because of slander and libel, but it can be done if responsible men are willing to undertake it. The best programs on radio were the America's Town Meeting of the Air and the American Forum and they served America well during the critical pre-war and war periods. No such programs appear on television.

Federal Report On Television

Last September President Eisenhower requested Attorney General Rogers to investigate the television scandal. Now Mr. Rogers has submitted his report. It finds what everybody knows: that many quiz shows were rigged, that "a gigantic hoax (was) perpetrated upon the nation," that "substantial corruption" exists in other aspects of the broadcasting industry, that the disclosures "have been accompanied by a sense of public shock and disgust."

The report also finds something that not everybody knows: that "the Federal Communications and Trade Commissions appear to have authority adequate under existing law to eradicate most, if not all, of the deceptive and corrupt practices in broadcasting which have been disclosed—particularly if the agencies are accorded the full co-operation of the broadcasting industry."

It's important that the Attorney General should find that the F. C. C. already has the authority to deal with deception and corruption in television for the simple reason that one of the persons who doesn't know this is the chairman of the F. C. C., Mr. John C. Doerfer.

As recently as last Wednesday Mr. Doerfer was gravely telling a gathering in Washington that the F. C. C. had no authority to regulate programming, that this would be tantamount to "censorship."

Mr. Doerfer's unwillingness to distinguish between censorship and the maintenance of simple honesty has been evident ever since the beginning of the controversy. Aside from an announced determination to keep "Lady Chatterley's Lover" from the nation's screens—not that anybody is planning to put it there—he has given no indication of the F. C. C.'s intentions at all.

Television, which should be a national asset, today is a national problem. The job of meeting it belongs to all—the broadcasters, the regulatory agencies, and the public. And the evidence is inescapable that the F. C. C. has not been doing its share.

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NOT RECORDED
JAN 12 1960

ON THE AIR

With HANK GRANT

beam four consecutive shows on Lotusland alone . . . Unless the FBI requests a further postponement, "Meeting at Apalachin" will finally beam Jan. 22 on Westinghouse-Desilu Playhouse . . . In spite of frowns from his Four Star bosses,

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RECORDED
FEB 15 1960

THE HOLLYWOOD REPORTER
HOLLYWOOD, CALIFORNIA
January 6, 1960

51 FEB 16 1960

Too Much TV Crime

In making an editorial point recently the Christian Science Monitor quoted the opening lines of an Irwin Shaw short story:

"It was Saturday night and people were killing each other by the hour on the small screen. Policemen were shot in the line of duty, gangsters were thrown off roofs, and an elderly lady was slowly poisoned for her pearls."

Complaints on the high incidence of crime story television programming were numerous during the Federal Communications Commissions hearings. The 21-inch television screen, full of violence, becomes a powerful 21-inch communications gun leveled hour after hour at the most vulnerable point of moral defense — our children.

Children are imitative and the television screen, while they watch it, is their world. And they carry fragments of that world away with them. What they see on the screen they accept as reflecting things as they are.

The answer, we believe, is the emergence of a real sense of public responsibility on the part of the networks and sponsors.

The National Broadcasting Company has said it is moving in this direction and that a new code was instituted this week to minimize violence and lust on TV programs during the hours when children are a big part of the expected audience.

The FCC now supervises public service programming. It might extend this practice, without involving censorship, to check other programming. It should be possible to develop data on network and station schedules which would indicate areas where "the crime fare" is tremendously overdone.

There has been a lot of pious talk since start of the TV investigations about "a new sense of responsibility" on part of the industry. Let's see it evidenced, as an opener, in a cleanup of children's viewing hours.

Mr. Tolson	
Mr. DeLoach	
Mr. Parsons	
Mr. Belmont	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. Felt	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tamm	
Mr. Trotter	
Mr. W.C. Sullivan	
Tele. Room	
Mr. Ingram	
Miss Gandy	

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"The Muskegon Chronicle"
ROBERT C. HERRICK, Editor
February 4, 1960
Editorial Page

62-26832-A
NOT RECORDED
47 FEB 23 1960

These Days

A Universal Influence

By Geore E. Sokolsky

GERALD BEADLE, director of BBC Television Broadcasting, the official radio and television organization of Great Britain, made an important point in a recent address before a private group in New York. He said:



Sokolsky

"Next to the home and school I believe television to have a more profound influence on the human race than any other medium of communication. It deserves to be taken very seriously indeed. Our Western civilization is not the only one on this planet. Civilizations grow and prosper by making themselves attractive spiritually as well as materially. I use the word spiritual to include everything appealing to the intellect, the conscience, the sense of beauty and the humor of man. If television lives up to this broad and high ideal it will prosper and posterity will bless it. If it does not, posterity will curse the BBC for ever having started it."

Television brings into the home the products of civilization, culture, refinement, education, vulgarity, murder, brutal ugliness, lies, deceit—anything that is put on it. The importance is that television brings whatever it does into the home and therefore is either a moral or an immoral force. It either builds our civilization or it tears it down. The smallest children gather about it and learn from it; oldsters and shut-ins find solace and relief from boredom in its programs.

Hitler built a career on the radio; Roosevelt reached the

hearts of millions by a radio voice which fitted the instrument perfectly. He was four times elected to the Presidency—the only man in that office to reach the whole people of this country simultaneously. Radio and television are a political power beyond the conception of their founders. These instruments can be used as effectively for evil as for good. These are political and social instruments.

IT IS IMPOSSIBLE to believe that children are not influenced by the constant knifings and killings on television. It is experience that children turn their faces from their books, from their homework, to watch the exciting moment when the hero kills the villain, six times a week, always at the same moment until it becomes a narcotic. Similarly the wisecracking comedian's vulgarities can become a fashion.

Television programing in this country suffers not from commercialism but from the lack of imagination and responsibility. It drifts into patterns which seem successful. When the quiz shows were successful, they multiplied until they became a bore. They were a bore before they were exposed as crooked. Now we are going through two phases, one of which is already becoming tiresome, the grown-up Western, and the other being an outrageous and vicious abuse of a public utility, by constant exposure of the violent murder story, each including the most brutal type of fighting with not a modicum of sportsmanship. The effect on children and on adults with childlike minds is particularly evil and must have a direct relationship to the

increase in crime in this country.

The question does arise as to what the television can provide over the many hours of the day that its management uses these instruments. That is management's problem, and lazy men can find easy solutions to difficult problems—solutions which have gotten their industry into the troubles they now face. Programing is frightfully difficult.

TELEVISION can only be supported by advertising or by payment by the viewer. Both methods ought to be used. If the viewer has pay television in his home, he can select his program carefully, omit disturbing advertising and distressing theme music, and pay for only what pleases him.

When this instrument is used exclusively to push commercials, the tendency is to grab at almost anything that will attract attention to the commercial, even a man stabbing another man or throwing a knife at a woman. Commercials blossom on some shows like the weeds they are and the Federal Trade Commission has, at long last, discovered that it has a duty to perform. Government commissions only too often do their jobs after it is too late to mean much, but taking the less-tar hoax out of cigarette advertising is worth something even if it does not eliminate those programs which have excessive commercials.

The answer may have to be Government moral censorship, which could be very bad, or pay television, which many viewers dislike. Whichever it is, television will be made decent.

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FEB 24 1960

These Days By George E. Sokolsky

They Can't Take It

THERE MUST BE something about play-acting and politics which disturbs the balance of an individual. I know politicians better than I do comedians, but both suffer from this similar illness which is some kind of a social psychosis that has not yet been described in the books.



Sokolsky

Take an upcoming politician. He is usually a good guy, an extrovert, who believes that he ought to be liked because he has never done anything to bother anybody. His task is to put his foot on the first rung of the political ladder and that requires subservience to a professional politician. Nobody can get anywhere any other way. Some have tried it by a publicity blitz. Others have tried to be great reformers outside of practical politics but they usually die on the vine. The technical requirement is to be moved upward and onward. Many persons and groups enter into the production of a single political personality. It can truly be said that no politician is a self-made man.

However, the moment the politician arrives, he is a different man. His voice changes. It takes on the coloration of his profession. His

walk grows weightier and slower. If once he was an idealist, he is now a pragmatist. His ear becomes elongated so that he can keep it to the ground and hear the rumblings before they become noticeable to the opposition.

Some politicians recover from this functional personality. They revert to their original ways, whatever they may have been, but must protect the image which they have presented to the public.

ACTORS USED TO play to small audiences, a few hundred persons who, on the whole, were predisposed to them because they paid to see and hear the actors. Great Stars, like Sarah Bernhardt and Richard Mansfield, to cite two instances of the truly great, were fortunate if their audiences amounted to perhaps 1000 persons.

Today, an untrained actor, by a slip of fate, might be playing to 10 or 15 million persons on television. Although this is not a selected audience nor does he hear its applause, he does follow his rating, which is as soothing to his soul as the 3600 who applaud Robert Merrill in the Metropolitan Opera House.

Suddenly the person to whom \$100 looked like real money, even in inflationary times, is earning half a million a year which, less taxes and less agents' fees, etc., is still money. He no longer depends upon the quips which

brought him to fame. He now hires professional gag-writers and the word, gag, is just right for what they do to him, for "to gag" means to strangle, imitative of the sound made when choking; it also means to retch. Macaulay used the phrase: "The time was not yet come when eloquence was to be gagged, and reason to be hoodwinked."

Well, that gives you an idea of what happens to the comedian when he hires a gag-writer. He is gagged which as a verb means putting something in the mouth both to choke and silence the victim. It also has some effect on the head, which becomes unbelievably swollen. This is not surprising, for to have an audience of millions of hearers easily could make a person, without the balance of philosophy and the humility of religion, believe that he is a god.

THE MAN WHO DID most for television was no actor. Television owes its existence to such men as Edison, De Forest, Marconi, Alexander-son, Baird, Zworykin and many others who created the device. Give comedians a few years of applause and they begin to believe in their own perfection. They become impervious to criticism.

It is when the comedian imagines himself a sage that he usually suffers defeat.

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MAR 7 1960

52 MAR 7 1960

Radio-TV Industry Blasted

Horror Shows, Bad Grammar, Seen Harming Youth

By ISABELLE SHELTON
Star Staff Writer

The radio-television industry, already under fire on Capitol Hill for payola and related evils, is about to be blasted again, this time for harmful effects on children and youth.

Work groups at the White House Conference on Children and Youth, meeting here this week, were polishing strong statements yesterday denouncing the industry for:

"Too much crime, horror and violence on TV," not enough "high quality" programs at prime viewing hours, "offensive insidious advertising, exploitation of children," not presenting a "truthful, realistic reflection of our society," teaching bad grammar to children by allowing it to be used on programs, and scheduling the relatively few "good" programs in competition with each other.

Networks, local stations and sponsors are included in the indictment.

FCC Rapped Too

The Federal Communications Commission is likely to be rapped on the knuckles too, for not "carrying out its mandate" to be sure that stations are operating in the public interest, as their license requires.

In this connection, several delegates thought the FCC should not have to wait until a station seeks renewal of its license to crack down on it for failing to live up to the "public interest" requirement. A law establishing "some power of review," including authority to cancel a license, probably will be recommended.

Parents won't escape without criticism, either. There was a widespread view that they do not exercise enough supervision over the programs their children watch.

"Turn It Off"

"We are losing our perspective," one delegate complained. "We are talking as if we can't turn the set off."

"That isn't practical," rejoined another. "If the broadcasting industry doesn't have a sense of responsibility, Heaven knows what our children will be looking at. Sometimes Mother is busy cooking dinner in the kitchen, and Dad isn't home from work yet. It's up to the stations."

Another proposal would denounce programs "which seek to appeal to animal instincts, especially things that degrade sex."

The group that proposed this, however, said its members then "got to talking about how much more there is in print in this field than on the air." Sometimes, they decided, programs were "simply boring."

Asked for examples of boring shows, they listed the Ed Sullivan and Steve Allen programs.

There were some kind words for broadcasting, however. A pat on the back was given several programs for being "true to life, natural, wholesome and presenting positive ideals with a desired emphasis."

Listed were: "Father Knows Best," "Leave It to Beaver," the Danny Thomas show, Walt Disney programs, "Twentieth Century" and "Omnibus."

Commission Sought

• Other proposals being drafted called for:

1. Establishment of a permanent commission, probably in the Office of Education in the Department of Health, Education and Welfare, "to supervise and evaluate this important area of mass communications."

(When one delegate pointed out he thought that this was what the FCC was supposed to do, another com-

mented: "Well, if that's so, they certainly aren't doing it.")

2. Another proposal, along similar lines, would call on the FCC to appoint a "watchdog" to monitor programs for good taste.

3. Establishment of a research program, probably to be carried on in universities or by an organization like the Brookings Institution, and paid for by government and foundation grants, "to establish scientifically just what effect shows of violence have on children."

Although many delegates were willing to accept the premise that TV crime and violence obviously were bad for children, others seemed to feel the need of scientific data to support this view.

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50 JUL 28 1960

THE MEDIA

TV IS NOW IN 87% OF U.S. HOMES

Nielsen figures show year's increase of 1.2 million

Television homes in continental U.S. increased 1.2 million between Spring 1959 and January 1960, reaching a total of 45.2 million representing 87% of U.S. homes.

Latest estimates are being released today (June 6) by A.C. Nielsen Co., with breakdowns by state and region. County-by-county figures will be made available in mid-July.

Canadian television homes totaled 3,423,410 or 80% of all Canadian homes as of January 1960, according to the Nielsen estimates. Breakdowns for eight of the nine provinces also are provided, Newfoundland data (as well as county figures for the other provinces) to be available later. No figures are available to permit comparisons with 1959.

In continental U.S. highest tv penetration is still in the Northeast (92% as against 91% in early 1959). One other region, the North Central, has reached the 90% level (89% a year ago). The South is up from 78% to 80% and the West from 85% to 86%. The new penetration figures take into account the growth in total homes as well as the rise in television homes.

The latest ACN regional and state estimates are reprinted below with comparable figures as of Spring 1959. The January 1960 estimates for Canada and breakdowns for eight of its provinces also are reproduced. The U.S. total-homes figures are from "Sales Management"; television-homes estimates were derived by ACN by application of growth rates and of television ownership penetration patterns. Data for both total homes and tv homes in Canada were compiled by A.C. Nielsen Co. of Canada Ltd.

	JANUARY 1960			SPRING 1959		
	Total Homes	Television Homes		Total Homes	Television Homes	
TOTAL U.S.	52,000,000	45,200,000	87%	51,350,000	44,000,000	86%
NORTH EAST	13,057,000	12,043,800	92	12,978,300	11,851,960	91
New England	2,951,800	2,725,060	92	2,933,500	2,682,020	91
Connecticut	707,700	655,550	93	699,900	642,330	92
Maine	260,900	234,580	90	259,300	230,540	89
Massachusetts	1,461,700	1,358,160	93	1,455,600	1,339,770	92
New Hampshire	168,200	153,320	91	166,800	150,420	90
Rhode Island	249,800	232,810	93	246,900	228,150	92
Vermont	103,500	90,640	88	105,000	90,810	86
Middle Atlantic	10,105,200	9,318,740	92	10,044,800	9,169,940	91
New Jersey	1,751,500	1,628,530	93	1,723,600	1,587,620	92
New York	5,084,000	4,694,940	92	5,079,900	4,643,920	91
Pennsylvania	3,269,700	2,995,270	92	3,241,300	2,938,400	91
NORTH CENTRAL	15,611,500	14,061,900	90	15,367,200	13,690,930	89
East North Central	10,917,100	10,032,610	92	10,723,300	9,764,150	91
Illinois	3,106,600	2,848,170	92	3,040,500	2,760,050	91
Indiana	1,424,200	1,297,250	91	1,401,700	1,263,900	90
Michigan	2,336,700	2,151,580	92	2,296,400	2,095,690	91
Ohio	2,898,200	2,700,660	93	2,851,800	2,635,890	92
Wisconsin	1,151,400	1,034,950	90	1,134,900	1,008,620	89
West North Central	4,694,400	4,029,290	86	4,641,900	3,926,780	85
Iowa	859,800	775,950	90	843,200	753,940	89
Kansas	675,300	557,660	83	678,100	549,630	81
Minnesota	974,300	847,360	87	967,900	830,820	86
Missouri	1,373,300	1,215,750	89	1,342,300	1,175,110	88
Nebraska	443,000	372,520	84	437,700	362,120	83
North Dakota	170,600	124,890	73	172,500	122,410	71
South Dakota	198,100	135,160	68	200,200	132,750	66
SOUTH	14,968,000	11,908,440	80	14,684,300	11,425,320	78
South Atlantic	6,971,300	5,700,400	82	6,792,100	5,441,210	80
Delaware	126,900	116,850	92	128,700	117,290	91
Dist. of Columbia	243,500	223,900	92	241,600	219,640	91
Florida	1,448,500	1,177,440	81	1,344,700	1,074,160	80
Georgia	1,024,400	809,900	79	1,011,600	780,990	77
Maryland	865,600	776,940	90	845,900	748,920	89
North Carolina	1,115,400	877,480	79	1,107,200	850,300	77
South Carolina	594,900	459,800	77	583,700	438,780	75
Virginia	1,039,500	854,550	82	1,016,400	816,240	80
West Virginia	512,600	403,540	79	512,300	394,890	77
East South Central	3,188,300	2,366,000	74	3,149,400	2,274,480	72
Alabama	838,600	638,230	76	831,700	616,560	74
Kentucky	831,100	622,170	75	824,000	603,010	73
Mississippi	555,700	354,310	64	557,600	339,340	61
Tennessee	962,900	751,290	78	936,100	715,570	76
West South Central	4,808,400	3,842,040	80	4,742,800	3,709,630	78
Arkansas	482,100	344,100	71	485,800	337,020	69
Louisiana	855,800	676,420	79	855,500	661,600	77
Oklahoma	679,700	556,310	82	678,400	545,010	80
Texas	2,790,800	2,265,210	81	2,723,100	2,166,000	80
WEST	8,363,500	7,185,860	86	8,320,200	7,031,790	85
Mountain	1,946,600	1,528,330	79	1,904,200	1,456,380	76
Arizona	357,200	297,940	83	331,900	270,070	81
Colorado	514,600	425,520	83	511,900	412,690	81
Idaho	185,600	142,100	77	184,300	137,360	75

Table continues on page 54

BROADCASTING
WASHINGTON, D. C.
June 6, 1960

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NOT RECORDED
46 JUN 22 1960

52 AUG 30 1960

Hint Senate May Heed B'casters, Soften Harris Bill

Washington, July 6.—Sen. John O. Pastore (D., R.I.) today set Aug. 10 for the beginning of Senate hearings on the House-passed Harris omnibus broadcasting bill.

The hearings—to be conducted by Pastore's Communications Subcommittee—will focus on the hotly controversial provisions giving

(Continued on Page 8)

FCC authority to suspend licenses up to 10 days and levy fines up to \$1,000 a day.

National Assn. of Broadcasters, which has been spearheading a vigorous campaign against the new penalty authority, plans to make a full-dress presentation before the Senate group.

Pastore has indicated sympathy with the broadcasters' cause to the extent of declaring that the provisions should be given careful scrutiny and opponents a chance to be heard. The decision to hold hearings on the bill was taken last week after Congress gave up hope of winding up its business before the conventions and announced it would return for an August clean-up session. Otherwise, the Harris Bill, which cleared the House early last week, would probably have gone directly to a House-Senate conference.

Pastore said the hearings would not be confined to the penalty provisions but would also cover the other sections of the catch-all bill, including revision of FCC pre-grant procedure and criminal penalties for payola. However, none of the latter provisions has been in controversy so far.

Mr. Tolson	_____
Mr. Mohr	_____
Mr. Parsons	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. McGuire	_____
Mr. Rosen	_____
Mr. Tamm	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

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NOT RECORDED
170 JUL 28 1960

DAILY VARIETY
HOLLYWOOD, CALIFORNIA
JULY 7, 1960

55 AUG 2 1960

'Alcoholism' 13-Week Run

Target: Alcoholism, presented by the Church Federation of L. A. and the Committee on Alcoholism, will be presented for 13 weeks on Sundays at 3:30 p.m. over Channel 7. With Dr. Howard Clinebell as moderator on the panel, the public service series will dramatize problems of alcoholics.

Mr. Tolson	_____
Mr. Mohr	_____
Mr. Parsons	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. McGuire	_____
Mr. Rosen	_____
Mr. Tamm	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

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JUL 20 1960

58 AUG 2 1960

THE HOLLYWOOD REPORTER
HOLLYWOOD, CALIFORNIA
JULY 8, 1960

Highbrow Minority In TV Audience

Chicago.—Only 4% to 5% of the nation's total TV audience is of the "highbrow" type, according to results of a depth survey in 13 markets made by Social Research Inc. for TV Guide magazine. Of the programs favored by this minority group, which is confined to the upper middle class, Dr. Burleigh Gardner, executive director of Social Research, says 79% are serious drama, current events, educational and cultural programs, documentaries, "specials" and often programs of conversation. They watch TV only 10.7 hours per week, on the average.

Tabulation of program preferences shows westerns and adventure as top favorites, followed by suspense mystery, comedy, serious drama and variety shows. Movies are in the lowest category.

Mr. Tolson	_____
Mr. Mohr	_____
Mr. Parsons	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. McGuire	_____
Mr. Rosen	_____
Mr. Tamm	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

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170 JUL 28 1960

53 AUG 2 1960

THE HOLLYWOOD REPORTER
HOLLYWOOD, CALIFORNIA
JULY 11, 1960

Mr. Tolson _____
 Mr. Mohr _____
 Mr. Parsons _____
 Mr. Belmont _____
 Mr. Casper _____
 Mr. Callahan _____
 Mr. Conrad _____
 Mr. DeLoach _____
 Mr. Evans _____
 Mr. Gale _____
 Mr. Rosen _____
 Mr. Sullivan _____
 Mr. Tavel _____
 Mr. Trotter _____
 Mr. Tele. Room _____
 Mr. Holmes _____
 Miss Gandy _____

The biggest slice of the ad budget went to television

The top 100 advertisers, for the first time, spent more money in television than in all other measured media combined during 1959, according to an analysis by the Tele-

vision Bureau of Advertising. TvB reported that expenditures in the measured media for the top 100 advertisers amounted to \$1,681,533,569 in 1959, of which network

and national spot tv represented \$850,361,281, or 50.6% of the total. TvB noted that the 1959 total investment of the group rose 11.4% over the 1958 figure, and pointed out that tv was responsible for 60.3% of this increase.

The TvB analysis shows that of the top 100 advertisers in 1959, 97 used tv (two liquor companies and American Cyanamid Co. were missing); 68 placed more money in tv than any other medium; 48 allocated more than 50% of their budgets to tv; 25 spent more than two-thirds of their expenditures in the medium, while 15 spent more than 80% and nine spent more than 90% of their budgets in tv.

Average sales of the 42 heavy advertisers in tv were more than \$2.1 million, while the average of the 58 others amounted to almost \$1.1 million. Sales of the heavy tv advertisers, TvB said, increased by 11% in 1959, while the others rose by 9%.

	number using	share of budget
newspapers	98	20.0
television	97	60.3
magazines	94	17.5
business papers	71	2.0
outdoor	59	4.0
spot radio	47	4.5

How TvB analyzed last year's top 100 advertisers

BROADCASTING
 Washington 6, D. C.
 July 11, 1960

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Mr. Tolson	_____
Mr. Belmont	_____
Mr. Mohr	_____
Mr. DeLoach	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Mr. Holloman	_____
Miss Gandy	_____

SUMMARY OF COMMERCIAL BROADCASTING

Compiled by BROADCASTING July 6

	Lic.	Cos.	CP Not on air	TOTAL APPLICATIONS For new stations
AM	3,443	45	89	839
FM	706	35	163	142
TV	473	61	76	110

OPERATING TELEVISION STATIONS

Compiled by BROADCASTING July 6

	VHF	UHF	TV
Commercial	453	79	532
Non-commercial	35	12	47

COMMERCIAL STATION BOXSCORE

As reported by FCC through May 31, 1960

	AM	FM	TV
Licensed (all on air)	3,423	661	472 ¹
CPs on air (new stations)	56	66	58 ²
CPs not on air (new stations)	86	163	74
Total authorized stations	3,565	890	652
Applications for new stations (not in hearing)	634	80	43
Applications for new stations (in hearing)	197	44	64
Total applications for new stations	831	124	107
Applications for major changes (not in hearing)	661	44	37
Applications for major changes (in hearing)	219	11	17
Total applications for major changes	880	55	54
Licenses deleted	0	0	0
CPs deleted	0	0	0

¹ There are, in addition, ten tv stations which are no longer on the air, but retain their licenses.

² There are, in addition, 38 tv cp-holders which were on the air at one time but are no longer in operation and one which has not started operation.

BROADCASTING
Washington 6, D. C.
July 11, 1960

62-26832-A-

51 AUG 9 1960

Mr. Tolson	_____
Mr. Mohr	_____
Mr. Parsons	_____
Mr. Belmont	_____
Mr. DeLoach	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Mr. Holloman	_____
Miss Gandy	_____



DAILY CHOICES

Listed below are the ranking television shows for each day of the week June 30-July 6 as rated by the multi-city Arbitron Instant ratings of America Research Bureau.

Date	Program and Time	Network	Rating
Thur., June 30	Untouchables (9:30 p.m.)	ABC-TV	24.4
Fri., July 1	77 Sunset Strip (9 p.m.)	ABC-TV	22.4
Sat., July 2	Gunsmoke (10 p.m.)	CBS-TV	20.6
Sun., July 3	Rebel (9 p.m.)	ABC-TV	16.0
Mon., July 4	Danny Thomas (9 p.m.)	CBS-TV	14.7
Tue., July 5	Diagnosis: Unknown (10 p.m.)	CBS-TV	21.6
Wed., July 6	People Are Funny (10:30 p.m.)	NBC-TV	18.9

Copyright 1960 American Research Bureau

BROADCASTING
Washington 6, D. C.
July 11, 1960

162-26832-A

1960

51 AUG 9 1960

Mr. Tolson	_____
Mr. Mohr	_____
Mr. Parsons	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. Tele. Room	_____
Miss Gandy	_____

Purdue claims tv is unwholesome

Most television programming today is not a force for good in society. This was the result of a survey taken by the Purdue U. Opinion Panel for the Methodist Television, Radio and Film Commission of the Indiana area.

Nearly 1,600 Methodist pastors, church lay leaders and local presidents of Woman's Society of Christian Service were quizzed on both general and religious broadcasting. Participants were asked to indicate whether they agreed, probably agreed, probably disagreed, or definitely disagreed with about two dozen statements regarding broadcasting.

Almost 38% said that they definitely agree that most tv programs today are unwholesome influences, while another 26.5% said they probably agreed.

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BROADCASTING
Washington 6, D. C.
July 11, 1960

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Mr. Tolson	_____
Mr. Mohr	_____
Mr. DeLoach	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Mr. Holmes	_____
Miss Gandy	_____

GOVERNMENT QUIZ RIGGING: HERE WE GO AGAIN

New York grand jury considers charges after hearing evidence

The New York District Attorney's office last Wednesday (July 6) began presenting evidence to a special grand jury that will determine whether criminal charges should be lodged against witnesses believed to have testified falsely in the investigation of tv quiz shows.

The grand jury was impaneled at the request of District Attorney Frank S.

Hogan. During the past eight months, Mr. Hogan said, his office has investigated more than 100 persons and "a great many of them are believed to have testified falsely" before a previous panel.

It was Mr. Hogan's investigation into the rigging of tv quiz shows in New York, launched in September 1958, that led to an inquiry by the House

Legislative Oversight Subcommittee and subsequent revelations about irregularities on tv quiz programs. Charles Van Doren, NBC personality, told the House subcommittee last November that he had lied before the grand jury and, in actuality, had received aid on the *Twenty-One* program. Mr. Hogan then reported that a number of persons had lied before the New York grand jury and directed preparation of the facts for another grand jury. Assistant District Attorney Joseph Stone presented the evidence to the new grand jury, starting last Wednesday. A spokesman said the appearances of witnesses, including many of the major money winners on rigged programs, probably would begin this week and last about a month.

It was learned that in presenting evidence last week, Mr. Stone had court stenographers read portions of the testimony of witness appearing before the September 1958 grand jury.

BROADCASTING
Washington 6, D. C.
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~~Mr. Hogan announced that~~ evidence was being presented to the grand jury so that it might determine whether the crimes of perjury, subornation of perjury, obstruction of justice or conspiracy has been committed. Convictions of perjury or subornation of perjury in the first degree are felonies, punishable by a maximum penalty in New York of five years in prison and a \$5,000 fine. The same offenses in the second degree are misdemeanors, punishable by sentences of up to a year in prison and a fine of up to \$500. Obstruction of justice and conspiracy are misdemeanors, carrying up to a year in prison and a \$500 fine. It could not be ascertained which contestants or tv personalities would be called.

In a related development on Wednesday, the appellate division unanimously upheld a ruling by Judge Mitchell D. Schweitzer, in General Sessions court, which sealed the presentment drawn by the September 1958 grand jury. The sealing had the effect of keeping the presentment from being made public.

The appellate division, dismissing an appeal by the Grand Jury Assn. against Judge Schweitzer's ruling, asserted there was no "statutory mandate" requiring that such a presentment be made public. Judge Schweitzer had ruled that no grand jury had the right to return a report concerning the activities or morals of a private individual or corporation.

(2)

OATERS GOING THATAWAY ON CBS

More 90-Min. Shows, 1-Hour Comedies, Fewer Westerns On Web's '61-62 Blueprint

By Bob Chandler

New York, July 11.—One-hour situation comedies, 90-minute action-adventure shows, fewer westerns—that's the pattern for the future of network television programming as brainstormed by CBS-TV's program trust in its first series of meetings to map out, however tentatively, program plans for the 1961-62 season.

Meetings were held on the coast the week before last, with CBS-TV, prexy Jim Aubrey holding down the chair with national program veep Oscar Katz, and with v. p.'s Mike Dann (east) and Guy della Cioppa (west) and program development boss Hunt Stromberg Jr. sitting in. Sessions set some sort of record for advance planning, since they constitute second-guessing a schedule 15 months ahead of airtime.

The CBS program brass, which has limited itself to five westerns during the upcoming season, agreed that the trend toward descending popularity of the sagebrush series will continue. Hence, the '61-62 is concerned that there'll probably be even fewer than five westerns in the CBS-TV stable.

However tentative the CBS approach now, the consensus of the meetings seemed aimed at longer program lengths. Considering the difficulties involved in securing solid half-hour comedy scripts, the one-hour situationer premise represents the most daring and challenging of the new program con-

hourlong, the next logical progression will be 90-minute adventure stanzas. As a corollary conclusion, the execs figured that the half-hour form for drama—of any sort—is rapidly becoming a thing of the past.

At the meetings, Dann and della Cioppa, representing east and west, together presented some 50 potential properties for consideration, both house productions and proposed co-productions by indies with CBS. This list of 50 will be constantly altered during the next several months, as outside packagers begin to present program ideas. The indies will start coming in with their presentations around October. Idea so far is for CBS to hold its two-coast get-togethers in one form or another on a monthly basis through winter.

Mr. Tolson	_____
Mr. Mohr	_____
Mr. Parsons	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. McGuire	_____
Mr. Rosen	_____
Mr. Tamm	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

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170 JUL 28 1960

58 AUG 2 1960

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DAILY VARIETY
HOLLYWOOD, CALIFORNIA
JULY 12, 1960

ON THE AIR

With HANK GRANT

WHO SAYS THE BLOOM IS OFF THE SAGE? . . . With network fall skeds now about as firm as they'll ever be, it's interesting to note that despite gleeful chortles to the contrary by slick mags and dailies, filmed oaters will still monopolize more primetime than any other type series . . . As of now, there'll be 23 weekly oater series this fall in primetime, eight of which will be hourlongers, making a total of 31 half-hours as opposed to an upsurge to 22 half-hour situation comedies . . . NBC will be the oater king with nine series, four of which are hourlongers . . . ABC is second with eight (three hourlongers) and CBS is third with six (one hourlonger) . . . Of last year's record total of 25 oaters, four are definitely kaput and two are on the chopping block . . . Counter this with five new ones already set for fall and we'd say the status is pretty quo . . . Incidentally, NBC's new hourlong oater, "The Outlaws," starts rolling Aug. 8 at MGM-TV and exec producer Frank Telford has secured rights to the John Cunningham novel "Star Fall" as a two-parter for the series — and theatrical release overseas?

HEAVEN'S TO BETSY! . . . Jackie Gleason, who describes her as "sheer heaven," visually and as a dramatic actress, is wooing Betsy Palmer to be his leading lady for both his fall CBS spex . . . Our enthusiasm matches Jackie's, shaken only when Betsy attempted — and we mean, attempted — to sing (?) on a recent Carry Moore show . . . Don Megowan may as well scout for a new series — Revue and NBC have scrapped plans to push the "Fort Defiance" hour-long pilot into a fall slot . . . "Suspense," not the old chiller but a new outdoor actioner, is being mulled by CBS to fill its Thursday at 10 p.m. fall slot . . . If MGM'll loan him, exec producer Stanley Rubin wants Chuck Walters to stage and direct an original musical for G.E. Theatre, which'll be scored by Livingston & Evans as an hour-or-longer spec . . . Robert Taylor is after champ Floyd Patterson to guest a "Detectives" . . . Two of our better-known Hollywood publicists, who prefer to remain anonymous for the time being, have sewn up exclusive TV rights to Dublin's Abbey Players and their repertoire of plays — one of the praisers is already in New York, negotiating an interested web . . . Producer Hyman Brown insisted on a femme star who could really dance and it proved a big break for the Purple Onion's flamenco dancer Margarita Cordova, who'll vis-a-vis Dane Clark on next Sunday's Chevy Mystery Hour — her first try! . . . Hope it's better than last Sunday's Chevyer, in which principals Bob Culp and Abby Dalton looked none too good as they were forced to chew scenery to overcome trite dialogue . . . The more we see of these "live" chillers, the more we're convinced that film makes the difference between seemingly amateur or pro production — a thought expounded to us two years ago by Alf Hitchcock, who's not about to ever TV a "live" one!

CULLED FROM A CRUMPLED CUFF . . . Un-Conventional Sidelights: Demo conclavers may be stripped for action during the daytime hours, but come night they'll be watching the strippers at Club Largo — Chuck Landis reports his peeleri is SRO for the entire week to large parties of conventioning art lovers . . . Eleanor ("I want Adlai") Roosevelt drew a chauffeur from a volunteer pool — who turns out to be singer Jack Kennedy! . . . Marie MacDonald, Steve Allen and wife Jayne Meadows will entertain visiting newsmen and politicians at tonight's LA Press Club shindig . . . We're told Alaskan Congresswoman Helen M. Fisher will blast "Republican promises" to a faretheewell on tonight's Mort Sahl-David Susskind KHJ-TVer . . . A special Pulse survey indicates nine out of 10 TV set owners will be watching the conventions . . . What else is there to watch with so many re-runs? . . . Unconventional DeeJay: KFWB's Bill Ballance "postponed" his Sunday wedding to Beatrice Blatchford just hours before the ceremony (a lover's spat?) and took off on his two-week honeymoon — all by his lonesome! . . . 'Twas just a week ago that Ballance sighed: "I'll continue to do my nightly show on KFWB 'live' and just tape my honeymoon"! . . . Producer Aaron Spelling will lure June Allyson away from her own series to guest star a Zane Grey Theatre.

Mr. Tolson
Mr. Mohr
Mr. Parsons
Mr. Belmont
Mr. Callahan
Mr. DeLoach
Mr. Malone
Mr. McGuire
Mr. Rosen
Mr. Tamm
Mr. Trotter
Mr. W.C. Sullivan
Tele. Room
Mr. Ingram
Miss Gandy

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JUL 22 1960

58 AUG 2 1960

THE HOLLYWOOD REPORTER
HOLLYWOOD, CALIFORNIA
JULY 12, 1960

DASHES TO DEADLINE . . . Producer-director Rod Amateau will try to shoot an entire "Dobie Gillis" episode in just ~~one day~~ — today at Fox Western . . . If successful, the sparing Rod'll make it a ~~continuing~~ practice — two days of heavy rehearsing and just one day's rolling for each seg . . . Elated by the heavy crowds drawn by Hank Mancini and his 38-piece band on his first of two week-end dates, the Palladium is now going after other big-band leaders, such as Dave Rose, Nelson Riddle and Stan Kenton . . . Incidentally, Mancini screamed "Stop that check!" when he couldn't find the fat payoff in his drawers after his Saturday session . . . They found it yesterday, without the help of "Peter Gunn" or "Mr. Lucky," in a fruit bowl in his dressing room — just where he'd left it! . . . Popular demand found KTTV re-running the Saints & Sinners Summer Spec Friday night — and it's only fitten to point out that S&Sers Jerry Franks, Sid Kuller and Sam Mannis didn't collect a personal dime for the weeks and weeks of work they devoted to the hour . . . Smog Forecast by NBC newsman Edwin Newman from the Demo convention: "Eye irritation, light to moderate — ear irritation, extremely heavy"!

Jap Network Cancels 'Sugarfoot', 'Have Gun'

Tokyo, July 12. — The Japan Broadcasting Co., semi-governmental video web which has been heavily censoring U.S. telepix on grounds of "too much violence," has toughened its drive by canceling "Sugarfoot" after airing 13 of the contracted 26 episodes and by permitting "Have Gun, Will Travel" to expire after telecasting 13 segs of 39.

The crackdown, however, doesn't indicate the web is cooling on American telefilms, for it has just purchased "Ozzie & Harriet" skein.

