

ACADEMY QUIZ MIX CUES REVEALED

The Writer and the Spasm

Smek in the middle of prepping the launching of the CBS-TV "East Side West Side" series on which he's riding herd as exec producer for Talent Associates, Arnold Perl was rushed to Lenox Hill Hospital in N.Y. last week. They thought it was a heart attack but examination showed it to be a spasm.

As result Perl will be hospitalized for another week or so, but with a medico's okay to continue riding herd on the George C. Scott series from his hospital room (with reservations, of course), with his secretary setting up shop at Lenox Hill. This week found a steady stream of producers, writers, directors during "visiting hours."

Ironically, while he's still getting hospital nursing, a Perl script will tee off the CBS-TV "Nurses" series. It's called "No Score." Same week it'll be a Perl script ("The Weakening") that kicks off the "Espionage" series on NBC-TV. And Perl's (in collaboration with Ossie Davis) "I Before E Except After C" premieres the "East Side" series. In addition one of the soon-due "11th Hour" segments was authored by Perl.

First Negro love story on network tv, "Who Do I Kill?," penned by Perl, is now shooting as an "East Side West Side" entry, featuring James Earl Jones. Tom Gries is directing.

Mort Werner: 'Vehicle Scout'

'It's Not a Case of Finding Talent, But the Right Situation for Them'

NBC-TV programming veepee Mort Werner—the man responsible for the successes of Jack Parr, Steve Allen, Johnny Carson and Ernie Kovacs—says he's not a talent scout; he's a vehicle scout.

It was not finding the talent, says Werner, but rather finding the right situation for them—the relaxed free-style vehicle in which they could operate.

When he picked Allen to host the original "Tonight" strip, he was going nowhere as emcee of CBS' "Songs For Sale," and was known to Werner as a good friend from the Coast from the days when they were both radio announcers.

Werner's last assignment for NBC before the Pat Weaver era came to an end was naming Paar, a guy who had been around a long time without a big score, as new host of "Tonight." Came the explosion for the one-time Jack Benny summer replacement.

Before that, Werner and Associates had launched Allen into the weekly Sunday night hour against previously untouchable Ed Sullivan with good returns. Then Werner went to Kaiser industries, and as tv chieftain bought a show called "Maverick," which went against Allen Sunday night and killed him—with Nielsen, that is.

Kovacs was different, says Werner. This time, like a bonafide talent scout, Werner snapped on the tv set in a Philadelphia

(Continued on page 52)

Binder, Edie Can't Agree, He Screams

Hollywood, Sept. 17.

For the second time, Edie Adams has split with a producer-director on her ABC "Edie Adams Show," which debuts Sept. 26.

Steve Binder on Friday (13) exited the show following completion of shooting, with some post-production work left to be finalized, due to artistic differences with Miss Adams. Producer-director joined the show as producer-director in the middle of last season's final segment, when Barry Shear exited. He completed that segment and had been on only the first of the new season when he left.

Miss Adams revealed Joe Behar has been set to replace Binder as director, with deal on for David Oppenheim to produce. Johnny Bradford has been added to the writing staff. Behar had directed the Ernie Kovacs show in Philadelphia 12 years ago, discovered Miss Adams on the Arthur Godfrey Show and signed her for Kovacs.

Actress-singer agreed to Binder's reasoning for exiting show. Both said it was an "amicable parting." Binder remains director of the Westinghouse "Steve Allen Show" and also on Allen's "Jazz Scene U.S.A.," in which he participates.

GOODSON-TODMAN OUT IN PROTEST

Mark Goodson, of Goodson & Todman, says he and his people are withdrawing from the National Academy of Television Arts and Sciences, in protest against the dropping of Outstanding Program Achievement in the Field of Panel, Quiz or Audience Participation as a category for a possible Emmy in '63-'64.

National Academy, in a meeting on the Coast last weekend, announced that it would present 27 Emmys and two special awards for the '63-'64 season. The announced categories were one less than last year, three awards being dropped and two new awards being given.

The two other categories dropped were "Outstanding Program Achievement in the Field of International Reporting or Commentary" and "Outstanding Achievement in Electronic Engineering."

