

STAR TIME

1963-64 GUIDE TO TELEVISION'S FINEST SCHEDULE OF ENTERTAINMENT, NEWS AND INFORMATION





On Becoming Fifteen...

If a fifteen-year-old of today were transplanted to the year of his birth, he'd find a familiar world. The cars, clothes and household goods of 1948 would be different, but recognizable. So would the current problems, from traffic jams to the cold war. But as the teen-ager explored a typical 1948 home, he would almost surely ask, "Where's the television set?"

Well, he wouldn't find it. That year, there were fewer than 17,000 television receivers in all the United States. But that year, too, NBC Television emerged from the experimental chrysalis and acquired network status. Today the total number of sets is close to 59 million.

That rapid growth is a measure of television's startling fifteen years. No other communication device was ever called upon to bring such a flood of entertainment and information to so vast an audience in so short a time. No other invention has changed the domestic and cultural life of a nation so much, so quickly.

We at NBC are proud of our role in television's development. As the pioneering network, we have made our share of mistakes and enjoyed, I believe, more than our share of triumphs. We take modest pride, certainly, in noting that the past season brought NBC more Emmy, Peabody, TV Guide and other major awards than both of our network competitors combined.

These honors have capped our endeavors to make NBC Television reflect the energy, variety and idealism of America in all its diverse richness, from the comic to the profound. As television has grown in popularity and influence, we have worked constantly to improve it.

The following pages will introduce you to our Fall schedule of new and returning programs. We hope you'll enjoy this guide to our fifteenth and finest season.

I wish you good reading, and good viewing.

Walter D. Scott

Executive Vice President in charge of the NBC Television Network

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Please note: the following program information was correct at press time, but schedules are subject to change. These broadcast hours are listed for New York and Los Angeles Time. For your local NBC schedules, consult TV GUIDE or the newspapers.

Debuts & Premieres

NBC Television's new Fall dramas usher in a new breed of TV hero: a high school teacher-bellhop-Marine officer-nightclub dancer-retired espionage agent who appears in a star role one week and as a bit player the next. We're not serious, of course.

But you'll find all these types (plus a hilarious heroine named Grindl) on NBC Television this Fall, and none is quite what you'd expect.

Our Marine lieutenant is brave, but too young to have seen war; our high school teacher is not a butt for slapstick, but on the strong and handsome side; our star-bit player is the shepherd of television's biggest new idea in drama. Even our spies are surprising.

The fans have been saying it's a shame that television doesn't use the many talents of Imogene Coca—that we ought to be seeing more of Bill Dana's José Jiménez—that Larry Blyden should have his own show. All three debut this Fall, along with the other shows on the right, and still others mentioned elsewhere in these pages.

A theatre opening is an awesome affair. Much hard work and many high hopes ride on the result. A TV premiere is less glittering, but the stakes are the same—and so is the moral: the fate of each new venture is up to you, the audience.

If it's hard to land a job as a spy, it's even harder to quit—as the young lady below is learning. Authentic aspects of undercover work are on view in the one-hour **Espionage** series, filmed in Europe, and to be seen on Wednesdays.



The tongue-twisting English language may explain Bill Dana's frown. In character as José Jiménez, he plays a hotel bellhop on the **Bill Dana Show**—and heaven help the hotel. (Sundays.)



Harry's really got it rough. Here he is, stuck in Europe with a nightclub act consisting of three leggy hoofers—a blonde, a brunette and a—you guessed it. Larry Blyden has a ball as Harry and the program, filmed on the French Riviera, is **Harry's Girls**. (Fridays.)



There's more to teaching than you'll find in the curriculum, according to this one. He's James Franciscus, who has the title role in **Mr. Novak**, as a high school teacher with a more than passing-or-failing interest in his pupils. He wants to teach them to be worthwhile people, and Dean Jagger, his approving principal, lends a hand. (Tuesdays.)

Some of the nation's finest young dramatic talent will be much better known shortly, thanks to the **Richard Boone Show** and its venturesome excursion into repertory drama. (Tuesdays.)

Portrait of remarkable **Grindl**, known as Imogene Coca. In her new role, she's a crisis-prone Jill-of-all-trades, whose employment agency sends her from job to job—maid one week, nurse's aide the next, secretary the third. And if she ever travels to Switzerland, we hope to see Grindl wearing a dirndl. (Sundays.)

Now the Marines are telling it to us—all the adventures of a young Marine officer with his first command. The new series stars Gary Lockwood as **The Lieutenant** of the title, and Robert Vaughn as his C.O. (Saturdays.)



Encores & Bravos

When the right star is wedded to the right program, a hit is born. Would you want to sing along with Jim Redigo? Or watch Jack Paar playing a psychiatrist on *The Eleventh Hour*? No—a moment's thought tells you that things may be better as they are.

Which explains why these stars and shows are coming back for another season. Joey Bishop's *Joey Barnes*... Mitch's beard... Shirley Booth's *Hazel*... Jack Paar's *Jack Paar*... all are successful blends of personality and program.

There will be some innovations, of course. New uniforms for *Hazel*, a fresh format for Redigo, a new star for *The Eleventh Hour*. The crew of *International Showtime* has found new tents to cover, *Mitch's gang* will sound a modern note more frequently, *Dr. Kildare* will be a resident, one of the *Bonanza* boys will take a bride. For programs, like people, grow and change.