Mr. Tolson	✓
Mr. Mohr	
Mr. Parsons	
Mr. Belmont	
Mr. Casper	✓
Mr. DeLoach	✓
Mr. Malone	
Mr. McCall	
Mr. Rosen	
Mr. Tamm	
Mr. Trotter	✓
Mr. W.C. Sullivan	
Tele. Room	
Mr. Ingram	
Miss Gandy	

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RECORDED
JUL 13 1960

DAILY VARIETY
Hollywood, California
July 13, 1960

62 AUG 5 1960

FCC Quiz On TV Programming Opens Here Oct. 5; To Grill Telefilmmers

FCC's hearing on network programming, particularly as it relates to filmed shows, has been slated for Los Angeles Oct. 5. It is a continuation of the inquiry into tv programming last winter when an manner of gripes about tv fare were aired before the government agency.

Telepix producers and packagers, certain to be called up to testify, are already being briefed on questions to be brought up in the inquiry. These are being supplied by National Assn. of Broadcasters

and the major networks. A major producer of web filmed shows said that he had been told his briefing "was in the mail."

In getting at the source of film production, which was passed over lightly at the first hearing, the Commission is hopeful of bringing to light practices considered in violation of provisions of the Federal Communications Act as it pertains to tie-ins with trademarked merchandise. A practice, commonly called "plugola," deals with the "planted" showing of refrigerators, commercial planes, and other items "for which someone was paid," according to FCC sleuths.

That the FCC will crack down on violence for the sake of violence is not unexpected. Racial issues, overplayed sex and other so-called "objectionable features" will be thoroughly aired. The FCC's demands for a tighter network rein on programming while not affecting vidpic producers, is not expected to consume much of the hearing time as it was exhaustively covered in the first hearing at which all networks spoke their piece.

Since the witness list is not complete, it is not known how long the hearing will last. L.A. hearings will be presided over by Chief Examiner James D. Cunningham and will be held at the post office and court house.

Mr. Tolson	
Mr. Mohr	
Mr. Parsons	
Mr. Belmont	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. DeLoach	
Mr. Evans	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Mr. Holloman	
Miss Gandy	

Handwritten: HRC

DAILY VARIETY

Hollywood 28, California

July 20, 1960

162-26832-A

EX-107-100

RAMBLING REPORTER

MIKE CONNOLLY

Warners combined its film and TV casting departments... Smart move, since telefilming will be much heavier on the Burbank lot than feature filming between now and February... That picture Willy Wyler will do with Audrey Hepburn is "The Children's Hour," for which Wyler wants Liz Taylor as "the other girl" — same parts originated for Sam Goldwyn in '36 by Merle Oberon & Miriam Hopkins... Bonnie Scott of "Vintage '60" got an Allied terner... Shirley MacLaine's Metro kissoff comes up "The Gershwin Years"... Which is titled "The Arthur Freed Musical" and will continue thusly till all clearances come through... Joni James will test for same... Irving Lazar loves Maggie Pierce... Eyewitness who swears he wasn't swacked says he saw Jayne Mansfield's pink chenille bathroom rugs and they run right up the walls and cover the ceiling... Richard Brooks is barreling "Inamorata" at Metro for spring lensing... Same being a triangle involving two young sweethearts and an older woman... "An older woman," says Brooks, "like Greta Garbo, I should be so lucky"... Pete Smith resumed writing "Movie Ballyhooligans." Pete quit for a year, following his wife's death. His book covers his experiences as publicity panjandrum for Paramount & Metro... "Not to be nostalgic," says Pete, "but those WERE the days, the truly exciting days of pressagency"... Speaking of "exciting" publicity, Jerry Wald had Diane Varsi's signature for "Return to Peyton Place" 12 months ago... Mt. Sinai be-medals Theo Bikel Man of the Year July 29... Leered by Libby Jones: "I didn't say she was a clean-scrubbed actress, I said washed-up!"

Reader named Clarence Anderson, citing Brando's "Ugly American" run-in with the G-men, along with other recent events, writes in about the current "strange climate" in Hollywood... Reader Anderson writes that Brando, Steve Allen, Hollywood for Sane, etc., seem set on making us all feel un-American if we don't kowtow to THEIR "Four Freedoms, as follows... One, Force this country to disarm, even if Russia doesn't... Two: Plug sainthood for Caryl Chessman... Three: Applaud K's demonstration of bestiality in Paris... Four: Put Mort Sahl on a pedestal as the funniest man alive... As for our films, writes Reader Anderson: "PLEASE tell your producers to stop showing U.S. citizens to the rest of the world as corrupt, ignorant, arrogant, debased and imperialistic nitwits"... Happy Birthday, Elaine Dunne, Dave Epstein, Josephine Premice, Ralph Staub, Lenore Ulric, Bob Newman... Also Ernest Hemingway, Arthur Treacher, Allyn Joslyn, Chuck Landis, Elmer Peterson, Isaac Stern, Frances Parkinson Keyes... That Jerry Pickman-Marty Davis organization in Paramount is doing a whale of a job exploiting Hitchcock's "Psycho"... As witness all the new gimmicks tied in with the film, which now looks like an easy \$7,000,000 distributor gross... Pressbook for "Psycho," incidentally, was recorded on film and shown to exhibitor groups — a solid substitute for those tired, old, ineffective pressbooks... Jeff Chandler, locationing in Israel with "David," dyed his trademarked gray locks black and is signing all autographs in Hebrew... Tommy (Airman Basic) Sands promised to spend his first weekend liberty in Long Beach reading Bob Cohn's script for "The Interns"... Dot Records dubbed Dodie Stevens' new album "Howdy Dodie"... Designer Bernard Newman is ailing at New York Hospital... Editorial Attitude: Reporters attending Hollywood parties who wait around for "sensational angles" can always find them. That's also true in Peoria, Punxsatawney and Palo Alto. Remember the good old days when we went to Hollywood parties to enjoy, enjoy?

Mr. Tolson	
Mr. Mohr	
Mr. Parsons	
Mr. Belmont	
Mr. Callahan	
Mr. DeLoach	
Mr. Malone	
Mr. Rosen	
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162-26832-A
NOT RECORDED
176 AUG 8 1960

THE HOLLYWOOD REPORTER
Hollywood, California
July 21, 1960

51 AUG 9 1960

Post-to-Pillar at Columbia — As an Honorable Guest on Bill Goetz's "Gry for Happy" set, we learned **Frank Capra is dickering** Deborah Kerr as Glenn Ford's vis-a-vis in "A Pocketful of Miracles" . . . Jimmy Shigeta buttonholed Ford to pose for the cover of Jim's new elpee, "Scene One," bagged him . . . George Marshall: "It's my 411th picture — from Mack Sennett to Mack the Knife era" . . . Goetz continues the Japanese kick he started with "Sayonara," through this one to his next, "Time of the Dragons" . . . For which the producer is paging Yul Brynner . . . Caught "All the Young Men," same studio . . . Helluva crackling good credit for Alan Ladd, Sid Poitier, Glenn Corbett — in which Hall Bartlett starts the action smack under the titles and continues his shoot-'em-up pace to the final fadeout . . . On "Raisin in the Sun," David Susskind jabbered he's out to jot Jack Lemmon for F. Scott Fitzgerald's "Rich Boy" . . . David is also Little-Browning "Happy Stories About Happy People with Happy Problems." Title's based on an edict from an erstwhile Susskind sponsor . . . Claudia McNeill said no to Langston Hughes (from whose poem, "A Dream Deferred," arose the "Raisin" title) re starring in his musical, "Tambourines to Glory." She'll be tubthumping "Raisin" on tour . . . Mahalia Jackson, who also sings, refused it for a different reason: because of her religion, Mahalia won't step inside a legit theatre . . . Poitier blew real cool for us on his sax. Something he learned for "Paris Blues" . . . Dr. Tom Dooley's lookalike, Cliff Robertson, on Sammy Fuller's "Underworld, USA" set, said sure he'd love to do the Dooley movie . . . Fuller sneaked his First Infantry shoulder patch into this one, same as in all his films — this time on a recruiting poster . . . Dolores Dorn: "My part is a real walk-through. I play a prostitute" . . . Beatrice Kay: "Turn off the heat. The beads alone on this dress weigh 26 pounds" . . . Three ways to get talked about (per Walter Glezak): Hire a pressagent, discover a cure for the common cold, or leave a party early.



DAVE REQUE on TV

We're All Villains

"THE UNTOUCHABLES" is getting a bum rap, I'd say, from an organization of Italian-Americans. They have voted to start a campaign against what they call "vilification" by TV shows which portray some Italian-Americans as gangsters.

The president-elect of UNICO, the Italian-American service organization which numbers 20,000 business and professional leaders in 100 local chapters, said the other day, "It has gotten so bad people refer to 'The Untouchables' as 'The Italian Hour.'"

The president-elect, a Milwaukee lawyer named Dominic Frinzi, also told the group's national convention in New York that TV increasingly "stereotyped the Italian as a fearful gangster and generally vilified the entire ethnic group."

"Aw, fellas, come on now! 'The Untouchables' is making an exciting show out of the activities of the Prohibition-age mobsters, and it just happens to be true that many of them were of Italian ancestry."

The series is good in that it sticks closely to history (true, there has been some fancy embroidery as far as times and dates are concerned) and unlike the Westerns, it's provided a good picture of the way things were.

Truth to life is a rare thing on TV, I don't like to see it knocked.

UNICO, which means "Unity, Neighbor, Integrity, Charity and Opportunity" ought to notice that the activities of other gangsters besides those with Italian names have been faithfully chronicled, too.

Chaps like violent Arthur (Dutch) Schultz) Flezenheim-er. And sinister Arnold Rothstein has been limned thoroly by TV.

A UNICO delegate from Tucson, Ariz., William Bonnano, cited a recent Western for having a villain named Angelo. "Why couldn't he have been named Sam or

Pete? I never heard of a cowboy named Angelo," he said.

This brings up a thing I've often mulled over; any of us belong to what could be called the UVW (United Villains of the World). "The Untouchables" actually is an exception, especially for horse opera, to the general TV casting rule, that all baddies must be white Protestants, especially of Anglo-Saxon extraction.

Many of the cowardly bushwackers on the NBC range look exactly like Uncle George. Is Uncle George offended? He doesn't seem to be, as he hoists his shoeless feet up on the hassock and opens another beer.

I think the UNICO people should take it in the same stride, if you can apply that word to Uncle George.

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Television

The Washington Post and _____
Times Herald _____
The Washington Daily News ☒ _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

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TV Program Control

UNDER the law, the Federal Communications Commission is forbidden the power of censorship over radio and TV stations.

However, it is directed by the law to grant or withhold broadcast licenses on the basis of whether it thinks the "public interest" is being served properly.

This is broad enough to mean almost anything and since it does possess a life-or-death authority over broadcasters, the FCC easily could go pretty far into program control if it were so minded. And it is natural for most bureaucracies to be so minded.

In fact, at the hearings before Congress which followed the payola and other scandal exposures in the TV and radio industry, it was flatly proposed by more than one witness that the FCC be directed to exercise full control over programs.

This proposition the FCC now officially rejects. It cites the communications law, which specifically says—no censorship. More important, it quotes the freedom of speech amendment to the Constitution.

"The commission may not impose its private notions of what the public ought to hear," an FCC statement says.

The tone of the FCC statement is that not only is it without such power, but it doesn't want such power.

In our view, program controls by any government agency would be unconstitutional and, beyond that, repulsive to our whole system. The broadcasting industry would accede to such controls only at the risk of destroying itself as a free instrument of entertainment, information or any other purpose.

We hope the FCC attitude effectively kills all such proposals, for good.

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Belmont _____
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W.C. Sullivan _____
Tele. Room _____
Ingram _____
Gandy _____

The Washington Post and _____
Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

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Ava to Do Three Movies for MGM

*Susskind Sets 7 TV Shows;
Gavin Phones Rome News*

BY HEDDA HOPPER

Ava Gardner signed a two picture deal with her old alma mater MGM and has her choice of three films: "Four Horsemen," "Two Weeks in Another Town," or "Charlemagne."

David Susskind and Al Levy have their winter schedule all set. Susskind goes to New York when he finishes the picture "Raisin in the Sun" to work on seven specs besides two Du Pont shows and a new series: All Family Classics such as "Scarlet Pimpernel," "Vanity Fair" and "Becky Sharp." They'll run once a month on two successive nights lasting an hour each.



Art Carney

There'll also be two programs with Art Carney and two with Elaine May and Mike Nichols; Armstrong Theater every other week and an hour's child guidance program for which they'd love to have J. Edgar Hoover and Judge Irving Kaufman. They also plan an hour's series on controversial characters like Huey Long, Eva Peron and others; six Plays of the Week plus 39 Open End programs. Too bad they have so little to do.

John Gavin phoned from New York where he'd arrived from Rome after making "Romanoff and Juliet." Said: "We had a wonderful time with the Akin Tamiroffs. Rome so crowded we were glad to get out. Their traffic is as bad as ours, and now they have a smog condition from too many cars."

Mr. Tolson _____
Mr. Mohr _____
Mr. Parsons _____
Mr. Belmont _____
Mr. Tamm _____
Mr. DeLoach _____
Mr. Malone _____
Mr. McGuire _____
Mr. Rosen _____
Mr. Tamm _____
Mr. Trotter _____
Mr. W.C. Sullivan _____
Tele. Room _____
Mr. Nease _____

"Los Angeles Times"
8/5/60
Los Angeles, Calif.

Editor: NICK
WILLIAMS

62-26832-A
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176 SEP 7 1960

'Sunrise' Not for March of Dimes

March of Dimes is always in need of help and has done a magnificent job of fighting polio but turned down the premiere here of "Sunrise of Campobello" which is the life of F. D. R. They wouldn't allow Dore Schary to use them to publicize his picture since both Republicans and Democrats donate to their cause.

I see where Eleanor Roosevelt is now picking her men for Jack Kennedy's cabinet.

Horrified to read New Orleans is again supporting Gov. Earl Long for office. I hear from good authority public schools there won't reopen this fall.

The Cesare Danovas' dinner party tomorrow night honors her parents. He's the venerable Archdeacon of Hampstead and she the noted London eye surgeon Dr. Kathleen Matthews. They're seeing their two grandchildren for the first time.

Roz Russell's European trip a gala. She and Freddie Brisson and two other couples spent a month on a magnificent yacht so well equipped they got convention speeches in the middle of the Mediterranean. Spent ten days in Paris where clothes are fabulous. "But I wasn't too extravagant." Attended a Duke and Duchess of Windsor dinner, the Grand Prix with Lucille and Gene Markey, a wonderful party Josh Logans gave for cast of "Fanny" and their many friends. "At Capri Bob Hornstein entertained us." Now she's back working up a TV spec for winter and getting ready to start the picture "Five Finger Exercise."

Loved Spike Jones' first show, and his new album "Omnibust" is a howl.

Curt Jurgens' "The Royal Game" has its world premiere at Venice Film Festival. Last time he showed there with "The Devil's General" and got best actor award.

SO YOU CAN'T GET OPERA AT ~~7PM~~.

But tv's overall balance is good, according to Jesuit's survey

Critics of tv linger long on three popular notes in their lament on programming: quality is low, there is an excess of westerns and other program stereotypes, the little better tv programming that does exist is relegated to periods when audiences are low.

But are these complaints justified?

No, according to an inventory of tv programs in Los Angeles compiled by the Rev. James A. Brown, S.J., and reported in a term paper for a seminar in the analysis of telecommunications content at the U. of Southern California. First, Father Brown set up 17 program categories, including drama, which he subdivided into six kinds of tv dramatic shows, and comedy, which he broke down into three subclasses. Next, he tabulated all tv programming of the seven Los Angeles stations during the week of April 30-May 6, using the regional edition of *TV Guide* as his source.

The findings:

- Virtually every conceivable type of tv program is seen in Los Angeles.

- More than half of all program time is given over to dramatic programs, with Westerns far from dominating the scene and, in fact, ranking lower than comedy in amount of broadcast time.

- News, special events, public issue and institutional programs and those providing general information add up to 14% of all air time;

- Children's programs get 6.7% of the total.

While proving that Los Angeles television offers better as well as inferior programs for public viewing, that tabulation of absolute program time (measured by quarter-hour program units), left unanswered the assertion that few of the good programs ever get aired in prime time. So Father Brown made a second tabulation, this time weighting the program units in accordance with

the sets-in-use at their time of broadcast according to Nielsen data. Programs broadcast in "A" time, when sets-in-use were at the 50%-70% level, were given four units each; programs in "B" time (35%-50%) got three units apiece; "C" time (20%-35%) programs got two units and "D" time (0%-20%) one unit.

Again the facts confounded the critics. The alleged concentration of Westerns in prime time was simply not there. Westerns occupied 8.1% of the total broadcast time measured by absolute clock quarter-hours. When they were weighted in accordance with the audience value of their time of broadcast, they accounted for 8.5%, a rise of only 0.4% of the total. This was true of practically every program type; they all came out at just about the same percentage point in the weighted table as in the absolute time table.

The two types of program with the widest difference were news and sports coverage. Both are aimed (at least in part) at adult males; both are broadcast

at times when adult males are most apt to be at home and available for watching television; both increased their standing in the weighted table over their absolute percent. News part of the total rose from 4.7% of the absolute time to 5.6% of the weighted program units. Sports telecasts rose from 2.5% to 4.4%.

What are the Implications? ■ According to Father Brown, these findings imply that "stations do provide a reasonably good service of programming, designed to satisfy most of the people most of the time—not necessarily at the same time, but through many periods of the broadcast day."

With the finding that the criticized programs, especially Westerns, do not actually take up anything like the amount of time the critics allege, Father

Brown finds the implication that "possibly the viewers of Westerns actively seek out such programs wherever they are scheduled in the broadcast day. Complaints against this type of programs are perhaps voiced by the more vocal critics whose very complaining renders the Westerns odious by association with the repetitious criticism."

Since all types of programs are found throughout the entire broadcast day, the implication is that "broadcasters are rendering a reasonably diversified service in the 'public interest, convenience and necessity'. . . . It seems proper, therefore, to demand that the audience exercise a positive critical faculty by (a) taking the trouble to learn when desirable programs are being broadcast and (b) selecting the specific programs which they consider more valuable or rewarding or legitimately entertaining."

The study also compares live programming with filmed programs and the 1960 Los Angeles data with facts about tv programming collected in other years and other cities.

BROADCASTING

Washington, D. C.
August 15, 1960

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176 AUG 30 1960

58 AUG 17

Something for everybody at all times

HON

Program Categories	Quarter-hour Program Units				Program Categories	Quarter-hour Program Units			
	Absolute	%	Weighted	%		Absolute	%	Weighted	%
News Reports	157	4.7	373	5.6	Variety-Music	87	2.6	183	2.8
Special Events	23	0.7	50	0.8	Personalities	88	2.6	148	2.2
Public Issues	45½	1.3	121½	1.8	Quizzes, Games, Contests	119	3.6	170	2.6
Public Institutional	44½	1.3	63	1.0	Sports News, Interviews	37½	1.1	117	1.8
General Information	198½	6.0	349½	5.3	Sports Events Coverage	85	2.5	294	4.4
Religion	54½	1.6	63	1.0	Domestic	47	1.4	71	1.1
Drama (total)	1779½	53.7	3581	54.2	Children's Programs (total)	224	6.7	393	5.9
Domestic	58	1.7	72	1.1	Information-Instruction	23	0.7	23	0.3
Crime/Action	608½	18.4	1371	20.7	Pre-schools Entertainment	31	0.9	31	0.5
Western	270	8.1	564	8.5	Other, including Cartoons	170	5.1	339	5.1
Comedy	360	10.9	704	10.7	Miscellaneous	137	4.0	213	3.2
"Classics"	80	2.4	168	2.5	Totals	3307*	99.5	6609**	99.9
Other	393	11.9	696	10.5					
Music	103	3.1	219	3.3					
Variety-Comedy	87	2.6	207	3.1					

* Actual quarter-hour program units

** Weighted quarter-hour program units on basis of Nielsen audience data

PAYOLA BILL COMPROMISE COMING

Pastore orders easing of forfeitures and vetoes suspensions

It looked last week as if broadcasters might get something more than half a cake for their solid opposition to the controversial license suspension and monetary forfeiture features of the payola bill (S 1898).

At the end of the payola bill hearing Wednesday, Chairman John O. Pastore (D-R.I.) of the Senate Communications Subcommittee ordered his staff to re-

draft the legislation within 24 hours.

The purpose of the redraft:

- Knock out the whole subsection on suspensions.

- Provide a one-year "statute of limitations" on offenses and a maximum forfeiture of \$10,000. Authorize such forfeitures only where violations are "willfully or repeatedly" committed and give a broadcaster the opportunity

to reply to FCC charges before that agency imposes the forfeiture.

A subcommittee spokesman said Thursday Sen. Pastore hopes to bring the amended bill before the Senate early this week for agreement on amendments added by the House June 28, plus the changes planned by the subcommittee. He said he didn't know whether the parent Senate Commerce Committee would meet to report the amended bill or would agree on it "informally" (the committee has no other business before it at present). Senate action would have to be by majority vote and the bill would be competing with other legislation for Senate attention. The House would have to agree to the Senate amendments before enactment and if it didn't, a compromise would be sought.

Impressed by uncompromising broadcaster opposition to the license suspension feature of the bill at the Wednesday hearing, Sen. Pastore exacted concessions from FCC Chairman Frederick W. Ford that his agency doesn't really need the license suspension power; that it can get the results it wants by revoking licenses, issuing cease-and-desist orders or imposing monetary forfeitures.

Penalize Public ■ The main argument against the license suspension power—that suspension would penalize the public as well as the broadcaster by discon-



SEN. PASTORE
Fines are penalty enough

BROADCASTING

Washington, D. C.
August 15, 1960

62-26832-A

terminating the station's service. Mr. Ford with no ready answer and he agreed.

Witnesses Wednesday were FCC Chairman Ford; Joseph S. (Dody) Sinclair, WJAR-AM-TV Providence, president of the Rhode Island Broadcasters Assn.; Cecil Woodland, WEJL Scranton, Pa., immediate past president of Pennsylvania Assn. of Broadcasters; Vincent Wasilewski, NAB government affairs vice president; Warren E. Baker, Washington attorney representing the Federal Communications Bar Assn.; Bryce Rea Jr. and Donald Beelar, Washington attorneys representing American Bar Assn.; Stanley Ballard, secretary of American Federation of Musicians; Lawrence Speiser, American Civil Liberties Union, Washington.

Chairman Ford said the commission is agreeable to an amendment to place a "statutory limitation" on the forfeiture provision so a broadcaster wouldn't be forced to pay up to \$1,095,000 (at \$1,000 per day) when he seeks renewal of his three-year license. He said he'd rather see the suspension provision dropped than have no bill at all, bringing the retort from Sen. Pastore that he didn't want testimony to appear as if "diplomatic blackmail" was being used. "You'll get your bill," he promised.

Taking each offense for which suspensions are proposed in the bill (false statements, conditions warranting refusal to renew license, willful or repeated failure to operate as set forth in license, repeated violations of the Communications Act or FCC rules and violations of lottery, fraud and obscenity statutes), Mr. Ford acknowl-

edged a cease and desist order or forfeiture would serve the same purpose as a suspension. He also agreed with Sen. Pastore that refusal to obey a cease and desist order should call for revocation, not a lighter sanction.

He agreed "willful or repeated" is more appropriate than "negligent or intentional" in describing offenses which would warrant a forfeiture. This was after Sen. Pastore said that in his own opinion negligence is a tort (civil) measurement rather than a criminal one.

Chairman Ford also suggested the bill be amended so that FCC sanctions for refusal to obey a cease and desist order would be authorized only after such order is final (unappealable).

Could Be Sued ■ Mr. Sinclair testified license suspension would punish the public, especially if the station is taken off the air during some kind of emergency where service is critically needed. He said under the "negligent or intentional" provision, a suspended station possibly could be sued by an advertiser for breach of contract because of an innocent violation.

A station also could be fined even in connection with public service programming if it were charged with some offense of which it was unaware under the bill's present provision, he said.

Mr. Woodland said suspension of station service in some areas would deprive the public of its only broadcast service. Suspension might kill off some stations which are operating marginally or with a loss, he added. He thought also that some broadcasters might be tempted to lower their standards in the belief the penalty would be something

less than revocation.

Mr. Wasilewski said suspension could cause a station to "lose face" in its community and thus lose advertisers and listeners, resulting in the death of the station and consequent loss to the public.

He charged the FCC has had the cease and desist power for eight years and has seldom used it in broadcasting; that only the Interstate Commerce Committee has been given suspension powers and that these haven't been used in 25 years. Suspensions shouldn't be used to experiment in the communications field, he said. He said NAB had no opportunity to express its views on suspensions in the House because the amendment was added in a House Commerce Committee executive session.

Laws Unused ■ Mr. Baker said it can hardly be argued that additional powers such as suspensions and forfeitures should be authorized when existing powers (cease and desist orders and FCC authority to take rule and law violation cases to court for fines) have been largely unused.

Messrs. Rea and Beelar said ABA is concerned about procedural safeguards in the imposition of money penalties and asked that the legislation require (1) a clear statutory specification of the offense subject to the money penalty, (2) provision for adequate and fair procedures, including notice to the accused and opportunity to answer or take corrective action before the penalty is imposed and (3)

CONTINUED on Page 84

other safeguard ~~the~~ FCC pre-judgment of ~~the~~ position of double penalties for the same offense and to afford opportunity for a fair hearing.

AFM's Mr. Ballard proposed that the bill be amended to include a requirement that sound tracks and background music recorded by musicians in other countries and carried on U.S. radio and tv programs be identified on the air as foreign in origin and that members of the general public be allowed to intervene in application proceedings before the FCC. He also asked that Congress express its sense that broadcasters have a duty to foster "the arts."

Sen. Pastore said such proposals, though they may have merit, have no chance of being added to S 1898 during this short session of Congress and that a more complete investigation should be made at some time in the future.

ACLU's Mr. Speiser urged passage of S 1898 as is. He said he'd like to see the suspensions and forfeitures left in the bill as they are. The FCC's procedures have been inadequate, he said. He also felt mandatory hearings should be required locally for license renewals and that stations be required to inform listeners of the broadcasters' obligations under the provisions of the Communications Act.

Statements opposing the suspensions and forfeitures, as presently proposed, were filed by the following broadcasters, radio-tv organizations and individuals representing state associations:

ABC; CBS; NBC; Lawrence H. Rogers II, Taft Broadcasting Co.; Lincoln W. Miller, KIRO-TV Seattle; Robert H. Temple, KREM Spokane; J. Chester Gordon and E. Ournelle, KBYR Anchorage and KFRB Fairbanks, both Alaska; Norman Fletcher, KNOC Natchitoches, La.; Ewing C. Kelly, KCRA-AM-TV Sacramento; Richard P. Hogue, KXTV (TV) Sacramento; J.G. Paltridge, KFAX San Francisco; Robert M. Light, Southern California Broadcasters Assn.; Ralph L. Hooks, KDLA DeRidder, La.; Lee P. Bishop, KORE Eugene, Ore.; Tim Elliot, WICE Providence; Joe M. Leonard Jr., Texas Assn. of Broadcasters.

Invitation ■ ABC said license suspension power would be "an open invitation" to the FCC to use this sanction as a "club" where it disagrees with a station's overall programming but is unable to point to a specific violation of rules or statutes. This, ABC said, is the "entering wedge" to censorship

and thought control and the first step to government absolutism."

CBS noted the FCC apparently has never used its cease and desist powers until this year. License suspension, CBS said, would deprive the public and the advertiser of service as well as the broadcaster. There is no need for the suspension power, anyway, CBS said, because the rest of S 1898 should correct the abuses with which the House Legislative Oversight Subcommittee has been concerned. On forfeitures, CBS said imposition of money penalties is a task traditionally left to the courts and "we believe it should remain there."

NBC said it has no opposition to FCC power to impose money forfeitures, but thinks the bill is deficient in procedural safeguards. No fine should be imposed without notice and hearing, with the right to appeal the decision, NBC said.

On suspensions, NBC said the penalty to the public is greater than that to the broadcaster and is worse than revocation, because in the latter case a new licensee can begin operation to replace the old service, whereas suspension results in a lapse of service. Suspensions and forfeitures are duplicative of each other, though suspensions are worse for the public, NBC said.

NAFBRAT Best Show awards announced

National Assn. for Better Radio and Television chose *Small World*, CBS-TV, as the television program of the year for 1959, and *Ford Star Time*, NBC-TV, as the best new tv program of the year, the organization revealed last week in announcing its awards for outstanding programs on tv and radio.

Three special awards were made: for *Look Up and Live*, CBS-TV religious series; *Hidden Revolution*, CBS radio program, and to the Standard Oil Co. of New Jersey for sponsoring *Play of the Week* and for keeping its hands off the program content of this tv series.

Regular awards, made by NAFBRAT for 1959, included, for television: drama: *Hallmark Hall of Fame* (NBC); entertainment: *Bell Telephone Hour* (NBC); adventure and travel: *Bold Journey* (syndicated); family situation: *Father Knows Best* (CBS); comedy: *Art Carney Show* (NBC); education: *Our American Heritage* (NBC); news analysis: *Howard K. Smith* (CBS); interviews: *Small World* (CBS); popular music: *Perry Como's Music Hall* (NBC); classical music: *Leonard Bernstein & the New York Philharmonic* (CBS); public service: *Eye-Witness to History* (CBS); children's program: *Captain Kangaroo* (CBS); teenagers' program: *G.E. College Bowl* (CBS); daytime program: *Continental Classroom* (NBC).

For radio: entertainment: *Family Theater* (MBS); news: *Edward P. Morgan* (ABC); education and information: *Hidden Revolution* (CBS); music: *Metropolitan Opera* (CBS); children and teenagers: *College News Conference* (ABC); interviews and discussion: *Face the Nation* (CBS); daytime program: *Couple Next Door* (CBS); public service: *Image Series* (NBC); agriculture: *National Farm and Home Hour* (NBC).

BROADCASTING

Washington, D. C.
August 15, 1960

Mr. Tolson	_____
Mr. Mohr	_____
Mr. Parsons	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. McGowan	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Tele. Room	_____
Mr. Tavel	_____
Miss Gandy	_____

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TV CULTURE Hausman says quality shows on tv plentiful

There's more cultural programming on television than you think—and viewers ought to take advantage of it.

That was the message delivered to educators last week by Louis Hausman, director of the Television Information Office. Speaking Tuesday at a week-long educational television workshop at Western Michigan U. in Kalamazoo, Mr. Hausman maintained that if television has a problem in this respect it is "hardly one of paucity, but rather of an embarrassment of riches."

He supported his contention with a list of tv productions of literary classics, biographies, music programs and world news actualities. In addition, he struck out at "the oft-repeated allegation that nighttime television is nothing but mischief, mayhem and murder". During a typical week, he said, 95% of evening time in markets served by all three networks presented viewers an alternative to westerns, mysteries or adventures. Moreover, he continued, during 42% of the time "the alternatives would have included general drama, special music, sports and public affairs programs—that is, something other than comedy, variety, panel or audience participation shows."

Educators, Mr. Hausman said, "have a responsibility to approach television positively; the viewer, to become informed with respect to the medium and to make some effort to understand what makes it run. Out of such understanding grows intelligently critical evaluation which cannot fail to improve the uses to which television is put in informing and educating the public . . . As you and your families and your students do more discriminating television viewing, as you demonstrate that there is an effective demand for the best of what television has to offer, there will be more of the best to see."

Promoting Quality ■ He outlined projects in which stations cooperatively are promoting the quality programming on their schedules, and also reported on two TIO programs designed to help teachers use television more effectively.

One is a resources book being pre-

pared by a committee of the National Council of Teachers of English, which is designed "to help teachers understand television as a communications medium and as an art form, as well as provide suggestions on how they can make use of what is available in English literature and language arts classes." This book is to be published this fall and distributed to the 60,000 members of NCTE.

A second project being promoted by TIO is a 15-week course for teachers, "Television In Today's World," to be conducted next spring in cooperation with the New York City Board of Education. The course is planned as a pilot project which subsequently can be given by local broadcasters in other cities.

Mr. Nelson	_____
Mr. Mohr	_____
Mr. Parsons	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. DeLoach	_____
Mr. Mohr	_____
Mr. Bishop	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Mr. Holmes	_____
Miss Gandy	_____

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BROADCASTING

Washington, D. C.
August 15, 1960

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Mr. Belmont	_____
Mr. Callahan	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. McGuire	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Mr. Holloman	_____
Miss Gandy	_____

Laymen view radio-tv

At a meeting in Minneapolis members of the Lutheran Laymen's League passed a resolution deploring "the prevalence of immorality, violence and bad taste in publications, motion pictures, television and radio programs and in the mass media generally." However, the resolution commended the producers of acceptable works in these media "for recognizing and discharging their moral responsibilities in this respect."

It was recommended by the League that both houses of Congress take up the matter with local and state representatives and try to find methods of dealing with media improvement. The work of preventing "these offensive influences" should begin in the members' homes, according to the statement.

OTC

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BROADCASTING

Washington, D. C.
August 15, 1960

Radio and Television

Back to Drip, Drip, Drip
And TV's 'Untouchables'

TURNING THE SET back on after a month of almost total relief from the cumulative idiocy of television I was greeted by: Roloids! Each particle consumes 47 times its own weight in excess stomach acid. Result: it slows the drip, drip, drip of stomach acid.



Crosby

It was a wonderfully appropriate welcome back to the drip, drip, drip of television which is almost exactly the same action.

The same evening I watched a couple of hoodlums on "The Untouchables" machine gun a young girl. She was running right at the camera at the time and the hoods machine gunned her in the back so that you got the full action like a blow in the face. They have wonderfully interesting ways of killing girls on this show.

Killing men is kids' stuff. No one does that any more. I'm indebted to the Saturday Evening Post for the information that the hoods on "The Untouchables" once gunned down 20 prostitutes lined up in a road — bang, bang, bang—like that.

THAT LEADS ME to another vagrant thought. I encounter more and more people who tell me they don't look at television but they read about it. Are we getting to the point where television columnists can't bear to look at television and are forced to read about it in the Saturday Evening Post?

Did Pete Martin, who wrote the Post piece see that incident or did someone else tell him about it? Who looks at bread-and-butter television? Well, kids do. And, I suppose, people do. But those responsible don't.

Do you really think executives at NBC (which is saddled with the dreadful thing) really looked at the 25th episode of "Riverboat"? Do you suppose writers, directors, producers, or actors look at it? Do you even suppose the sponsors sit through it? Don't be silly.

WHEN I FIRST became a radio columnist back in the pre-television days, I found it passing strange that so few people who earned their living in it knew what was on the radio. Radio columnists rarely listened except perhaps Sunday nights. We are headed back into the

same situation for almost the same reason.

In America no responsible people look at television. And by nobody, I mean nobody—no clergy, no press, no advertisers, no network executives, no Senators, nobody. Nobody but people.

When you have a vast conglomeration of leaderless people, you have a mob. And when you have a mob, the best place to aim is the groin which is exactly where most of the high rated television shows aim.

"The Untouchables" is not only the worst show on television; it is the worst show that was ever on television in its inglorious 14-year history. It's a national disgrace, that show, and the only reason it hasn't caused any popular outcry is that television has long since been abandoned by decent people to children of all ages.

I HAVE HERE a letter from a mother that ought to be tattooed on Desi Arnaz's chest for perpetrating "The Untouchables."

Says this outraged woman: "I am trying to teach my children Christian precepts. I am trying to teach them that violence breeds violence and that we are distinguished from animals by our faculties of reasoning, and our love of our fellows. These things must be repeated over and over and even so it takes years before children truly believe for themselves. TV is systematically drilling into them: (1) think only of yourself; (2) never think before you speak, (3) authority—parents, teachers, church, police, any authority—is a dope; (4) in any argument, use a weapon, not your brains, common sense, or respect for others."

This mother is simply repeating—though she almost certainly isn't aware of it—what George Bernard Shaw said of our movies almost 40 years ago. In America, Shaw said, the solution to all problems is a punch on the jaw. That fixes everything—a punch on the snout.

But that was long ago. Now we have the machine-gun and those 20 prostitutes on a road. Drip, drip, drip, into the little minds. Hours and hours of violence.

Just a couple of weeks ago, there was a headline: "Juvenile delinquency increases by 175 per cent." Why not? We teach juvenile delinquency on television. Sponsored.

New York Herald Tribune, Inc.
Copyright 1960.

Wolson _____
Parsons _____
Belmont _____
DeLoach _____
Malone _____
McGuire _____
Rosen _____
Tamm _____
Trotter _____
W.C. Sullivan _____
Tele. Room _____
Ingram _____
Gandy _____

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176 SEP 1 1960

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New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

SENT DIRECTOR

JUST FOR VARIETY

By Max Shulman

(Army Archerd Is On Vacation)

The noted television innovator, David Susskind, who gave us a video adaptation of "The Philadelphia Story," has recently been handing down a series of pronouncements to the effect that television's lack of boldness and originality is caused by the shortsightedness of networks, sponsors and agencies.

I think Mr. Susskind, the noted television trail blazer who gave us a video adaptation of "The Bells of St. Mary's," misses the point. It is in the main true that television lacks boldness and originality. It is in the main true that networks, sponsors and agencies are shortsighted. But there is another and far more significant reason for the current sorry state of television. (You will note that I said *current* sorry state of television; this is to differentiate today's sorry state from preceding sorry states).

The primary trouble with television is not men of little vision among the networks, sponsors and agencies. It is purely and simply the lack of good writers. (This, I should add, is also the trouble with features, with Broadway, with the book business, with the magazine business, with the mail order business, with the advertising business and with the sky-writing business).