Dropping of the panel, quiz game, audience participation category burned Goodson. He called the act "stupidly snobbish" and maintained more eggheads watch "Password" than a third-rate situation comedy. The National Academy only last year, he recalled, honored Goodson and his partner Bill Todman in a roast.

"Every show," he maintained, should have a chance to compete for Emmy honors. "Password," "To Tell the Truth," "Whyword," "Candid Camera" have a category equal to that given to a "Ben Casey" or a "Grindl." Game, quiz and audience participation represent a creative area unique to tv, Goodson said, and once in five or 10 years a "Password" might come along.

Goodson, in irony, recalled that years back he participated in an Academy decision to withdraw the quiz, game and audience participation category. The decision, though, he recalled, was made when all categories were abolished and best shows in the half-hour, or hour form were selected. Then, when that was found unsatisfactory, the categories were reestablished, with the quiz, game and audience participation games given a separate category to compete for Emmy honors. With bitterness, Goodson recalled he was an early president of the N.Y. Academy chapter.

Academy trustees, meeting in Beverly Hills, this past weekend, said that the two new awards being given this year will recognize the role of the creative writer and director. The Engineering Award will receive special consideration for a Trustee Award if one is merited, but has been taken out of the competition as a regular category. In the award for art direction and scenic design, the show will receive an Emmy along with the art director or scenic designer.

The other categories, ranging from "The Program of the Year" to "Outstanding Achievement in Film Editing for Television" remain unchanged.

Sixteenth and Emmy Awards for '63-'64 will be presented again on an NBC-TV special in late May, '64.

Initial Sampling

It's much too early to tell anything yet, since the new ABC-TV schedule which premiered on Sunday (15) is still going for the most part against reruns. ABC nonetheless garnered the 26-city Trendex overnights for Sunday and Monday, with the web moving out in front on both counts.

Perhaps the only meaningful competition thus far was in the Monday night "Outer Limits" (ABC) vs. premiere of the NBC Monday Night Movies with "L.A. Is a Many Splendored Thing." Former had a 19.9 average (36.2 share) while the movies had an 18.0 (32.7 share).

There's a 'Think Big' Trend At BBC-TV, Notably in Drama Area

London, Sept. 17.

Gleason Signs Sepia 'June Taylor' Chorister

CBS-TV's "Jackie Gleason Show" will have Mercedes Ellington, a Negro dancer, in its chorus line. She represents the first Negro so employed on a major weekly network show.

Miss Ellington, 24 years old, is a granddaughter of Duke Ellington. She was among the 17 young women chosen as the June Taylor Dancers. The show uses a 16-girl chorus line with one dancer as an alternate.

Choreographer Miss Taylor said that she chose Miss Ellington on the basis of her looks, ability and figure, claiming that the pressure of civil rights organizations on the tv industry to hire more Negroes had nothing to do with her selection. Producer Jack Philbin said that he did not know of the Duke Ellington relationship until after her selection.

AFTRA Moves In On 'Live Scenery' On Cronkite Show

That newsroom format of CBS-TV's Walter Cronkite evening show, which has other personnel of the show in camera range, simulating the operation of a tv newsroom, has aroused the ire of the American Federation of Television Artists.

AFTRA wants all personnel appearing on screen to be paid AFTRA rates and to come under the jurisdiction of AFTRA. Web's position is that the four or five men who usually come into camera range are editors, writers, associate producers, et al., and should not be paid extra for appearing on the screen or be included in AFTRA's jurisdiction. The dispute rests there, with the two groups in opposing positions.

A comical aspect of the case occurred when an AFTRA representative asked for and secured permission to personally witness a Cronkite news production. At the time he was there one member of the background personnel had his head powdered to take away what was thought to be a gleam. An AFTRA representative seized upon the head powdering as proof that background personnel were, in actuality, performers. The word now is that no one in the background of Cronkite can be powdered, robbing AFTRA of a point in its claim.

It's long been a contention of AFTRA on all three networks that the use of working personnel appearing on cameras in news should fall under AFTRA's jurisdiction.

Nestle Buys Cronkite; CBS-TV Participations

Rundown of recent CBS-TV sales finds Nestle signing for one-quarter sponsorship of the Walter Cronkite news show, on a twice-a-week basis, starting in January.

