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sible." "The Lucy Show" and  
"Gomer Pyle."  
First project on James' agenda  
for CSC will be "Here Comes The  
Grahams," soap opera about a  
Negro family. He also will be  
loaned out to other companies, one  
being a directorial assignment for  
"Commissioner Mike" seg which  
he wrote for the "Daktari" series.

## '69-'70 Pilot File Fattening Up On Coast for CBS

Hollywood, Sept. 17.  
CBS-TV, beginning to roll into  
high gear with pilots for the 1969-  
70 season, has given the green-  
light to Paramount TV for a pilot  
on "Houseboat" and to Universal  
TV for "The Protectors," and is  
near a pilot deal on "Me and  
Benjie," producer Joe Connelly's  
comedy project with U-TV.  
Par TV production chief Dou-  
glas S. Cramer received the okay  
for pilot of "Houseboat," half-  
hour based on the Par film which  
starred Cary Grant and Sophia  
Loren. James Parker and Arnold  
Margolin, who scripted the pilot,  
will produce the show, which goes  
into production Oct. 15 at  
Sausalito and in the San Francisco  
area generally. This marks the  
third Par pilot, others being  
"Barefoot in the Park," also for  
CBS-TV, and "The Brady Bunch,"  
for ABC-TV.

"Protectors," scripted by E.  
Jack Neuman, is planned as a  
two hour feature-plus-pilot at U-  
TV. "Benjie" is a half-hour  
comedy series. Alan Wagner is  
v.p. in charge of development for  
CBS-TV here.

Meanwhile, CBS' top brass  
came to Hollywood for confabs  
with Coast program chief Perry  
Lafferty and his staff, as well as  
suppliers. Here for the meetings  
were board chairman William  
Paley, group prexy Jack Schneider,  
teleweb prexy Tom Dawson  
and program v.p. Mike Dann.

## Chi Clears Path

Continued from page 35

tack is made over the air, the one  
attacked should be notified be-  
forehand and allowed to respond.

The fairness doctrine general-  
ly simply insists that a station  
make a balanced presentation of  
controversial issues.

An FCC spokesman noted last  
week that it is premature to say  
that the Commission will appeal  
the Chicago decision to the high  
court, as it hadn't at that time  
received a copy of the decision  
and studied it.

Any Government agency appeal-  
ing a decision must ask the U. S.  
Solicitor General for permission,  
as well. But it seems safe to say  
that the FCC will appeal, leaving  
it up to the Supreme Court to  
weigh both sides as ruled in both  
cases.

## TTP's 'Colossal' Show

Total Television Productions,  
N. Y. animation shop, is piloting  
a new kiddie cartoon opus for  
NBC-TV, "The Colossal Show."  
The setting would be ancient Rome  
and the protagonist Mr. Colossal,  
who runs the Coliseum.

Total is currently repped on  
the networks' weekend moppet  
schedules with "Go, Go Gophers"  
(on CBS) and "Underdog" (NBC).

as they are inroed in the N.Y. market. Sponsors and agencies in the  
area can tune in the show monthly on office sets to check out new  
trends etc.

The Inter-National Television Trust, a nonprofit body designed  
to boost international understanding through the exchange of tele-  
vision films, has been launched in London. Anthony Hoyland, who  
has produced for Britain's TWW, is one of the principals behind the  
project, which has the backing of several topline politicians and re-  
ligious advisers.

In ABC-TV's continuing racial integration of "Peyton Place," Jeanne  
Buckley has been signed for the continuing role of Joanne Walker,  
daughter of Police Sgt. Walker (Morris Buchanan). Miss Buckley until  
recently was a social worker with Operation Headstart in the Watts  
district of Los Angeles. Her acting background includes an appear-  
ance on "Run for Your Life."

A mental lapse in last week's "Shapeup On TV Freshman Class"  
credited Norman Felton as exec producer of the new "Beautiful  
Phyllis Diller Show" when of course it should have been Bob  
Finkel. Coproducers under him are Bernie Orenstein and Saul  
Turteitaub.