The shortage of good writers has been the curse of entertainment ever since the beginning of entertainment. In Ancient Greece the citizens of Athens were treated to six plays a year; four were bad and one was shaky. On modern Broadway something like 100 plays come in each year; 90 are bad and four are so-so. Book publishers issue some 2,500 novels each year; 2,300 are bad and 11 are dirty. Hollywood makes 200 features a year; 164 are bad and 21 are remakes. Magazines publish 8,000 stories a year; two are good.

In books and magazines, on the stage and in features, time is not of the essence for a writer. He can spend weeks, months or years polishing and perfecting his work. He can dawdle, he can temporize, he can procrastinate, he can wait for the Muse, he can sharpen pencils, he can stare out the window, he can walk his cheetah. He does not have to submit his work until he has buffed and burnished every syllable.

And yet, with writers having all the time they want, the results are still nine out of 10 times ghastly. Think then how ghastly the results must be in television where the writer is always under the gun.

What is the solution? Mr. Susskind, the noted television front runner who gave us a video adaptation of "Body And Soul," harks back nostalgically to the good old days of television when live shows predominated and the air was charged with spontaneity and excitement. I am older than Mr. Susskind (and who is not?) and my memory of those early days is not so rosy.

Mr. Tolson	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Belmont	✓
Mr. Callahan	✓
Mr. DeLoach	✓
Mr. Malone	✓
Mr. McGuire	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Trotter	✓
Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

max shulman
hired

DAILY VARIETY
Hollywood 28, California
August 26, 1960

62-26832-A-
1960

~~These~~ were, of course, fine plays from writers like Chayefsky, Serling and Reginald Rose but most of the live plays were dreary pastiches from sub-marginal hacks. What is more, Chayefsky, Serling, Rose and others in that golden company were bad more than half the time — a judgment that can also be leveled at William Shakespeare. And, furthermore, the vaunted spontaneity of live television was mainly under-rehearsed actors, fleeting glimpses of grips in the background and eccentric crab dolly shots showing wrists, napes of necks and sets from next week's show.

No, a return to live television is not the answer. There is, in fact, no answer. Writers are by and large bad and even good writers are bad most of the time. I do not think a writer breathes who would not like to recall, rewrite or burn more than half the words he has set down on paper.

Television's abundant troubles are caused by bad scripts, not by networks, agencies and sponsors taking beautiful scripts and reducing them to rubble. When a beautiful script appears — an occurrence almost as frequent as Halley's Comet — it not only gets produced, but the author is embraced and feted and signed for six more scripts — all of which will be bad.

Much as I hate to disagree with Mr. Susskind, the noted television avant-gardist who gave us a video adaptation of "The Fallen Idol," I must insist that television's paucity of boldness and originality has to be laid squarely on the doorstep of my own Guild. Television has been mainly dismal, is mainly dismal and will be mainly dismal until that day when good writers abound like lilies of the field. Don't hold your breath.

~~Radio~~ and Television

Audiences TV Forgot Are Turning the Table

By Lawrence Laurent

IF I WERE in the business of making up television schedules, I'd begin worrying.

There's in-
creasing evi-
dence of a
changing
public atti-
tude toward
the elec-
tronic peep
show, a
growing con-
viction that
television is
a minor
vice, some-
thing to be
viewed in se-
crecy after
one has care-
fully turned
off his brain.



Yes, I have seen the audience survey reports that claim Americans spend more time looking at television than they do at any other activity, except working and sleeping. I suspect the pollsters have confused sleeping with viewing, activities that are increasingly synonymous. I suspect, also, that the same pollsters are hired to prove that an audience in the millions does really exist and one is going to be found. After all, no pollster is eager to prove that there are no noses for him to count.

At neighborhood gatherings, I am being assailed by strangers who identify themselves, first, as someone "who used to watch television." They make TV sound like a stage of development, a phase, something like growing pains and acne, though which every maturing adult must pass.

Just two weeks ago, an architect and his wife and their four children came to my home. The architect said that the family television set had not been used for four months. The set blew a tube last May and the family, including the kids, had voted against spending money for repairs. The children concentrate on games, music and the radio. The parents have gone back to conversation and reading. The architect told me that he would never have the set repaired.

WHAT HAS gone out of the television schedule, for too many viewers, is the magic and excitement that was so much a part of the early years. The networks have arrived at mechanical perfection. The shows come out of Hollywood with a production lustre and a chromatic brilliance. Local programming has been forgotten.

Well, perhaps "forgotten" is not the right word. In years past, a local program was one that responded to the needs and wishes of the local community. It reflected the community's ambitions, its drives for funds or civic improvements, its elections and its controversial issues. It was produced by a local station, using local facilities and performers who were a part of the community.

Now, a "local" program is one that is not fed through the network's coaxial cable. A local performer reads the commercials, true enough, but his artistic performance is limited to an introduction

of a ~~Spanish newspaper~~ that
flopped in network competi-
tion.

For variety, a "local" program is a motion picture that was exhibited in theaters sometime prior to the Korean War. Even the commercials are exhortations that were filmed in New York or Hollywood.

WE HAVE COME, in this second TV decade, to a state that would delight the automation expert: The station can operate almost without performers and the receiving sets can blare without an audience.

The producer and the consumer are on a steady diet of tranquilizers. Neither is interested in stimulation, excitement or energy. Television has become a ghostly business with phantom viewers feeding on flickering images.

Television, in short, seems to be willing to settle for the role of comforter to the very old and toy for the very young. But the ancients are merely taking a sedative and the kids can't be fooled for long.

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Callahan _____
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Trotter _____
W.C. Sullivan _____
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New York Post _____

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The New Leader _____

The Wall Street Journal _____

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~~NOT RECORDED~~
~~5 AUG 26 1960~~

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57 AUG 29 1960

Press, TV Scored on Crime Play

By CARL IRVING
Star Staff Writer

The Nation has gone too far in ignoring the harmful influences of crime publicity in the newspapers and on television, the Los Angeles District Attorney contended today.

Even if juvenile and adult crime cannot be proved to be inspired by lurid stories or shows, the pendulum apparently has swung too far, William B. McKesson told an American Bar Association criminal law session in the Willard Hotel.

Mr. McKesson wondered whether the first murder trial of Dr. R. Bernard Finch and Carole Tregoff was not a frightening example of how news media can place a courtroom in the bright glare of publicity.

That trial, conducted in his jurisdiction, brought correspondents from eight foreign countries, columnists, radio and television.

"I received an avalanche of mail, and verbal complaints met me every place I went by those who were very much displeased that all of the details of the illicit relationship between the two defendants and the violent death of Mrs. Finch were then so widely publicized and so glamorously detailed," he said.

Mr. McKesson quoted a recent magazine article which contended that television had replaced quiz programs with "weekly crime series with incidental music, or sometimes . . . arty jazz with incidental murder."

Mr. McKesson questioned whether television fosters aggressiveness, violence and illegal activity.

"Psychologists seem to agree that a child tends to be influenced to some extent by every experience of his life. If this be true, then what must be the effect on children when they are subjected daily to the thrilling television enactment stealing, slugging, knifing and murder?" he quoted a Seattle judge as saying.

A one-week survey showed that TV programs portrayed 1,158 violent instances involving death, 1,348 involving physical harm and 1,049 involving threat of bodily harm or death, Mr. McKesson reported.

Censorship is a fighting word, Mr. McKesson admitted. The American people probably are loath to accept Government controls over the press and television, he said.

Tom Cameron, representing the Los Angeles Times, defended crime-reporting policies of newspapers. He said papers can help alert potential victims by describing a criminal still at large and his method of operation, and that the press generally eliminates the names of rape victims and the names of juvenile defendants.

Mr. Cameron agreed that press coverage of the Finch-Tregoff trial was overdone, but added that "Even the newspapers will agree, I think, that they don't exert as much influence on their audiences as some people seem to fear."

Tolson ✓
Mohr ✓
Parsons ✓
Belmont ✓
Callahan ✓
DeLoach ✓
Malone ✓
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 Mohr _____
 Parsons ✓
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 Callahan _____
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Briton Unhappy With TV Thrillers Despite 'Crime Doesn't Pay' Endings

A "crime-does-not-pay" ending to a television thriller does not save broadcasters from the charge of portraying crime in the wrong light for children, a British lawmaker said yesterday.

Charles Fletcher - Cooke, M.P., said the moral ending usually was balanced by a "jolly talk between the detective and his assistant explaining where the criminal made his mistake."

The "jolly talk" could easily encourage a youth to crime in the belief he could

avoid that one mistake, Fletcher-Cooke told an American Bar Association panel on Crime Portrayal in the Public Media.

But Fletcher-Cooke said it was "by no means proved" that televised crime programs lead children into delinquency.

A greater danger from television, he said, is the way its advertising "reduces the power of children for logical and rational thought," especially when presenting a product as "proved superior."

Fletcher-Cooke and other

panelists agreed that more parental supervision is needed in screening out television programs which might be harmful to children.

William B. McKesson, District Attorney of Los Angeles County, criticized press coverage of "sensational" murder trials, including the current Finch-Tregoff murder case. Reporter Tom Cameron of the Los Angeles Times said he thought the coverage was "overdone" but that it did not prejudice the defendants' rights to a fair trial.

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62-26832-A
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 476 SEP 8 1960

57 SEP 9 1960

SEP 31 1960

Letters to the Editor

~~We Were Much~~ Tougher on Abel

WHEN we catch a Russian spy on the ground here, we send him home. We don't even try him as a spy.

What's the difference between spying at 68,000 feet over Russia or spying right on the ground in the United States. When will we start trying Russians caught spying on the ground in this country?

COURTLAND FERGUSON.

(NOTE—Col. Rudolph Ivanovitch Abel, allegedly the top Soviet agent ever seized in this country, was brought to trial in 1957, and is now serving a 30-year sentence at the Federal Penitentiary in Atlanta. A low-altitude spy, his headquarters were in a fifth floor artists studio in Brooklyn, N. Y.)

~~She Suggests War~~ on TV Violence

IT'S TIME we band together and try to get something done about the violence and crime on TV. Maybe we older folks can watch all the murder, beatings and robberies without them having any effect on us, but what about youngsters? There's no denying the crime rate has increased.

I don't see why Congress doesn't do something about it. If folks write their Congressmen and let them know we are interested in the kind of program our children see, we may get some help.

MRS. G. K.

Tolson ☒
Mohr ☐
Parsons ☒
Belmont ☒
Callahan ☒
DeLoach ☒
Malone ☐
McGuire ☐
Rosen ☐
Tamm ☐
Trotter ☐
W.S. Sullivan ☐
Tele. Room ☐
Ingram ☐
Gandy ☐

EX-100

0 Tele. Room

J.

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The Wall Street Journal _____
Date _____

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NOT RECORDED
176 SEP 8 1960

SEP 1 1960

P-TA MAG, LONG TOUGH CRITIC OF TV, SOFTENS ITS VIEWS

Chicago, Sept. 26. — Evidently the P-TA mag, National Parent-Teacher, doesn't think popular television is all bad. Widely circulated publication has made itself conspicuous in recent months by firing away at shows felt to be corruptive, unwholesome or excessively violent. In the October issue, however, there are some kind (but qualified) words for a few network offerings, as for instance:

Ed Sullivan Show — "It has held up amazingly well through the years . . . of late, however, there have been hints that somebody is growing tired . . . from an old pro like Ed Sullivan we have the right to expect more than an out-dated vaudeville bill."

What's My Line? — "If the program seldom stirs our minds, neither does it offend our taste. And here at least is spontaneous wit rather than a forced gaiety that passes for comedy."

The Untouchables — "This is tense, suspense-packed drama with no psychological probing, no sentimentality, no idealization. Its violence arises legitimately from the action and the characters involved. Credit this one with skillful scripts, imaginative casting and good acting."

Alcoa Presents — "Here is sheer fantasy, expertly contrived, for those of us who like such airy, eerie diet."

Rated "bright prospects" by the P-TA watchdogs are the upcoming NBC Opera, "Brigham Young"; "See America With Ed Sullivan"; CBS-TV's "Eyewitness To History"; return of "Omnibus" on NBC; "Robert Herridge Theatre" on CBS; and "The Influential Americans" on CBS.

Mr. Tolson	
Mr. DeLoach	
Mr. Parsons	
Mr. Belmont	
Mr. Mohr	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. Felt	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Mr. Holloman	
Miss Gandy	

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V. ✓
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149 OCT 10 1960

DAILY VARIETY

HOLLYWOOD, CALIFORNIA

SEPTEMBER 27, 1960

PAGE 10

Scandals didn't change viewers' tv views

REPORT SHOWS MANY FIND TV NEWS MOST ACCURATE

The average viewer's confidence in the integrity and fairness of television has remained unshaken by the 1959-60 tv quiz and payola scandals, reports of skullduggery at the FCC and assaults on tv advertising, two candidates for Ph.D. at Ohio State U. have found in a study of 1,100 tv homes in that area.

Majorities or pluralities of adult men and women answering questionnaires not only expressed faith in television, but said they believe local and national news reporting on tv is more accurate and less biased than newspapers. They also thought tv is "generally fair"—more so than newspapers—in covering candidates for office and gives a better "picture" of a candidate's qualifications for office than newspapers.

The Ph.D. candidates—Robert P. Lacy, now on the Oklahoma State U. faculty, and John H. Pennybacker, now on the Louisiana State U. faculty—took pains to emphasize that their study covers men and women in the Columbus, Ohio, area only and is not meant to be considered representative of the country as a whole.

Their information was obtained from questionnaires distributed to Columbus homes in April 1960. They were assisted by about 60 graduate and undergraduate students in tv and radio courses at OSU. The project was under the direction of Harrison B. Summers of OSU's speech department faculty.

The Sample ■ The information was provided by 700 men and 982 women and, Messrs. Lacy and Pennybacker said, represents more people in higher income and socio-economic groups than in lower educational and income groups, since many in the latter groups failed to complete the questionnaires.

The study also indicated that majorities or pluralities of the viewers generally oppose editorializing on tv, but feel tv editorials would be more likely to influence them than those in newspapers. They favored requiring tv networks and stations to provide public service programs in prime evening time and said they would listen to such programs, if provided.

They felt violence on tv programs is harmful to children but not to adults.

They said some tv ads are visually "rigged" to make products appear to advantage, but believed similar techniques are used in magazines. They were annoyed by overcommercialism, by "hard sell" commercials and exaggerated claims and other shortcomings in commercials, but didn't oppose advertising if properly handled.

They would be unwilling to pay an annual fee—even \$5 or \$10—for programs without advertising.

The study separated men and women, age groups under 40 and those over 40 and those who had attended college and those who had not been college trained.

BROADCASTING
WASHINGTON, DC
DECEMBER 5, 1960

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RECORDED

JAN 4 1961

Mr. Tolson	
Mr. Parsons	
Mr. Belmont	
Mr. Callahan	
Mr. DeLoach	
Mr. Mohr	
Mr. Winterrowd	
Mr. Holloman	
Mr. Gandy	

Rise In Crime Laid To TV

To The Editor:

I agree completely with J. Edgar Hoover's prognosis that TV is responsible for the rise in crime. To assert otherwise would



HOOVER

be as ridiculous as to insist that the earth is not round.

It is not sufficient, as Mr. Hoover points out, to intimate that the total responsibility lies with parental supervision. A child would have to be kept in an ivory tower to eliminate contamination from TV. Store windows, neighborhood homes and even television sets in the child's home would have to be policed all day every day.

Until we adults change our viewing habits, we can expect to see a continued bumper crop of new criminals; for TV, with its steady diet of crime, is the perfect teacher.

DOROTHY ZIMMERMAN
Miami

Franklin Thomas Robinson
THE MIAMI NEWS
Miami, Florida
Date: *12-6-60*

Feb 1/61

62-26832-A

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62 JAN 5 1961

Mr. Tolson	/
Mr. Mohr	/
Mr. Parsons	/
Mr. Belmont	/
Mr. Callahan	/
Mr. DeLoach	/
Mr. Malone	/
Mr. McGuire	/
Mr. Rosen	/
Mr. Tamm	/
Mr. Trotter	/
Mr. W.C. Sullivan	/
Tele. Room	/
Mr. Ingram	/
Miss Gandy	/

LIGHT and AIRY

by JACK HELLMAN

HENDRIK "HANK" BOORAEM MADE A SPEECH BACK EAST last week that shook up a lot of people. Copies should be made of it by the agency of which he is the tveepie, Ogilvy, Benson & Mather, and made MUST reading in every ad agency and tv producing studio. Boldly and fearlessly he told his auditors:

"Either tighten controls on violence or the government will; adopt a code like the picture business and make it work; have an agency of the industry with unlimited power to either give a show the Code Seal or deny it; those without it wouldn't get on the air."

Strong words, to be sure, but his agency has made headlines before (like waiving the 15% commission for a fixed fee). What riled Booraem is the double standard on violence, i.e., one set of rules for "The Untouchables," another for other shows that deal in rock-'em-and-sock-'em acts of physical force. Producers have complained, he said, of being told . . . "Untouchables," that's different." Why? Booraem asks and goes on to the shuddering thought that such powers in the government as J. Edgar Hoover and Chet Bowles may move in and say, "now look, fellows, that's no way to do business and we may have to show you 'ow." Not only Hoover and Bowles, long one of the giants of the advertising business (Benton & Bowles), but Booraem is also bothered by the hue and cry of women of stature who go along with Hoover and Bowles that violence on tv is the heavy that prods juveniles to delinquency. Booraem didn't say it, but we know to be a fact that at least five hour shows planned for next season have that faint imitative suggestion of "Untouchables."

Booraem takes violent exception to the prevailing opinion in some quarters that admen and their clients must bear the responsibility for the upcoming surge of "Untouchable" carbons; that they buy ratings and not shows. "There's nothing wrong with a good action show," defends Booraem. "It's all in how it's done. It's not so wrong to shoot down a bad guy but they don't have to kick or pummel him when he's down." What Booraem proposes is that the Assn. of National Advertisers (representing the sponsors) and the 4 A's (representing the ad agencies) adopt a system to prevent these abuses. With the imminent rash of hour shows now on the planning boards it is safe to assume that most of them will be action-adventure with police blotters an indispensable item. That, it is claimed, gives the cruelties some validity. Booraem gets the last word: "don't say I didn't warn them."

DAILY VARIETY
HOLLYWOOD, CALIFORNIA
DECEMBER 8, 1960
PAGE 8

62 JAN 5 1961

NOT RECORDED
17 JAN 5 1961

Journalistic maturity

THERE can no longer be any doubt that television has become a major journalistic force. Events of the past few weeks, capping an unparalleled performance during the election campaign, leave no room for questions.

The accuracy of that statement can be tested in several ways. One is performance. In its handling of the election campaign alone television justified its claim as a first-line

information medium. But forget politics. Entirely aside from that, the three tv networks in 1960 not only have presented more vital informational programming than ever before but also have organized program schedules that promise to double the volume in the year ahead. These statistics relate solely to information programming in prime evening hours; they do not count the many other hours in fringe periods, on Sundays and even in daytime periods, aimed at selective audiences.

Another test is in the executive direction being given to this kind of programming. All three networks have benefited from top-flight leadership, and yet in one way or another all three have taken steps which they obviously expect to lead to further improvement.

NBC's news team has enjoyed increasing attention from Bob Kintner, an experienced newsman who has become sort of unofficial managing editor as well as official president of NBC. ABC, although the announcement hasn't made it official yet, is bringing in Jim Hagerty to operate a news and public affairs department that promises far more activity than was possible while ABC was busy hauling itself into competition in the entertainment area. CBS, as reported elsewhere in this issue, is making a major rearrangement which retains the present news structure but puts it under a committee of corporate and divisional heads, with Dick Salant as fulltime chairman, for policy, operational and scheduling decisions.

BROADCASTING
WASHINGTON, DC
DECEMBER 19, 1960

62-26832- A

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137 JAN 4 1961

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Another test of progress in information programming—a critical test, considering the costs involved—is advertiser acceptance. This support has been slow in coming, but it is gradually building up. The Gulf Oil deal with NBC, in which Gulf put up more than \$1 million for programs to be prepared and scheduled as news developments warrant, is the most dramatic recent example and in itself is a tribute to television's journalistic maturity. And the list continues to grow. There is sound reason to expect that Gulf and the Prudentials, Purexes, Timexes, Texacos, Longines, Norelcos, Schicks, Firestones, Philip Morrises, Bell & Howells, Mead Johnsons and others that have been or are now engaged in information program sponsorship will be joined by more and more as the sense of advertiser responsibility in this area expands.

No medium becomes a force overnight. Television itself, for all the speed with which it established itself, did not start out full-grown. Its journalistic contributions in the future undoubtedly will surpass those of the past, but it is off to a resounding start.

Mr. Tolson _____
 Mr. Mohr _____
 Mr. Parsons _____
 Mr. Belmont _____
 Mr. Callahan _____
 Mr. DeLoach _____
 Mr. Malone _____
 Mr. McGuire _____
 Mr. Rosen _____
 Mr. Tamm _____
 Mr. Trotter _____
 Mr. W.C. Sullivan _____
 Tele. Room _____
 Mr. Ingram _____
 Miss Gandy _____

Channel Chat

"LAW Enforcement and You," a program designed to demonstrate how city and state police, the FBI and U. S. Treasury agents co-operate in fighting crime here, will be aired December 27 on Channel 6, 11 A. M. Harry Shargel, of the Federal Bar Association, will moderate the program, which is being produced by the Board of Education's Radio-TV staff.

PHILADELPHIA DIVISION

The Philadelphia Inquirer
 EDITOR: WALTER H. ANNENBERG

The Evening Bulletin XX
 EDITOR: MELVILLE F. FERGUSON

Philadelphia Daily News
 EDITOR: J. RAY HUNT

DATE: 12/19/60

EDITION: Postscript

PAGE: 29

COLUMN: 2

TITLE OF CASE: _____

*file
1/8/61*

DEC-30

62-26832-A

NOT RECORDED

117 JAN 13 1961

37 JAN 8 1961

James

SOVIET SPY SHOW CANCELED BY C.B.S.

Network Gives No Reason—
Sponsor Says Action Will
'Sound Like Censorship'

By VAL ADAMS

An hour-long television drama based on alleged Soviet spy ring activities in this country has been canceled by the Columbia Broadcasting System.

The network confirmed a report yesterday that it had canceled the program, but declined to say why.

The drama, entitled "The Spy Next Door," was scheduled to be shown Wednesday at 10 P. M. on "Circle Theatre." Douglas Edwards is the narrator of the series.

The network said it did not know what program would be substituted.

The only comment about the action came from Max Banzhaf, vice president of advertising and public relations for the Armstrong Cork Company, the sponsor of "Circle Theatre."

Reached by telephone at his home in Lancaster, Pa., Mr. Banzhaf said the network had acted "all on its own." He said the network had become sensitive about televising a Soviet espionage story in the light of developments last week in United States-Soviet relations.

He said the broadcasting system had remained him that the White House and State Department on Friday had ordered revised a speech by Admiral Arleigh A. Burke, Chief of Naval Operations. The speech made a mention of United States relations with the Soviet Union. The network also emphasized, Mr. Banzhaf said, reports that the Kennedy administration aimed to control severely all Government statements affecting foreign policy and security intelligence.

'A Difficult Situation'

"It is a difficult situation," Mr. Banzhaf continued.

"You're wrong no matter what you do. I feel C. B. S. is making a mistake to cancel the show and C. B. S. feels it would be a mistake to put it on. It's a difference of opinion. I'm afraid it's going to sound like censorship."

He said he had been informed of the decision on Saturday.

Some of Mr. Banzhaf's comments were relayed to John P. Cowden, vice president of information services for the network.

Mr. Cowden, when pressed for comment, said:

"C. B. S. can make no statement at this time."

Jerome D. Ross, author of "The Spy Next Door," said his drama was a "composite based on a variety of documentation" on Soviet espionage activities. He said the case cited in his script was fiction based on material taken "almost entirely from published documents."

"Circle Theatre" is produced by Talent Associates, an independent company. Robert Costello is the producer of the program.

Mr. Tolson _____
Mr. Mohr _____
Mr. Parsons _____
Mr. Belmont _____
Mr. Casper _____
Mr. Callahan _____
Mr. Conrad _____
Mr. DeLoach _____
Mr. Malone _____
Mr. Rosen _____
Mr. Sullivan _____
Mr. Tavel _____
Mr. Trotter _____
Mr. Tele. Room _____
Miss Holmes _____
Miss Gandy _____

CLIPPING FROM THE

N. Y. TIMES

EDITION _____ LARGE CITY

DATED 1/30/61

PAGE 12

FOR ACTION BY THE DIVISION

EDITOR: CHARLES MERZ

RE: "THE SPY NEXT DOOR"
INFO CONCERNING

BUFILE -

62-26832-A

NOT RECORDED

17 FEB 9 1961

MAR 23 1962 vmc

Television

CBS Cancels Russian Spy Drama

By BOB WILLIAMS

A canceled "Circle Theater" TV drama about Russian spies in the U. S. will be taped for a possible future showing, it was learned today.

The program, "The Spy Next Door," was canceled by CBS. It was to have been shown Wednesday at 10 p.m.

Instead, however, the program's cast of seven will tape the drama at the network's studio 61, First Av. at 76th St., at that time.

CBS yesterday declined to say why it had decided over the week-end not to present the live drama.

And the network still hasn't

come up with a substitute for the spy show.

Max Banzhaf, vice president in charge of advertising and public relations for the program's sponsor, Armstrong Cork Co., said CBS had made the decision to cancel "all on its own."

He said the network acted because it was concerned about presenting a story dealing with Soviet spying in the light of last week's developments between the U. S. and Russia.

Last week, following the release of two U. S. fliers, imprisoned by the Soviet Union for seven months, it was revealed that the White House and State

FBI, SEC.

[Handwritten signature]

POST

BLUE-1STAR

1/30/61

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EDITOR: JAMES WECHSLER

RE: "THE SPY NEXT DOOR"
INFO CONCERNING

BUFILE-

62-26832-A

NOT RECORDED

17 FEB 9 1961

FOR CLIPPING

DATED

FROM NY

FILED

68 FEB 13 1961

MAR 23 1962 Vmc

Dept. had ordered a speech by Adm. Burke, Chief of Naval Operations, revised. The speech dealt, in part, with Russian-U. S. relations.

There was also renewed speculation of steps toward an eventual meeting between President Kennedy and Soviet Premier Khrushchev.

Meanwhile, the author of "The Spy Next Door," Jerome D. Ross, said it was "a composite based on a variety of documentation."

Banzhaf said CBS "did not want to do anything that the Administration might regard as inimical to its plans."

"By the same token, the network hasn't checked with the

Administration" to see if the canceled show would have been embarrassing.

He said the program was called off Saturday, a week after the cast had started rehearsing.

Banzhaf said he was concerned that "CBS would be subject to criticism for censorship."

"I discussed that situation with them," he said "and learned that they were aware of all the consequences of their course."

"I think the whole idea (of cancelation) is ludicrous but the network has the right to do as they please since they are responsible for what they telecast."

JACK O'BRIAN SAYS

Wildcat Tames 800 Gentlemen



Jack O'Brian

Uncle Miltie last night did two dreary political jokes (one a lame-duck drooper with Mamie Eisenhower as goat) and one contained a "plug." . . . One of the "Tell the Truth" liars also aired a "plug." . . . Nat King Cole's son Kelly broke his arm riding his bike . . . Warner Bros. and ABC-TV are talking about filling the midnight hours with good new celluloid . . . The Friars Club "roast" of Lucille Ball was loaded with laughs, Lucy the only female among 800 men present, and TV's Johnny Carson as roastmaster was funny enough to impress movie executives and even other comedians . . . The presence of "Wildcat" star Lucy banned the customary shorter stag party vulgarities but the comics substituted some hair-raising longer ones.

Call it what you will but we simply can't see Julie Harris, as ethereal, wispy, and her oddly stylized brogue and astringent personality lift us out of any mood her always arty plays attempt to set, so we'll just let her performance in "He Who Gets Slapped" on Play of the Week slide this time . . . Richard Basehart's deep-down solemn performances also are too one-note for us.

Barbara Stanwyck's oriental cliché last night boasted about the corniest script this side of an 8th grade original . . . Her climactic speech full of hotdogs and apple pie and the Brooklyn Dodgers was a whale of a Yankee Doodle stereotype almost as funny in its early-George M. Cohan style as were the Late Late Show's Civil War cornpone capers (Mary Brian and Gary Cooper, huh!) . . . Bobby Darin rolled a strike on the Berle bowling whatzis and won \$1,000 for the heart fund.

"THE CHEATERS," Ch. 5's new filmed crime series starring John Ireland, was badly acted, directed, lighted, produced; it's about an insurance investigator, and the premiere plot had three deaths, not counting the show itself. Awful.

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SEE PAGE 2

NOT RECORDED
117 FEB 10 1961

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

52 FEB 15 1961

THE LIPPY LEADER of TV's internal opposition, one David Susskind, through his "Talent Associates" producer of the estimable "Circle Theatre," whose anti-Communist drama due tomorrow night (about the Soviet spy apparatus in the U. S. A.) was ordered dropped by CBS, consistently has called sponsors and advertising agencies various stripes of frightened sheep. Oddly, as of the moment we type this, Susskind hasn't come out in irate defense of his Circle Theatre's right to tell the anti-Communist truth in this revealing instance. Oddly, again, the sponsor and the advertising agency have taken sturdy positions counter to the nervous CBS decision to cancel the show because of some lame notion that the new Administration mightn't like it.



JANE FROMAN
Has Virus Attack

This is the same Master Susskind who called ad agency executives "congenital cowards" in a brave speech to the Harvard Business School, copies of which speech again oddly disappeared after several admen, notably a McCann-Erickson buckster finally fed up with what makes David run off at the mouth, "proceeded to take Susskind apart," as reported in the rag flannel trade press.

Also, oddly, Susskind's heaviest, if shallow, blasts have been aimed at NBC, where his shows haven't been considered quite the art forms Susskind suspects they are. ABC hasn't been too hospitable to his special brand of salesmanship, which is only CBS as his main repository of dramatic reruns, reproduced movies and such.

CBS now may be a bit cautious of offending the Russians considering what happened when its Playhouse 90 drama "The Death of Stalin" raised Soviet hackles and the whole CBS Moscow office ordered out. But is Susskind wary of CBS? Russia? ad agencies? Sponsors?

Gosh, it's quiet around there.

CIRCLE THEATRE will rerun an old TV tape tomorrow night in place of the one which simply was to tell the truth about Commie spies in this country . . . Susskind notwithstanding, it's a consistently good show . . . The spy drama is supposed to be taped and ready for showing at some safer point, when politics or cold wars or backbones get stiffer.

BECAUSE OF THE emergence of James Garner as a very popular star, Warners is re-releasing "Up Periscope," which did the theatre circuits before Maverick made James a popular boy... TV shows have discovered there are just so many underwater or on-water plots, and so both "The Aquanauts" and "Adventures in Paradise" will schedule more on-land scripts... Danny Thomas bought a ranch in Cherry Valley... Danny's pilot for the series starring Joey Bishop shoots next week in H'wood... Maggie Hayes gets the leading lady role in TV's upcoming "The Holidays Abroad" opposite Dan Duryea... Oldtime silent film beauty Anna May Wong was in Barbara Stanwyck's wowser last night... Jane Froman's ill in Sunrise Hospital, Las Vegas. Virus.

There's a lot of silly talk about abolishing TV and radio ratings, but they are only samples of public taste grown unwieldy because radio-TV sets too heavy store by them as the only quick-game in town... Legal people say a law against such surveys simply couldn't get past the Supreme Court, and probably not even past Congress.

MORE HOUR-LONG shows are set for next TV season... The talent agencies think the federal investigation of monopolistic TV practices has ended but it's only starting... H'wood movie tycoons can't see how their big companies were forced to split into producing, distribution and exhibiting entities while the same thing happens constantly in TV—the agencies getting percentages of performers' pay besides.

CBS is wooing ABC's "Peter Gunn," which is controlled by the sponsor; if it shifts to CBS, it would mean it will have played all three networks in its brief life of crime... The reason "Klondike" is abandoning its Alaskan background and is switching stars, production group, sponsors and network to "Acapulco," is because surveys established that fans liked the actors (Ralph Taeger, James Coburn) very much but not the icy North... "Acapulco" is expected to melt all such misgivings and pay off in big popularity.

ALL THE CHICAGO CUBS and White Sox home games will be telecast in color... Good clean sport item—the Patterson-Johansson fight naturally will be sponsored by a beer... Violence of American shows has forced foreign TV to start producing its own calmer brand of telecasts... Amsterdam, N. Y., gets a new radio station... Jane Powell's "Young at Heart" TV special pre-empts the Michael Shayne series April 14 on NBC... Seventy-years-young Verna Felton (of "Pete & Gladys") was re-elected honorary Mayor of North Hollywood, home of Bob Hope, Ernie Ford, et al... Commercials on the projected Elvis Presley special in March have been ticketed at \$54,000 apiece... All networks air Pres. Kennedy's news conference tomorrow morning at 10.

'Canceled' Spy Play Will Be Televised

The Columbia Broadcasting System has reversed its stand and decided to televise "The Spy Next Door," an hour-long drama on the Soviet's American spy system, which the network canceled mysteriously last week.

CBS said last night that the show, sponsored by the Armstrong Cork Co., for its Circle Theater, was taped in its final form earlier in the day and approved by network officials. The program will be shown on CBS-TV on Feb. 15 from 10 to 11 p.m.

The network, at the same time, vigorously denied rumors that the White House, fearful that the show might muddy the waters of cold-war diplomacy, had pressured for its demise. CBS said that in dropping the drama it had contacted no one except the producer and Armstrong's advertising agency.

"Spy's" cancellation had drawn criticism from many quarters, including its sponsor. The day following the CBS decision, a high Armstrong official had said he "regretted" the move, and announced that the company was planning to tape the show anyway — even though CBS wouldn't run it.

The network's reticence may have sprung from a similar situation several years ago when it ran the 90-minute "Plot to Kill Stalin" on the now-defunct Playhouse 90. The

theme triggered sharp international repercussions, including the expulsion of CBS newsman Paul Niven from Moscow.

Mr. Tolson	_____
Mr. Mohr	_____
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Mr. Belmont	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
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Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Mr. Holloman	_____
Miss Gandy	_____

SEARCHED _____
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FILED _____
FEB 8 1961

EDITOR: LEE B. LADD
MR. TOLSON: "THE SPY NEXT DOOR"
INFO: "THE SPY NEXT DOOR"
BUREAU -

REC-44 62-26832-A
FEB 9 1961



On The Air

By BOB WILLIAMS

Without explanation for its turnabout, CBS today cleared for a Feb. 15 telecast an Armstrong Circle Theater presentation, "The Spy Next Door," deal-

ing with Soviet espionage activities in the U.S., which had been censored from last Wednesday night's schedule.

The network announced that a video-tape of the production had been viewed by Joseph H. Ream, vice president of Program Practices; William B. Lodge, vice president of affiliate relations; Thomas K. Fisher, vice president and general attorney and John P. Cowden, vice president of information services, in addition to Oscar atz, vice president of programs.

"The decision not to broadcast the program Wednesday night," it was said, "was made after a reading of the script" last Saturday. In its "final form" on video tape, it was said, the program was "approved," however. No explanation had been given for the censoring of the program, or the subsequent approval.

Max Banzhoff, a vice president of the Armstrong Cork Co., said originally that CBS had been sensitive over the possibility that the show might be "inimical" to the plans of the Kennedy Administration in its

relations with the Soviet Union.

On learning of the network's about-face, Banzhaf said he was "delighted" as well as "puzzled." He said the program consisted of "the plain unvarnished truth, although presented in dramatic form, drawn from sworn statements made before Congressional investigations."

"It would seem," he said, "that the real fundamental issue of concern to the public here is the basic principal of democracy—free speech. This was not a question of security, but a question of dealing with recent history."

He said he was pleased that the network had "corrected its mistake."

Mr. Tolson	_____
Mr. Mohr	_____
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Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. McGuire	_____
Mr. Rosen	_____
Mr. Trotter	_____
Mr. Evans	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

SEC.

POST

BLUE-1STAR

2/3/61

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EDITOR: JAMES WECHSLER

RE: "THE SPY NEXT DOOR"
INFO CONCERNING

BUFILE-

REC-44

62-26832-A

FEB 9 1961

TV WHAT'S ON? RADIO

Cancellation of Spy Play Raises Fear of Censors

By BEN GROSS

(Reprinted from yesterday's late editions)

CBS-TV's cancellation of the Circle Theatre drama exposing Soviet spying in America, which had been scheduled for Wednesday night at 10, continues to be the prime topic of conversation among broadcasters. The network telecast in its place a repeat of a safely non-controversial script, "The Zone of Silence," starring Patty Duke and Kathleen Maguire.

As already reported, CBS has refused to comment on or explain its action in any way—an action, incidentally which aroused the emphatic opposition of the show's sponsor.

As a result, Rep. Thomas M. Pelly (R-Wash.) in a letter Wednesday to John P. Cowden, v.p. of CBS, accused American TV of "being over sensitive" regarding U.S.-Soviet affairs. He added that it was not that way "when it came to providing a nationwide propaganda platform for Khrushchev on his last visit to this country."

Some TV folk argue that as a result of the recent release by the Soviet of the two captive American flyers, something new may be brewing in U. S.-Russian relations. Therefore, CBS may believe this is not the time to add to the antagonisms.

However, others point out that certain facts must be recognized in any consideration of American-Russian relations. One of the most important of these is the widespread Soviet espionage in both the United States and Latin America.

Fear to Offend

It is generally admitted that no network wishes to offend any administration—Democratic or Republican. Also it should be remembered that some years ago CBS had an unhappy experience when, as a result of a telecast about a "plot to kill" Stalin, its correspondents were barred from Russia.