North American Philips Co. in a big sensation deal bought participations in a total of 10 separate CBS-TV series. Philips buy includes NCAA Football, "Perry Mason," "Alfred Hitchcock Hour," "Nurses," "Rawhide," "Great Adventure," "Glynis," "Mr. Ed," "CBS Reports," "Chronicle."

Marathon Oil bought one-quarter regional sponsorship in the Detroit area in NCAA football coverage. Quaker Oats Co. will sponsor "The Tournament of Roses Parade," two-hour special on CBS-TV, on New Year's Day.

BBC-TV which next April launches a second video outlet, has developed a new watchword in its programming circumscribing "Think Big." New attitude springs from the fact that to pull viewers to its new channel—which requires the public buying new 625-line tv receivers at anything from \$100 up—BBC has, obviously, got to hit 'em with something outside.

At the same time, however, Corporation topbrassers have decided they cannot starve BBC-1, the existing network which covers 99% of the population, to feed BBC-2 which will kick off with but a fraction of that viewership.

Thus, BBC-TV's autumn schedule—which will, incidentally, contain the first on-the-air promo for BBC-2—has caught a measure of the "Think Big" enthusiasm being poured into the second web. Duly, program chiefs Stuart Hood, Donald Baverstock, Sydney Newman, Tom Swan, et al. have made a fall list which can fairly be described as BBC's biggest onslaught yet.

Most stimulated area of programming is drama. Now under the aegis of Newman, who moved over from ABC-TV in January, to helm the dramatic output, the web's conception of tele-drama has undergone a significant change. In short, pedestrian series have been ousted in favor of more ambitious fare.

Primarily, there is "First Night," a series of live teleplays which are the result of the "marrying up" of top authors and directors. Already, Newman has scripts from such notable writers as Arnold ("Chips With Everything") Wesker, Bernhardt Kops, Alan Ayckbourn, Nigel Kneale, Clive Exton, Michael Cahill, Vincent Tilsley and others. Scripters will be tied with directors of the calibre of a Ted Kotcheff or a Gilchrist Calder, to name but two.

Fitting in with BBC's new plan of designing specific aspects of dramatic production to selected exec producers, the "First Night" series will come under the wing of producer John Elliot.

"Festival," under the control of Peter Luke, another recent BBC acquisition from the commercial outlet is designed to be a midweek "feast of splendor" and will feature such "quality" productions as Cocteau's "The Voice" (starring Anouk "Dolce" Viala), Almeida's "Oedipus Rex," "Lysistrata" (a musical version of "Candide," "The Bald-headed Prima Donna," "Fallen Angels" and a Hugh Leonard adaptation of "Stephen D.")

New series, according to Newman, has the aim of "pricking" (Continued on page 52)

ABC Has Edge On Olympic Tryouts

ABC-TV is expected to wind up with the rights to the Olympic tryouts next summer on the basis of its substantially higher bid than NBC-TV. ABC offered \$411,000 and NBC \$300,000 for the rights. While coin considerations are not the only factor in determining the choice of webs, it's likely that a high bidder will be chosen by the Olympic committee when it makes its decision this week, probably today (Wed.).

The rights to the Olympic tryouts involves two major events, the actual trials which will be held at the New York World Fair grounds on July 4 and the meet of the Olympic team with U.S. challengers in L.A. in September. The track-and-field Olympics from Tokyo in October have already been wrapped up by NBC-TV.

The summer tryouts rated the relatively high web bids because they have the advantage of being programmed during the summer lull while the Olympic finals will be dropping in right at the outset of the 1964-65 season and while the Presidential race will be reaching its climax.

BBC-TV's 'Think Big'

Continued from page 23

and "provoking" the audience and providing them with the kind of excitement not easily to be found in the theatre. At the same time, Newman wants to make BBC so acceptable to the tv writer that "they just won't want to work anywhere else."

One unique aspect of the "Festival" skin is that plays will vary in length—anything, according to Newman, from 50 minutes to 135 minutes.