Tussle between the BBC and ITV for sports coverage supremacy  
continues in the racetrack area. BBC has secured tv and radio cov-  
erage of afternoon racing at Kempton Park track for the next two  
years, with Pay-TV, which has had the monopoly on Kempton racing  
for nearly three years, agreeing to televise only in the evenings.  
The BBC is also renewing an exclusive agreement to cover racing  
at the Newbury course next year and in 1970. Commercial television  
recently grabbed the rights from the BBC to cover the 2000 Guineas,  
Caesarewitch and Cambridgeshire classics.

Story last issue on revamped distribution schedule for the various  
Nielsen reports (including new supplemental books) erratumed as  
re receipt of the fortnightly NTI pocketpiece. It'll be on exec desks  
every Friday, not Thursday. Before this season, the nationals ar-  
rived every other Monday.

New York ethnic radio outlet WEVD (for Eugene V. Debs), for the  
past decade a VARIETY neighbor on W. 46th St., has taken a longterm  
lease on an upper floor in the 42-story tower a-building at 1700 Broad-  
way (53d to 54th Sts.), and plans to move there come December.

## NET 'Black Journal' Ended Era Of 'Thanks for Tokenism,' Producers Say

By GEORGE DE PUE

### Mitzi Gaynor's Trailers

Mitzi Gaynor, who has a  
tv special coming up on NBC  
Oct. 14 at 10 pm., will herald  
her own show with appear-  
ances on the two preceding  
hours. She's down for guest-  
shots on "Rowan & Martin  
Laugh-In" at 8 p.m. and the  
Bob Hope show at 9 p.m.

The specials of Hope and  
Miss Gaynor will preempt the  
NBC movie that (Monday)  
night.

National Educational Television  
is looking for money to continue  
its monthly "Black Journal" series  
beyond October. At stake in addi-  
tion to the only regular network  
series about and for Afro-America  
is the first black-dominated pro-  
duction group in television his-  
tory.

Even if the series is cancelled  
and the group dispersed, "Black  
Journal" has clearly signaled the  
end of a time when integrationist  
Negroes accepted the token  
generosities of white liberals with  
murmurs of gratitude. Because if  
NET public service initiative put  
the show on the air, it took the  
independent action of black staff  
members to make "Black Journal"  
black.

NET had planned "all along"  
to hire a black executive producer,  
says a spokesman. It was just that,  
with the then-projected series  
three-fourths gone, it had been  
"unable to find anyone qualified."  
Black staffers had heard it all  
before. Their opinion of such  
claims generally is that when they  
are not made in bad faith, they  
are made from an incomplete  
understanding of the problems  
and possibilities involved.

### Greaves' Record

As it happened after a walkout  
by 11 black staff members, NET  
found a qualified man in the  
show's cohost, William Greaves.  
He had produced a one hour docu-  
mentary for NET, "Still a  
Brother," worked eight years with  
the National Film Board of  
Canada, heads his own production  
company, is in the process of di-  
recting his first feature film, and  
has been contracted by Newsweek  
for a half-hour film on "The Un-  
employables" and by the edu-  
cational division of Columbia Pic-  
(Continued on page 52)

## G&W Pays \$2 1/2-Mil For 3 Tex. CATVs

Gulf & Western Industries, par-  
ent of Paramount Pictures (and  
tv), has added to its CATV hold-  
ings by picking up a trio of sepa-  
rately owned Texas community  
antenna outfits. All three involved  
cash transactions aggregating  
around \$2,500,000.

Acquisitions were King Com-  
munity tv Co. at Netherlands-Pt.  
Neeches; Orange CATV at Orange;  
and Liberty-Dayton CATV at Lib-  
erty. Deals mark the first time  
G&W has gone after operating  
systems: hitherto, the company,  
via its International Telemeter  
subsidiary, has leaned to acquiring  
new franchises. Prior to the Texas  
trio, it had antenna systems in 16  
cities in six states reportedly with  
a capacity of 192,000 households.