But this column would not be discharging its duty if it did not report a widespread uneasiness among broadcasters. For under existing laws, the government is not supposed to have any control over the content of programs. There are exceptions, of course, in cases of obscenity, treason or flagrant violations of the public interest or in times of war or other national emergencies.

Therefore, some of them are asking: "Was CBS justified for a reason of which the public has not yet been informed? Or did this network establish a precedent which may lead to censorship?"

(P. S.—A bulletin issued Thursday night by CBS announced that this show would go on, after all, on Wednesday, Feb. 15, at 10 P.M.)



Patty
Duke



Harry
Belafonte

day night by CBS announced that this show would go on, after all, on Wednesday, Feb. 15, at 10 P.M.)

FDR of TV:

There's not the slightest doubt about it. JFK is to television what FDR was to radio.

This was evident again during the President's second live televised and broadcast Washington press conference (4 P. M.) carried by all of the networks and some independent TV and radio stations.

Kennedy's ease of manner, his

ability to answer the reporters' questions in an amazingly brisk and unhesitant way again impressed this viewer. Of especial interest to broadcasting fans was his announcement that in 1964 he would be willing to meet his opponent in further televised "Great Debates."

The pooled camera work, a great improvement over that seen during the first press conference, brought us some revealing close-ups of the Chief Executive.

Among the highlights: After the formal closing of the session, Kennedy shaking hands and engaging in conversation with a newspaperwoman. Also his warmly human smile during the reporters' laughter which followed correspondent May Craig's mention of J. Edgar Hoover's name in connection with the movies and juvenile delinquency.

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Tele. Room _____
Ingram _____
Gandy _____

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____

Date _____

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MAR 23 1962 vme

Belafonte's Artistry:

One of the cliches of criticism by now is that Harry Belafonte is an artist. But it must be repeated again after his appearance on the Perry Como colorcast (NBC-TV, 9 to 10 P.M.). His singing, especially of "I Know Where I'm Going," topped the program, which was an all-male one save for a brief intrusion by Bea Arthur.

The amusing Buddy Hackett, the Glee Club and the Gennaro Dancers also gave ~~zest to this~~ flavorful hour.

Tolson ✓
 Parsons ✓
 Mohr ✓
 Belmont ✓
 Callahan ✓
 Conrad ✓
 DeLoach ✓
 Evans ✓
 Malone ✓
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 Tavel ✓
 Trotter ✓
 W.C. Sullivan ✓
 Tele Room
 Ingram
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Radio and Television

'Spy Next Door' Cleared For Presentation Tonight

By Lawrence Laurent

ARMSTRONG CIRCLE Theater, a series which deals in "actual" dramatic productions, has learned something about the perils of espionage during the past two weeks. The difficulties came from a play called "The Spy Next Door" which should have been called "Now You See Him, Now You Don't."



Laurent

The drama was originally scheduled for Feb. 1. It was canceled at the last minute and an old Armstrong Circle Theater play was repeated.

One day later, executives at CBS changed their minds. The network announced: "The decision not to broadcast 'The Spy Next Door' on Feb. 1 was made after a reading of the script on Saturday, Jan. 28. However, the producer was authorized to (video tape) record 'The Spy Next Door' so that it could be considered in final form by network officials..."

WHEN THE cancellation was announced, there followed speculation that the program had been withdrawn to avoid unnecessarily antagonizing the Soviet Union. Those with long memories recall that a Play-

house 90 drama, "The Plot to Kill Stalin," had caused the Soviet Union to exclude CBS correspondent Paul Niven from its accredited list of Moscow correspondents.

Had CBS canceled "The Spy Next Door" at the request of the new Administration? The answer came from the network executives and it was no.

A CBS statement declared: "A number of inquiries have been received from the press as to whether the Executive Branch of the Government had requested the cancellation of the 'Armstrong Circle Theater' program originally scheduled for Wednesday, Feb. 1. No such request was received from anyone, either in or out of the Government. The decision was made solely by the CBS-TV Network on its own responsibility."

Five CBS-TV network vice presidents—Oscar Katz, Joseph H. Ream, Thomas K. Fisher, John P. Cowden and William B. Lodge—viewed the final version of "The Spy Next Door."

It was approved to be telecast tonight (10 p. m., CBS, WTOP-TV).

THE BRIEF cancellation was enough to stir Sen. Roman L. Hruska (R-Neb.). He told Willard Edwards of the Chicago Tribune that he had obtained a script of "The Spy Next Door" after hearing of the cancellation.

Hruska told Edwards he found the script to be a "vivid, documented and accurate portrayal of the Russian espionage in this country, based on known cases."

Hruska called CBS and was told that the video tape recording had been approved. Said Hruska: "I fail to understand why the script should have been considered offensive enough to cause the cancellation and that the reading of the lines by actors should not."

Tonight, after the drama is ended, Sen. Hruska will be a guest speaker. He will talk about the work of the Senate's Internal Security Subcommittee, of which he is a member.

THUS, the story has a happy ending. Few persons will blame the network for being alert to possible, needless harm that might be done to the Nation's relations with what is, technically a friendly foreign power. At the same time, it is well that a final decision was made, by responsible officials, to telecast the program.

Finally, it is good that so much attention has been focused on what has been an excellent dramatic series. In choosing to deal with reality, the Armstrong Circle Theater doesn't use the glittering "star" actors or the outlandish dramatics of the Hollywood-fictional stories. "Armstrong Circle The-

ater" should benefit from the arguments over "The Spy Next Door."

REC-98

62-26832-A

NOT RECORDED
 117 MAR 7 1961

The Washington Post and Times Herald
 The Washington Daily News
 The Evening Star
 New York Herald Tribune
 New York Journal-American
 New York Mirror
 New York Daily News
 New York Post
 The New York Times
 The Worker
 The New Leader
 The Wall Street Journal
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FEB 15 1961

MAR 23 1962 VMC

Mr. Tolson	_____
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Miss Gandy	_____

TV: 'The Spy Next Door'

Quasi-Documentary on Soviet Espionage,
Delayed Two Weeks, Shown by C. B. S.

RELATIONS between the Soviet Union and the Columbia Broadcasting System were not likely to be disturbed by last night's presentation of "The Spy Next Door," a quasi-documentary on the activities of Russian espionage agents in the United States.

But, after an initial display of hesitancy that caused a fortnight's delay in the drama's presentation, C. B. S. acted wisely in going ahead with the taped program, wisely from both the theatrical and political standpoints.

While "The Spy Next Door" did not profess to offer fresh material on Communist spying, the program did constitute an effective, if rudimentary, summation of how a Red espionage apparatus goes about digging out military secrets from the Western world.

The tone of the hour was serious and the offering in the main abstained reasonably well from the temptation to depict Soviet spies as musical-comedy stereotypes; indeed, the value of the period lay in its emphasis on the merciless and tireless efficiency and sophistication of the Communist intelligence agencies.

CLIPPING FROM THE

N. Y. TIMES

EDITION LATE CITY

DATE 2/16/61

PAGE 62

EDITOR: CHARLES MERZ

RE: "THE SPY NEXT DOOR"
INFO CONCERNING

BUFILE, -

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NOT RECORDED

117 FEB 24 1961

59 FEB 24 1961
MAR 23 1962

VMC

Jerome Ross, author of the "The Spy Next Door," borrowed from the record of Col. Rudolf I. Abel, the Russian agent arrested in Brooklyn, and other spies for his composite story of Communist determination to steal the design of an electronic computer useful in cryptography. As the program unfolded step by step, with explanations of the individual actions that comprised the total spy undertaking, Douglas Edwards, the narrator, cited specific real-life instances to support the fictional device.

The climax was probably a shade melodramatic: when it seemed that the electronic mechanism was safely aboard a Russian ship, an American counter-intelligence agent explained that it had been made defective in the nick of time. But, earlier, there was no concealment of frequent American frustrations in coping with spies. A long test of wits in the deadly game, the program made clear, lies ahead.

The reported reason for delaying the program, though C. B. S. never put it in so many words, was apprehension over whether a television hour devoted to Russian spies might prove a disturbing influence on international relations.

Behind the network's thinking was the memory of the to-do over "The Plot to Kill Stalin," wherein an actor made up as Premier Khrushchev was shown denying aid to Stalin in the dictator's final seconds of life. In retaliation, the Russians ousted the C. B. S. correspondent in Moscow and registered other protests.

The two cases, however, have little in parallel. The real-life portrayal of a living head of a state doing an odious deed that cannot be documented was an excessive and unwarranted provocation, though the Russian reactions to the incident were not any more palatable.

But a straightforward program on an issue of genuine Western concern and susceptible to a disheartening abundance of proof, as recent headlines from London have suggested anew, cannot be bottled up merely because the Soviet Embassy may be nettled.

Also it is one thing for President Kennedy, in voicing national policy, to choose a course of restraint. But it is another thing to construe it as policy inhibiting informational media from dealing soberly with many matters that the Soviet Union may find embarrassing. Such a course is usually self-defeating; by impulsively delaying its program, C. B. S. only created an incident where none had existed.

JACK GOULD.

CBS BOW TO KENNEDY?

Ream says he cut 'Spy' show
'to help' the administration

Joseph H. Ream, CBS vice president for program practices, has told a House Un-American Activities Committee investigator that he ordered "The Spy Next Door" cancelled "to help" the Kennedy Administration.

A preliminary report of the cancellation by the committee, which has been looking into the matter, adds that Mr. Ream denies categorically that he had been approached by the administration. He acted only as "a private citizen," he told the investigator, who talked to him in New York on Feb. 6.

He is reported as saying he had been influenced by President Kennedy's moves to cut attacks on the Soviet Union by top U.S. military personnel. But when he realized that the Kennedy Administration policy was substantially the same, on this point, as that of the Eisenhower Administration, he changed his mind about *The Arm-Strong Circle* production, according to the committee report.

CBS also said last week that basic network considerations were involved in the original decision to cancel "The Spy Next Door."

The disclosure contained in a detailed explanation of the controversial decision made to Rep. Thomas M. Pelly (R-Wash.), who has been pressing the network on the matter.

But the explanation failed to satisfy Rep. Pelly. He has asked the House Un-American Activities Committee to interrogate CBS officials, under oath, plus anyone else "having knowledge" of the program, to determine whether censorship, "self-imposed or otherwise," was involved.

Rep. Pelly was informed at the time he made his request, the Committee's report had not been prepared and that a script change was required because of CBS' determination to maintain a clear line between news—under supervision of the network's news division—and a program produced outside CBS. "Spy" was produced by Talent Assoc.

He also was told that CBS feels this line was blurred by the opening segment of the original version of the fact-based documentary dealing with Soviet espionage in America. This showed Soviet Premier Khrushchev raging over the U-2 spy-plane incident, followed by CBS newsmen Douglas Edwards, who serves as narrator for the show, saying, in effect, that the Russians had no right to complain since they engage in espionage, too.

Background ■ This information was in a memorandum from Richard Salant, president of CBS News Division, to Mr. Ream, who sent a copy to Rep. Pelly.

In the note, Mr. Salant took "full responsibility for insisting the Khrushchev sequence be eliminated. He said that it "so confused the line between news functions and outside-produced programs and so translated the nature of the program from an editorial rather than a documentary that it violated our policy."

He explained CBS policy requires that "news programs dealing with

important current issues, including problems of foreign relations, be produced by and under the supervision of CBS News Division."

He added that this has led to rejection of a number of outside-produced news and public affairs programs.

Mr. Salant said he first insisted on changing the show's opening at a meeting of CBS officials, including Mr. Ream, on Jan. 19. Mr. Ream had told Rep. Pelly that after the script change was made, network officials decided to screen the production itself before scheduling it for broadcast. This was decided on Jan. 28, and the production was taped the night of Feb. 1, about the time it was to have been aired. It was approved next day for presentation Feb. 15.

Quick Change ■ After receiving the Salant note Tuesday Rep. Pelly indicated he was ready to drop the matter, but the next day he was drafting his letter to Chairman Francis E. Walter (D-Pa.) of the House Un-American Activities Committee.

Mr. Tolson	
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Mr. Conrad	
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Mr. Tele. Room	
Mr. Holmes	
Miss Gandy	

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EX-114

REC-58 62-26832-A

NOT RECORDED
117 MAR 7 1961

BROADCASTING
WASHINGTON, D. C.
FEBRUARY 20, 1961
PAGE 56

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66 MAR 9 1961

Mr. Tolson	_____
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Mr. W.C. Sullivan	_____
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Mr. Ingram	_____
Miss Gandy	_____

Phila. Priest Is Narrator On Anti-Red TV Show

A Roman Catholic priest from Philadelphia has teamed with a comedy writer in Hollywood to produce a TV show explaining America's "national philosophy" and opposing Communism.

The Rev. Ellwood Kieser, 31-year-old Paulist priest and graduate of LaSalle High School and LaSalle College, serves as narrator of the show, "Insight," a TV series which he and the producer plan to syndicate nationally.

The producer is Joe Connelly, who once wrote for "Amos and Andy" and now produces TV's "Leave It to Beaver" series. Connelly is assisted by James Mosher, former writer of the "Medic" show.

'Talent Tithing'

"I think people with a religious conscience have a duty to project it," said Connelly. "We should give a portion of our time and talent to a program like this."

"Let's call it talent tithing," the tall, affable Father Kieser said.

Father Kieser, who is six feet seven, explained that "In-

sight" hoped to show America's TV audience that their nation was built on sound religious principles.

Father Kieser's father, Ellwood, operates a wholesale automobile supply business at 16th st. and Fairmount av. He lives in Glenside.

The family lived on Duval st. in West Oak Lane while Father Kieser was attending school here. After he was graduated from La Salle College with honors in 1950, Father Kieser studied for the priesthood at the Paulist Seminary in Washington.

Ordained By Cardinal

He was ordained in New York in June, 1956, by Cardinal Spellman and celebrated his first Mass in his home parish here, Church of the Little Flower, Upsal and Ardleigh sts.

Father Kieser is now assigned to the Paulist Fathers church in Westwood in suburban Los Angeles. He has two brothers, C. William, of Gulph Mills, and Donald J., of Oak Lane, both of whom are associated with their father's business, and a sister, Mrs. George Hoberg, of Devon.

PHILADELPHIA DIVISION

The Philadelphia Inquirer
EDITOR: WALTER H. ANNENBERG

The Evening Bulletin
EDITOR: MELVILLE F. FERGUSON

Philadelphia Daily News
EDITOR: J. RAY HUNT

DATE: 2/20/61

EDITION: Postscript

PAGE: 29

COLUMN: 1-2

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MAR 3 1961

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51 MAR 7 1961

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PHILADELPHIA

Bureau

ON THE AIR

On the Road To Censorship...

By BERNIE HARRISON

Star TV Critic

The Censors: It was Movie-maker Frank Capra—if memory serves—who once produced a perfect description of the "safe" villain that would meet the objections of all pressure groups.

He would have no definite nationality or race, no religious, political or fraternal affiliations and no visible means of support.

Mr. Capra, who had his battles with the groups, wasn't kidding.

There is a bill now before Congress which would outlaw any degrading portrayal by radio and television stations of any religious group or nationality.

It was introduced by Representative Victor L. Anfuso (Democrat) of New York.

The bill, which stems from a controversy over The Untouchables, which has been criticized by Anfuso and some Italian-American groups, would amend the Communications Act by adding this sentence:

"It shall be unlawful for any licensee of a broadcasting station to consistently or systematically portray, in the programs broadcast by such station, any religious group, race or nationality in a degrading or criminal manner."

* * * *

It isn't difficult to imagine what might happen in shell-shocked TeeVee Land if such a law were on the books.

Congress which would outlaw

To be on the sincerely safe side (after all, who can define "degrading?"), Myron Cohen would be asked to drop dialect jokes; Perry Como would have to eliminate all "paisan" stories; Genevieve would promptly start talking with a New England accent, and Mr. Gleason would have to permanently retire Mr. Dennehy and the other habits of Joe the Bartender's saloon.

Lou Holtz, I'm afraid, would be reduced to giving tips on the stock market.

Shelley Berman, who called the drama department yesterday on another matter, was apprised of the bill by The Star's Harry MacArthur, who reports that Mr. Berman screamed.

Cooler heads, I hope, will

prevail. Thomas Moore, an ABC vice president, said the network decided months ago to avoid use of Italian names unless they were essential to the story or based on characters who actually existed. (Ness, in real life, was a thorn in the side of Capone's gang. The only way to avoid mentioning Capone would be to go completely fictional and that recently led to squawks from another area!)

It is the sum of violence purveyed week after week on TV by many programs including The Untouchables (which is the most successful of the lot) that is the major cause of complaint. I wish that Congressman Anfuso and the others involved would apply themselves to this thorny problem. But please—no laws. TV is bland enough now.

* * * *

On the Run:

"The Lincoln Murder Case" (Saturday, Show of the Month, WTOP-9) was a fascinating show, even if the evidence purportedly linking Secretary of War Stanton to the John Wilkes Booth plot lacked real substance . . . (Abe, the lawyer, would have gotten Stanton off with one short anecdote.) . . . It was nevertheless a good try in a fresh new direction (the historical whodunit) and brightened an otherwise drab viewing night.

Coming to town March 2 on a quickie visit: Frank (Bringing Up Buddy) Aletter.

ABC's James Hagerty announces the addition of another topflight reporter to his Washington staff—John Scali, of the Associated Press, who will continue to cover the diplomatic beat.

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57 MAR 1 1961

TV CODE BRIDLING BLURBS DANGLING TOYS AT TOTS

New York, Feb. 28.—Television toy advertisers will be the first target in stepped-up National Assn. of Broadcasters' Code Review Board campaign to alert subscribing stations to tv commercial abuses.

This crackdown on blurbs is one of the direct results of early February closed-door powwow by Code Review Board in Hollywood. Ad practices were scrutinized and complaints from all quarters of the public and industry sifted and explored at that three-day meet.

Code's New York office—under Stockton Helffrich—also is reportedly meeting with agency ad execs in an attempt to amicably negotiate a cooling down of toy pitches, especially those slanted at pre-school kids, primarily in areas of dramatic representations and price appeals. The Code's N.Y. office handles blurb abuses.

Code Board is understood preparing bulletin on toy blurbs for Code-subscribing stations.

As "guidelines for toy advertising," bulletin is particularly concerned

with dramatizations showing a toy in use in a way that is not authentic and demonstrations suggesting attributes not inherent in toy as purchased—dazzling visual effects, unfair glamorization.

Stations also are warned on oversimplifications, like "only" and "just" applied to toy prices exceeding a few dollars and blurb pitches contending child betters his peers with high-priced toy, or that lack of said toy will invite contempt or ridicule.

Code contends "younger children are not in all situations able to discern the credibility of what they watch, posing thereby an ethical responsibility for others to protect children from their own susceptibilities."

Mr. Tolson	_____
Mr. Boardman	_____
Mr. Nichols	_____
Mr. Belmont	_____
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Mr. Casper	_____
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Tele. Room	_____
Mr. Holloman	_____
Miss Gandy	_____

[Handwritten signatures and initials]

VARIETY
HOLLYWOOD, CALIFORNIA
MARCH 1, 1961
PAGE 1

REC-55 62-26832-A
NOT RECORDED
17 MAR 10 1961

[Faint stamp]

TV Must Act Now to Cut Violence From Channels

By BEN GROSS

There is probably not a TV columnist in this town who, during the last week, did not receive letters from aroused readers about the alleged role of television in the murder of little Edith Kiecorius. These correspondents pointed out that just before the killing of the child by a degenerate, NBC had telecast a show dealing with such a tragedy.

The program to which they referred was, of course, "Thriller" on which Boris Karloff serves as the host. This is an especially gory series abounding in sadism and violence of all kinds expressed in the most explicit and melodramatic terms.

Now, not for a moment would one impute to such a kindly gentleman as Karloff, or for that matter to any network official, the slightest desire to create an atmosphere favorable to crime.

And, for that matter, there is no evidence at all to indicate that the confessed murderer of the child, Fred Jackson Thompson, had ever seen this show. As a matter of fact, one has no reason to believe that he is a television fan.

Shooting and Slugging

But granting this . . . there still can not be any doubt that there is far too much violence—shooting, slugging, mayhem, torture for the sake of torture—on the channels today. This is especially noticeable in Westerns, whodunits and cops-and-robbers shows, of which "The Untouchables" is the most popular.

When one raises this point, the inevitable answer from sponsors, agency men and network executives is that this is the "sort of thing people want." And they never fail to point out that shows of this kind achieve the highest ratings.

But such arguments are fallacious and offer no true excuse. These overlook the fact that TV is not only family fare but, by all odds, the favorite entertainment and time-consumer of children. Their actions, impulses and tastes are, in great part, molded by what they see on the television screen.

Furthermore, it must be remembered that the TV audience differs markedly from those of the theatre, books and even of the movies. It is broader and much more numerous. Also, among the viewers, it must be admitted, are some abnormal persons, criminally inclined.

It may be true enough that such persons would eventually commit crimes even if there were no TV. But how can one question



Shirley Jones

Boris Karloff

that such persons, especially among the juveniles, are influenced by what they see?

Certainly, no logical person would argue that all violence should be eliminated from TV. The greatest literature—including the plays of Shakespeare—abounds in it.

Not for Art

But on television murder and mayhem in most instances are presented not for the high purpose of art but merely as an easy way of capturing an audience. It is a device to bolster ratings and, thereby, profits.

The time has come for less self-righteous talk and more constructive action by the networks. Mere promises and self-serving proclamations of virtue will no longer do the trick.

The public is aroused. It demands a change. If the TV industry itself doesn't clean house, the outsiders will do it. And that won't be either desirable or pleasant.

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MAY 10 1961

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"A happy, healthy child from a 'warm, loving home' can look at TV for 2½ hours a day—and suffer no ill effects."

So reports The Insider's Newsletter, after an advance look at proofs of a book, "Television in the Lives of Our Children," by three college professors who studied 6,000 youngsters in 10 cities over a three-year period.

According to the Newsletter, the professors—Wilbur Schramm, Jack Lyle and Edwin Parker—found that TV is merely a new electronic escape hatch for youngsters who other wise might devote as much interest in comic books, confession magazines, movies and radio.

Children in the "troubled years"—11 to 13—apparently most need an "escape," the authors found.

"At about the age of 15, bright children automatically lose interest in TV . . . So-called 'TV addiction' cannot be blamed on TV; it is a symptom of serious emotional trouble."

What parents watch on TV usually influences what children watch, the authors found. If parents look at and discuss cultural shows and news programs, the children usually follow suit.

According to the Newsletter, the professors determined that youngsters who dote on TV have a higher beginning vocabulary at the first grade level than those without TV. But the TV-less kids catch up as soon as they learn to read.

"The upswing in delinquency can in no way be attributed to TV's advent," it was said.

The book, being published by Stanford University, is due out next month . . .



DAVE GARROWAY

* * *

Dave Garroway, taking the week off from his NBC problems . . . "It One Rebel Soldier Worth 12 Cowboys?" That's the question which will be put to a forum of the Hollywood Branch, Academy of TV Arts and Sciences. To put it another way: why all the network pussy-footing over realistic programming in observance of the Civil War centennial? . . . Uncle Miltie, who failed to bowl over the ratings with his "Jackpot Bowling" show, closes up the alleys tonight on NBC. It was, after all, a waste of talent . . . Gene Barry, whose "Bat Masterson" series needs a crutch now more than a cane, guest-stars his wife, Betty, in the March 30 episode. The couple last performed together on Broadway in a 1945 Sammy Cahn musical, "Glad To See You."

* * *

Says Television Age, a trade magazine: "Network competition in public affairs programming continues to sharpen with this overall result, according to one informed source: although there will be more shows in better time next season, their quality will not be improved much. One reason: sponsors continue to bargain for cut rates and have what one producer describes as a '1940 newsreel psychology,' i.e., you've got to run them but they'll never make much money." As we said before, one heavily-publicized "public affairs" special, which cost \$40,000, was knocked down to a sponsor for \$5,000 . . .

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Date _____

MAR 13 1961

Tv, movies blamed for youth behavior

The Senate Juvenile Delinquency Subcommittee was told last week that television, along with other mass media, shares some of the blame for the increasingly violent behavior of youthful offenders.

Heman G. Stark, director of the California Department of the Youth Authority, said the increase in violence "does not seem strange" when one considers that press, radio, television and the movies "bombard the public with acts of violence and aggressive, assaultive behavior."

Mr. Stark was one of 12 witnesses, including Mayor Robert F. Wagner of New York, called to testify on the general question of the role of the federal government in combating juvenile delinquency.

In commenting on Mr. Stark's testimony, given in the first two days of hearings, Subcommittee Chairman Thomas J. Dodd (D-Conn.) agreed there was "room for improvement" in the mass media.

And, indicating hearings will be held on this subject, he said that "this is another area in which we hope to do some work."

However, he said he would be more interested in persuasion than legislation. "We hope we can induce the industries to improve themselves. I don't like the idea of censorship—no one does. . . . We want to get cooperation."

Mr. Tolson	_____
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MAR 21 1961

BROADCASTING MAGAZINE
WASHINGTON, D.C.
MARCH 13, 1961
PAGE- 66

51 MAR 22 1961

Radio and Television

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By Laurence Laurent

THE STAMPEDE into television Westerns is about over.

Cowpokes have been riding high for the past three seasons. A quick count of the week's television schedule in Washington turns up 45 programs about the Old West, not counting the feature films that were made in sagebrush settings.



Laurent

The boom is seen in the current Hollywood Report from the American Humane Association which reports that 1159 horses "earned their hay during January in Hollywood-produced movies and telefilms."

The end of the trend, one fears, can be blamed partly on the performers themselves. Steve McQueen couldn't be happier about the end of "Wanted—Dead or Alive." Hugh O'Brian is certainly weary of wearing the long-barrel Buntline Special of "Wyatt Earp" and an assortment of performers are reported to have cheered the news that this is the last of it.

Richard Boone listened to all kinds of persuasive pleadings, but announced that he was good and tired of playing Paladin in "Have Gun, Will Travel."

If this looks like a trend toward a revolt, one shouldn't be surprised. The terrible grind of filming programs for television can break down the best of men. It has led, among other things, to the decision at 220 to turn "Gunsmoke"

into a weekly, one-hour series. (Those 30-minute "Gunsmoke" programs that won such great favor for the past five years will play to an entirely new audience next season, with "Dillon of Dodge" booked for 7:30 p. m., Tuesdays).

IT IS difficult to claim that the stampede has been halted, just because a few shows have been canceled. However, the men who choose television programs for sponsors like to follow the trends. Once word passes along Madison Avenue that the routine Western is no longer a safe buy, the advertising agencies look for new program formats.

The current issue of Television Digest contains a forecast of next season's schedule during the prime evening hours. The schedule shows only 11 Westerns, none of which is new.

If the TV Digest forecast is correct, don't expect any startling improvement in program quality. "Warner Bros. is the leading supplier with 10 shows," TV Digest notes, "followed by Screen Gems with 8 and MCA-owned Revue Productions with 6. Four Star, 20th Century-Fox and NBC are tied as production sources with 5 network shows apiece."

THE FORECAST means that violence, the cheapest ingredient in entertainment, will continue to dominate the evening hours. The top supplier, Warner Bros., has uncrowned vaults filled with old movies about gangsters, juvenile delinquents, Eastern and Western hoodlums, an assortment of big city policemen and World Wars I and II.

The movies form the backbone of any Warner Bros.

TV production. Just about any scene containing more than four persons will be snipped out of a vintage feature movie and spliced into the new TV film.

The forecast means, also, that the schedules will be filled with more of those beautiful, blank-faced young men and women who are earning salaries when they ought to be in acting schools. Privately, the Warner Bros. employes refer to themselves as "the cattle" and, publicly, they are as easy to separate as members of a herd of Holsteins.

The distinction, once more, will have to come from the world of reality and this will be supplied by the workers in the networks' news and public affairs departments.

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POWER PLAYS TOPPLE FALL LINEUP

■ Boycott threats, reshuffling of time periods all contribute
 ■ to changes in network sponsorship and programming schedules

The sudden withdrawal of some \$18 million in business from ABC-TV demonstrated again last week that the power play has emerged as a major strategic weapon in preparations for the 1961-62 television season.

The withdrawn business includes all of Liggett & Myers Tobacco Co.'s renewals pending for ABC-TV for next season (sponsorships in four shows and NCAA football games) and Coca-Cola's half of *Ozzie and Harriet*.

Boycott threats, network insistence on shuffling time periods and advertiser refusal to stay with the revised lineup all figured in ABC-TV's \$18 million loss—virtually all of which the network said it had replaced almost immediately.

Boycott Bludgeon? ■ The role of the boycott and picketing threats, which were aimed by a powerful Italian-American group at Liggett & Myers for its sponsorship in ABC-TV's top-ranking *Untouchables*, was widely disputed (also see story, page 28). Officials of McCann-Erickson, agency for L&M and designated by it as spokesman, denied flatly that the threats influenced the decision to drop out of that program.

Other authorities, in equally good positions to follow the deliberations, insisted the boycott move was the prime influence, and that the reason officially given—ABC-TV's insistence on moving the program period back a half-hour—was mainly window dressing. Other informed sources suggested that fear of a boycott was at least a contributing factor.

Moreover, it was apparent that ABC's decision not to disclose immediately the identity of its new sponsors in the programs being vacated by L&M may have stemmed at least partly from a desire not to give the boycott forces advance notice as to who the new entry in *Untouchables* will be. Remaining *Untouchables* sponsors—Whitehall (Anacin), Armour (Dial Soap) and Beecham Ltd. (Brylcream)—meanwhile presumably were bracing for boycott thrusts at their own products, though at least one said this was ABC's responsibility and it was sure ABC could handle it.

Timing ■ Whatever role the boycott did or did not play in L&M's decision,

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authorities thought it probably the first time in TV history that a sponsor's decision to get out of a show had coincided so closely with announced boycott plans intended to achieve that same result.

The boycott organizers and "sympathizers"—the latter group including Anthony (Tough Tony) Anastasia, boss of the biggest international longshoremen's local union in the country—were happy to take credit for the outcome and quick to commend L&M on its decision (see page 28).

But the boycott has not been the usual power play in evidence in television this year. The peak viewing time period in prime-time appears to be the ultimate wedge in advertiser-network contests. Agency executives in recent weeks have complained increasingly that "the networks have never pushed us around as much as they're trying to do this season."

The power tactic has been employed

by advertisers as well as networks—sometimes by both sides at once, as when NBC-TV and to a lesser extent ABC-TV went after General Foods' \$25 million CBS-TV business (potential). In that case, CBS-TV kept the business (BROADCASTING, Feb. 13, 6). But the price it paid, it can be reliably reported, included the granting to blue-chip General Foods of three-year rights to three half-hour time periods, plus the right to bring in its own shows (CLOSED CIRCUIT, Feb. 20). These shows are *The Danny Thomas Show* (Mon. 9-9:30 p.m.), *The Andy Griffith Show* (Mon. 9:30-10 p.m.) and *Mother is a Freshman* (a new show that goes into the Wednesday, 9:30-10 p.m. slot next season).

Enter L&M ■ Most recent episode to draw agency charges of "roughing up" at the hands of networks involved the ABC-decreed program time changes which were blamed by McCann-Erickson for the decisions of both L&M and

Coca-Cola to drop their ABC-TV programming next fall.

The L&M shows (L&M was a major participating sponsor) affected by the tobacco firm's pull-out from ABC-TV: *The Untouchables*, which moves in the fall from its 9:30-10:30 p.m. slot to 10-11 p.m. on Thursday; *Asphalt Jungle* (replaces *Islanders* April 2 and continues next fall), which backs up from 9:30-10:30 to 10-11 on Sunday; *Adventures in Paradise* similarly moves back on Monday, and *Rébel* (the latter show actually goes out of its 9-9:30 Sunday period and is pushed up to 7 p.m. to make way for the new *Bus Stop* in the 9-10 p.m. period on Sunday).

One version given by an informed observer of the L&M-ABC-TV hassle: L&M supposedly decided to pull out of *Untouchables* because of the boycott threat, lit upon the time period shift as the "excuse" and at that time decided to be "consistent" by pulling out of other similar shifts on the schedule.

The Coca-Cola "incident" also involves a time-period shift, from 8:30-9 p.m. on Wednesday to a new slot at 7:30 Thursday next season. In NCAA football, L&M is pulling its quarter sponsorship on what it calls "principle"—that is, since ABC-TV doesn't see it L&M's way, the advertiser is taking all of the business off the network.

Business Replaced ■ ABC-TV says it already has replaced nearly all of the lost L&M business and thinks it's not greatly concerned about Coca-Cola because the soft-drink advertiser reputedly had decided against exercising its option renewal in any event.

McCann-Erickson, meantime, is busily considering other sponsorship possibilities on the two other networks (CBS-TV and NBC-TV) for client Liggett & Myers.



Rep. Alfred E. Santangelo (D-N.Y.) told BROADCASTING that the minimum price of his Federation of Italian-American Democratic Organizations for calling off their boycott of L&M tobacco products was cancellation of episodes of 'The Untouchables' his group finds offensive.



Anthony (Tough Tony) Anastasia, boss of Brooklyn's longshoremen, who had told L&M executives 'my men would not handle their stuff' was 'very happy' when told the tobacco company had cancelled the tv series. He denied that he would cause more trouble for L&M. See story page 28.

Another factor being cited in support of "roughing up" charges is that part of the program moves ABC wanted L&M to take—on Sunday night—was designed to make room for a program in which an L&M competitor is the main sponsor. L&M has been a sponsor of *Rebel*, which is being shifted to accommodate *Bus Stop*, which Brown & Williamson Tobacco Co. is helping to underwrite.

The projected move of *Untouchables* opens up a Thursday night half-hour which ABC-TV has sold—to top-spending Procter & Gamble—but for which no program has been set. Word last week that *Detectives*, now seen on Friday nights under P&G sponsorship, may transfer into this vacancy.

Some agencies—obviously not handling P&G or GF products—contend the importance of these two advertisers specifically is responsible for much of the alleged "bumping" they say has been occurring with unusual frequency this season. They profess to see a pe-

culiar thread of coincidence in the episodes they cite:

1. Usually, they say, it's a cigarette company that gets bumped. One cigarette agency executive put it this way: "We don't have as much to offer as a food company—the billing is not as profitable."

2. More than likely, they also say, the period where the bumping occurs is apt to fall within the choice 9-10 p.m. time when viewing through the U. S. is at a peak (and when, therefore, the traffic in advertiser prospects is heaviest).

Among the tobacco companies previously in jousts with networks was American Tobacco. NBC-TV lost American Tobacco as a sponsor of *Bonanza* by moving that show into the 9-10 spot on Sundays for next season, under Chevrolet sponsorship (replacing *Dinah Shore*). NBC-TV also is moving

two other shows identified with American Tobacco: *Thriller*, which is slated to go from 9-10 p.m. Tuesdays to 10-11 Mondays, and *Wells Fargo*, from 8:30-9 on Monday into a probable Saturday 7:30 spot. One authority said: "It disrupted every one of American Tobacco's time periods." But the situation calmed when American Tobacco ended up with one-half of an as yet untitled show that's slated to go into the period immediately following NBC-TV's well-rated *Wagon Train* on Wednesdays. But in spite of that the advertiser still moved some of its business, buying into ABC-TV's *Cheyenne* and moving *Bachelor Father* to ABC-TV.

Another tobacco firm that's had "problems," P. Lorillard, moved out of NBC-TV's Sunday 8:30-9 period to make room for Procter & Gamble's *Snow Whites*—Lorillard had half of *Tab Hunter* in that period, reportedly was then offered half of *Price Is Right* only to learn that its popular master of ceremonies, Bill Cullen, has a commitment with Reynolds Tobacco.

Reynolds itself is involved in a CBS-TV move of *I've Got A Secret* from 9:30 Wednesdays (Reynolds had half) to Monday at 10:30 (Reynolds still is reported as renewing the show on that basis.) Reynolds has been in the Wednesday night spot on CBS-TV for several years.

In the NBC-TV move of *Price Is Right* (from Wednesday at 8:30 to an as yet unannounced non-prime-time slot) Lever reportedly squirmed for a while but it, too, wound up retaining a half of the time period that immediately follows the hour-long *Wagon* on the network.

In that instance Lever lost a "show" but did not lose a time period on the network.

TV Accused Of Neglect In Education

Labor Lobbyist Calls Programs Low Grade

WASHINGTON, Mar. 25 (UPI).—The A. F. L.-C. I. O. accused television broadcasters today of neglecting educational programs while loading their channels with "gunslingers, private eyes and soap operas."

The criticism was voiced by A. F. L.-C. I. O. chief lobbyist Andrew J. Biemiller. He said the federation advocates Federal grants to expand educational TV to counter the commercial output.

He said TV programs should inform viewers about history, economics, nuclear science and other complex issues if American voters are to make intelligent choices.

Educational TV Job

"The increasing complexity of government and of the problems facing our government urgently require broader understanding by all Americans if our democracy is to remain strong and viable," he added. He said educational television must do at least part of this job.

"It seems apparent that the commercial television industry cannot or will not provide an adequate number of programs to meet this need," he said. "Commercial channels are loaded with gunslingers, private eyes and soap operas, none of which, to put it mildly, have much educational value."

The A. F. L.-C. I. O. position was spelled out in a letter from Mr. Biemiller to Rep. Morgan Moulder, D., Mo., chairman of a House Communications sub-

committee which is studying the question of grants for educational TV stations.

Mr. Biemiller said that Congress also should guarantee that such stations have "maximum accessibility" to very high frequency (VHF)

channels that can be received on most TV sets without special equipment.

The Senate passed a bill last week to provide grants for educational broadcasting. Two measures are pending in the House.