In addition to the "mammoth" play further evidence of the "Think Big" trend at BBC is revealed in the fact that it is to mount a 52-week serial, "Dr. Who." Skidded for the vital Saturday "bridge" period between sports-casts and the teenage show, "Juke Box Jury," the serial is to be hinged on a sci-fi axis involving four central characters who undergo a variety of experiences each of which takes some weeks to work out.

On the light entertainment front, one of the BBC's strongest programming aspects, the Corporation is not only reviving many of its big hits like "The Black and White Minstrel Show," "Billy Cotton Show," "Michael Bentine series, Harry Worth half-hours, Brian Rix shows, etc., but is now on the hunt for "big time" international names of the calibre of a Nat Cole or a Sammy Davis, Jr.

Controversial "That Was The Week That Was" is rescheduled in its Saturday night berth having been re-barbed (and remolded to some extent) and light entertainmentopper Tom Sloan is prepping another i.e. show "out of the same school of thought"—though not satire—involving five actors and one actress under the title of "The Company Of Six."

"The Good Old Days," a long-running costume song-and-dance show, is to get the big treatment and will be developed into a bigger offering and slotted in midweek prime time.

The six-episode "Comedy Playhouse" series—which provided BBC with its biggest-ever hit "Stepie And Son"—is to be stepped up to a 13-act segment series with different comedy writers contributing shows, each of which will be a pilot.

One of the few aspects that has not undergone any hyping on BBC-1 is the use of U.S. material. This is primarily because the "strong buys" BBC is currently running—"Luey," "Kildaire," "De-fenders," "Dick Powell Theatre," "Dick Van Dyke and 'Wells Fargo'"—are holding key berths throughout the week already and, short of stepping up its "self imposed" quota of foreign material, BBC-TV can hardly do more in this direction.

Significant scheduling changes being brought about in the fall include the shift of the prime time newscast from 9-15 p.m. to 9 p.m. where it will directly oppose Independent Television News on the commercial channel. Move allows program controller Hood to mount three big programs after the newscast whereas in the past he had been confined to two. And in view of the fact BBC treats the night newscast as a "watershed" which divides "family time" from "adult time," Hood is lengthening the latter's crack of the whip.

Overall, the BBC's fall line up,

with its new "Think Big" emphasis especially designed to capture the peak time ratings, smacks of a drive never before known from the web. The purse strings have been opened wider, the spirit of battle is running high. But with the commercial boys well aware that "the gloves are off," only the fall battlefield will determine the vital issue, whether BBC-1 with its new look productions, has the requisite staying power.

Mort Werner

Continued from page 23

hotel room early one a.m.—"and here was this nut with a mustache talking to birds."

It was just before NBC's launching of "Today," and Werner went straight to the Philadelphia station to talk to Kovacs. Kovacs was in the office for "Today," but Werner talked the network into putting the comedian on in the morning opposite Arthur Godfrey, where NBC had bombed with everything it tried. It amounted to solid practice for Kovacs, says Werner, and the comedian moved on to firm tv and feature film status before his untimely death in a Coast auto crash.

Werner moved from Kaiser to Young & Rubicam agency, then back to NBC as program chief, taking a couple of years ago. First assignment: name a new talent to take over the "Tonight" show.

He settled on and pitched Johnny Carson to the network's top brass. And Carson was a talent who had been around for a long time with again only moderate success. "Tonight," now sold out and drawing its biggest audiences yet, was the right vehicle, says Werner.

Screen Gems

Continued from page 24

co-productions will be under the charge of Herbert Sussan, SG international production chief, who as head of NBC "specials" and producer-director of "Wide, Wide World" had done considerable lensing here.

SG is becoming increasingly active in international co-productions as a result of the spearheading of a new unit, the outfit's vice president in charge of international operations. It was Burns, with the assistance of Joel and SG Japan manager Yoshikata Mizoguchi, who did the spadework for the upcoming joint productions here, Krantz cited. He pointed out that SG now co-produces better than 10 tv hours weekly in Canada, has co-productions going in Australia and France, and will soon launch a similar venture in West Germany.

While here, Krantz is also screening Japanese product in hopes of acquiring some completed shows for SG global distribution.