Hereafter, G&W says it plans to  
set sights on franchises granted  
but not implemented, in addition  
to more systems already oper-  
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Source: Arbitron, Sept. 1967-Au  
\*Based on WNEW-TV's March 1966

## 250 Attending IBFM Miami Meet; FCC's Lee In Address at Banquet

Miami, Sept. 17.

Some 250 persons are attending 8th annual Conference of the Institute of Broadcasting Financial Management through Thursday (19) at the Doral Hotel & Country Club. More than 50 guest speakers and members are participating in a wide ranging program covering computers, barter advertising, taxation, insurance management, financial statement analysis, CATV, credits and collections, music licensing, current economics and radio.

FCC Commissioner Robert E. Lee is principal speaker at tomorrow's (Wed.) banquet. IBFM prexy Blaine Whipple, KSL-TV Salt Lake City, is presiding. Allan Dickey, WTRF-TV Wheeling, is general chairman, with Arthur Hertz, Wometco Enterprises, Miami, in charge of arrangements. About 350 broadcast financial execs from the U.S. and Canada are members.

Outside activities include side cruise to Nassau and golf tourney at Doral, with numerous Miami and Dade County officials on hand to extend welcome.

## FGC's New Lee

Continued from page 35

tions as pay television and the Corp. for Public Broadcasting. But though he carefully qualified his responses, he did say that his "impression" is that convention coverage was "not full" and that tv violence encourages ills of violence in society.

Lee, most recently assistant administrator for administration of the State Dept.'s Agency for International Development, also spoke briefly about his earlier role as governor of American Samoa, where he initiated educational television facilities and programs that have met great success. Among the Senators who showed up at Friday (13) hearing was Sen. Daniel Inouye (D-Hawaii), who praised Lee as "the administrator's administrator" — which might foreshadow Lee's appointment to succeed FCC chairman Rosel Hyde next year when Hyde retires.

Lee was born April 8, 1910, in Rigby Idaho, is married, and has five children. An economics major at the U. of Idaho, he began his government career with the Dept. of Agriculture in 1936.

Augusta, Ga.—E. D. (Dave) Steele Jr. has been tapped station manager of WATU-TV, new UHF station here on Ch. 26. He was previously with WBTV Charlotte, N.C., as production manager. New station lights up in November.

by WTTV starting Sept. 14... "Back To School," a special information segment on WISH-TV, was moderated by Linda Lupear and Ray Gray with several school superintendents sitting on the panel.

WISH-TV airs solid hour of local news in early evening edition starting at end of month... Billie Boucher, longtime hostess for WTTV, exits the spot... Tony Diaz of Gotham started his production staff spot at WFBM-TV last week... Purdue football games will be carried on WFBM radio, with a 10-game schedule being handled by Tom Carnegie and Dave Montek; the action starts Sept. 21... Added to the newsstaff at WXLW is Dennis S. Miller... WLW-I has purchased two Screen Gems movie packages, all releases past 1960, which will be run beginning Sept. 21.

Susan Little, teacher-hostess for "Kindergarten College" on WLW-I, has won the 1968 Iris Award in Television from the Womens' Conference of the National Safety Council... Vivienne Della Chiesa will judge Indianapolis' First Annual Artists and Models Costume Ball Sept. 14... Don Riggs departs WLW-I after almost a year stint at the outlet; he was host to a now defunct variety-talker and was doing news as of late; Bill Donnella has the evening newspot until a permanent replacement is named.

IN DAYTON

## 'Black Journal' Ends An Era

Continued from page 42

tures for a series of four half-hours on black history.

More generally, however, Lou Potter, the show's (black) executive editor, comments, "If the media actually can't find qualified people, which I doubt, they can hire unqualified people and train them on the job. On-Job training works better in television than anywhere else."

He cites the example of three "Black Journal" staffers: Horace Jenkins worked as a news editor on WCAU-TV, the CBS o&o in Philadelphia, and associate producer on several NET documentaries, and is now a producer. St. Clair Bourne, a recent Syracuse U. journalism graduate, "is coming right along" toward producer status. Kent Garrett who worked as a researcher on an NET project, is now "a fine producer," he says.