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CHANNEL CHATTER

TV's Just the Rx Doctor Ordered to Cure J-D?

By CHARLES KENNY

SOME PARENTS MAY FIND IT HARD TO BELIEVE that TV is one of the best cures for juvenile delinquency. But it's true, according to a current report in Insider's Newsletter. Perhaps it discourages youngsters from following a life of crime because in all those "crime doesn't pay" TV dramas the villain always gets his due before the last commercial.

DOCTORS TELL us that when the younger generation works out its pent-up emotions watching violent video shows it doesn't need tranquilizers, aspirin or even sulphur and molasses. So if your family physician tells you to tune in the "Three Stooges" for your disobedient child, follow out his prescription. This apparently takes your kid's mind off zip-guns, gang rumbles and smoking cigarets in some dark hallway. (No telling what it does to the parents.)

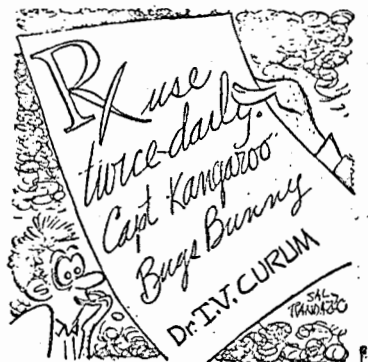
TV may turn out to be just what the doctor ordered but we find it a little difficult to believe the learned medics. Have they ever sat through a dozen old "Abbott and Costello" and "Laurel and Hardy" films?

We have often watched youngsters try to do their homework while keeping one eye on the TV set. Unlike the TV dramas their homework has no happy ending.

ON THE OTHER HAND, if the doctors are right, the poor maligned TV set may rate a medal of honor. If it really unravels the knitted brows of teenagers and straightens out their ids it's worth all we pay to the TV repairmen.

What's sauce for the goose, however, is also therapy for the gander. TV is also helping adults adjust to the tensions of these troublous times. People who used to take out their hates and dislikes on their neighbors now watch TV programs. No longer do they entertain murderous thoughts about their fellow men. Now they only want to kill the guys who shout out those commercial announcements.

IF TV CARTOONS take a big bite out of television programming next season it will be because of shows like "Flintstones" on 7. This animated series proves



that the cartoonist's pen is mightier than the sordid video violence of current TV.

DANE CLARK and Buddy Ebsen's talents were wasted on a Twilight Zoner (2) that glorified greed and dishonesty. This wasn't one of Rod Serling's best.

WATCHING A slim, young Johnny Weissmuller romp through a 1936 Tarzan movie on Channel 2, we had to admit that time certainly flies. Back in those days we were swinging from trees on the green hills of Staten Island giving out with Tarzan warwhoops.

CHARLEY'S CHATTER!!! "Some Like It Hot," with Vic Damone and Dick Patterson and "Father of the Bride," a pair of series based on the characters in the film hits, debut next season on NBC and CBS respectively! Kathryn Murray wanted to hostess a weekly series directed at teenagers! John Milton's epic poem, "Paradise Lost" will be discussed on "Invitation to Learning," CBS Radio, April 2! Art Van Horn, the ABC newscaster will narrate a coming documentary!

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Westerns, Specials Losing In TV Favor, Agency Study Finds

Westerns and specials generally are on the decline in the viewing habits of the American public, although there are specific exceptions to this rule, according to a survey made for the Campbell-Ewald Co., advertising agency, by Social Research Inc. during March, April and May of last year in nine U.S. cities.

Suspense-mystery shows are receiving more viewer attention, but variety programs have declined and show no sign of changing their current position, according to the report. Soap operas are increasing in popularity as well as adventure shows, and viewers anticipate a new comedy format and a new group of comedians, although at present none is known, the survey showed. In addition there were suggestions of increasing receptivity to more news, current events and documentary programming if presented in an entertainment format.

"Television is, and will continue to be, a tremendously important force in our society," the report declared. "It has lost little of its original vitality and is extremely important in the lives of the majority of people. It shapes and modifies the living habits of millions of individuals and families.

"In terms of TV as an entertainment medium, the attitude of the viewer is beginning to demand a variety of entertainment. The viewer is gaining in self awareness as a judge or expert, which will result in the viewer becoming more and more selective in his TV tastes and preferences. With the increase in program selectivity will come greater intensity of viewing, but it will be done by individuals rather than the family as a group in the living room."

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THE HOLLYWOOD REPORTER
Hollywood, California
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62 MAY 22 1961

TV BOSSES GET TIPS ON WHAT'S WORTH SEEING

Television executives were told today they should spend an entire day in front of their TV screen watching their own stations' programs.

"I can assure you that you will observe a vast wasteland," the adviser went on.

"You will see a procession of game shows, violence, audience participation shows, formula comedies about totally unbelievable families, blood and thunder, mayhem, violence, sadism, murder, Western badmen, Western good men, private eyes, gangsters, more violence and cartoons."

"And endlessly, commercials — many screaming, cajoling and offending. And most of all boredom. True you will see a few things you will enjoy—but they will be very, very few."

The man giving the advice? Newton M. Minow, chairman of the Federal Communications Commission.

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H'w'd Telefilmmers Toeing TV Code Line, Says Morris

Washington, May 9. — Hollywood vidpikers have been battling well with the TV Code, Code watchdogs have given full approval to 75% of the telefilms coming under their scrutiny, it was reported today.

Frank Morris, director of the Hollywood Code branch, said that since the West Coast unit was set up 22 months ago, more than 600 tv scripts have been sifted, of which 340 were actually filmed.

Of the films, Morris told an assembly of NAB tv delegates, three-quarters were made in "full accord" with Code requirements while the remainder met what he called "minimum standards." As for latter pix, it was explained, the question of whether to air the shows was left to discretion of individual stations and webs.

The telecasters, here for the NAB convention, were given a warning from TV Code boss E. K. Hartenbower to give stricter adherence to the standards or face drastic consequences. "The license you save may be your own," he said.

Fun was poked at some old-vintage motion pictures, clips of which were shown to point up the "gameyness" of features available for tv. NAB director for TV Code affairs said films of bygone decades were obviously not made for "parlor room" consumption and telecasters should exercise care accordingly.

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Mr. Evans	
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Hollywood 28, California
May 10, 1961
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Charge Some Are Too 'Violent, Sexy'; Distribbs Recoil

By Murray Horowitz

Washington, May 9. — Censorship of old feature films for tv looms an issue which will either cause further breakaway of film distributors from the National Assn. of Broadcasters, or bring better working relationship between the two groups.

At this point the NAB and film programmer-distributors are in general loggerheads, with film distributors smarting under "second class" citizenship role at recent NAB annual conventions.

The censorship issue was discussed at hush-hush meeting Sunday (7) between major feature film distributors, members of Television Code Review Board and NAB exec Ed Bronson. Major pix distributors were informed NAB would like to screen so-called "troublesome" Hollywood post-'48 pix for member stations. According to NAB "troublesome" pix are those which might violate TV Code's injunctions against "sex, violence and horror."

The way meeting was interpreted by some pix distributors was that NAB might be opening up "Pandora's box," instituting prior censorship of post-'48's for tv medium. It's not a matter of minority "troublesome" pix, according to one distrib, it's principle involved and once censorship is instituted on the national level by NAB, there's no telling where censorship might stop.

NAB's position is that theatrical and tv media are two different cats and what may be acceptable in theatres isn't necessarily okay in living room. Therefore, Motion Picture Production Code Seal, from NAB's viewpoint, isn't the determining factor.

In discussion of the meeting, these were some issues raised:

1. If the NAB circularizes its verboten sign on certain pix, will NAB, in a positive fashion, also grant okay for other pix?

2. Who are members who will act as the judge of what is nixed? (NAB stated that it would be its staff, under the direction of the Code Review Board).

3. Will pix distributors be given right to appeal NAB judgments before word is out that pic isn't acceptable? Will NAB allow cuts in pic to make it acceptable?

Some distribbs had strong feelings that the stations themselves should act as their own censors, execs of each outlet being more familiar with mores of their community.

Request of NAB brought in sharp relief the division separating film distribbs and NAB. One distrib was quoted as saying that "here you (NAB) are asking for our cooperation, where's yours? The way program suppliers are shuffled around at the conventions, it doesn't pay us to attend."

Represented post-'48 majors at meeting were Irwin Ezze, United Artists Associated; Richard Harper, Metro; Bob Seideman, Screen Gems; Bob Rich, Seven Arts Associated.

NAB's feeling is that if the majors get in line and allow screenings, minors would fall in line.

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Mr. Mohr	✓
Mr. Belmont	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Evans	✓
Mr. Malone	✓
Mr. Rosen	✓
Mr. Tavel	✓
Mr. Trotter	✓
Mr. W.C. Sullivan	✓
Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

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TV Radio Today

Broadcasters Tee Off On Minow's Criticism

By Marie Torre

The scorching indictment of contemporary television by F. C. C. Chairman Newton N. Minow has had diverse effects on broadcasters whose reactions to the criticism have been sought. They are either speechless or loquacious, the "talking" broadcasters divided between those who speak angry words OFF the record, or empty words FOR the record.

While networks and independent stations around the country gave full news coverage to Mr. Minow's strongly-worded speech before the National Association of Broadcasters in Washington on Tuesday, the subject has been largely a closed-door matter among broadcasters, who, according to industry sources, are privately describing the speech as "unrealistic, unabashedly arrogant and a threat to the free-enterprise system."

"The tipoff," said an authoritative source, "came at the beginning of Minow's speech when he said that he locked himself in his office for two months to do his homework. This is an open admission that he analyzed the situation from afar, that he personally never got to the heart of the matter."

"Minow speaks," said another high source, "as if there is a conspiracy to make TV awful. He speaks a philosophy that is alien to democracy. He is trying to impose the will of a few on the public. What he is telling broadcasters, in effect, is that we don't know what ought to be done. Of course we know that violence and trivia have to be eliminated, that we have to elevate taste, but this is a slow, cumbersome process. It can't be done overnight, even if the F. C. C. chairman demands it."

Minow's Challenge

In his speech, Mr. Minow described much of TV programming as a "vast wasteland," and challenged any one in his audience to say that broadcasting couldn't do better. "I want to see broadcasting improved," he said. "I want you to do the job. . . . Gentlemen, your trust accounting with your beneficiaries is overdue. Never have so few owed so much to so many." He also proffered the hope that the opening of more TV channels in the future will lead to the kind of competition that will spur "better programming," but even this drew criticism from broadcasters.

"The chairman should know," said one broadcaster, "that greater competition would only lead to an increase of the very kind of 'popular' type programming he finds so offensive."

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Among the broadcasters who would be ~~quoted on~~ the Minow speech, the remarks were either impassive or non-committal. NBC, through its press officer, issued a "no comment" reply to queries. CBS officials were incommunicado.

At ABC, Leonard Goldenson, chairman of American Broadcasting-Paramount Theaters, called the speech "courageous." He added, "We're making an analysis of what Mr. Minow said. He makes points about our industry which we ought to take cognizance of."

"Important Contribution"

Donald McGannon, president of Westinghouse Broadcasting Co., said: "Chairman Minow's speech was an important contribution to the continuing dialogue that is now going on about broadcasting in our culture. It has focused all of our attention on what I believe is the critical issue, namely, what are the measurable standards of the qualitative TV program? This obviously involves a mutual examination and expression from the F. C. C., the public, the critics, the broadcasters, and the intellectual elite. WBC is dedicated to the concept that broadcasting is most effective when it not only serves but leads the public."

Another willing respondent was Fred Thrower of WPIX-TV, who said: "Mr. Minow's speech was most interesting and, because of his position, merits the closest study. It is obvious from his remarks that the industry is going to benefit from a fresh point of view. Our democracy thrives on the open forum and in constructive criticism. There can be no doubt that the broadcaster must be responsible for programming and it is a good thing that sponsors, the pub-

lic, as well as the broadcasters, be reminded of this obligation."

Whether broadcasters are for or against him, Mr. Minow promises to be a formidable figure on the broadcasting scene in the months ahead.

CBS Dropping 'Face the Nation'

"Face the Nation" will be dropped by CBS from its Thursday night lineup next season. The time slot, which alternates with "CBS Reports," will be filled with six "Great Challenge" shows, four "Years of Crisis" programs and public affairs documentaries. . . . ABC's "Morning in Court" will adjourn permanently tomorrow, and it's possible that the network will lower the gavel on the afternoon companion strip, "Day in Court." . . . The TV "special" may regain its meaning in the true sense of the word next year, at CBS, at least, where only fifteen will be presented as compared to this year's thirty-one. The reason for the cutback, CBS vice-president Oscar Katz says, is that "specials" hurt the network last year.

NBC Says 'Excuse Us'

A query to NBC about a mixup on yesterday's "Price Is Right" brought this response: "By accident, the tape of tonight's show with Bill Cullen, which was made in advance because he's on vacation, was run. Mistake was discovered after about five minutes, and the tape was yanked. Organ music was played for a short while, after which the intended 'Price Is Right' tape was inserted. Mistake was human error."

Whither TV?

There is much in Mr. Minow's speech to the National Association of Broadcasters which will evoke a hearty amen from many members of the television viewing public. There are also statements, or intimations, in the speech which call for some re-thinking.

The remarks of the new FCC chairman, while encompassing radio, were addressed primarily to the television industry. His central theme was that much of the fare offered the viewing public is no better than a "vast wasteland" of junk, some of the commercials included. He thinks that the industry can and should do better—an opinion which we share and which we believe is shared by most broadcasters.

Basically, however, Mr. Minow was saying that the TV industry should make available more of what the public ought to watch, not necessarily what industry thinks the viewers want to watch. By way of illustration, he said he would not argue against the proposition that more people, given a choice, would prefer a Western to a symphony. "But your obligations," he told the broadcasters, "are not satisfied if you look only to popularity as a test of what to broadcast."

From this, it seems to us, two inferences flow. One is that the people are to be given less choice—that, again illustratively, if they watch TV at all they will watch fewer Westerns and more symphonies. The second is whether those people who prefer Westerns will not simply turn off their sets rather than watch a higher type program. No one knows, of course, whether this would be the case or not. But it certainly poses a problem for the industry—one of those "tough problems" which Mr. Minow concedes are not "susceptible to easy answers."

There is also the element of threatened coercion which, as we read it, runs through Mr. Minow's talk. He said he is "unalterably opposed" to governmental censorship, and that there will be no "suppression of programming which does not meet with bureaucratic tastes." Two paragraphs later he added: "I say to you now: renewal of broadcasting licenses will

not be pro forma in the future. There is ~~nothing~~ permanent or sacred about a broadcast license." The import of this, we think, will be clear enough to the industry.

There are, perhaps, two main roads out of this "vast wasteland." One is for the industry to make greater efforts to improve the quality of its programming. The other is for the FCC to assist and encourage these efforts, without, at the same time, setting itself up as an arbitrary judge of what the public ought to watch and what the industry can afford to show.

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DORIS FLEESON

A Call for Improved Television

Minow Called New Frontier's Bold Scout
 For Effort to End Industry Stagnation

A bold scout for the New Frontier has broken with a thunderclap through the barriers of do-nothingness which time and official timidity have erected around the independent agencies of the Government.

No Gunsmoke hero ever stunned his quarry more completely than Newton N. Minow, new chairman of the Federal Communications Commission, did the TV industry at its convention here.

Mr. Minow fired squarely into the teeth of 2,000 broadcasters that their TV program output was a "vast wasteland." Before they could even swallow hard, he followed with a warning that the FCC would no longer automatically renew station licenses.

Then he issued an invitation to the station operators to watch their stations' programs for one whole day from sign-on to sign-off. What they would see, he assured them, was violence and mediocrity, and—worst of all from their point of view—they would end up being bored.

Today official Washington, not to mention the TV industry, is only slightly less interested in Mr. Minow than in the Astronauts, with honors for nerve being distributed almost evenly. Yet what Mr. Minow has done is only to assert that the public interest which justifies the granting of licenses for the enormously valuable airwaves cannot be served without taking into account what the public gets, which is the programs.

It was the industry's second blow this week. Its own Broadcasters Association President, former Gov. Leroy Collins of Florida, told it that it was not master in its own house but was permitting the rating services to dictate its product.

TV viewers will remember Mr. Collins as the handsome, soft-spoken chairman of the Democratic National Convention last summer. His manner of speaking is gentler than the Midwest twang of Mr. Minow and his phrases were less barbed, but he also challenged them by saying: "I want your active support, not just your acquiescence. If you want someone to paddle your boat into stagnant pockets of still water then you do not want me."

Altogether, it has not been a good week for the broadcasters. They have really only one place left to go now besides up and that is the White House woodshed, into which the newspaper publishers and editors preceded them. The President however supports Mr. Minow strongly.

Darkening suspicions about the forces which drove Mr. Minow and Mr. Collins into action can be set at rest. "Villains" are the young Minow and Collins children who love to watch TV. Their fathers have been watching it harder than ever under the impact of new responsibilities.

The Minow-Collins statements also are the only truly logical follow-through on the

TV scandals exposed by the Harris Subcommittee of the House. On Mr. Minow for the Federal Government and Mr. Collins in his industry monitor job lie responsibility for a change for the better. If there is no Federal responsibility for insuring that, then its right to grant licenses and look into the programming is a sham.

Today the possibly dreamy idealists who really want the regulatory agencies to perform the functions assigned to them are toasting Chairman Minow and wondering what life would be like if his fellow-chairmen followed his example and re-read the law creating them.

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TV-Radio Today

Are Networks Dodging Their Responsibilities?

By Marie Torre

Television is squirming in one of its more uncomfortable positions since the first commercial TV license was granted twenty years ago.

Industry surveys show a decline in viewers. . . . F. C. C. Chairman Newton N. Minow charges the networks with putting profit above responsibility. . . . Advertising agencies, nettled by the "high-handed attitude" of the networks, support Chairman Minow's give-'em-hell pronouncement.

Certainly, not since the quiz show scandals have the networks been targets for such severe criticism.

On the upper levels of network TV, they must or should be asking "why?" The tarnished image cries for soul-searching and strategy, eventually.

Any examination of the subject must start with the beginning of TV when networks created, produced and owned most of the programs and obtained some exciting results. Then, about seven years or so ago, the Department of Justice roared "monopoly" and the networks, whose tails can be easily wagged by Federal authority, went beyond the bounds of obeisance. They dismissed all creative personnel, opened TV programming to outside packagers, and became largely servicing organizations. This is how it was up to the quiz scandals when Congressional investigators expressed shock at the lack of network "responsibility" in programming. The revelation preceded the current trend which finds networks "owning" just about all TV programs (either in part or in full, mostly in part).

Confusion Over Control

These were schizophrenic years for the networks, but the big question today is, have the networks confused program "control" with program "responsibility"? Or can network "responsibility" properly be assumed merely through partial ownership of TV shows?"

Any independent producer will say that the only way to get a film series on TV today is to make the network a partner.

This is far from a healthy practice for it means that the excellence of a program is no longer of primary consideration. Business—"what deal can we make?"—takes precedence over a program's merits, causing more and more creative people to seek expression elsewhere.

Putting it another way, the networks have abdicated showbusiness. They are practically back where they were at the beginning of television, but without the TV pioneers, without the eagerness to create, without the willingness to explore the potential of the television medium.

Nets Losing Talent

"Variety" offers this evidence:

"The uncertainties and the shrinking of opportunities in broadcasting is causing increasing numbers of seasoned and talented toilers to escape into advertising, an industry which offers advancement opportunities and, oddly enough, greater creative fulfillment. As one TV alumnus who made the switch put it, 'directing a sixty-second commercial sure beats cueing them into a film program at the station.'"

TV's rejection of creative talent is emphasized by the present whereabouts of the television pioneers. Worthington Miner? He hasn't worked for a network in years. Fred Coe? In and out of network TV in recent years, producer Coe will be put to work at NBC next season, not on the dramatic originals that gained him a reputation, but on adaptations of old movies. Robert Montgomery? He was driven out of TV two years ago, is now happily occupied with motion pictures. Sylvester (Pat) Weaver? The former president of NBC, under whose administration the network introduced such

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innovations as "Today," "Tonight," "Home" and "Wide World," is with an advertising agency.

Significantly, the only category of TV programming open to creative talent—news and public affairs—is the only facet of TV that has made notable strides. But even news-public affairs, an area closed to independent producers, cannot realize the full potential of the medium until it gives outside interests a hearing, at the very least.

In sum, the current unrest in television is traceable to its unshowbusiness-like ways, to the snuffing out of creativity by bookkeepers, research men and efficiency experts. That the matter is now out in the open is all to the good. As Oscar Wilde put it: "Discontent is the first step in the progress of a man or a nation."

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TV WHAT'S ON? RADIO

Does Broadcasting Face Government Censorship?

By BEN GROSS

(Reprinted from yesterday's late editions)

Are we on the verge of government censorship of radio and TV?

This is the question in the minds of a group of dazed individuals, not refugees from an atomic explosion, but network executives and station owners, members of the National Association of Broadcasters.

They're still in a state of shock as a result of statements made by Federal Communications Commission Chairman Newton N. Minow at the NAB's annual convention which concluded its sessions Wednesday night.

Their ears are ringing with his denunciation on Tuesday of TV as a "vast wasteland" and his warning that licenses of stations might not be renewed if they continued "squandering the public's airwaves" with programs



Fred Astaire



Bing Crosby

marked by "too much violence... and mediocrity."

Minow's sentiments, reiterated Wednesday during a panel discussion in which the entire FCC participated, have left the broadcast-

ers "stunned," according to the trade paper, Variety.

Room for Improvement

No one should doubt that there is tremendous room for improvement in TV programming. There is far too much violence on the air and an overabundance of screaming, yelling and otherwise offensive commercials.

One must agree with Leonard Goldenson, head of American Broadcasting - Paramount Theatres, Inc., that Minow's remarks were "very courageous." And yet, before going overboard, the average viewer should pause and ask himself this pertinent question: "Does this mean the beginning of government censorship of TV and radio?"

This was emphatically denied in a formal declaration by members of the FCC. The question came to a head when, during the panel session a speaker from the convention floor asked if any member of the FCC had "any recent contact with the First Amendment to the Constitution, guaranteeing freedom of speech."

No Censors?

Commissioner Robert T. Bartley replied: "Yes, but I don't find any reference to ads in the First Amendment."

However, despite this acidulous answer, the FCC still insists it has no intention to infringe on free speech or to exercise drastic control over the content of programming.

That word "content" is most important. Up to now, it has been accepted as a cardinal principle of American broadcasting that, save in obvious instances of indecency, subversion or outrageous abuses of privileges, radio and TV stations themselves have the right to decide what should or should not go on the air.

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Great Moments

True that under this system there have been many exhibitions of poor taste, ignoring of public service responsibilities and crass commercialism.

But, at the same time, it should not be ignored that American TV and radio have also given some magnificent moments to viewers and listeners. The recent coverages of Commander Shepard's space flight, the Cuban crisis, the Eichmann trial and last year's handling of the political conventions, the Presidential campaign and the "Great Debates" come to mind instantly.

In fact, Chairman Minow himself cited instances of "good television" by naming such programs as "The Fabulous Fifties," the Fred Astaire and Bing Crosby specials, "Twilight Zone," "The Nation's Future," "CBS Reports" and "The Valiant Years." He could have listed many more.

Basically, it all comes down to this:

"Should a group of Washington officials—no matter how high-minded—dictate what TV and radio stations shall broadcast to the public?

"Or should the public itself act as its own censor by tuning in those programs it likes and ignoring those which do not meet with its approval?"

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 Mr. Trotter _____
 Mr. Tele. Room _____
 Mr. Holmes _____
 Miss Gandy _____

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EDITORIALS

The wrong path to greatness

THE true condition of broadcasting lies somewhere between the extremes described last week during the annual convention of the NAB.

Broadcasting is not nearly as bad as FCC Chairman Newton Minow pictured it.

It is better than NAB President LeRoy Collins thinks it is.

It is not nearly as good as it is believed to be by the broadcasters who winced at Mr. Collins and cried in rage at Mr. Minow.

If any of the major speakers could be said to have identified, with accuracy, the nature of broadcasting today, it was President John F. Kennedy. Broadcasting, said the President, who must be acknowledged as an expert on the subject, is the "most powerful and effective communications force yet designed," but it has an opportunity to be even more powerful and effective.

That, it seems to us, sums up broadcasting at this point of its evolution. It is good, even great in some respects. But it needs to be moved toward higher planes of greatness. The question is whether the movement will come from within broadcasting, from a restless, internal search for excellence, or from outside it, from those who would impose their personal tastes in the belief, however well-intended, that they have a mission to elevate broadcasting by force and so to elevate the whole public.

If the movement is to be generated from outside broadcasting, it can be done only at the frightful cost of loft liberty. This to us is the real reason for alarm in Newton Minow's speech. He demanded improvement in programs and in the next breath threatened revocation of licenses as the penalty for failure to abide by that demand. In his view that procedure is legal. In our view it is not. At some point soon an attack must be mounted against Mr. Minow's interpretation of the First Amendment and of the anti-censorship provision of the Communications Act. We think the attack can be successful if it is conducted by authorities who understand constitutional law.

The weakness of the theory that the FCC can evaluate programming without offending the First Amendment was clearly revealed in Mr. Minow's speech last week. He said, for example, that in the new license application forms which the FCC is preparing he hoped there would be a place for tv network affiliates to report their clearances of network information programs. To quote him exactly:

It is obvious that Mr. Minow intends the commission to make a judgment whether a local origination that is substituted for a network show is good or bad. The minute the FCC makes a judgment of that kind—even if responsible people would agree with the judgment—it has put the government in the business of program evaluation. And if the power to evaluate programming is accompanied by the power to revoke licenses, the business is censorship, no matter how many times Mr. Minow says it is not.

There is an element of sophistry, it seems to us, in Mr. Minow's professions of abhorrence of censorship. "I am unalterably opposed to governmental censorship," he told

"I believe that stations taking network service should also be required to report the extent of the local clearance of network public service programming, and when they fail to clear them, they should explain why. If it is to put on some outstanding local program, this is one reason. But if it is simply to carry some old movie, that is an entirely different matter. The commission should consider such clearance reports carefully when making up its mind about the licensee's over-all programming."

the NAB. "There will be no suppression of programming which does not meet with bureaucratic tastes."

That promise would be more persuasive if it were not contained in a speech otherwise devoted wholly to a description of the means by which Mr. Minow hopes to force a change in television programming. If he ever does persuade a majority of commissioners to cancel the license of a station whose programming has been judged inferior, the act would constitute a total suppression of all the programming of that station. And the act would have been taken precisely because the programming did not meet with bureaucratic tastes.

The first opportunity for a challenge of Mr. Minow's position is already at hand. The FCC has requested comments on its proposed changes in license application forms. It will be interesting to see how vigorous a comment will be filed by the NAB under its new leadership. We would hope to see an NAB document at least as positive in its defense of freedom as the comments filed several weeks ago by the Washington law firm of Pierson, Ball & Dowd, on behalf of 19 of its client stations (BROADCASTING, May 1).

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 Washington, D. C.
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~~The law~~ firm said the FCC's proposed forms of program reporting would lead to "censorship in its simplest form." It is an attempt by government to influence the content of communications, said Pierson, Ball & Dowd. "Whether the hand it lays upon broadcast programming is heavy or light, the clear purpose of the commission is to use its licensing power to prevent some broadcast communications and to elicit others."

Mr. Minow's speech last week made the commission's purpose even clearer. There can be no doubt now that he has embarked on a calculated plan of program controls, and it may be assumed that he believes he has the necessary votes to execute it. If broadcasters allow him to proceed on that course, they will deserve all the regulation they get.

It seems to us that the real message of the NAB convention last week was this: Broadcasting must invigorate its efforts to keep what freedom it has and indeed to reclaim the freedom it has lost. It must also invigorate its efforts to improve and diversify its programming. There was some truth in Mr. Minow's criticism and in what LeRoy Collins said. But the greatness that broadcasting must seek cannot be gained by Mr. Minow's methods. It will come only from broadcasters themselves, if it comes at all.

Minow Proposes Free-TV Time Plan

By ISABELLE SHELTON

Star Staff Writer

Federal Communications Commissioner Newton N. Minow thinks future applicants for television licenses should be required to provide free time to Presidential candidates every four years.

"I think one of the most constructive events in many years was the free time offered by the networks last year for the television debates" between the Presidential candidates, Mr. Minow declared at a luncheon at the Woman's National Democratic Club.

Stations and networks should be compensated for their expenses, but "I don't see why broadcasters should make a profit for carrying political discussion, which is the lifeblood of our democracy," the chairman said.

The same principle might be applied to State political contests, he added.

Communications Satellites

The vigorous young chairman, who electrified the broadcasting industry last month with a speech highly critical of television programs, also said yesterday:

1. The "most serious long range problem" facing television and other communications media is the use of satellites to communicate. This is now "technically feasible," and will be in operation in another generation, he said.

The big question, Mr. Minow said, is whether the satellite system will be developed and operated by the Government or by private industry. The FCC "is devoted to giving impetus to the private system," and held an exploratory meeting with 60 communications firms yesterday morning to discuss this, he declared.



NEWTON N. MINOW

Newspaper-Radio Issue

2. Ownership of radio and television stations by newspapers in an area "where there is only one or two papers and one or two stations" is a matter of very grave concern for freedom of communications in this country.

"There are such places," the chairman continued. "When one group is able to control all means of mass communication through ownership of properties, they have a situation that goes to the heart of the democratic process. Our whole concept is based on diversity of many voices."

3. It is not true, as some have charged, that the FCC gives preference to members of Congress in awarding TV and radio licenses.

4. He has received almost 3,000 letters, chiefly from "parents, teachers and businessmen — including tele-

vision and advertising directors"—since his blast at the television industry. All but about two per cent have agreed with him.

No Censorship

Mr. Minow denied charges that he was advocating censorship when, in his much-discussed speech, he suggested the solution to inferior programs is a close FCC perusal of a station's program content at the time it seeks renewal of its license.

"I don't think the FCC has ever censored any broadcast. It never will," he declared. "We are not going to tell a broadcaster what he should put on, or not put on the air. We are simply going to hold him to his promise."

"When he first applied for a license, he said he intended to do certain things. We are going to hold him to his promise. If he didn't keep it, then we will say to him, 'Well, you had a chance. We'll let someone else have one.'"

Senator Albert Gore of Tennessee, one of four members of a panel who queried Mr. Minow, commented on this:

"I suggest that one of the healthiest things that could happen to the broadcasting industry would be the refusal of the commission to extend a few licenses—in fact one might be enough."

Most of Mr. Minow's remarks were in answer to questions from the panel. The other panel members were Mrs. Mary Keyserling, an economist; Miss Helen Fuller, journalist, and Lawrence Laurent, radio and television editor of the Washington Post.

Mrs. James Mann, club president, presided.

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Radio and Television

Producers' 'Grudge' Deserves a Hearing

By Lawrence Laurent

SOLDIER AUDIE MURPHY was the most decorated hero of World War II. In his collection of honors is the Congressional Medal of Honor, highest decoration the Nation can bestow on its combat heroes.

Yesterday, actor Audie Murphy was receiving a kind of senatorial citation and it had to be classified among the lower honors the Nation can offer.

"Whispering Smith" (9 p. m., Mondays, NBC, WRC-TV) with Murphy in the title role, was chosen by a Senate Subcommittee to Investigate Juvenile Delinquency as typical of the crime and violence shows on television. The episode chosen for screening in the Caucus Room of the old Senate Office Building was "The Grudge."

This episode contained scenes in which an embittered mother flogged her son; in which the woman's naughty daughter enticed Smith into her room for a variation on the badger game, a rather mild barroom fight and the inevitable shootout in the dusty street of a Western town.

FROM OUT of the small audience in the Caucus Room stepped Richard Lewis, executive producer of 26 episodes of "Whispering Smith." He explained that he works for Revue Produc-

tions, a subsidiary of MCA. (An attorney explained that MCA used to be the Music Corporation of America, but now is known simply by its initials. In the entertainment business, MCA is known as "The Octopus." The title followed MCA's arrival as agency for most of the country's top movie, variety and TV entertainers, and because, with TV's arrival, MCA branched into filmed TV production. MCA is the leading producer of filmed programs for TV.)

Most MCA agents wear black suits, but Lewis was dressed a shade lighter in dark grey. He was a polite, self-contained witness who scholarly explained the "revenge" theme of "The Grudge."

"Vengeance," Lewis said, "is a theme throughout all great Greek tragedy and all the tragedies of Shakespeare. It is the theme of 'The Oresteia' and 'Medea'."

This was too much for

Sen. John A. Carroll (R-Colo.). He shouted: "Let's get down to cases. You're looking for a smasher, something to compete with 'Have Gun, Will Travel' and 'Wyatt Earp.'"

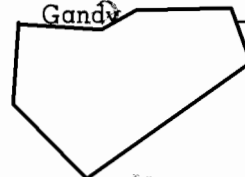
With a wave at the blank screen on which "Whispering Smith" had been seen, Carroll added: "In this film, the father is no good, the sister is no good, the mother is a poisonous character. It is a strong play of violence, of brutality, whippings."

"I think this is not only bad for children. It's bad for adults."

THE HEARINGS, which began yesterday under the chairmanship of Sen. Thomas J. Dodd (D-Conn.), are a continuation of investigations held five years ago. Those hearings were held by Sen. Estes Kefauver (D-Tenn.) and the late Sen. Thomas Hennings (D-Mo.). No legislation resulted.

Probably no legislation will result from the new hearings. However, one of the roles of the Congress is

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to keep television producers aware that the government is looking over the shoulder at the films that reach television receivers.

"Fright makes right" is one theory of controlling the broadcasting business. It means that the threat of constrictive legislation sometimes does more positive good than the passage of a bill.

HOWEVER, one couldn't help but notice yesterday that the committee staff was guilty of one major failing. The genuine concern over "Whispering Smith" should not be wasted on dramatic trivialities such as a mother's training a son to kill or over the acts of violence.

The concern ought to be over the persistently trashy efforts of modern TV drama. There is no room today in TV film for excellence. "Nobody sets out to make a bad show" goes a current TV aphorism. The tragedy is that almost no Hollywood TV producer has set out to make a very good show.

Senate Opens Hearings

Over Half of Evening TV Programs Are Violence Shows, Dodd Charges

By Lawrence Laurent
Staff Reporter

More than half of the television programs in the prime viewing hours of 7 to 10 p. m. contain violence, Sen. Thomas J. Dodd (R-Conn.) charged yesterday.

Dodd is chairman of a Subcommittee to Investigate Juvenile Delinquency which opened hearings yesterday on the influence of television.

Since the subcommittee studied television in 1954, Dodd charged, the number of violence programs has tripled. He said the amount of violence has gone up from 16.6 per cent in 1954 to 50.8 per cent in 1961.

The subcommittee staff released the results of a week of monitoring programs in several cities. The percentage of violence in prime time in Washington in 1954 was listed at 22.9. It had increased to 50.6 per cent in 1961. Similar increases were noted in Atlanta, Seattle and Denver.

One of Dodd's prize exhibits was the film of the May 15 episode of "Whispering Smith" (9 p. m., Mondays, NBC, WRC-TV). This was a Western about "The Grudge," starring Audie Murphy as a Colorado lawman.

In the episode, an embittered widow trained her son to be a gunfighter, pointing for the time when he would avenge the death of his father by killing Whispering Smith.

The mother stressed her teaching by flogging the boy with a whip. The widow's daughter also was part of the vengeance scheme. She lured the lawman into her hotel room and then screamed for the police.

The lawman was forced into a gunfight with the widow's son. The lawman wounded the boy. The widow, attempting to murder the lawman, shot and killed her daughter accidentally.

As television executives took the stand during the remainder of the day, Dodd asked whether "The Grudge" was representative of TV programs.

Richard Lewis, executive producer of "Whispering Smith," argued that vengeance was a theme in great Greek tragic drama and in the tragedies of Shakespeare. But Sen. John A. Carroll (R-Colo.) said there was nothing classic about "Whispering Smith."

"Let's get down to cases," Carroll said. "You're looking for a smasheroo, something to compete with 'Have Gun, Will Travel' and 'Wyatt Earp.' I think it is bad not only for children: It's bad for adults."

Ralph J. Gary, professor of educational psychology at Boston University and a subcommittee consultant, said he had analyzed the plots of 78 action-adventure television dramas in Washington between May 9 and 15. "The theme presented most frequently," Gary said, "was the desire for money, wealth and power."

Gary added: "Goodness of

character is not sufficient. One has to be tough to succeed. Life's problems are solved by violent means, and it is the results that count . . . gentleness and consideration scarcely exist."

The hearings continue today with James V. Bennett, Director of Federal Prisons, as the first witness. Several episodes of "Cheyenne" will be shown, followed by appearances of executives from the American Broadcasting Co. and the Warner Bros. motion picture organization.

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U. S. Prison Chief Raps TV on Crime

James V. Bennett, Federal Director of Prisons, cited a jingle yesterday to summarize his opinion of violence and brutality being shown on television.

Titling it "TV's Theme Song," Bennett recited the following for a Senate Juvenile Delinquency Subcommittee:

*"Sing a song of TV
For the little ones,
Four and twenty jailbirds
Packing tommy-guns
When the scene is
finished
The blood is ankle-deep
Wasn't that a pretty dish
To send the kids to
sleep?"*

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Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
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New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

EX - 135

REC-36

62-26832-A

191 JUN 14 1961

DO NOT WRITE

Tolson _____
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 Sullivan _____
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 Trotter _____
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ADVERTISING NEWS

Surveys Carry Sad News for TV

By JOAN HANAUER

Surveys are IN this week, but the results of two of them make it look like television is OUT.