IONESCO'S TV BALLET

Denmark's Most Ambitious Offering; Also Going To Eurovision

Copenhagen, Sept. 17. Eugene Ionesco, playwright pioneer of the so-called "absurd theatre," has just completed his appearances in a tv filming here for later Eurovision broadcasting. Ionesco talks on the film for four minutes about the Danish ballet version of one of his plays that will constitute the main part of the Eurovision program, probably Denmark's most ambitious to date.

The play is "La Lecon," (The Lesson) and dancer Fleming Flindt of the Royal Danish Ballet, has done the choreography which Ionesco declares himself "more that happy about."

'Farmer's Daughter' Gets Pre-Prem Merit Salvo By Nat'l Audience Board

Programmers at the "new" ABC-TV have received a tranquillizing shot in the arm for the pre-prem jitters with encouraging returns on one show in the web's flock of new entries. The comedy, "The Farmer's Daughter," was screened by the National Audience Board in Hollywood last week, scoring the highest rating ever given a video series by the survey group.

Average positive score for the Screen Gems series, based on questionnaire response to 11 evaluation factors, was 84% entitling the show to the NAB Award of Merit.

Designed to measure the reaction of civic and community leaders, the survey was attended by 54 Los Angeles representatives of such organizations as the California Federation of Women's Clubs, Mormon Church, Lutheran Church, Whittier PTA, Masonic Educational Club, United Church, YMCA, American Legion Auxiliary, U.S. Air Force Mothers and Eastern Star among others.

In graded evaluations — from strongly agree to strongly disagree — "Farmer's Daughter" was richly endorsed by the board's audience panel. A total of 93% of the voters said they would recommend the show to friends with 1% offering no opinion. Likewise, virtually the whole panel voted the show suitable for viewing by the entire family. Panel recommendations that the show should be moved to an earlier hour for whole-family viewing.

And 98% of the panel felt the actual Washington, D.C., backgrounds added to the reality of the series while lending historic and factual significance.

Voters praised performers, with virtually all in high favor of the individual work of star Inger Stevens and William Windom.

Brit. Electronics: Pye In the Sky

London, Sept. 17.

Things are on the up and up for British tv manufacturers according to C. O. Stanley, boss of the Pye of Cambridge electronics empire. In his company's annual report for the year ended March 31, 1963, he records that the current year's trading has so far shown "an appreciable advance" in both volume and profit and, unseem circumstances aside, he expects the trend to continue. In short, the boom is on.

For the 62-63 year, Pye group trading profit rose sharply from \$7,550,846 to \$12,371,962. When it is considered that majority of this profit increase springs from non-consumer goods, the impact of a boom in the consumer side of the biz should see the company in clover.

When BBC triggers its 625-line, UHF network next April, it could, Stanley estimates, start the climb to a total industry turnover over three years of something like \$770,000,000, possibly rising to \$900,000,000.

He says after BBC-2, will come pay-tv, a national educational channel, 24-hours-a-day sound broadcasting (maybe a competitor to BBC Radio into the bargain) and, finally, color tv. He looks forward to 10 years good business.

Fort Worth — Bob Ethredge, farm director for WBAP, has been elected by the board of directors of the Vocational Agriculture Teachers Assn. of Texas to receive the Distinguished Service Award of the group in recognition of his support of the vocational agriculture program through his work as farm director.

Inside Stuff—Radio-TV

Producer Irving Mansfield, director Greg Lockwood, arranger-conductor Harry Sosnik and writer George Foster were in Hollywood over the weekend to tape the final, 12th, program of CBS's "Talent Scouts" for airing Tuesday (17). This was the program which the network elected to use as a pre-season showcase for various upcoming telecasts, including Red Skelton, who resumes in the Tuesday time slot for which the Mansfield package was the summer filler.

Phil Silvers, Judy Garland and Danny Kaye were among the figures appearing in the finale to "present" performers as their discoveries, under the "Talent Scouts" format.

Sosnik made the trip to Hollywood Friday (13) on leave from his regular post as Director of Music at the Ted Bates Agency. It was his third summer with the package and he continued with the permission of Rosser Reeves of the Bates shop.

WPAT, N.J., the good music station, is so taken with the original score composed for CBS-TV's "East Side-West Side" that prior to preem date of the series, the station has scheduled the score for airing this afternoon (Wed.) and Friday (20) evening at 9 p.m. Conductor-composer Kenyon Hopkins did the music for the series, to debut Monday (23).

