

Telecasting Notes: Quotable quotes on TV as source for movie material and on movie stars' appearances on TV, as discussed by leading movie producers at Screen Producers Guild roundtable this week and reported in *Film Daily*: **Walt Disney**—"From the very start I felt TV should be a part of motion pictures and motion pictures should be a part of TV. TV, motion pictures, Disneyland and tieup products are all part of one over-all pot for us. TV is a way to keep people interested" . . . **Harold Hecht**: "I don't think TV is a source any different from any other source; the same factors of judgment are needed" . . . **Walter M. Mirisch**: "Indiscriminate use of personalities can be destructive in both media" . . . **Martin Rackin**: "Stars are railroaded by agencies to appear in TV series and cut their own throats. [TV] is a good place to discover talent, but no place to expose it" . . . **Jerry Wald**: "We are allowing ourselves to become second runs to TV. The circus folded because it sold out to TV and movies and lost its exclusivity. Producers shrink and shudder over the word 'original'" . . . **Bill Thomas**: "Stars reduce their value in the movies by appearing regularly on TV" . . . Hollywood was astounded when a couple of TV alumni—writer-producer **Morton Fine** and writer-director **David Friedkin** (NBC's *Frontier*)—applied TV techniques to moviemaking and set a speed record in completing photography on full-length feature, "Capital Offense," in 9 days at MGM; 30 days normally is considered good time. Said Fine: "We didn't know any other way to make the film. Not being experienced in studio operations, we just went ahead as we did in making films for TV" . . . **RKO Teleradio's** own stations to televise 26 first-run-on-TV RKO features this fall, including 13 from "Finest 52" package withheld until Dec. 1957 from C&C TV, which bought RKO backlog; Teleradio had been trying to sell the 52 to national sponsor for network or spot showing . . . Recent ocean liner disaster apparently impelled CBS-TV's decision to repeat "The Sinking of the Titanic" on *You Are There* Aug. 5. Another dramatization of same incident, **Walter Lord's** "A Night to Remember" was repeated on NBC-TV's *Kraft Theatre* 5 weeks after widely praised first presentation, failed to attract large audience (Vol. 12:18) . . . TV has come a long way when no less a major station than New

York's WRCA-TV, on **Richard Heffner's** 7-7:30 p.m. *Open Mind* program Aug. 4, schedules discussion on "Homosexuality" by **Florence Kelly**, Legal Aid Society; **Dr. Robert Laidlaw**, psychiatrist; **Dr. Arthur Swift**, dean of School for Politics, New School for Social Research . . . **Russian ballet**, **Red Army singers** may appear on U. S. commercially-sponsored TV under **Billy Rose's** plan to exchange 500 artists with USSR. ABC says it's "interested" in putting them on network show . . . Sales of **20th Century-Fox** feature package by NTA now have passed \$2,000,000, with 57 stations signed . . . **Terrytoon div.** of CBS will devote 50% of its cartoon output to TV, 50% to theatrical product, beginning this fall . . . **Margaret Truman** signs new one-year exclusive contract with NBC, is slated for dramatic roles as well as comedy . . . **Mary Martin** has signed for 6 NBC shows over 3 years, first to be **Hallmark's** colorcast of *Born Yesterday*, Sun., Oct. 28, 7:30-9 p.m.

Local film originations occupy 31% of TV broadcast time among stations responding to NARTB survey, according to 1956 *Film Manual* published this week by the association. Other figures brought out in survey: (1) Average station devotes 53% of its time to network telecasts, 47% to local (31% local film, 16% local live). (2) Film programming increased from average of 29 hours & 24 minutes in 1954 to 32 hours & 48 min. in 1955, with average operating day increasing by 5 hours & 32 min. to 104 hours & 2 min. from 1954 to 1955. (3) Percentage of time devoted to all local programming decreased 1% in year, percentage devoted to local live decreased 2% and percentage devoted to local film increased 1%. (4) More station time was devoted to feature film than any other film category, features accounting for 48% of film hours, syndicated film 31%, short subjects 11%, free film 8%, film produced by stations 2%.

Growing affinity of movie and TV film industry resulted this week in decision to merge the 2 largest Hollywood producers' groups—Screen Producers Guild (theatrical movies) and National Society of Television Producers. NSTP is scheduled to become integrated into SPG by Oct. 1, according to joint announcement by **Wm. Self** and **Samuel G. Engel**, respective presidents.

POWER OVER PROGRAMMING held by FCC, always debatable, was subject of more Commission discussion this week—as **Comr. Doerfer** issued his dissent in sale of Miami's radio WQAM to **Todd Storz** interests (Vol. 12:30) and **Comr. Bartley** gave his philosophy in speech before So. Cal. Broadcasters Assn. in Los Angeles Aug. 2.

Though **Comrs. Hyde & Lee** also dissented in 4-3 vote on WQAM sale, only **Doerfer** wrote out his reasons. Nub was that Commission was remiss in failing to conduct hearing on charges that **Storz'** way of operating his 4 radio stations is to "buy" audiences by money giveaways (Vol. 12:28).

"I can only conclude," **Doerfer** said, "that the majority has finally eschewed any responsibility for requiring well-balanced programming. To be sure, there is a grave doubt that this Commission has such responsibility. But the opportunity to finally determine this doubt has this day been disposed of summarily. The essence of my dissent is that such responsibility has been sloughed off without a determination of our jurisdiction or lack of it. The net effect is to continue the confusion in the minds of the broadcasting industry, Congress and the public.

"It would be much better to essay definiteness, right or wrong, than to continue a state of uncertainty. . . . In my opinion, today's decision will permit others to dispense entirely with any sustaining programs, the method commonly used to provide without cost local services for non-profit organizations." There's serious question, he

concluded, whether Commission is hastening day when "all broadcasting frequencies are no longer to be regarded as a 'public trust' in the hands of licensees but solely a mercantile business operated for maximum profits."

Burden of **Bartley's** speech was his view that FCC not only has authority but "affirmative duty" to examine stations' programming for balance. He cited famed decision of Supreme Court in *Chain Broadcasting Case*, which stated that Commission isn't only a technical "traffic cop" but must also determine "composition of that traffic."

FCC is clearly prohibited by law from censoring programs "in advance," **Bartley** stated, but he added: "The Commission's function, in passing either on the program proposals of an applicant for a new station or in reviewing the stewardship of a station upon its renewal period, is no more censorship than our libel laws which are designed not to restrain but to hold to account."

Other points stressed by **Bartley**: (1) Commissioners aren't "slaves to percentages" on renewal forms, but broadcasters should explain apparent shortcomings. (2) Broadcasters shouldn't succumb to "self-appointed censors" who pressure them through "devious, indefinable, and sometimes insidious means." (3) In entertainment programs, Commission should "place no bars of any kind," except obvious ones concerning obscenity, fraud, etc. (4) Stations should seek out controversies, present all sides, including their own editorials. (5) FCC should never condone news-slanting. (6) Industry self-regulation should clean out "fly-by-night" and "fast buck" operators.