Potter emphasizes "they took this experience and brought themselves along. If the show were to fold, I don't think anybody would be unemployed for more than a couple of days."

### "Gut Knowledge"

The effects of this determined movement of blacks into editorial and production control of "Black Journal" will not be fully felt until the October show, which is possibly the last. But they believe it has "already given the show greater credibility in the black community" (a brief statement on the walkout and the appointment prefaced the September show, with NET approval), and that their "gut knowledge" works for a clearer, more aware emphasis among the various elements and issues of the magazine hour.

All of this is confirmed by Phil Burton, a white producer on the show, who adds, "It's getting harder for white crews to cover stories in the black community, not only because the people naturally resent them, but because they're rapidly coming to the conclusion that television is not basically to be believed, and doesn't make any difference anyway."

Burton is pleased with the greater independence brought to the production by a black executive. "Bill can simply tell management, 'No, we'll do it this way,' and make it stick, because he knows what he's talking about and because he is black."

### What's To Laugh?

Coming shows will have longer segments of greater depth, and there will be more studio taping. "Even if we raise the money, we'll have to be cutting costs," Lou Potter says.

Bill Greaves says white people have told him there should be more humor on the show. "They

just don't seem to realize that the thinking black community is in no laughing mood. We have been providing white audiences with entertainment at the expense of our own physical and mental health. That's too high a price to pay."

He also remarked, "Journalistic objectivity is one of the biggest lies in Western culture."

"Black Journal" staffers are not super-militant nationalists, but neither are they, according to Greaves, "the Black Bourgeoisie." Let's just say we're nobody's fools."

Many of them look toward some form of de facto alliance with anti-Establishment white young people as "America's only hope for a future."

"Everybody's sick of middle-aged, middle-class hypocrisy," one said:

"It's simple," says Bill Greaves. "Blacks in particular, but young people in general, are just not on the wave-length of an opportunistic drive to a meaningless success."

## Movie Gang-Up

Continued from page 33

is the only web faced with such a challenge.

ABC's more potent picture arsenal means a raft of shows on both competing webs may not be returning with quite the rating strength indicated by last year's Nielsen tabulations when they were against generally softer titles. Affected are Jonathan Winters, "Beverly Hillbillies," "Green Acres," "Kraft Music Hall," "Smothers Bros.," "Bonanza" and "Mission Impossible." And of course, a pair of NBC newcomers, "Phyllis Diller" and "The Outsider," may find it especially tough getting started.

### Monday Threat

Similarly, the new NBC Monday night feature, which displaces last year's low-rated parlay of Danny Thomas and "I Spy," now threatens the rating buoyancy of such returnees as ABC's "Big Valley" and CBS' "Family Affair" and "Carol Burnett Show," as well as the first-year chances for "Mayberry RFD" (only partially new) and "The Outcasts."

Although ABC shares in the woe of the new NBC movie, and NBC is as affected by the strengthening of ABC's picture titles, CBS is a victim of both and so is most hurt by the new movie tactics. It is also hurt more because all of its series opposite those features are returning shows ("Mayberry" the possible exception), so that last year's rating averages are no longer a valid indicator of the strength they carry into this season.

On season averages, CBS beat NBC 20.8 to 19.0 last season, but the edge evaporates the very first day of this semester. Statisticians calculate that just by adding the third movie and dropping the Bell-actuality hour, NBC has pulled just about even with CBS on last year's final score. The other factors—ABC's more muscular pix and the quasi-movie counter-programming to CBS' features—now seem to put NBC theoretically in front in the primetime numbers race.

The season's new entries will, of course, probably be the deciding factor in who really wins and by how much. And here too NBC has

## Trouble

that the House Invest committee has already overriding interest in once again, issues of freedom may be at s it came out last week v attack on NBC news Huntley's conflict-of-in tion.

The list is still on complete. In a stingin the Huntley decisio grounds that it wa enough, FCCommission Johnson said: "If this happened how can w RCA-NBC coverage of elections, or the spa may not be influenced pany's economic in government contracts

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