The National Audience Board has worked up a TV "report card" based on 2,400 responses to more than 20,000 questionnaires distributed by mail and at opinion-leader meetings and conventions throughout the country.

The NAB's sad conclusion is that people think there have been few significant improvements since 1959. The ratings used graded responses on a scale of 100 percent-iles. Six out of ten categories scored below 70 per cent as compared to four out of 10 two years ago.

Drama, children's and variety shows came in for public rapping as having dropped in quality as compared to 1959, and westerns rated lowest of all, with 48 percent.

Public affairs, mystery-detective-adventure, news and weather, and sports were given a higher rating than the respondents said they would have given these categories two years ago.

In the area of commercials, beer and wine, and cigarets, dropped in popularity as compared to two years ago. The low scorer for this year was the deodorants and women's undergarments categories—43 per cent.



ANOTHER SURVEY: A Greenwich, Conn., firm, Nowland and Company, has surveyed 437 ad executives and reports that of the 83 per cent who had heard of FCC chairman Newton N. Minow's blast at the TV wasteland, three-quarters privately agreed with Mr. Minow.

Further, the survey states that while 80 per cent of responding ad execs felt TV should make changes to meet Mr. Minow's criticism, 52 per cent said they thought sponsors would take no action to spur networks along.

All this is interesting, but also something of a puzzle to us. We called Nowland to ask who commissioned them to make the survey. The answer was no one—the firm undertook the survey on its own.

This leaves us with the thought that maybe money is going out of style. Or perhaps this is public relations, but then why include the question of whether admen "have the courage of their convictions in actively supporting an elevation of the level of programming," which the survey says is "another matter."

APOLOGIES: The other day

we turned feminist and said the oil companies were neglecting women in their campaigns. One firm, Sinclair Refining, has corrected us. They sponsor the Lawrence Welk show, a program to reach women if ever we heard one.

NAMES: Sidney R. Bernstein, VP of Advertising Publications, Inc., which publishes Advertising Age, has been elected exec VP and general manager . . . C. B. Groomes, business mgr. and treasurer of Advertising Publications, will retire Jan. 31, after 20 years with the firm.

William P. Gordon has been named VP at Dancer-Fitzgerald-Sample . . . David McCann appointed to the NY sales staff of Good Housekeeping . . . Edwin Rooney named director, radio, TV and film dept., L. W. Frohlich . . . George DeLucenay Leon appointed VP in charge of accounts at Okapi.

BRIEFS: United Aircraft Corp., has appointed Wilson, Haight & Welch to handle all institutional and product advertising, effective Jan. 1, 1962. This includes product ads for Pratt & Whitney and Sikorsky Aircraft divisions, and United Aircraft International and consolidates United Aircraft at a single agency . . . Lawrence Kane & Artley appointed agency for General Artists Corporation.

The Washington Post and Times Herald _____
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Mirror _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 Date _____

62-26832-A-

TELEVISION

Mr. Belmont	_____
Mr. Mohr	_____
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Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Evans	_____
Mr. Malone	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

b6
b7c

Summer months set new tv viewing records

More and more tv is being watched in the U. S. In the words of Television Bureau of Advertising, "Americans are watching television at an all-time record rate."

This is how it is expressed in figures as taken from A. C. Nielsen data: In the first eight months of the year, viewing levels went over the previous year seven out of eight times with all-time monthly highs set in three of the eight months.

For three straight months (June, July and August) records were set or tied. In June of this year, the average U. S. tv home watched 4 hours 29 minutes, per day breaking the record of 4 hours 24 minutes set in 1957. In July, the average home viewed 4 hours 10 minutes to tie the 1958 total, and in August, viewing was at 4 hours 12 minutes, or over the 4 hours 10 minutes average in 1959. February of 1961 also was a record time for viewing when the average tv home watched 6 hours 8 minutes.

TvB added there are now more homes with two or more tv sets than there are homes without any television.

REC-92

62-26832-A

NOT RECORDED
OCT 1961

Broadcasting
Washington, D. C.
Oct. 2, 1961
Page 65

56 OCT 11 1961

Tolson ☒
 Belmont ☒
 Mohr _____
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 Conrad _____
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 Sullivan ☒
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Keep Federal Hands Off TV Programs

LeRoy Collins, ex-Governor of Florida and now president of the National Association of Broadcasters, had some sharp words at the NAB convention for those who think more government is the way to get better television. At the same time, he reminded his listeners that "our first line of defense against undesirable government interference . . . is the individual broadcaster's own self-discipline."

It was at the same convention a year ago that FCC chairman Newton Minow called television a "vast wasteland." He still, whatever his denials, seems itching to get his official fingers

into the programming pie. And a lot of viewers (and non-viewers, who frequently are TV's most caustic critics) have been cheering him on.

Whatever television's faults, the remedy is not more Federal control of program content—whether exercised positively, or only negatively through subtle or not-so-subtle threats to withdraw licenses.

The way to get better fare is for viewers to demand it. The point is not

whether Mr. Minow's ideas of what programming ought to be are sound; it is what ought to be the limits of his, or any government official's authority to determine or influence program content.

Freedom from regulation can readily be abused by private broadcasters, and has been. But freedom to regulate is subject to far more dangerous abuse.

There are three television networks and hundreds of stations, but only one Federal government. And it's a lot easier for a viewer to switch channels on his set than it is for him to switch FCC chairmen.

REC-37

12-26832-A
NOT RECORDED
199 APR 9 1962

The Washington Post and _____
 Times Herald _____
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Mirror _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 The National Observer _____
 Date, _____

TV 'Painful Influence, Waste of Time,' Rickover Says at Televised Hearing

Chicago Tribune Press Service

Vice Adm. Hyman G. Rickover, whose plain speaking terrifies many in Washington, yesterday trudged somewhat wearily up to Capitol Hill to appear, by invitation, at a congressional committee hearing.

The Admiral, known as the father of the nuclear Navy, had just returned an hour earlier from a long experimental cruise on the Navy's newest atomic-powered Polaris submarine. He had a lot of problems on his mind but dutifully responded to a summons by the Joint Atomic Energy Committee.

The committee, it developed, was staging a performance for a Los Angeles television station, KNX-F.

Twelve sixth grade pupils from a Los Angeles school, plus teacher, had been transported here to provide a background for testimony on the peaceful uses of nuclear energy.

Camermen and TV technical experts were in charge. Glaring lights bathed the hearing room.

Rickover waited patiently while Chairman Glenn T. Seaborg of the Atomic Energy Commission voiced testimony geared to youthful ears about experiments in irradiating

food and tiny atomic batteries for satellites.

"If God gave me the opportunity at your age to know what I know now, I'd study a lot harder than I did." No youngster at this time should waste the time he spends in school, he said.

Raising his voice a little for emphasis, and with a gleam in his eye, the admiral added:

"Our children spend only one-sixth of their time at school, the same amount of time they waste on television. I advise these young citizens not to look at television. It is one of the most painful influences in this country!"

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The Washington Post and Times Herald _____
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New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
Date _____

NOT RECORDED
199 APR 13 1962

What's On? RADIO

CBS Drama of Abortion Causes Stir Among Fans

By BEN GROSS

Winds of bitter controversy enveloped the telecast of a drama about abortion, "The Benefactor," on CBS-TV's "The Defenders" series over Channel 2, 8:30 to 9:30, Saturday night. The program was preceded by the refusal of 10 out-of-town network affiliates to carry the show, in addition to the withdrawal of the regular sponsors of the period.

Yesterday CBS said that 1,082 phone calls had been received from viewers. Of these, 957 approved of the program and 125 were against it, a network employee reported.

This play by Peter Stone, directed by Dan Petrie and produced by Herbert Brodtkin, dealt



Judson Laire



E. G. Marshall

with the medical, social and criminal aspects of abortion. It had received the okay of the code authority of the National Association of Broadcasters, but its proposed showing was denounced last week by America, the National Catholic Weekly Review.

CBS, however, defended it as a document which "fully maintains the high standards of integrity, sensitivity and taste which have characterized 'The Defenders' series." This program, the network pointed out "has not hesitated to dramatize in an honest and forthright manner many of the social issues of our time."

1,500 Abortions

Judged solely as a play, and without regard to any other considerations, "The Benefactor" was a well-written and tautly developed offering. Its principal character, Dr. Ernest Montgomery, admitted that during a period of eight years he had performed 1,500 abortions. But he maintained that in each instance he was justified on the ground that the medical action saved the patient untold mental suffering.

~~This was definitely against the law and he realized that. But he excused his actions in these instances, and in the one that finally resulted in his arrest and trial, by proclaiming an adherence to a higher law.~~

Impressive Acting

It must be said that the trial was presented with dignity and without any cheap melodramatic flourishes. The various roles were impressively acted by Robert Simon as Dr. Montgomery, Kathy Widdoes as his patient, Collin Wilcox as a witness, E. G. Marshall and Robert Reed as the defense attorneys and Judson Laire as the judge.

After witnessing the drama, there could not be the slightest doubt that it was intended as a plea for legalized abortions. Not only the speeches of the defendant but the remarks of the judge made this plain. He was going to "throw the book" at the doctor after his conviction by a jury, but would suspend the sentence.

So the question arises whether a play conveying such a message should have been presented as family entertainment during the prime period of the evening.

Against Religious Beliefs

The editorial in America pointed out that although abortion has been treated on the air before, "in each case the abortionist was a 'heavy'", that is a villain, rather than a sympathetic character. It went on to say that "abortion is illegal in every state

and it's against a lot of religious beliefs.

"We just don't think this is the kind of drama to be introduced into the living room for the entire family in the early evening when teen-agers as well as adults may be there."

Then the editorial called on its readers to write to the Speidel Corporation, which took over the sponsorship of this telecast, as it would "doubtless appreciate letters appraising the program."

Was It Suitable?

Robert Sweezy, who passed on the show for the NAB Code Authority while CBS was giving a preview of it to its affiliates, called it a "sincere effort," but nevertheless raised two questions concerning it:

(1) "The suitability of 'The Defenders' or other dramatic series as a vehicle for such a direct treatment of the subject.

(2) "The wisdom of selecting an early evening family viewing hour (8:30)."

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The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
Date _____

162-26832-A
NOT RECORDED
199 MAY 3 1962

APR 30 1962

FBI FILE: 63-HQ-4296 SER 431

“THE UNTOUCHABLES” TV PROGRAM

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. DeLoach *pw*

DATE: 7-26-60

FROM : M. A. Jones *CRIMDEL*SUBJECT: HOLD-UP YOUTHS GET IDEA
FROM "THE UNTOUCHABLES"

Tolson _____
 Mohr _____
 Parsons _____
 Belmont _____
 Callahan _____
 DeLoach *✓*
 Malone _____
 McGuire _____
 Rosen *✓*
 Tamm _____
 Trotter _____
 W.C. Sullivan _____
 Tele. Room _____
 Ingram _____
 Gandy _____

According to New Haven crimdel dated 7-22-60, Captain [redacted] b6
 [redacted] Detective Bureau, Bridgeport, Connecticut, Police b7C
 Department, advised on 7-21-60 that his department had received a
 complaint from one Anthony Persico, age 91, who is in business as a
 barber, that he had been held up by two masked bandits and had \$20
 taken from him. Captain [redacted] stated that during the course of the
 investigation his detectives arrested the two suspects and after much
 interviewing the two individuals admitted the hold-up of the victim.

B. APPROX
 The two arrested were [redacted] and [redacted]
 [redacted] both of Bridgeport, Connecticut, who stated that they had
 been watching the television show "The Untouchables" and got their idea
 for crime from this show. Captain [redacted] advised that both individuals
 were being held for prosecution.

You will recall, of course, "The Untouchables" stars
 Robert Stack and the show is narrated by Walter Winchell.

RECOMMENDATION:

For information.

DGH:sfc
 (5)

REC-14

63-4296-33-431

7 JUL 28 1960

CRIME RECORDS

58 AUG 5 1960

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FBI FILE: 094-HQ-1 SUB 32254-A

“THE UNTOUCHABLES” TV PROGRAM

63084

File

PJ

Mr. Tolson	
Mr. E. A. Tamm	
Mr. Clegg	
Mr. Glavin	
Mr. Ladd	
Mr. Nichols	
Mr. Rosen	
Mr. Tracy	
Mr. Carson	
Mr. Egan	
Mr. Gurnea	
Mr. Hendon	
Mr. Pennington	
Mr. Quinn	
Mr. Nease	
Miss Gandy	

WEDNESDAY, MAY 26, 1948.

The News of Radio

ABC to Offer Analysis of Communism in This Country Over Network Next Month

An analytical examination of communism in the United States will form the substance of the second documentary to be broadcast this year by the American Broadcasting Company. Robert Saudek, vice president in charge of public affairs, announced yesterday. The network's initial 1948 effort in documentaries dwelt on social diseases under the title, "V. D."

Scheduled for presentation in June, "Communism—U. S. Brand," will be a full-hour program covering three divisions: "Blueprint of the Communist Party in the United States," "The Party in Action—How to Start a Revolution" and "Psychoanalysis of a Communist." According to the announcement, "after presenting the problem in its major phases, ABC will stage conclusions to be drawn from them and will make recommendations to the American public."

Morton Wishengrad will write the scripts. He was selected, it was explained, in view of his earlier experience as educational director of the International Ladies Garment Workers Union when dissident Communist workers in the organization were exposed, and for his long study of communism in the labor movement.

Dr. Robert Morrison MacIver, Lieber Professor of Political Philosophy and Sociology at Columbia University since 1929, has been retained as a consultant on the program. He will be responsible for the factual contents of the entire script.

Bea

Wishengrad

X-1734

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94-1-32254-A

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X-20

CLIPPING FROM THE

Times

28

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THESE DAYS:**Likes and Dislikes
On Radio and TV**By **GEORGE E. SOKOLSKY**

IT NEVER fell to my lot to see much of television or listen often to radio until I became ill when I was given one of those portable television machines which take up little space. So I have become acquainted with what is on the air-waves at different hours of day and night.

Not having seen too many movies in my fairly long life, I find the various late shows and late late shows novel and even interesting, but I do resent the introduction of sung advertising, particularly as the words are usually stupid and the music a vile corruption of tunes in the public domain.

I find the "\$64,000 Question," the "\$64,000 Challenge," "21" and the Edgar Bergen show interesting because I try to answer the questions to see whether my memory holds up, particularly in the field of useless information. Charles Van Doren and Robert Strom, the latter being 10 years old, have added culture and intellectual honesty to these shows. Some of the memorizers are nothing more than that, reminding me of a fellow I knew who was an immigration service interpreter and could use dozens of languages but who barely earned a living because he only had a memory but no common sense.

An Intelligence Twist

It would be interesting if a psychologist would give some of the memory questions an intelligence twist, which means asking why this is so and could not be otherwise. Both Van Doren and Strom have met that challenge. When Vivien Kellems was on the "\$64,000 Question," I thought she answered correctly; there was a fracas on the stage and Miss Kellems was not permitted to go forward. I telephoned to the producer of the show and he promised to send me a transcript so that I might study the questions and answers. No transcript ever arrived. It was a stupid oversight. I questioned Miss Kellems and found that the show in which she participated was not altogether unrehearsed and that there was some prior discussion as to the limits of the questions.

Radio still has the virtue of hearing the voice but not seeing the face. Some faces are better not seen. The constant repetition of small news items from the press services is a bore. Original news rarely is gathered on radio. Anybody can read an item from a wire service such as the Associated Press, the United Press or the International News Service. Well edited newspapers give the source of such material and the radio should do the same. Those who read this copy are hired for their voices.

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Holloman _____
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138 APR 10 1957

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Times Herald _____
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Wash. Star _____
N. Y. Herald _____
Tribune _____
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American _____
N. Y. Mirror _____
N. Y. Daily News _____
N. Y. Times _____
Daily Worker _____
The Worker _____
New Leader _____

Date **APR 9 1957**

52 APR 15 1957

The American Broadcasting Company is famous for its controversial broadcasts. It has made itself attractive to commentators who feel that they have something to say and who usually develop a following of devoted listeners who either love or hate them. Although these commentators are not paid fabulously, A.B.C. is attractive because it does not interfere with the content of the material and therefore the commentators do more work than is usual as free men like to work in intellectual freedom. Also A.B.C. rarely cancels out time to make room for some triviality called a spectacular. When they do that, they usually hear from the offended commentators' followings.

Better Medium For Ideas

Should A.B.C. change this policy, its radio will become as dull as the unopinionated copy of its competitors taken from the wire services. Radio is still the better medium for speech and for ideas and it is likely to remain that because television is of the theatre not the forum. Unfortunately the female advertisers have invaded radio with the jingles and jangles but on radio one does not have to see them which is an advantage.

Surely, one need not see water swirling in a washer to know that the business of a washing machine is to wash something. As to what kind of a cosmetic a girl has to use to catch a man, the less said about it the more attractive the girl. If I were a young man, after watching television, I would imagine that every girl wears a false face and tricky hair and even at my age, I prefer that half of the girl's hair that does not stay in place to the other half of her hair which looks like something made for a plastic robot. At any rate, watching the television commercials adds nothing to the romantic outlook on life.

ON THE AIR

It Can Be Frustrating, But 'You Asked for It'

By JACK HARING

Hollywood and Broadway aren't the only segments of the entertainment world invading Washington these days. Television is getting into the act, too.

A camera crew for ABC-TV's "You Asked for It" arrived here yesterday to work on six sequences for the new series opening September 15. And if the group runs into as many headaches as have been par for the course during the show's seven years of existence, there'll be plenty of aspirin consumed while the cameras are attempting to fulfill the requests of viewers.

Cran Chamberlain, personable creator and producer of the program, summed up the troubles his staff has been experiencing at lunch last week: "What kind of frustration do you want, because we've got it."

One of the frustrations involved two of the sequences scheduled here—scenes of the FBI in action at its academy at Quantico and in its work with fingerprinting.

Other sequences in the works during the crew's stay in Washington: The underground organ at the Luray Caverns. . . . The Army's last 17 horses, used to draw the caissons for ceremonies at Arlington National Cemetery. . . . The National Bureau of Standards' "retiring granddaddy of electronic brains" that can play a simple game like tic-tac-toe, but also helped solve problems that led to the first atomic bomb. . . . Finally, the rifle twirling team that is a part of the honor guard at Arlington Cemetery.

"We waited four years for clearance on these FBI shots," Chamberlain was saying. "But now that everything's settled, what a change and what a pleasure to be working with a businesslike organization like the FBI after working in Europe."

* * * *

Chamberlain has just returned from a four-week stay

in Europe, his fourth trip to the continent in the last year. Art Baker, snowy-thatched host of the half-hour Sunday show, and several camera crews are still abroad gathering material for the new season.

Some of the frustrations in Europe: Searching for two years before locating the French chef who has trained his chickens to lay eggs on cue. . . . Tracking down the clan of a Scottish woman now in the United States ("I pictured a castle, bag pipes, kilts and all that sort of stuff," says Chamberlain)—and finding only one member of the clan left. . . . Trying to get shots of gypsies in France ("But we couldn't keep 'em in one spot long enough to shoot 'em. Each day we'd go to the spot we had heard they were the day before, they'd be gone").

Frustrations for Chamberlain and his staff in other parts of the globe: No luck yet on fulfilling a request for a visit to a sultan's harem. ("No scheming or diplomatic help has been able to get us in, but we haven't given up hope. However, I think the public will be disillusioned if we ever do get in.") . . . Union troubles with noodle delivery boys in Tokyo. ("These messenger boys carry noodles around on trays, somewhat like our Good Humor men sell ice cream over here. We picked one boy to represent the whole group, but the union vetoed the idea. After much negotiating, we finally convinced the union our plan was a tribute to all and not showing favoritism to one boy.")

* * * *

all the headaches, including an average of one hit in every 20 requests researched, Chamberlain says "You Asked For It" is beginning its eighth year with the largest amount of footage in the can ever. "Besides that, we'll be going over the cable live for the first time since 1953," the Brentwood, Calif., producer added.

One of the "spectaculars" of the season is scheduled for the September 15 opening show. These are the famous Russian performing bears, described as "fantastic" by Chamberlain. "They make anything done by performing bears in this country look like child's play," he said.

The footage on the bears and other Russian sequences shot to date have been done by Russian cameramen. But Chamberlain is sending in a three-man crew of his own October 15, after working most of the summer to get them into Russia.

"This crew is composed of an American, a Yugoslav and a Frenchman," Chamberlain was saying. "The Russians thought it was fine we were sending in a Baltimore boy named Selsky and a Yugoslav named Richinski, but they had only scorn for a Frenchman with a name like LaBrosse."

* * * *

Bulletin Board:

Two quiz programs—headed by Twenty-One, with What's My Line? second—topped the Washington TV audience ratings in American Research Bureau's midsummer survey. Completing the top ten: 3. G. E. Theater, 4. Studio One Summer Theater, 5. People's Choice, 6. Father Knows Best, 7. I've Got a Secret, 8. Lawrence Welk, 9. Gunsmoke, 10. Alfred Hitchcock.

Martha Carson is guest starring this week on Jimmy Dean's morning show (WTOP-9) instead of Gene Austin. However, Gene was on hand for Jimmy's Saturday night show.

Sponsorship of the 10 p.m. Friday night fights on NBC-TV and radio has been renewed by Gillette for 52 weeks effective September 8. This will be the 14th year the razor company has sponsored boxing telecasts on NBC.

More good news for sports fans: WTTG-5 will be telecasting the home games of the Bolling Air Force Base football team. This is the lineup: September 21, Fort Knox; September 28, Fort Eustis; October 5, Fort Belvoir; October 12, Fort Belvoir; October 19, Fort Belvoir; October 26, Fort Belvoir; November 2, Little Creek; November 9, Fort Belvoir.

Tolson ☒
Nichols ☒
Boardman ☐
Belmont ☐
Mohr ☐
Parsons ☐
Rosen ☐
Tamm ☐
Trotter ☐
Nease ☐
Tele. Room ☐
Holloman ☐
Gandy ☐

EX 100

INDEXED - 31

94-1-32254-A

NOT RECORDED

141 AUG 28 1957

Wash. Post and Times Herald

Wash. News

Wash. Star

N. Y. Herald Tribune

N. Y. Journal-American

N. Y. Mirror

N. Y. Daily News

N. Y. Times

Daily Worker

The Worker

New Leader

Date

AUG 19 1957

70 AUG 27 1957

GIR 16

Mr. Tolson _____
 Mr. Nichols *fl* _____
 Mr. Boardman *✓* _____
 Mr. Belmont _____
 Mr. Mohr _____
 Mr. Parsons _____
 Mr. Rosen *✓* _____
 Mr. Tamm *oh* _____
 Mr. Trotter _____
 Mr. Nease _____
 Tele. Room _____
 Mr. Holloman _____
 Miss Gandy _____

UP37

(TV)

① LOS ANGELES--TWO TOP LOS ANGELES POLICE OFFICIALS WHO SUED THE AMERICAN BROADCASTING COMPANY FOR THREE MILLION DOLLARS AFTER MIKE WALLACE'S INTERVIEWED EX-MOBSTER COHEN ON TELEVISION HAVE SETTLED THEIR SUITS OUT OF COURT.

LAWYERS FOR POLICE CHIEF WILLIAM H. PARKER AND CAPT. JAMES E. HAMILTON ANNOUNCED THAT PARKER HAD SETTLED FOR \$45,975 WHILE HAMILTON ACCEPTED \$22,987 IN HIS MILLION DOLLAR ACTION.

1/3--PA1004A

INDEXED - 24

94-1-32254-A
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117 JAN 7 1958

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 Rosen *gms*
 Tamm *gms*
 Trotter *gms*
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 Tele. Room _____
 Holloman _____
 Gandy _____

TV Net Settles Libel Suit Over Cohen Interview

LOS ANGELES, Jan. 2 (AP) Police Chief William Parker has settled out of court for \$44,500 his \$2 million damage suit for remarks made on television by ex-gambler Mickey Cohen.

Cohen, however, remains a defendant. He didn't contribute to the settlement and is not a party to the agreement. The settlement is with the American Broadcasting Co., television interviewer Mike Wallace and his sponsors.

A settlement was made, too, with Capt. James Hamilton of the intelligence squad, to whom Cohen also referred. He gets \$22,500. He had asked a million.

Wash. Post and Times Herald _____
 Wash. News _____
 Wash. Star _____
 N. Y. Herald Tribune _____
 N. Y. Journal-American _____
 N. Y. Mirror _____
 N. Y. Daily News _____
 N. Y. Times _____
 Daily Worker _____
 The Worker _____
 New Leader _____

Date _____

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 117 JAN 7 1958

JAN 9 1958

Tolson ☒
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 Rosen ☒
 Tamm ☒
 Trotter ☐
 Clayton ☐
 Tele. Room ☐
 Holloman ☐
 Gandy ☐

TV Chain Settles Mickey Cohen Suit

LOS ANGELES, Jan. 3 (AP). —Police Chief William Parker has settled out of court for \$44,500 his \$2 million damage suit for remarks made on television by ex-gambler Mickey Cohen.

Cohen, however, remains a defendant. He didn't contribute to the settlement and is not a party to the agreement. Cohen has filed a suit of his own against Mr. Parker, charging the chief has violated his civil rights.

The settlement is with the American Broadcasting Co. Television Interviewer Mike Wallace and his sponsors. It was on the May 19 Wallace show that Cohen made remarks that Mr. Parker deemed libelous, slanderous and damaging to his character.

A settlement was made, too, with Capt. James Hamilton of the intelligence squad, to whom Cohen also referred. He gets \$22,500. He had asked \$2 million.

TOP CLIPPING

DATED

FROM

MARKED FILE AND INITIALED

INDEXED - 24

NOT RECORDED

117 JAN 7 1958

Wash. Post and Times Herald _____
 Wash. News _____
 Wash. Star _____
 N. Y. Herald Tribune _____
 N. Y. Journal-American _____
 N. Y. Mirror _____
 N. Y. Daily News _____
 N. Y. Times _____
 Daily Worker _____
 The Worker _____
 New Leader _____

Date _____

JAN 8 1958

Marie Torre Reports

Criminals to Tell Story of Their Life

In attempts to satisfy all tastes and curiosities, the American Broadcasting Company has stumbled on a TV series which could prompt all manner of imprisoned criminals to look for make-up kits instead of hacksaws. With apologies to Jack Paar, we kid you not. The stars of "Confession" are prisoners all!

After June 19, when the program debuts, prisoners all over the country can bide their time by comparing their respective ratings or fighting for a chance to tell their story to the viewing public. That prisoners will vie for a seat on "Confession" is indisputable because the program not only will afford criminal subjects the opportunity to feel like a TV star (for half an hour, anyway) but also will make available to them the most authoritative advice on how to go straight.



Unfortunately, this privilege to incarcerated men has been restricted during the last two years to the fellows who board at the Dallas prison and the Huntsville penitentiary in Texas for the reason that "Confession" has been a local Dallas show. Now that it has attracted network interest its subjects will be culled from the best prisons in the country.

Crime Show Cuts Crime

"Now we can go all over—Frisco, Los Angeles, New York, Chicago," said Jules Weill, the ecstatic producer of this remarkable venture. "This is a good thing because it can help decrease crime wherever the program is shown. It did in Dallas. I have letters from the Attorney General and the

Dallas Pastors Association, and they credit our show with the declining crime rate in Dallas."

"Confession" doesn't tax the abilities of its stars because it adheres to a simple format.

"The procedure," Mr. Weill explained, "is to have the prisoner—a different one each week—interviewed by our moderator, Jack Wyatt. The prisoner talks about his crime or crimes, tells a little about his background and upbringing. He might, for instance, talk about having no family love as a child, or about going wrong on account of a girl. After the prisoner relates his story, he faces a panel of three, which usually includes a clergyman, psychiatrist and psychologist."

What the prisoner receives from the panelists is advice on how best to spend the ensuing months or years back at the penitentiary and what he ought to do when freedom comes.

"It's good, solid advice," Mr. Weill put in, "and it can really help a prisoner who wants to be helped. From the standpoint of the viewers, the program performs a worthy function because it gives them a real insight into the evils of narcotics and such."

Mr. Weill has met with complete co-operation from wardens in acquiring permission to transfer guarded prisoners from their cells to a TV studio. Thus far, no mishaps have occurred. Still the venture strikes us as a tenuous thing. One escape and Mr. Weill could be put out of business.

© 1958, New York Herald Tribune Inc.

Bosen
Tamm
Trotter b6
Clayton b7C
Tele. Room
Holloman
Gandy

file
4
ew

Watch this closely.
Include reference
to it in brief
being prepared
on TV & movies
6/2 ←

Will be done
photo up made

Wash. Post and Times Herald
Wash. News
Wash. Star
N. Y. Herald Tribune B9
N. Y. Journal-American
N. Y. Mirror
N. Y. Daily News
N. Y. Times
Daily Worker
The Worker
New Leader

194-1-32254-A

NOT RECORDED
191 JUN 17 1958

Date MAY 30 1958

62 JUL 1 1958

Canceled Lodge Interview Sparks Hutchins, ABC Hassle

Charges of censorship were hurled back and forth today in the wake of the cancellation by the American Broadcasting Co. last night of Mike Wallace's taped interview with U.N. Ambassador Henry Cabot Lodge.

John Daly, network vice president in charge of news and public affairs, was accused of an "experiment in censorship" by Dr. Robert M. Hutchins, president of the Fund for the Republic, which contributes toward production costs of the Wallace Sunday shows.

Mr. Daly, on the other hand, insisted that deletions sought to be made by Mr. Lodge from the recorded interview were "contrary to ABC policy" and "constitute a form of editorial censorship."

Long at Odds.

Mr. Daly and Mr. Wallace have long been at odds, even before they became associated with the same network. The Fund for the Republic became involved in the feuding after it joined with Newsmaker Productions to produce a series of

programs under the general title "Survival and Freedom."

Last week the network cut two portions from Mr. Wallace's interview with Sylvester L. Weaver, former president

of the National Broadcasting Co. It did so over strong objections by Mr. Wallace, his Newsmaker Productions, and the Fund. The latter two are joint producers of the series.

Last night's show, eighth in the series, was to have been on the air from 10 to 10:30. When it was canceled Dr. Hutchins objected strongly, saying previous programs in the series had been revised with the network's approval.

Mr. Daly said Mr. Lodge wanted to make two deletions from the interview, and added the Fund and Newsmaker had guaranteed Mr. Lodge the privilege of making them. He continued:

"Except in the instances of libel, slander, bad taste or the national security, such action with respect to public information programs would be in di-

Continued on Page Two.

CLIPPING FROM ~~THE~~

N.Y. ~~WORLD TELEGRAM & SUN~~

EDITION 7th. SPORTS

DATED 16 JUN 1958

PAGE 1

FORWARDED BY NY DIVISION

RE: FUND FOR THE REPUBLIC
MIKE WALLACE TV
INTERVIEW PROGRAM
INFO CONCERNING

BUFILE 62-

53 JUN 26 1958

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NOT RECORDED
76 JUN 25 1958

rest violation of ABC policy and constitute a form of editorial censorship."

He added Mr. Lodge's deletions, not disclosed, had been requested "in the light of changing events" and "in the public interest."

The network agreed to one deletion but would not agree that the other "might affect the public interest and the national security."

Dr. Hutchins said, "Mr. Daly's action is incomprehensible." Mr. Lodge, he added, was within his rights in refusing to allow a network official to determine what statements of his should be broadcast.

'Off the Record.'

Dr. Hutchins explained he and Mr. Lodge had agreed some statements would be "off

the record" until Mr. Lodge released them. He also recalled that two previous interviews, one with Dr. Reinhold Niebuhr and with Dr. Erich Fromm, had been redone at their request.

"We are astonished to find that Mr. Daly has the power to announce suddenly a policy which is in violation of our agreement," Dr. Hutchins said. Oliver Treyz, ABC president, agreed to procedure in previous interviews, Dr. Hutchins declared.

In the interview as originally put on film, Mr. Lodge had expressed the general view that the United States should give up the idea of winning popularity abroad and should seek international respect instead.

ABC Official Defends Crime Shows Before House Probe Unit

By Cecil Holland

An American Broadcasting Company representative told Congress today that so-called crime shows broadcast over this network's facilities "do not improperly emphasize crime violence and corruption."

The testimony came from Mrs. Geraldine Zorbaugh, secretary and acting general counsel of the company. She appeared before the House Commerce subcommittee conducting a full-scale investigation of charges that many radio and television programs are offensive and in bad taste.

Uses Charts in Defense.

Mrs. Zorbaugh supported her defense of radio and television's so-called crime programs with an array of charts comparing the crime trend from 1946 to 1951 in ten cities having television and ten without. She explained that the charts were made up from statistics taken from reports of the Federal Bureau of Investigation and added:

"There is no indication in the official FBI figures... that television is a force which has adversely affected the crime rate of the localities exposed to it."

Mrs. Zorbaugh contended that past and continued safeguards insure that mystery-crime programs be presented in a manner "which does not encourage, in fact discourages, the growth of the evil portrayed."

She added:

"The good sense of the American people, which for generations long before television has demonstrated the ability, if not the desire, to live vicariously via crime stories, but the habit, to live as good citizens in real life."

Says Problem Is Old.

Mrs. Zorbaugh said the problem of entertainment's effect on the morals of youth is not a new problem which has been created by television. "We are dealing with a problem which television presents in a new light," she added.

American youth, the witness testified, was "exposed to the impact of violence in classic literature, movies, comics and radio before television came out of the laboratories."

Another witness was Chris J. Witting of the Dumont Television network which has a license to operate station WTTG here. He testified that forced regulations over programs would serve "to destroy the creative ability of the industry and would stereotype programming, and, in turn, stagnate programs in advancement."

Witness Offers Solution.

He suggested that any problems raised by offensive or objectionable programs could be solved through the "integrity, broad vision and business ability of the individual broadcasters."

As for the programs featuring crime, violence and corruption, Mr. Witting said the television industry has found "a rabid interest" on the part of the public for them, but he pointed out that such programs as far as his company is concerned do not appear before 9 p.m. so that ordinarily they should not be seen by children.

The subcommittee received a protest from Walter H. Wilson, of Washington and Indian Head, Md., against radio announcements about diseases. He objected to such spot announcements saying "one person out of every seven will die from heart disease." Mr. Wilson who described himself as a metaphysical practitioner, said such announcements dispense fear and cause disease.

Tolson _____
Ladd _____
Nichols _____
Belmont _____
Clegg _____
Glavin _____
Harbo _____
Rosen _____
Tracy _____
Laughlin _____
Mohr _____
Winterrowd _____
Tele. Rm. _____
Holloman _____
Gandy _____

file
WTTG
TV

Times-Herald _____

Wash. Post _____

Wash. News _____

Wash. Star _____

N.Y. Herald Tribune _____

N.Y. Mirror _____

N.Y. Compass _____

Date: SEP 17 1952

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NOT RECORDED
138 NOV 13 1952

53 NOV 18 1952

World of Finance**Kintner Resigning
As ABC President**

NEW YORK, Oct. 18 (INS)—Robert E. Kintner has resigned as president of the American Broadcasting Co.

An unimpeachable source confirmed today that the resignation will be submitted Tuesday to a special meeting of the board of directors of American Broadcasting-Paramount Theaters, Inc., the parent company of ABC.

Rumors that Kintner, 47, would leave the post have been circulating in the industry for the last week.

Leonard H. Goldenson, president of AB-PT, reportedly will take over as president of ABC.

Kintner's departure after nearly seven years in the president's chair will climax the running dispute between the "theater" and the "broadcasting" factions in AB-PT since its formation in 1953 through the merger of United Paramount Theaters, Inc., and the American Broadcasting Co., Inc.

Kintner has been supported in his handling of ABC by Edward J. Noble who sold his majority interest in the broadcasting firm at the time of the merger, but retains an interest in the parent firm. Noble is chairman of AB-PT's finance committee.

Ironically, Kintner is leaving just as ABC is showing increased strength in competition with the National Broadcasting Co. and the Columbia Broadcasting System. Several of the new ABC-TV shows this season have outdrawn the two other networks in audience ratings.

Tolson ✓
Nichols ✓
Boardman ✓
Belmont ✓
Mason ✓
Mohr ✓
Parsons ✓
Rosen ✓
Tamm ✓
Nease ✓
Winterrowd ✓
Tele. Room ✓
Holloman ✓
Gandy ✓

Wash. Post and Times Herald ✓
Wash. News _____
Wash. Star _____
N. Y. Herald Tribune _____
N. Y. Mirror _____
N. Y. Daily News _____
Daily Worker _____
The Worker _____
New Leader _____

Date OCT 18 1956

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OCT 18 1956

EX-116

OCT 19 1956

ON ABC NEXT WEDNESDAY

Film on Latin America Depicts a Challenge

A dramatic TV film pointing up the explosive situation in Latin America and the problem it creates for the United States was given a press preview here yesterday at WMAL-TV.

The first in the Bell & Howell Close-up series of documentaries co-produced by ABC-TV and Time, Inc., it will be telecast publicly Wednesday from 10 to 11 p. m.

The title, "Yanki, No!",

comes from the cries of the revolutionary mobs incited by the inflammatory speeches of Fidel Castro and others. The film consists largely of candid camera shots that impart a sense of immediacy and spontaneity.

Altho communist influence is given its legitimate share of attention, the people of Latin America and their leaders are allowed to speak for themselves.

Tolson ✓
Mohr ✓
Parsons ✓
Belmont ✓
Callahan ✓
DeLoach ✓
Malone ✓
McGuire ✓
Rosen ✓
Tamm ✓
Trotter ✓
W.C. Sullivan ✓
Tele. Room ✓
Ingram ✓
Gandy ✓

BAIRD/RODNER
non

DeLoach

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File 674

Hemo Division
to Belmont
12/8/60 re
"Yanki, No!"