Broadcasters' Foundation, which last spring named WHN, the New York Storer outlet for this year's Golden Mike award and then rescinded it, has now named KDKA, Pittsburgh, recipient.

Renaming of a winner followed naming of a new Foundation board this summer, headed by Clair R. McCollough, prexy of Steinman stations and former prexy of the Broadcast Pioneers, parent org to the foundation which benefits needy industries.

Golden Mike will be presented at a banquet in New York Feb. 10.

At a special luncheon in Minneapolis last week, the Radio Television News Directors Assn., as one of its annual conference events, presented to Mitchell V. Charnley, U. of Minnesota journalism professor what it considers to be one of radio and tv's highest awards.

This was its "distinguished service" award of which the only previous recipients have been Frank Stanton, CBS president, and Gen. David Sarnoff, RCA chairman.

Charnley, a U. of Minnesota teacher since 1938, is a broadcast journalism pioneer, a former Association for Education in Journalism president and the author of three radio-tv journalism books.

The Goodson-Todman celeb art show for the benefit of the Whitney Museum reportedly broke all attendance records last week at the Downtown Gallery and has been held over through Sept. 21.

Show, featuring paintings by 38 top performers of tv and other media, had a black-tie, \$10-a-head preem Sept. 9.

Bill Jorgensen, Cleveland, KYW-TV's news voice, paid tribute to rival Warren Guthrie when the latter was removed as 11 p.m. news voice at Store's WJW-TV. Said Jorgensen, "He proved that television had a place for the educated man... that literate and sensible talk... that the audience respected a rich vocabulary and a command of English grammar. He made a contribution to television journalism when it desperately needed contribution. His temporary absence from television will be a reminder that 'popularity' is not necessarily a synonym for 'quality.' Guthrie, for over 12 years at WJW-TV as the Soho newscaster, also is head of the speech department at Western Reserve University.

The estimated audience which saw the Liston-Patterson fight on BBC-TV on July 23 was around 13,000,000 viewers and not 4,955,000 as reported in a story out of London in the Aug. 14 issue. The latter figure was Television Audience Measurement's estimate of the number of receivers tuned in to the BBC transmission. The program was rated number five in TAM's top 20 for that week.

ABC-TV's coverage of the Winter Olympics in Austria early in 1964 is getting an unusual promotional support from Ski, a magazine for the slalom aficionados. The mag is devoting its December issue to "How To Watch the Winter Olympics on ABC-TV," with maps of camera locations and other explanatory material.

Jerry Lewis

Continued from page 33

there on a recent p.a. he wouldn't give him an interview. Lewis said he knew nothing about it. Another complaint when he was in Hollywood recently he tried to interview Lewis, but never got past the Paramount puffy. Lewis, obviously annoyed at Par's overzealous "protection," appeared to make a mental note of the matter. When one newsmen accused Lewis of refusing to give sufficient details about his upcoming show, the comic cracked, "if you haven't had enough out of this already to write 1,000 words, you ought to become a shoe clerk."

Liston's Brit. A-R Stint

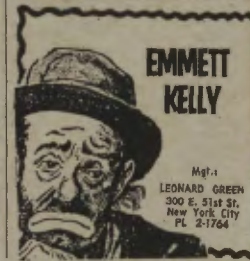
London, Sept. 17. Sonny Liston, America's heavy-weight boxing champ, has agreed to shape up to lash-tongued comedian Bernard Braden (light-weight champion of words) for a half-hour bout arranged by Associated-Rediffusion.

Result of the unique scrap should emerge on Thursday (19) on the indie web when, if it goes the distance, will be screened 9:55-10:25 p.m.

Group W's 'Sea Power'

A series of 65 half-hour tv show, "Sea Power," is being produced for Group W, the Westinghouse chain, by WJZ-TV, Baltimore, with the cooperation of the U.S. Naval Academy and the Department of the Navy. The series will be shown early in 1964 on the five Group W stations as well as in syndicated markets.

Win Baker is exec producer and John Baker is director of the series. Two specialists in naval history, Professors E. B. Potter and H. O. Werner, will narrate the shows.



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