The Washington Post and Times Herald _____
The Washington Daily News 7
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

94-1-32254-A
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149 DEC 9 1960

62 DEC 14 1960

DEC 2 1960

TV and Radio

Latin Unrest to Hold Channel 7 Spotlight

Ferment now sweeping through Latin America, provoked by Communist agitators acting on orders from the Kremlin, will be shown tonight on WABC-TV (Channel 7) in an hour-long documentary.

From 10 to 11 p.m., depicting the meaning of the theme, "Yankee, No," the program will disclose:

"What we did wrong, what we now need to do, to face up to the Communist threat in Latin America."

Producer Robert Drew took his camera crew to Costa Rica, where, at the session of the Organization of American States, Secretary of State Christian Herter introduced the U. S. resolution condemning Soviet intervention.

Venezuelan Foreign Minister Arcaya was instructed by his government to vote for the resolution. He voted against it. The telecast shows him returning to Caracas where riots break out.

A Soviet tanker is shown berthed in a Cuban harbor. There is an interview with a member of the crew.

Mob demonstrations are shown in Cuba against the OAS meeting. Fidel Castro is shown in an impassioned harangue to the multitudes in Havana. The refrain, there and in other parts of Latin America, is "Cuba, Si; Yanqui, No."

As a documentary, the telecast shows poverty and its effect . . . conditions calling for U. S. assistance. A Cuban family is shown moving from a shack to a new housing development. A mass wedding that legalized commonlaw marriages on a wholesale basis is presented.

The over-all suggestion is that it is not too late, that the United States still has an opportunity to render aid that will end the Communist menace.

Tolson ✓
Mohr ✓
Parsons ✓
Belmont ✓
Callahan ✓
DeLoach ✓
Malone ✓
McGuire ✓
Rosen ✓
Tamm ✓
Trotter ✓
W.C. Sullivan ✓
Tele. Room ✓
Ingram b6 ✓
Gandy b7C ✓

DONAHUE

File OK

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

94-1-32254-A

550

DEC 28 1960

001 XE REC-74

59 DEC 28 1960

TV What's On? RADIO

Latin America Menaced By Sweep of Communism

By BEN GROSS

(Reprinted from yesterday's late editions.)

There's no use trying to hide the unpleasant fact: Because of poverty, propaganda and ignorance, Communism is making startling advances in Latin America, thereby threatening the safety not only of the United States but of the rest of the world. That was the bitter lesson to be drawn from the documentary *"Yanki, No!"*, on ABC-TV (10 to 11) Wednesday night.

Produced by Robert Drew of Time, Inc., it was the assignment of this task to an outside producer which was one of the causes of John Daly's resignation as ABC vice president in charge of news and special events.

But regardless of the inside network hassle, this documentary showing was a vivid example of TV journalism. With no on-camera narration and only a minimum of explanatory remarks by Joseph Julian, the pictures were permitted to tell their own story.

And the story they told was a frightening one. It started with a meeting of the Organization of American States in Costa Rica where Venezuelan Foreign Minister Arcaya defied his own president and voted against a U. S. resolution to condemn Soviet intervention in Cuba.

Rioting Mob

On his return home to Caracas, the Foreign Minister encountered an indignant president and a riotous anti-Yanki mob. However, Arcaya tried to justify his action and through the eyes



John
Daly



Juliet
Prowse

of his son, a university student, viewers were permitted to see the conditions which might explain this anti-U.S. attitude.

The shocking contrasts between the luxury and the wealth of the upper strata and the unspeakably sordid poverty of the lower classes were shown. In other words, the implication was plain: When you have a society in which a few have too much and the many have too little, there you have a perfect breeding ground for Communism.

The film then carried us to Cuba. With the monotonous, rhythmic chant of "Cuba, si; Yanki, no!" providing a background as insistent as the beat of the jungle drums in Eugene O'Neill's "Emperor Jones," a mob of a million Cubans protested against the OAS meeting.

The history of the Fidel Cas-

tro revolution was highlighted, including glimpses of Fidel, such scenes as a poor Cuban moving from his miserable shack, with seven persons in one room, and a mass wedding under a law which legalizes common law marriages.

The ignorant, illiterate, desperately poor masses are impressed by their immediate benefits. But they have gained these at the sacrifice of freedom, of true liberty, trading these for complete control by a dictatorial state.

And also, as the documentary showed, by having their country turned over to the domination of the grasping Soviet Union, making Cuba the first Russian satellite in this hemisphere. The implication of this was made plain during an interview with a crew member of a Soviet tanker in Havana harbor.

Warning Note

The program emphasized this warning note: "Care about your Latin American neighbors; be prepared to follow through with understanding effort and dollars; act quickly and strongly in their behalf, your own behalf and in behalf of the freedom of the world."

Agree or disagree with this conclusion, "Yanki, No!" sized up as a provocative and impressive special.

Tolson _____
DeLoach _____
Belmont _____
Callahan _____
Malone _____
McGuire _____
Rosen _____
Tamm _____
Trotter _____
W.C. Sullivan _____
Tele. Rm. _____
Ingram _____
Gandy _____

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

94-1-32254A

REC-10

DEC 9 1960

American Broadcasting Company

59 DEC 21 1960

7116

94-1-32254-A WASHINGTON CAPITAL
NEWS SERVICE 1-10-61
A DAILY VARIETY 1-11-61
A THE EVENING STAR 1-13-61

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Embattled Show 'Untouchables' Losing Sponsor

NEW YORK, Mar. 14 (AP). —The Liggett & Myers Tobacco Co., announced today that it will drop sponsorship for "The Untouchables," a television show that has aroused the ire of persons of Italian descent.

The company also said it is dropping "Asphalt Jungle" and "Adventures in Paradise."

It said "it is not continuing this year, under its renewal agreement, participating sponsorship with the American Broadcasting Co. television network" in the three programs.

The reason given by the company was that "these programs have been rescheduled by ABC at 10 to 11 p.m., rather than 9:30 to 10:30 p.m."

Persons of Italian descent have protested over the number of Italian names used for gangster roles in the "The Untouchables," a Thursday night program based on activities of Federal agents during the prohibition era.

Tolson ☒
Parsons ☒
Mohr ☒
Belmont ☒
Callahan ☒
Conrad ☒
DeLoach ☒
Evans ☒
Malone ☒
Rosen ☒
Tavel ☒
Trotter ☒
W.C. Sullivan ☒
Tele Room ☒
Ingram ☒
Gandy ☒

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Garrett
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REC-67

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The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star **FINAL** _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

257
52 MAR 22 1961

MAR 14 1961

Mr. Tolson	_____
Mr. Parsons	_____
Mr. Mohr	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Evans	_____
Mr. Malone	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

They want full surrender

The Federation of Italian-American Democratic Organizations of New York, which claimed a "moral victory" when Liggett & Myers Tobacco Co. announced that it would not renew its participating sponsorship of ABC-TV's *The Untouchables* program next season (see story, page 27), is pressuring for unconditional surrender.

The Federation wants the cigarette manufacturer to sever its connection with the gangster thriller show effective immediately, even though Liggett & Myers' contract with ABC runs through October 3. The Italian-American group will hold a meeting today (March 20) to decide its future dealings with the firm.

Rep. Alfred E. Santangelo (D-N.Y.), president of the Federation, said in Washington last week that its minimum price for calling off the boycott at this time was Liggett & Myers' cancellation of those particular episodes his group finds offensive. He expected to hear from the company's agency, McCann-Erickson, before tonight's meeting.

A spokesman for the group said in New York that his people have "no intention of letting Liggett & Myers off the hook," and he indicated that if necessary further action would be taken against the firm including the "flash" picketing of supermarkets that sold Liggett & Myers' products. The Federation, which objects to *The Untouchables* because it "repeatedly has presented non-factual representation of Italians

as criminals," announced on March 12 that it would boycott against Liggett & Myers' Chesterfield, L&M filters, Oasis and Duke cigarette brands (BROADCASTING, March 13). At the same time the Federation also reported that some 2,500 Italian-American groups would be enlisted in the boycott, and that more than 250,000 posters would be distributed nationwide to stores, offices and factories urging the boycott of the cigarettes. Rep. Santangelo said at least 2,000 vending machines in New York City have already stopped carrying the Liggett & Myers' brands.

The possibility that the boycott of Liggett & Myers products would spread to a number of large cities throughout the country developed in Washington last week. Rep. Santangelo said Dominick Frinzi, president of UNICO, a nationwide organization comprised of 110 Italo-American clubs, had met with him Thursday and pledged his support. The Congressman said Mr. Frinzi told him he would request that member-clubs join in the economic sanction against Liggett & Myers.

Rep. Santangelo also said the Federation is "prepared to picket" the Liggett & Myers board of directors meeting in Jersey City, N. J., on March 28. A final decision on this proposal will be made tonight, he said.

The Federation's ultimatum was strongly backed when a more threatening element entered the fray. Anthony (Tough Tony) Anastasia, boss

REC-47

NOT RECORDED

117 MAR 27 1961

MAR 30 1961

BROADCASTING MAGAZINE
MARCH 20, 1961
Vol. 60 No. 12
WASHINGTON, D.C.
PAGE- 28

of Brooklyn's longshoremen, told Liggett & Myers officials that his men would boycott against all the firm's products on U. S. and Canadian waterfronts. Mr. Anastasia, who is international vice president of the International Longshoremen's Assn. and also business agent for ILA, AFL-CIO local 1814, the nation's largest with some 10,000 members, said in a telephone interview with BROADCASTING that he contacted the "men from Leggett & Myers" and told them, "it's going to be 'tit for tat. You play ball with us and we'll play ball with you. I also tell them," Mr. Anastasia continued, "that my men would not handle their stuff. I say to them, I cause them as much trouble as I cause Mr. Castro." The Brooklyn labor chief was referring to the longshoremen's refusal to move goods coming from or going to Cuba as a protest against Fidel Castro's reported Communist leanings.

After Mr. Anastasia learned that the cigarette firm had decided to drop the ABC-TV program, he said he wired W. A. Blount, Liggett & Myers president, and expressed his "sincere appreciation on behalf of his membership and their families" for the decision. He's very happy about the situation now, Mr. Anastasia claimed, and he hoped that his efforts had something to do with the cancellation. At this time, he said, he has no reason to cause Liggett & Myers any more trouble, even though the company's contract with *The Untouchables* has several months to run.

A spokesman for the Federation



meanwhile, denied that his group had any connection with Mr. Anastasia. "We didn't sanction anything he did," the spokesman said, but he admitted that the labor boss' efforts had been helpful to the Italian-American cause. The spokesman predicted that his group's meeting today might be expected to be a stormy one.

He promised that whatever else took place, the group would "definitely not leave the other sponsors of the show alone." Besides Liggett & Myers, *The Untouchables* current sponsors are Whitehall Labs, division of American Home Products Corp., for Anacin; Armour & Co., for Dial

Soap; and Beecham Ltd. (Brylcreem).

A representative of Foote, Cone & Belding, the advertising agency handling the Dial soap account, said last week that the problems of *The Untouchables* had been discussed but that both the agency and Armour & Co. were convinced that it is "ABC's responsibility" and both feel "sure that the network can handle the situation adequately." The agency official declared further that neither his firm nor Armour had received any notification that they would be boycotted by the Italian-American group. The other sponsors of the program were not available for comment.

Radio and Television

Economic Threat Meant To Tame 'Untouchables'

By Lawrence Laurent

TOO BAD about "The Untouchables." This documentary-styled ~~fantasy~~ series is down to its last three sponsors, a pain-killer, a soap and a hair preparation.

It used to be sponsored, also, by a cigarette maker, but this sponsor withdrew last week from



four programs to be cast by ABC (WMAZ-TV). The four programs are "The Untouchables," "Asphalt Jungle" (which replaces "The Islands") on April 2, "Adventures in Paradise" and "The Rebel."

The advertising agency, which handles the cigarette maker's business, McCann-Erickson, stoutly denied that the decision to withdraw from "The Untouchables" was caused by boycott threats from the Federation of Italian-American Democratic Organizations of New York.

The Italian-Americans, with good reason, have objected to consistent use of Italian criminal stereotypes on "The Untouchables." The current issue of Broadcasting Magazine reports that the Federation claimed about 2500 Italian-American groups would be enlisted in the boycott, and that more than 250,000 posters would be distributed to the stores, offices and factories.

The ABC network immediately claimed that a new participating sponsor had been found for "The Untouchables." Broadcasting noted: "It was apparent that ABC's decision not to disclose immediately the identity of its new sponsors . . . may have stemmed at least partly from a desire not to give the boycott forces advance notice as to who the new entry in 'Untouchables' will be."

MEANWHILE, back in the dream factory run by Desi Arnaz in California, there's been a promise not to continue to insult the Americans of Italian extraction. Desi says the series will not emphasize Italian criminals with such consistency and that the law enforcement activities of an officer named Rossi will be increased.

(Rossi is played by Nicholas Georgiade, who is of Greek extraction.)

Rep. Alfred E. Santangelo (D-N.Y.) is president of the Federation and he showed great perception in knowing that the television networks and the film producers react most quickly to a pain in the pocketbook. For the past two seasons, there have been endless complaints about the brutality and violence on "The Untouchables."

A few weeks ago, the Director of Prisons complained about the portrayal of prison guards on "The Untouchables." The show was also discussed, in uncomplimentary terms, when Newton N. Minow appeared before a Senate committee to be confirmed as chairman of the Federal Communications Commission.

Nothing happened, Arnaz made no promises, until an economic boycott was threatened.

WHAT GAVE objections to "The Untouchables" a special meaning is that the series purposely confuses reality and fantasy, truth and fiction. The highly improbable stories are backed by the narration of Walter Winchell. Real names are used, along with other documentary devices.

The bogus realism that gives "The Untouchables" a top audience rating is the same thing that touches off angry protests and sets a threat of economic boycott in motion. Significantly, the protesting group avoided the techniques used by the name-calling blacklists of another day. The protests against "The Untouchables" were aimed, quite properly, at the artistic content of the program itself.

The radio-TV business, historically, had not been celebrated for courage in fighting for its rights in the field of news and public affairs. The stubbornness shown in defending the tawdry melodrama is, therefore, even more lamentable.

Tolson ✓
Parsons ✓
Mohr ✓
Belmont ✓
Callahan ✓
Conrad ✓
DeLoach ✓
Evans ✓
Malone ✓
Rosen ✓
Tavel ✓
Trotter ✓
W.C. Sullivan ✓
Tele Room ✓
Ingram ✓
Gandy ✓

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
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MAR 21 1961

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Crosby's Column

Committee to Tell the Truth

By John Crosby

Future productions of "The Untouchables" will not use fictional characters as hoodlums with Italian names. The National Italian-American League to Combat Defamation brought pressure to bear on Desilu and the American Broadcasting Company and they, of course, bowed. Broadcasters spend much of their time bowing to pressure groups.

So, one more national group removes itself forcibly from the ranks of villainy. During the war, we could have Japanese or German villains. Call the fellow Togo or von Spillnitz and there you were. You just had to wait and sooner or later Togo or von Spillnitz would catch it, but good. Not any more. The Germans and the Japanese are our friends. Besides they have pressure groups, too.

Of course, there are always the good old reliable Russians. Now, too, we have the Red Chinese. Splendid villains, both of them. This represents a tremendous reversal in values. During the war the Russians and the Chinese were the good guys; the Germans and the Japanese were the bad guys. This makes it very rough on Late Late Shows where, in those old wartime movies, our loyalties are torn in all the wrong directions. You hiss the Russians in the seven o'clock news and by the Late Late Show you find yourself cheering them on. It's very confusing.

It's particularly rough on the writers. A writer—fool that he is—uses his eyes and ears to tell him what life and society are like, and he writes accordingly. For instance, a writer reading about the roundup of hoodlums in the Apalachin raid might note that every last name was Italian and might conclude that there are a lot of people with Italian names in organized crime. In fact, it would be extremely difficult for any writer to write a history of organized crime in this country going back to Al Capone or before Capone without filling it almost exclusively with Italian names.

At the risk of bringing the Italian-American League to Combat Defamation down on my head, I must point out that the Italians, and particularly the Sicilians, have a knack for hoodlumism and for organized crime out of proportion to most other national groups. All right, already—so they produced Toscanini,

too! The Italians are warm-hearted, lovable, and they sing a good aria. But they also produce a lot of criminals.

One of the few admirable things about "The Untouchables" was its use not only of Italianate names, but Sicillanate types. This (along with the use of old automobiles) gave the show great authenticity. Now this is to be sacrificed in the interests of Italian-American relations.

What really is sacrificed is Truth. I am a minority group of one who thinks truth should be told, and I think there should be a pressure group called The Committee to Tell the Truth No Matter Whose Ox Is Gored. Now, if the Committee to Tell the Truth—or CTTTT, for short—were to tackle "The Untouchables," it would praise the use of Italian names as sound journalism but attack the whole basic concept of the show as totally false, misleading and conducive to an unwarranted national complacency.

To represent Eliot Ness as the victor again and again over the forces of organized crime is just plain rotten journalism. There was a group known as The Untouchables in Chicago, but their life span was very brief. Organized society does not win battle after battle with the forces of organized crime. In fact, it's the other way around. Organized crime is hardly bothered at all by organized society, and virtually the only court battles organized crime ever loses are to the Internal Revenue Service.

If we ever make peace with the Russians and Red China, I don't know what we'll do for villains. Well, there is always outer space. We can snarl at the Martians at least until they get here and form the Martian-American League to Combat Defamation. After that, the cartoonists had better watch their step about poking fun at their pointed heads or those two little antennae coming out of their skull. In fact, the writers of television shows will be forced to write that the Martians *don't* have pointed heads or antennae. This will contradict the evidence of their eyes, but anything is better than hurting their feelings.

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John Crosby's column also appears in the Sunday Herald Tribune's Lively Arts Section.

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Parsons ✓
Mohr ✓
Belmont ✓
Callahan ✓
Conrad ✓
DeLoach ✓
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MAR 22 1961

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ABC Official Sees Drop in TV Crime

A high-ranking network official told Senate investigators yesterday that television has reached a peak in the total of crime, detective and Western programs that will be shown, and a decline will begin next fall.

Thomas W. Moore, vice president in charge of programming of the American Broadcasting Co. television network, was testifying before the Senate Subcommittee on Juvenile violence on youthful audiences.

Mr. Moore said ABC was at the vanguard in bringing hour-long action - adventure type films to television in 1955-56. He said the network "will be at the vanguard again when the trend is reversed."

He said his network has dropped many Western or crime programs for the regular fall season. He added that "it is generally understood" that other networks will follow suit.

Mr. Moore said many experts have assured networks that the violent content of some Westerns have no adverse effect on children "because the action in them is of a ritual nature and children know how it is going to come out."

Senator Dodd, chairman of the subcommittee, asked Mr. Moore if the violent scenes shown to the committee were not contrary to published ABC policy, forbidding most forms of violence.

Mr. Moore said that the violent acts shown on the screen were part of an overall plot, and that they were essential to understanding of the plot.

Joseph Stampler, an ABC vice president and manager of WABC TV, New York, told the committee of the public service awards won by WABC for its "Youth Project." The project includes locally produced programs geared to building the character of youth, he said.

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'UNTOUCHABLES' FADES OFF ABC-TV AFTER THIS SEASON; 2 REASONS

"The Untouchables," hour show from Desilu that started the crime cycle spinning on tv, will be dropped by ABC-TV after this season. While the ratings have been satisfactory, the web's action is said to stem from two sources; loss to the show of Robert Stack, who has served notice on Desilu that it is his last season as Eliot Ness, and as a gesture of submission to FCC Commissioner Newton Minow's ukase, against blood-and-thunder shows. ABC recently sold its interest in the crimer to Desilu.

Jerry Thorpe, production head at Desilu, said that while there has been no official notification from ABC on terminating the series, he considered it dubious that it would be continued unless Stack returned. He said that Stack is so tied up with the role of Ness that it would be difficult to replace him.

"Like many another actor who grows tired of playing the same role for three years, Stack may reconsider after he's had a rest," said Thorpe. "If he does we'll keep the series going. Otherwise it is doubtful that 'The Untouchables' will be back next season."

Show has been in the first 15 in the Nielsen ratings, according to Thorpe, so the rating would have nothing to do with ABC's decision to pull the plug. Last season the show was assailed by Italian-American Society for having most of the hoodlums portrayed as Italians.

Demise of "Untouchables" is but one facet of the sweeping changes to be made next season by ABC-TV. Biggest shift will be on Saturday and Sunday nights where the web has been running a bad third in the ratings. Other changes are being planned for Tuesday and Thursday nights. "Margie," the lead-in to "Untouchables," will either be dropped or moved to another night. Monday night is practically set with two hour shows—"Ben Casey" and the new Gene Kelly starrer, "Going My Way."

ABC-TV is going with the heaviest schedule of pilots, at last count 25 half hour and hour "samples."

While ABC declined to reveal the replacement for Steve Allen after next week, it is known that the Wednesday night time will be filled by two half hour shows.

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DAILY VARIETY
Hollywood 28, California
December 20, 1961
Page 1

FBI FILE: 094-HQ-52549 SUB A

“THE UNTOUCHABLES” TV PROGRAM

Crime Series Starts Fast

By CYNTHIA LOWRY
Associated Press TV-Radio Critic

NEW YORK, Oct. 16 (AP).—

Nostalgia being a popular theme, "The Untouchables," an hour-long crime-fighter series which started on ABC last night is a good, commercial premise for a show.

The idea of the series is to take a band of Federal agents and turn them to cleaning up just about all the prohibition era crime. The opening show concerned itself—more or less factually—with the struggle to fill Al Capone's chair when the big man went to prison for income tax evasion. In the course of it, real names of dead hoods were dropped in among the fictitious ones.

It was a smooth, fast-paced show with considerable violence. There was some justification for the violence because the Chicago of the prohibition era was frequently the scene of machine gun and pistol play. Nehemiah Persoff, as the gang bookkeeper, turned in an especially effective performance.

Robert Stack played Elliot Ness, fictional leader of—I quote from a network publicity release—"a band of incorruptible ("untouchable") Federal crime fighters."

By the time we are at mid-season with the show, I suspect it will begin to strain our credulity that one Federal man gets all the meaty assignments. But, I suppose, that's show biz: you've got to have something to tie a series together. Next week, they'll bring Ma Barker and her bad boys to justice.

One drawback to the show is its enormous number of sponsors. The commercials turned up so often they interfered with the continuity.

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Actor Sees Arnaz Charges Assault

LOS ANGELES, Nov. 10 (AP).

—Actor David O. McCall, 54, sued Actor-Producer Desi Arnaz for \$100,000 damages yesterday.

Mr. McCall contended that Mr. Arnaz, 42, assaulted him without provocation at Desilu Studios last July 10. He suffered back injuries and bruises he said.

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Sound and Picture

By BOB CHANDLER

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Tele. Room _____
Mr. Holloman _____
Miss Gandy _____

Bob Stack, who went into "The Untouchables" with the understanding he'd star in only 11 of the hourlong Desilu segments, is now trapped but likes it. He's committed to do all of them — 26 with options for six more, and even the possibility of going to a full 39 shows.

"We found we couldn't lick the script problem on limited appearances," he says. "We were pretty much playing it by ear when we started, and we tried one show without the Elliott Ness character and saw it wouldn't work. That's when I agreed to do them all. Ness seems to be the focal point of the show, and without him it doesn't work."

Stack, like many another rising film star, naturally is concerned about a series' effect upon his availability, price and stature on the feature side. He thinks the series has already helped in terms of price and stature. "It feels good to let the other guy play the flash role. In pictures, I was always the neurotic, I had the flashy roles, and in a way these limit an actor. In the series I've got the 'good guy' role, and it seems to be making an impression on the public."

As to price, show has had a noticeable effect, with current talk finding Stack's pic price jumping about \$30,000 to around \$120,000 per pic. He feels it's due to the series, if for no other reason than the fact that his availability has been tightened. Actually, he thinks it's more than that, that the show has an "inside" flavor in terms of being viewed by the key Hollywood people, and the change of pace in his characterization is a factor as well. As to availability itself, he hopes to wind production in May, to be available for one picture. Meanwhile, Metro is prepping release of "The Last Voyage," which should cover his theatrical exposure till then.

Apart from working hard at tv and liking it, largely because of the kind of production values going into the show — "night for night" shooting, for example — Stack won't deny the incentive of his financial interest in the series — he owns 25% through his Langford Productions, which may produce indie films as well. But for the present, it's all television as far as he's concerned.

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94-52549-A

NOT RECORDED

DEC 14 1959

DAILY VARIETY
HOLLYWOOD, CALIFORNIA
DECEMBER 4, 1959

DEC 17 1959

ON THE AIR

President's Return On TV Tonight

By **BERNIE HARRISON**
Star TV Critic

As of this confused writing (late yesterday), it looks as if two local stations will have "live" TV cut-ins of the President's return tonight from his three-continent good-will tour.

Only NBC will cover his arrival at Andrews Field, which is scheduled to take place about 10:50 p.m.

That would be channel four, of course.

Neither CBS nor ABC is planning "live" coverage, but ABC's Washington affiliate, WMAL, is sending a crew on its own to Lafayette Square for the President's arrival at the White House, which should take place about 20 or 30 minutes later.

(WMAL-7 will not cover the Andrews landing, however.)

Since exact time of the Andrews arrival can only be guessed, viewers should check page one or late evening newscasts for the latest information.

There will be no coverage of the Presidential cavalcade en route from Andrews to the White House.

Sad Coincidence: It always seems to happen this way. Just as CBS-TV revealed yesterday that Playhouse 90 might give up its Thursday night spot to become an irregular "special," the much-lauded series was winning its umpteenth award.

It was, specifically, the Look Magazine award for Best Dramatic Series — the fourth straight year that newspaper editors and critics who make the selection have chosen it.

Not only that, Rod Serling collected Best Playwright Award for his "The Velvet Al-

ley" script for the same series.

Viewers, and even a critic or two who participated, will have their own opinions on several surprising winners. For example:

Best Musical Series—Telephone Hour (over Como, Shore, etc.)

Best Single Dramatic Show—"The Untouchables," Desilu Playhouse. (Over Faulkner's "Old Man," Ben Hecht's "The Third Commandment," to name two of a possible dozen!)

Other Look awards include:

Best Action Series—77 Sunset Strip.

Best Comedian—Red Skelton.

Best Variety Series—Garry Moore.

Best Quiz or Panel—I've Got a Secret.

Best Public Affairs—Huntley-Brinkley.

Best Educational—Twentieth Century.

Best Situation Comedy—Father Knows Best.

Another oddity: The best single musical show of the year turned out to be a repeat of "An Evening with Fred Astaire."

Note: The reason for Play-

house 90's possible shift is to make way for a weekly variety show from 10 to 11 p.m., to be sponsored by Revlon, which gave up recently on The Big Party. If the deal goes through, CBS will also have to find a half-hour series for the 9:30 to 10 p.m. slot.

REFLECTIONS: Charles Laughton is welcome on our TV screens any time of year, but he's particularly wonderful to have around during the Christmas season . . . His major contribution to Dinah's show Sunday was a Yuletide pantomime in which he played a bum . . . Laughton's delicious kick (of a package dropped by a youngster) was wondrous to see; never has grumpiness been so quickly and funnily established . . . (Note: Laughton will also be on Tennessee Ernie Ford's Dec. 31 show) . . . The sidebar interviews (Bill Henry's with the President's interpreter, especially) provided the liveliest interludes on NBC's Journey to Understanding Sunday night (8 to 9 o'clock) . . . The session with the reporter experts from various countries was a time-waster . . . Dick Clark closed out the brief TV career of World of Talent with a tribute to Jack E. Leonard, TV's Glower Champion.

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Desilu Productions

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DEC 22 1959

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17 DEC 28 1959

Kin Claim Capone Untouchable On TV So Sue For Million

Chicago, Dec. 30.—Is the late Al Capone untouchable if his career is "fictionalized" to the alleged detriment of his estate?

That's the core of a \$1,000,000 damage suit filed in Cook county (Chi) Superior Court this week against Desilu Productions, CBS TV, and the Westinghouse Corp.

stemming from the two-part "Untouchables" teledrama shown last April and repeated in October.

The action was taken in behalf of Capone's sister, Mrs. Mafalda Maritote of Chicago. Attorney Harold R. Gordon, who says neither she nor other Capone heirs were consulted about the program, said the suit is based on the question of property rights, and not on invasion of privacy. Courts, he explained, have held the latter claim is not "relational," meaning that a deceased person's privacy cannot be extended to a live heir not depicted. The property rights test, however, has previously been upheld by a Federal judge.

It appears a key issue will be just how "fictional" the Desilu presentation was. According to the lawyer, the program showed Capone in several relationships with femmes that either weren't true or are unprovable. The two-parter, said Gordon, made use of the Capone likeness and intermingled fact and fancy that damaged the onetime mob chieftain's estate. Mrs. Maritote was named its administrator last fall expressly to push the suit.

Gordon said a similar action will be taken against Allied Artists for their "Al Capone" theatrical release unless current negotiations reach a settlement.

The Capone suit asks \$500,000 from Desilu, and \$250,000 each from CBS and sponsor Westinghouse.

Mr. Tolson	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Belmont	✓
Mr. Callahan	✓
Mr. Malone	✓
Mr. McGuire	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Trotter	✓
Mr. W.C. Sullivan	✓
Tele. Room	✓
Miss Gandy	✓

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DAILY VARIETY 20 100
HOLLYWOOD 28, CALIFORNIA
December 31, 1959

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Mr. Belmont	_____
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Miss Gandy	_____

Jerry Thorpe Helms '61 'Untouchables' //

Jerry Thorpe has been named by Desi Arnaz as executive producer of "The Untouchables" for the 1960-61 season on ABC-TV.

Thorpe, staff producer - director on the Westinghouse-Desilu Playhouse for two years, was originally brought to Desilu in 1955 to meg the "I Love Lucy" half-hours and has since directed many other studio-owned shows, including the hour-long Lucille Ball-Desi Arnaz specials, plus five pilots, all of which sold. His new post fills the vacancy that will be left by Quinn Martin, who leaves in May to go into business for himself.

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17 MAR 28 1960

THE HOLLYWOOD REPORTER
Hollywood, California
March 17, 1960

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Mr. Tolson _____
 Mr. Mohr _____
 Mr. Parsons _____
 Mr. Belmont _____
 Mr. Callahan _____
 Mr. DeLoach *✓*
 Mr. Malone _____
 Mr. McGuire *✓*
 Mr. Rosen *✓*
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 Mr. Ingram _____
 Miss Gandy _____

Jerry Thorpe Assumes Reins On 'Untouchables'

Jerry Thorpe, staff producer-director on Westinghouse Desilu Playhouse, has been named executive producer of "The Untouchables" tv series. Quinn Martin quits the Desilu post in May to go into business for himself.

Thorpe, with Desilu since 1955, when he megged the "I Love Lucy" series, also has directed many Lucille Ball-Desi Arnaz spex.

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17 MAR 28 1960

DAILY VARIETY

Hollywood 28, California
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Marie Torre Reports

What Happens if Ness Runs Out of Gangsters?

A question that preys on our mind as we view "The Untouchables" these Thursday nights is "How MANY gangsters did Eliot Ness lead into captivity?" Not that we're a stickler for the facts when it comes to gangland history, mind you! Just curious! In the months since "The Untouchables" came to ABC, Ness (as portrayed by Robert Stack, who, incidentally, gave Deanna Durbin her first movie kiss) has set a trap for at least one public enemy a week. Imagine! Ness' efforts as a Federal prohibition agent in the '30s led, according to what we're told by TV, to the seizure of such underworld figures as Al Capone, "Ma" (Kate) Barker and her boys, Dutch Schultz, Frank Nitti, Jake "Greasy Thumb" Guzik, Joe Bucco, George "Bugs" Moran, Big Jim Harrington, Salvatore Spitalo and too many others to mention here.

Newspaper files offer unalterable proof that Ness was a particular thorn in the activities of Al Capone, but the records on those other gangland leaders really do Ness no justice. His name isn't even mentioned in newspaper accounts about them.

Take the "Ma" Barker story. The old girl was slain in 1935 after a six-hour battle with Federal agents at a house in Oklawaha, Fla. According to the newspaper report: "The battle started soon after daylight when Department of Justice agents led by E. J. Connelley, of Cincinnati, surrounded the house on Lake Weir. Connelley approached and called to the occupants to surrender. Machine-gun fire was the answer. . . ." Not a trace of the Ness name in any of the Barker stories!

The obituary of Dutch Schultz, assassinated in 1935, also omits mention of Ness. Also the death report on Jack "Greasy Thumb" Guzik, who died of a heart ailment in 1956. Also the obituary of George "Bugs" Moran, a victim of lung cancer in 1957.

Even the 1943 death report on Frank Nitti, who was Al Capone's cousin and who had inherited his rackets, ignored the Ness name. An oversight, perhaps? A whole episode of "The Untouchables" was devoted to Ness' participation in the Nitti case, and to satisfy our curiosity we called on a lawyer who was then New York State Attorney in New York when Nitti was indicted by a Federal Grand Jury.



Marie Torre



Robert Stack

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 The Wall Street Journal _____
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40 APR 22 1960

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"Ness' part in the Nitti indictment?" echoed the lawyer. "Who's Ness?"

But we're not as concerned about "The Untouchables" past as its future. The series is enjoying peak rating popularity and, forgetting the gangsters Ness helped apprehend, were there enough underworld fiends back in the '30s to keep the show running for the next two, three or more years? One gangster a week?

Dinah Shore Rides Again

Dinah Shore and Chevy will ride together again next season for a tenth year on NBC. . . . Television Factbook estimates there are 91,002,800 TV sets in the world; the United States has 52,600,000, and 38,402,800 are in seventy-

one other countries. . . . The entire "Today" show this Friday will be devoted to an extensive report on the South African racial problem. . . . An unconfirmed report has it that NBC has offered a \$50,000 bonus to the staff salesman who locates a sponsor for its coverage of the political conventions—representing \$3,000,000 in sponsorship. . . . Bob Hope, who vowed to "take it easy" after his recent illness, will increase his NBC shows from six to eight next season.

After weeks of uncertainty, "Dobie Gillis" won sponsor assurance of another TV whirl. . . . In place of the "Steve Allen Show" (Monday nights) next season viewers will be offered an anthology series headed by Barbra Streisand. Allen finds the arrangement agreeable, since he's publicly admitted he wants to concentrate on specials in the coming season, but it's not certain that he'll do them all. Allen's five-year contract with the network expires at the end of this season.

Desilu Productions wishes to thank...

THE MEMBERS OF THE
NATIONAL ACADEMY
OF
TELEVISION ARTS & SCIENCES
for voting
"THE UNTOUCHABLES"
the
MOST NOMINATIONS OF ANY PROGRAM
in this year's
ANNUAL EMMY AWARDS

And our congratulations to:

1. ROBERT STACK: Outstanding Performance by
an Actor in a Series
2. PHIL KARLSON: Outstanding Directorial
Achievement in Drama
3. BEN RAY &
ROBERT L. SWANSON Outstanding TV Film Editing
4. CHARLES STRAUMER: Outstanding Cinematography
5. FRANK SMITH: Outstanding Achievement in
Art Direction & Scenic Design
- the cast and crew of
6. THE UNTOUCHABLES: Outstanding Dramatic Program

Desi Arnaz, President

Desilu Productions, Inc.

✓

Mr. Tolson	✓
Mr. Mohr	
Mr. Parsons	
Mr. Belmont	
Mr. Callahan	✓
Mr. DeLoach	✓
Mr. Malone	
Mr. McGuire	
Mr. Rosen	
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Mr. Trotter	
Mr. W.C. Sullivan	
Tele. Room	
Mr. Ingram	
Miss Gandy	

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Desilu Productions Inc. / gen

THE HOLLYWOOD REPORTER
Hollywood, California
May 27, 1960

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JACK O'BRIAN SAYS:

Letters--We Get Letters!



Jack O'Brian

Letters—we get letters; just like Perry Como:

From an NBC operative:

"The spying and counterspying going on among the three networks in their antics covering the National Conventions is enough to fill many episodes of Peter Gunn. On our end, we've heard from the Los Angeles Sports Arena authorities that CBS has been found tracing our camera cables to find out if we have latched onto any secret camera positions.

any secret camera positions.

"The feeling here is that blond female correspondents, comedians interspersed between serious business, oxygen tanks and vibrator chairs for tired politicians is strictly gimmicky. NBC has vetoed such gimmickry.

"We have been offered the great opportunity to hire several aspirant-imitators of Will Rogers—several of the sick comedians among them—and they've all been turned down as strictly roadblocks to running a TV and radio newsroom operation."

RECENTLY WE WROTE of considerable dissatisfaction rising in many official places at the manner in which "The Untouchables"—which started out as a two-part Desilu Playhouse dramatization of Elliot Ness' heroically effective income tax rundown of Al Capone after everything else had failed—has spread its false claims of TV jurisdiction over the solution of almost everything in sight, from great FBI cases to the story of the slaying of Chicago's Mayor Cermak by a tragic nut who really was trying to assassinate President Roosevelt.

Many government heroes are having their bureaucratic toes and sometimes necks, stepped on. The simple truth is that Elliot Ness didn't solve a fraction of the cases Robert Stack is dramatized as cracking. The customary poverty of TV imagination encourages the strange fear that the public won't accept pure fiction in "The Untouchables" (although it comes pretty close most of the time) and that it will harm its ratings.

Tolson ☒
 Mohr ☒
 Parsons ☒
 Belmont ☒
 Callahan ☒
 DeLoach ☒
 Malone ☒
 McGuire ☒
 Rosen ☒
 Tamm ☒
 Trotter ☒
 W.C. Sullivan ☒
 Tele. Room ☒
 Ingram ☒
 Gandy ☒

file 8/9

The Washington Post and _____
 Times Herald _____
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American 12
 New York Mirror _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 Date _____

JUL 1 1960

REC-25

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 117 JUL 13 1960

PERS. FILES

58 JUL 10 1960

The major trouble is the way it presents its utter fabrications as fact: Elliot Ness has had assumed for him credit for solving more TV crimes than Peter Gunn, Martin Kane, Richard Diamond and Frank Hogan.

NOW COMES a letter from a Brooklyn widow of an FBI man whose posthumous reputation has been muddled by "The Untouchables."

Because this lady asks that her identity not be divulged nor the precise contents of her letter, which contains considerable documentation to prove her regretful point, we shall paraphrase her sad complaint:

It seems her husband performed the role in the famous FBI "Ma Barker" case which "The Untouchables" attached to Elliot Ness' television cast of fictional characters.

The lady mentions the "cold, cynical, careless" attention to truth which goes into "The Untouchables" TV scripts. She thinks it is doing a disservice to Elliot Ness to have attached to his name at this posthumous date so many ridiculous, impossible feats of crime prevention and solution as to make that great hero's own estimable government service pale in importance.

The widow doubts her husband and his FBI mates battled Ma and Fred Barker for the benefit of Desi Arnaz and the show's ratings at the expense of actual history. Among the impressively documented history of her husband's work was a full page in the FBI publication "The Investigator," which relates his feats in the "Ma Barker" case, and the Bremer, Hamm and Weyerhauser kidnappings, the raid on John Dillinger's hideout and many others.

The lady seeks no aggrandizement, no recourse except to point up the fact that the show, contrary to what is so widely accepted by the public by its pseudo-realistic dramatization of crimes involving real characters and actual news stories, is not at all what it seems. The widow concludes with Shakespeare's: "But who filches from me my good name robs me of that which enriches not him, and makes me poor indeed."

(And if the lady will send her present address, we will return her treasured evidence forthwith.)



ROBERT STACK
Solves Too Much

"DEAR MR. O'BRIAN," writes Ben Rothstein, 1230 Sheridan ave., Bronx 56, "Allow me to take exception to your recent reference to radio station WPAT as 'that doll of a station.' First, understand my criticism is that of an ex-musician. I willingly admit the music played is of the highest quality although lacking in excitement. My principal objection to WPAT's music policy is that it doesn't extend the courtesy of announcing the title of a selection nor the names of the performers.

"Many years ago, and I believe it was Fred Waring, a bandleader lost a suit which claimed that records are for home consumption and not the unpaid orchestras of radio stations. Thousands of musicians were denied employment as a result of the freedom to use other performers and other creative talents without paying musicians.

"It is true now that only a handful of the top musicians in the country make royalties from recordings. However, I will bet you the price of the Journal-American that the top musicians earn less than the top group of any craftsmen of any kind. This of course is beside the point.

"FOR THE LITTLE MONEY WPAT spends for its entertainment the least it could do would be to give credit on the air to the artists on the many fine recordings it plays. If I heard a strange vocalist on a fine recording, would I have to call WPAT and ask them who did what? I am sure the artists deserve better than they get from WPAT. They deserve at least this for what they give.

"One other thing: WPAT uses a type of music which, though of the highest calibre, is on the whole pretty bland. I get around quite a bit during the day and a lot of places are tuned to WPAT. However, since this is mostly background music, no one listens very closely. Do you think anyone starts listening when the commercial starts?

"It is my feeling that the advertising also blends into the unidentifiable background, too, regardless of the large audience WPAT certainly enjoys. As an afterthought, what does WPAT offer in the way of time for public service to justify its emphasis on music? I'm afraid I only can offer the head of WPAT the worst possible opinion of his station, even if you think it's a 'doll'."

Whew!

Inside stuff

How come federal Prison Director James V. Bennett showed so much savvy in his campaign against Al Capone segments of *The Untouchables* (ABC-TV) as to use threat of opposition to license renewals against 10 stations whose licenses actually are pending renewal (see page 62)? He won't talk, but record shows three former FCC staff lawyers now with Justice Dept.: Richard A. Soloman, former FCC assistant general counsel; Daniel R. Ohlbaum and Henry Geller, both formerly in FCC general counsel's office.

° Daily transactions 1/29/61

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WASHINGTON, D.C.
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NOT RECORDED

JAN 31 1961

EX 113

76
~~62 FEB 3 1961~~
52 FEB 8 1961

Prison head protests 'Untouchables' stations

James V. Bennett, federal director of prisons, Friday asked FCC for permission to appear in opposition to license renewals for nine tv stations which carried second part of Al Capone story on ABC's *The Untouchables*. He took action as he had threatened to do after all stations disregarded his request they not run program (see page 62).

Mr. Bennett also sent communication to Senate and House Commerce

Committees, asking for meeting to discuss Capone program, which he alleged maligned federal prison officers by showing some of them in collusion with gangsters.

In second show last Thursday night, ABC issued disclaimer that show intended to reflect on good name of Federal Bureau of Prisons or its personnel. This was done voice over closing credits.

ABC affiliates which are target of Mr. Bennett's ire: WLOF-TV Orlando, WFGA-TV Jacksonville, WPST-TV Miami, and WEAT-TV West Palm Beach, all Florida, and ABC-owned stations in New York, San Francisco, Chicago, Los Angeles and Detroit.

NBC Radio's new clients

NBC Radio sales in past six weeks totaled \$3.2 million, of which all but \$952,000 was new business. Advertisers and their agencies included: Lever Bros.' Pepsodent Div. (Foote, Cone & Belding); General Motors Corp.'s Buick Div. (McCann-Erickson); Mogen David Wine Corp. (Edward H. Weiss); American Motors (Geyer, Morey, Madden & Ballard); Rolley Co., Sea and Ski Lotion (Foote, Cone & Belding); Kellogg (Leo Burnett); International Minerals & Chemical Corp., Accent seasoning (Needham, Louis & Brorby); Wagner Electric Corp. (Arthur R. Mogge); Readers Digest Assn. (Schwab, Beatty & Porter) and Sinclair Refining Co. (Geyer, Morey, Madden & Ballard).

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WASHINGTON, D.C.
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REC-60

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117 JAN 31 1961

52 FEB 8 1961

With several other shows riding the Mafia gravy train, the public may eventually tire of TV's retrospective crime wave, but the one most likely to be remembered is personified by Robert Stack's dedicated, unrelenting, humorless characterization of federal agent Eliot Ness. It must be remembered, too, that this series kicked it all off. Further, this episode had the topical advantage of appearing in the same week the Apalachin delegates were given maximum sentences in New York Federal Court.

Co-star J. Carroll Naish made his portrayal of an old subordinate gang boss so sympathetic that he seemed incapable of the atrocities of which he was accused.

He displayed the kind of laudable courage and tenacity that heroes are made of, and, since the evidence against him was heresy, the audience may have accepted his bloody passing with mixed emotions.

But few series have had such a distinct personality, and Walter Grauman's direction of Ben Maddow's script maintained the expected impact.

Henry Silva and Mike Kellin made excellent gangster types and Norma Crane and Rita Lynn did credit to the distaff with support from Robert Ennenstein, Jerry Paris and Abel Fernandez.

It may not have been a television first, but Stack actually cracked a half-smile in this segment.

Executive producer Quinn Martin and producer Charles Russell continue helping a strong contender in the TV sweepstakes.

Mr. Tolson
Mr. Baker
Mr. Parsons
Mr. Belmont
Mr. Callahan
Mr. DeLoach
Mr. Malone
Mr. McGuire
Mr. Rosen
Mr. Tamm
Mr. Trotter
Mr. W.C. Sullivan
Tele. Room
Mr. Ingram
Miss Gandy

b6
b7C

THE HOLLYWOOD REPORTER
Hollywood, California
January 18, 1960

57 FEB 8 1960

ABC, tv affiliates ignore Bennett threat

James V. Bennett, director of the Federal Bureau of Prisons, has declared war on *The Untouchables*.

Stung by what he alleged were "unfounded implications reflecting on the integrity of the officers of the bureau" in the Jan. 5 segment dealing with the transfer of gangster Al Capone from Atlanta federal penitentiary to Alcatraz, Mr. Bennett asked ABC-TV to postpone the second part. Upon the network's refusal, Mr. Bennett sent telegrams to 10 ABC-affiliated tv stations (all whose licenses are up for renewal) asking them not to carry the second part. If they did, he said, the Bureau of Prisons would

oppose their license renewals.

The wires went to WFGA-TV Jacksonville, WLOF-TV Orlando, WPST-TV Miami, and WEAT-TV West Palm Beach, all Florida, and to ABC-owned stations WABC-TV New York, KGO-TV San Francisco, WBKB (TV) Chicago, KABC-TV Los Angeles, WXYZ-TV Detroit and KQV Pittsburgh.

Mr. Bennett muffed the last one; KQV is owned by ABC but it's a radio station.

All stations announced they would carry the program, despite Mr. Bennett's threats.

What aroused Mr. Bennett, and

apparently prison guards everywhere, were scenes which indicated that guards transporting Capone by train from Georgia to San Francisco Bay had their hands out for bribes.

In responding to Mr. Bennett's first telegram, ABC General Counsel Omar F. Elder Jr. said that he didn't believe the tv audience regards the unfavorable portrayal of one or two individual guards as representative of others. Mr. Elder said the network must "respectfully" decline the request. Mr. Bennett had said he wanted the second part postponed until he could confer with the Attorney General and with the FCC.

Dr. H. H. H. H. H.

J. H. H.

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WASHINGTON, D.C.
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page-62

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117 JAN 31 1961

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Radio and Television

Phony Is Rogers' Word For

'The Untouchables'

By Laurence Laurent

WE STILL haven't heard the last word of the complaints about "The Untouchables." In one of his last acts as Attorney General, William P. Rogers decided a recent program "was phony as the payola quiz shows."



Laurent

Under discussion were the two episodes of "The Big Train," a hoodlum-glorifying version out of never-never land, about the transfer of mobster Al Capone from the Atlanta, Ga., Federal Prison to Alcatraz prison. "The Untouchables" (out of ABC-TV, by Desilu Productions) depicted prison officials as catering to Capone's whims. In one scene a prison official accepted a bribe. In another a prison guard needlessly gunned down an inmate.

In a letter to Sen. Andrew F. Schoeppel (R-Kans.), Rogers wrote: "The program . . . seems to, like payola and the quiz shows, another example of broadcasters failing to fulfill their duties as trustees for the public . . ."

ROGERS apparently agrees with professional reviewers that the semi-documentary format of "The Untouchables" should impose restrictions on the producers. Rogers pointed out that the show gives the impression of being a portrayal of actual events. The program uses actual names of persons, but the plots are created by highly imaginative, if irresponsible, writers.

First criticism of "The Big Train" came from James V.

Bennett, director of the Federal Bureau of Prisons. Bennett has promised a protest to the Federal Communications Commission when the license of ten TV stations comes up for renewal.

Rogers said that neither he nor Bennett is trying to censor broadcasts but that they object to this "distorted portrayal" and its possible adverse effects on the prison system.

Schoeppel is the senior Republican member of the Senate Interstate and Foreign Commerce Committee, which passes on appointments to the FCC and which oversees FCC policies.

CBS NEWS correspondent Howard Kingsbury Smith created an excellent study of "The Keeper of the Rules: Congressman Smith and the New Frontier" on this week's "CBS Reports."

Rep. Howard Worth Smith (D-Va.) was pictured as witty, thoughtful, forceful, shrewd and unalterably opposed to virtually every liberal promise in the Democratic platform.

Rep. Smith's views moved Fred Danzig of United Press International to conclude: "If he was any more negative, he'd be a TV reviewer."

The program had a special

newsworthiness, coming right after the decision of the Democratic Caucus to add two members to the Rules Committee. This is supposed to shatter the power of a conservative coalition which has run the Rules Committee.

Reporter Smith is not related to Rep. Smith.

Tolson
DeLoach
Mohr
Bishop
Casper
Callahan
Conrad
Felt
Gale
Rosen
Sullivan
Tavel
Trotter
Tele. Room
Holmes
Gandy

no objection

file 6/8/9

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

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117 FEB 9 1961

JAN 21 1961

63 FEB 10 1961

Mr. Tolson	✓
Mr. DeLoach	✓
Mr. Mohr	✓
Mr. Bishop	✓
Mr. Casper	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. Felt	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Trotter	✓
Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

Desilu Productions

Mustn't touch

IN AN exhibition of poor taste and poorer judgment the retiring attorney general, William P. Rogers, has likened an episode of ABC-TV's *The Untouchables* to "payola and the quiz shows" and has called it "another example of broadcasters failing to fulfill their duties as trustees for the public."

Mr. Rogers made his remarks at the prodding of a subordinate, James V. Bennett, director of the Bureau of Prisons, who has been carrying on a running campaign against the show. Mr. Bennett has protested to the network and to the FCC and has threatened to intervene in license renewals of ABC-TV affiliates because the program showed prison guards in an unfavorable light.

It seems to us that Mr. Bennett's own performance is at least as unattractive as that of the fictional guards in *The Untouchables* episode. He has resorted to the kind of pressure that ought to be beneath a man in his position. As to Mr. Rogers' parting remarks, we can say only that he must have been distracted by the problems of packing.

It is in poor grace for a federal official to holler to the FCC when a television program treats a government service unkindly. Television, like any other medium of communication, is subject to the libel laws, and the courts are available to any person who feels wronged by a television performance. If Mr. Bennett thinks he or his bureau has been damaged, he has the right available to any citizen to sue.

No matter what the nature of the program in question, ABC-TV was absolutely correct in rejecting Mr. Bennett's demands for suppression of a second episode.

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Page 90

65 FEB 13 1961

Radio and Television

Press Conference Hour Is Going to Be Flexible

By Lawrence Laurent

ABOUT THE only thing that could have been improved at President Kennedy's first live TV and radio press conference was the time.

The American Research Bureau estimates that the average TV audience for a live program at 6 p.m. (earlier in the Central, Mountain and Pacific Time Zones) is about 16 million. The C. E. Hooper research organization in New York City estimates that 6 to 7 million radio sets are ordinarily in use at 6 p.m.

Presidential Press Secretary Pierre Salinger promises the conferences will be held at other times. This leaves only one danger for the President, that peculiar TV malady called overexposure. If one appears on the box too often, all research indicates, he wears out his public acceptance.

PEOPLE & PROGRAMS: "The Untouchables" has been honored as the "most stimulating Gag Subject of



Laurent

1960" by the National Association of Gagwriters. Certainly, such an honor is deserved, considering how many have gagged at the phony brutality of the series . . . Red Skelton, recuperating from an operation for a diaphragmatic hernia, is expected to return to his Tuesday night program, late in February . . . Hal March, rather inactive in TV since the unhappy history of "The \$64,000 Question," is reported in line for the job as host of a night time version of "Concentration." . . . In the current issue of TV Guide, Richard Gehman writes: "In person, Bobby Darin is fully as offensive as he is in public." This is the kind of publicity that made millionaires of Liberace and Elvis Presley . . . WMAL-TV and WMAL-Radio begin broadcasting editorials next Monday. Another recent addition to the broadcast-editorial ranks is radio station WFAA. Earlier editorializers were WWDC, WTOP and WTOP-TV and WAVA . . . Nat Allbright now has a daily (8:10 a. m.) sports program on WPIK . . . A special showing of the "CBS Reports" film, "Harvest of Shame," will be held Monday in the ground floor auditorium of the new Senate Office Building. Members of the Congress are invited. Lee Coney will represent the CBS Television Network.

James L. Hymes Jr., professor of education and chairman of the childhood education department at the University of Maryland, will teach a course in "Human Development I" on WTOP-TV and WMAR-TV in Baltimore, beginning Feb. 7. Hymes is a mild-mannered man with an air of calm authority which inspires confidence and he should attract

Tolson ✓
Mohr ✓
Parsons ✓
Belmont ✓
Callahan ✓
Conrad ✓
DeLoach ✓
Malone ✓
McGuire ✓
Rosen ✓
Trotter ✓
Evans ✓
W.C. Sullivan ✓
Tele. Room ✓
Ingram ✓
Gandy ✓

a large audience of parents and teachers.

The first series is concentrated on the behavior and development of children, from birth to the age of 6 years. It will be telecast Tuesdays and Thursdays at 6:30 a. m.

LATEST DEVELOPMENT in the continuing changes at CBS News is to make the sports department a separate unit of the CBS-TV Network. William C. MacPhail, son of Leland S. (Larry) MacPhail, has been appointed Vice President of CBS-TV Sports, reporting directly to the network president.

ALADDIN, Lawrence Welk's violinist, has a featured role with Nick Adams in a forthcoming episode of "The Rebel." . . . The cast recording of Phil Silvers' new Broadway musical, "Do Re Mi," will be broadcast Saturday (10 a. m.) on WGMS . . . John T. Madigan, a George Washington University alumnus and one-time reporter for the Washington Daily News, has been named ABC Director of News and Public Affairs. This is the first appointment of James C. Hagerty, ABC Vice President in Charge of News, Special Events and Public Affairs.

The Washington Post and Times Herald ✓
The Washington Daily News ✓
The Evening Star ✓
New York Herald Tribune ✓
New York Journal-American ✓
New York Mirror ✓
New York Daily News ✓
New York Post ✓
The New York Times ✓
The Worker ✓
The New Leader ✓
The Wall Street Journal ✓
Date _____

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117 JAN 31 1961

63 FEB 3 1961

JAN 27 1961

JACK O'BRIAN SAYS:**Carol Burnett:
Endearing Nut**

Very good Garry Moore Show . . . Especially Carol Burnett in the Cinderella skit, a limn we thought no one could be caught out on and still be funny after all these years . . . Carol's an endearing nut . . . "The Untouchables" scored last week's top rating, says ARB: Bigger even than "The Fabulous Fifties" (31.5 to the FF's 27.6) . . . 77 Sunset Strip & Gunsmoke also out-ARBed the Fab. 50s . . . The Leland Hayward spec and Red Skelton were the only "live" shows in the top ten, and then a great deal of the Fab. 50s was on TV tape . . . Three each of Westerns and crime shows topped the ARB list . . . The Fabulous Fifties, oddly, was the lone Sun. show in the Top 10.

ARTHUR GODFREY'S SON DICK is equal partner in a new radio station to be built in Hollister, Calif., for a comparatively piddling amount by broadcasting standards: \$12,873 . . . Its estimated first-year revenue was set at \$48,000, making him a chip off the old cash register . . . Owners of WNEW & Ch. 5 here plunked down \$494,400 for TV station WTVP in Decatur, Ill. . . Ed Dukoff, West Coast press agent already suing Danny Kaye, filed suit for \$300,000 against Betty Hutton, still another dissatisfied client . . . Ben Lyon and Bebe Daniels ended their generation-long British radio-TV series on the BBC. Ben just became an executive producer for Associated Rediffusion ovah theah at \$35,000 per . . . Year, not week, as TV salaries sometimes zoom in the good old Ooo Esss Ave.

"77 Sunset Strip" will do a two-parter later to be spliced together for movie theatres . . . Arthur Godfrey may do several films for the American Cancer Society . . . Perry Como tonight does costume comedy for the first time on TV—first as Prince Danilo in a "Merry Widow" excerpt; then with whiskers, doubling as Danilo's dad (Saves money, that thrifty paisan).

Tolson _____
Mohr _____
Parsons _____
Belmont _____
Callahan _____
DeLoach _____
Malone _____
McGuire _____
Rosen _____
Tamm _____
Trotter _____
W.C. Sullivan _____
Tele. Room _____
Ingram _____
Gandy _____

REC-28

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184 FEB 9 1960

The Washington Post and _____
Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American 2 _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

FEB 8 1960

51 FEB 10 1960

TONY WEBSTER, AUTHOR OF LAST NIGHT'S NBC-TV ~~Startime~~ play "The Greatest Man Alive," may have ~~fashioned~~ the dullest drama of the year. It was arch, coy, cute, pretentiously simple, precious but not valuable, selling syrup without a license—and a shame, to crown the tried and tremendous talents of Bert Lahr and Ed Wynn in anything so trite . . . It was a "comedy" about suicide, and a slow and deadening hour.



CAROL BURNETT
She Made an Impression

BOB STACK WON THE WEEK'S nice-guy plaque by asking co-star billing for Anthony George his featured-billing pal of "The Untouchables." . . . Ron Ely (Gardner McKay's TV star in "Adv. in Paradise") weds Janet Triplett March 9 in Amarillo, Tex. . . . That same soggy seagoing saga with a 20.7 rating swamped Steve Allen's bottom-scraping whatzis with an 11.7 . . . "Cheyenne" was another ABC-TV opus to out-Trendex the opposition—sank NBC's "Riverboat" in its new Mon. night berth almost two to one: 22.6 to 13.1 . . . Cheyenne got a lasso all the way 'round Kate Smith and tied her up to Trendex . . . ABC-TV beat NBC-TV and almost tied CBS-TV for the full Monday night schedule in the Trendex countdown, now covering 29 cities.

DON DEFORE, FORMER "OZZIE & HARRIET" TV neighbor, takes over the FDR role originated by Ralph Bellamy in "Sunrise at Campobello" (Ralph played precisely two years in the role, to the day) for a six-week W. Coast tour starting in Santa Monica . . . Defore bought the Theatre Guild production's sets and hired the cast, except Bellamy . . . Ralph's in Fort Worth talking business with his oil well partner F. Falurnum Hodge, prior to a Hawaiian vacation before the "Campobello" movie is filmed.

20th Century-Fox' TV operation is filming three pilots: "Home Town," "Home Team" and "Down Home." . . . George Burns is negotiating (for his next TV spec) with Ginger Rogers and Julie Andrews . . . Harriet Hilliard Nelson's observation on the way sons Ricky & David have taken to circus trapeze tricks: "It's a lot safer than driving sports cars." . . . Sickniks: MGM-TV has "Dr. Kildare" with Lew Ayres; Desilu plans "Bellevue Is My Home," another scalpel tale; and CBS-TV has Sidney Kingsley's "World in White," stemming from Sidney's honorable old Pulitzer Prize play "Men in White." . . . Let's not revive "Medic," please?

RED SKELTON, A GREAT CLOWN, kept forgetting his script last night and you couldn't much blame him . . . Helen O'Connell and Bob Eberly will be reunited for the big-band NBC special "The Swingin' Years." . . . Ed Wynn did a wonderfully typical actorish thing last night: In the Startime script he said (as the character in the play) that he was "72." . . . In real life, Ed's 74 . . . Ike's heart specialist Dr. Paul Dudley White will "Meet the Press" Sun.

NBC'S OFFER OF \$8,000,000 for a San Francisco TV station was snubbed . . . Broadcasting-Telecasting mag says TV screens will be free of wild medical claims in cigaret ads; all but one ciggie firm has agreed to quit the "doctors-say" bit . . . Looks like another TV jurisdictional battle over TV tape between AFTRA (TV actors union) and the Screen Actors Guild . . . Bet on AFTRA.

BING CROSBY SOLD HIS Los Angeles TV station for a big stack of stock in an automobile parts mfg. firm . . . Bob Considine will air a series of "Spotlight on South America" radio broadcasts during his trip through the cities Ike expects to visit (Feb. 15 through 18) . . . Sen. Kenneth Keating, another ~~Repub.~~ ~~veep~~ possibility, will be queried on the subject ~~Sun.~~ on "Direct Line." Ch. 4's 10:30 ~~television~~ ~~inquisition~~

Mr. Tolson.....
 Mr. Mohr.....
 Mr. Parsons.....
 Mr. Belmont.....
 Mr. Callahan.....
 Mr. Conrad.....
 Mr. DeLoach.....
 Mr. Malone.....
 Mr. McGuire.....
 Mr. Rosen.....
 Mr. Trotter.....
 Mr. Evans.....
 Mr. W.C. Sullivan.....
 Tele. Room.....
 Mr. Ingram.....
 Miss Gandy.....

ABC-TV Pledges 'Untouchables' Won't Portray Too Many Italians As Heavies

Washington, Feb. 1. — ABC, which has been touched plenty in Washington lately with gripes about "The Untouchables," finally gave in today and agreed to state at the conclusion of each future program: "Fictional and designated for entertainment."

Announcement was made by a Congressman — Alfred E. Santangelo (D., N.Y.) — who called two ABC execs to his office to protest strongly the bad stigma the show rubs off on Italian-Americans.

After the session with ABC executives Thomas W. Moore and Alfred R. Schnider, both down from N.Y., Santangelo said they promised the programs henceforth "would not portray a disproportionate number of Italian characters or any other ethnic groups" in a manner defaming those groups.

Three other Congressmen — Victor Anfuso (D.-N.Y.), Peter Rodino (D., N.J.) and Joseph P. Addabbo (D.-N.Y.) — also participated in the meeting.

Santangelo said he told the ABC officials the program was "seriously injuring the good character and reputation of the great majority of American citizens of Italian origin." Further, he said, it "greatly distorts history."

Earlier, Federal Bureau of Prisons director James Bennett became so disturbed with a two-part fictional account of Al Capone's transfer from Atlanta to Alcatraz that he threatened to oppose license renewal before FCC of any ABC affiliate playing the second stanza.

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b7C

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 NOT RECORDED
 117 FEB 10 1961

DAILY VARIETY
 Hollywood 28, California
 February 2, 1961
 Page 1

63 FEB 13 1961

TV*What's On?***RADIO**

'Untouchables' Protests A Sign of These Times

By **BEN GROSS**

(Reprinted from yesterday's late editions.)

The so-called racial, national and religious minorities are becoming more sensitive than ever over the TV portrayals of their members in an unfavorable light. The recent protest of Rep. Alfred E. Santangelo (D-N.Y.) and of the Federation of Democratic Italian-American Clubs of New York against "The Untouchables" is a sign of the times.

They resent the preponderance of Italian names given to the gangsters, bootleggers and racketeers shown in this exciting ABC-TV series. Those who complain point out that "The Untouchables" is fiction and as such

Robert
StackDina
Merrill

tends to defame a large segment of our population who have contributed to this country some of its most valuable citizens.

The time has long gone when Negroes would stand for "Uncle Tom" characters on the home screens. The other groups are equally emphatic in their opposition to stereotypes.

But in view of this, let's see what was on the bill for last night's installment of "The Untouchables" (9:30 to 10:30). In it Eliot Ness, played by Robert Stack, clashed with a bootlegger, Augie "The Banker" Ciampino, portrayed by Keenan Wynn. Also, other characters bore such names as Bonzo and Luigi. If you ask me, these aren't Anglo-Saxons.

Tolson ☒
DeLoach ☒
Parsons ☒
Belmont ☒
Callahan ☒
Conrad ☒
Malone ☒
McGuire ☒
Rosen ☒
Trotter ☒
Evans ☒
W.C. Sullivan ☒
Tele. Room ☒
Ingram ☒
Gandy ☒

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EX 104

REC- 75

'Untouchables' upsets Italian congressmen

The threat of picketing against ABC by Italian-Americans because of the nationality of the "heroes" of *The Untouchables* of diminished last week following a meeting between two ABC officials and Rep. Alfred E. Santangelo (D-N. Y.) and colleagues in Washington last week.

Mr. Santangelo met with Thomas W. Moore, ABC programming vice president, and Alfred Schneider, ABC vice president for administration. The New York congressman charged that the use of Italian-named gangsters on the program depicting the racket-ridden 1920s defamed all Italian Americans. He also questioned the use of the documentary approach on the program which gave viewers the idea that the action was reenacted from real life.

The ABC officials explained that the network had taken steps some months ago to minimize the use of Italian names, and that some weeks ago it had begun labeling the program as "based on fact" but with dramatic, fictional license taken.

ABC insisted, however, that it retains the right to judge whether or not any defamation is involved in any program on its network. This Mr. Santangelo and his colleagues agreed was ABC's right; they denied any attempt at censorship.

Sitting in with Messrs. Santangelo, Moore and Schneider were Reps. Peter W. Rodino Jr. (D-N. J.), Victor L. Anfuso (D-N. Y.) and Joseph P. Adabbo (D-N. Y.).

Mr. Santangelo said that a report of last week's meeting would be submitted to the board of governors of the Italian-American Democratic Organizations of New York Feb. 13. At this time the board will determine whether or not to sanction a picket line against WABC-TV New York and to institute a boycott of Liggett-Myers Tobacco Co., a sponsor of the *Untouchables* program. If approved the picketing will take place March 9, Amerigo Vespucci Day.

Mr. Tolson _____
Mr. Parsons _____
Mr. Mohr _____
Mr. Belmont _____
Mr. Callahan _____
Mr. Conrad _____
Mr. DeLoach _____
Mr. Evans _____
Mr. Malone _____
Mr. Rosen _____
Mr. Tavel _____
Mr. Trotter _____
Mr. W.C. Sullivan _____
Tele. Room _____
Mr. Ingram _____
Miss Gandy _____

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BROADCASTING

WASHINGTON 6, D. C.

FEBRUARY 6, 1961

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EX-108

62 FEB 28 1961

Zukor Honored As Milestone Recipient; SPG Awards To Wilder, 'Untouchables'

Film and television industry leaders paid tribute to Adolph Zukor last night as more than 1,000 persons witnessed the vet showman receive the Screen Producers Guild Milestone Award in ceremonies at the ninth annual SPG banquet in the International Ballroom of the Beverly Hilton.

Master of ceremonies Jerry Lewis read telegrams of congratulations from President John F. Kennedy and former President Dwight D. Eisenhower. Former Vice President Richard M. Nixon

also paid tribute to Zukor and declared that there is no "institution" that has "greater effect" than the motion picture to do good for the country. He also commented on the effect that bad films can have for the country.

Presentation of the Milestone Award to Zukor was made by Jimmy Stewart. Following the presentation, the SPG's Best Produced Picture award went to Billy Wilder for the Mirisch-UA production of "The Apartment."

The Best Produced Television Series Award went to "The Untouchables." Award was made to Alan Armer, Walter Grauman, Herman Hoffman, Lloyd Richards and Joseph Shaftel.

On the dais with Zukor as honored guests were Gov. Edmund "Pat" Brown, Barney Balaban, Jack L. Warner, Jack Karp, Mary Pickford, Bob Hope, Jimmy Stewart, Gina Lollobrigida, Natalie Wood and Debbie Reynolds.

No Intercollegiate Award was bestowed this year.

Mr. Tolson	✓
Mr. Parsons	✓
Mr. Mohr	✓
Mr. Belmont	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Evans	✓
Mr. Malone	✓
Mr. Rosen	✓
Mr. Tavel	✓
Mr. Trotter	✓
Mr. W.F. Sullivan	✓
Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

Handwritten signatures and initials:
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VARIETY
HOLLYWOOD, CALIFORNIA
MARCH 6, 1961
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EX-113

50 MAR 23 1961

TV Producer Agrees to Cut Italian Names

NEW YORK, March 17 (UPI)—Desi Arnaz, producer of "The Untouchables," and a group of Italian-American leaders announced today a friendly agreement had been reached providing a limit on use of Italian names for hoodlums on the ABC-TV program and a bigger role for an Italian detective.

The agreement resulted from protests by Italian-American groups against the use of fictional Italian names on the program. The protesters have picketed the program and declared a boycott of the products of one of the sponsors, Liggett & Myers, who subsequently dropped sponsorship of the show.

Anaz, president of Desilu Productions, met with Surrogate S. Samuel Di Falco, national chairman of the National Italian-American League to Combat Defamation, and former Supreme Court Justice Ferdinand Pecora, chairman of the league's advisory committee.

The points agreed upon included:

- "The Untouchables" will not give fictional Italian names to any characters in future productions.

- More importance will be given to the law-enforcing role of the Italian detective, Nick Rossi, who is Eliot Ness' right-hand man in the TV series.

- Arnaz gave full recognition to the fact that there are many judges, prosecutors, mayors, governors, legislators and other public officers throughout the country who are of Italian origin.

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17 MAR 27 1961

MAR 18 1961

'Untouchables' Quiets Criticism By Italo Group, But Solon Still Frets

New York, March 19. — ABC and Desi Arnaz on the one hand, and Judge S. Samuel DiFalco and Justice Ferdinand Pecora of the National Italian-American League to Combat ~~Defamation~~, have agreed publicly that "The Untouchables" vidpix series will not use fictional characters with Italian names in the future. Arnaz, head of Desilu, which produces series, also agreed to increase size of the role of Nick Rossi, one of the program's heroes, and would attempt to show in increasingly favorable

light the "contribution" of Italian-Americans to society.

But trouble for "Untouchables" may not have ended there. Congressman Alfred E. Santangelo, of the Federation of Italian-American Democratic Organizations of the State of New York, made this statement Saturday about the Arnaz-DiFalco accord: "If I understand the agreement correctly, then I believe the assurances do not solve the problem. As we see it, it is the use of absolutely fictionalized story ascribed to actual hoodlums. Effect of such practice is to associate fictionalized nefarious doings with true persons. Harm perpetrated by this association is irreparable; letters sent me indicate uninformed people believe the stories to be true whereas in fact they are absolutely fictional." Santangelo's group, also the N.Y. newspaper Il Progresso, plus the

meetings this week on "Untouchables."

The Congressman explained to DAILY VARIETY Saturday about meetings he and other Italo-American Congressmen held last January in Washington with Tom Moore and Al Schneider of ABC. Santangelo said program veep Moore was willing to do the same thing for him in January as Desilu promised Pecora and DiFalco Friday, but Santangelo did not feel this fulfilled his desire. ABC was willing, he said, to remove fictional Italians from "Untouchables" but sought to continue using real names like Frank Nitti in fictional situations. Santangelo would not accept these terms during the Washington meeting unless the web ended each program by noting for the audience it was "entirely fictional." The Congressman recalled ABC was willing to state it was partially fictional.

"The real Frank Nitti never pushed dope in New Orleans, yet that is one of the stories," Santangelo, said. "All original 'Untouchables' material is exhausted. It's now a completely fictional program. We object to using true characters in completely fictional story. The same harm is done."

DiFalco's statement Friday noted Desilu had 12 more new "Untouchables" to air this season, of which eight had no Italian names at all. Of 19 repeat programs this summer, 13 do not contain any Italian characterizations, two others only "minor reference." One other repeat, the statement said, presented an "Italian immigrant group in a very favorable light." The statement said Pecora, DiFalco and Arnaz (accompanied by ABC officials) were "brought together by mutual friends."

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Mr. Parsons	_____
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Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Evans	_____
Mr. Malone	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
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Mr. Ingram	_____
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DAILY VARIETY
Hollywood 28, California
March 20, 1961
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Unbearable Untouchables

By Richard Starnes



NEW YORK, March 13—Giving aid and comfort to tough Tony Anastasia is a little out of my line, but any sane person is obliged to make common cause with him in his campaign to drive "The Untouchables" off television.

Tony is a New York dockside labor boss with a history of violence and a reputation for orneriness. On his side one must observe that wishy-washy chaps seldom thrive in his rugged racket and, moreover, for all the pious allegations of wrong-doing lodged against him over the years, Mr. A. has a remarkable record for staying out of jail.

Anyway, tough Tony is out of sorts with "The Untouchables" because it persists in portraying gangsters of Italian descent. Tony is of Italian descent himself and, of course, it has been shown how he is sensitive to the hoodlum bit.

Tony says his International Longshoremen's Association will boycott the products of Liggett & Myers Tobacco Co. unless its "Untouchables" mends its ways. The dock-wallopers have no right to use their waterfront labor monopoly to blacklist a television show or anything else, of course, but heaven knows "The Untouchables" is a frightful affront to civilized souls everywhere. Ordinary common decency demands that it be turned off, one way or the other.

My quarrel with the show isn't based on the ancestry of the gangsters it celebrates. I don't even know if they've given Italians a monopoly on hoodlum roles, as Mr. A. charges.

But this is a side issue. The real offense of "The Untouchables" is the awful sadism and violence that is its stock in trade. One night recently, Chip, who is 12, asked permission to stay up later than usual to watch the show. I knew, in a vague sort of way, that "The Untouchables" was a gangster series but Chip is wise and level-headed beyond

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his years, and his petition was granted. It was an appalling mistake, and one I regret.

The play opened with an episode in a bordello, in which one of the resident doves of sin was awarded to a visiting hoodlum as a token of his colleagues' esteem. The thug turned out to be a man of curious (and transient) rectitude, however, and one of his equerries slapped the tart to get her off his boss' lap.

Well, for all her vile trade this girl didn't like being cuffed around, see, and she vowed vengeance. She quickly arranged (by bestowing her tarnished favors on another hoodlum) to have the chap with the ready fists machine-gunned. Thereafter there were a number of killings by gunfire, one gangster is sadistically beaten to a pulp (again a bit of vengeance arranged by the fallen woman), and this same hoodlum then has his tongue cut out, that he may never "squeal" again, of course.

There is more. The woman attempts (in terms unmistakably specific) to seduce the hero, who is a prohibition agent. But playing house with a prostitute is not this lad's dish of tea and he scorns her advances. (This led me to hope she would stay in character by arranging to have him bumped off, but it did not work out that way.) Oh, retribution sets in for this precious package, all right, but not before most of the players are wallowing in their own gore. At the climax (a climax of egregious bad taste) this soiled pigeon is caught double-crossing the big guy and he is preparing to cut up her face so she will never again tempt mortal man when the cops bust in.

The show was an unspeakable, shocking atrocity against the human intellect and spirit. With all the skillful arts of the hucksters it peeled back part of the layer of civilization that mankind has constructed so painfully over so many centuries.

If our new frontier FCC won't dam this tide of TV sadism and filth, I'll just have to wish tough Tony luck, as much as I deplore his methods.