These ten shows do not exhaust the list of returning favorites. There simply wasn't room here for all of our long-running hits. Programs from Disney's *Wonderful World of Color* to *DuPont Show of the Week*, and stars from *Hope* to *Huntley* and *Brinkley* are covered herein, so if you don't spot your personal choice please keep on looking. We trust we haven't left out anybody.

Yes, that was Chet Huntley singing along in Mitch's chorus one night. **Mitch** and his gang will have more surprise guests in the new season. (Mondays.)



Captain Cook's discovery of Tahiti was historic but not good for lots of laughs, judging by the history books. All that has now been corrected by the explorer above, who rediscovered the Polynesian paradise, armed with only a camera. Expect grand new tales of the South Pacific on the jocund **Jack Paar Show**. (Fridays.)

With her accustomed neatness, **Hazel** swept up an Emmy in each of her two seasons on the job. That Shirley Booth sure is some remarkable housekeeper. (Thursdays.)



Whoever said, "beware the fury of a patient man" could well have had **The Virginian** in mind. The soft-spoken hero, played by James Drury, and his hair-trigger mentor, Judge Garth, portrayed by Lee J. Cobb, continue their contrasting ways. Co-stars Doug McClure, Gary Clark and Roberta Shore are returning, too. (Wednesdays.)

Ever seen a ЦИРК? It means "Circus" in Russian. It is much easier to look at than pronounce, as you'll see this year, when Don Ameche and **International Showtime** spend two exciting one-hour sessions with the famed Moscow Circus. (Fridays.)



Ralph Bellamy plays Dr. L. Richard Starke, new psychiatrist-in-charge on **The Eleventh Hour**. Here, he confers with his colleague Jack Ging, as psychologist Paul Graham. "The hour" strikes Wednesdays.



"... then you hold this corner and pin it here." It's a new routine for comic Joey Barnes—the diaper bit. He'll learn it. Coming on the **Joey Bishop Show**: more caught-in-the-act nightclub comedy by Joey, and more guest stars. (Saturdays.)



Jim Redigo now has his own ranch, and it's vast enough to need a hard-riding boss. Richard Egan is **Redigo**, and that's the new show title. (Tuesdays.)



It's one bride for one brother at the Ponderosa. **Bonanza** aficionados will meet eldest son Adam Cartwright's Eve one Sunday this Fall.



Dr. Kildare puts aside his intern white for the blue coat of a resident this Fall, and crusty Dr. Gillespie calls the promotion good. Richard Chamberlain and Raymond Massey are the co-stars. (Thursdays.)

Walt Disney's Rainbow Touch

His title is Executive Producer—in Charge of all Production. But around the immaculate Disney lot in Burbank, California, he's known, simply, as "the boss." There is no other.

Walt Disney's multi-million dollar enterprise produces half a dozen major features and numerous shorter films yearly. He is in charge of a world-famous piece of real estate called Disneyland. And also, by no means incidentally, he supervises the preparation of one of TV's most ambitious weekly hour series.

Walt Disney's Wonderful World of Color is carried on NBC Television, and this is no accident. Just as Disney pioneered in color animation, NBC has pioneered in color television. Program and network seem made for each other.

As Wonderful World begins its third NBC season it will again display a wide range of Walt Disney's favorite subjects—children, animals both wild and pet, good music, striking scenery and adven-

turous action. In past months, Disney's color cameras have been busy in far-flung, exotic locations. Some examples:

In Vienna, a vast vermilion, gold and white ballroom echoed to waltz airs while over 100 couples in 19th Century costume whirled round the floor. The scene, weeks in the making, provides one of the big moments in *The Waltz King*, a romantic musical based on the career of Johann Strauss the younger.

In the steaming Everglades, a bearded, weatherbeaten camera crew tracked a veteran bobcat as he outwitted fox hounds, stood off a pack of razor-back hogs and bested an alligator in fair fight. The results will be seen in a nature-adventure tale called *Wahoo Bobcat*.

In beautiful Lisbon—on the island of Majorca—in the famed Plaza de Toros, Barcelona's spectacular bull ring—and aboard two tramp steamers plying the blue Mediterranean, other camera crews have been following the incredible ad-

ventures of Hector, *The Stowaway Dog*.

In Paris and London, an international cast headed by Jean-Pierre Aumont has completed a funny, suspenseful story of French street urchins who foil the biggest train robbery ever with the help of a broken toy. *The Horse Without a Head* launches the season, September 29th. (On three preceding Sundays, viewers will be able, for the first time, to see TV's Davey Crockett in full color.)

A wild tale of 18th Century smugglers has been shot in England; and the Burbank animation studios are making three new hours with the familiar cartoon figure Ludwig von Drake. Wherever the production, the stamp of Disney's colorful personality will be on every segment of every program.

"If the boss likes something," says a close associate, "you know that millions of other people are going to like it too."

That, perhaps, is the key to the wonderful, colorful world of Walt Disney.



The Waltz King



Wahoo Bobcat



Ludwig von Drake © 1961



Hector, The Stowaway Dog



The Headless Horse

SUNDAY

“All the calm Sunday that goes on and on....”



7:00 pm BILL DANA (premiere: Sept. 22)



7:30 pm WALT DISNEY (premiere: Sept. 29)



8:30 pm GRINDL (premiere: Sept. 15)



9:00 pm BONANZA (premiere: Sept. 22)



10:00 pm DU PONT SHOW OF THE WEEK (premiere Sept. 15)

Calm, yes. But many other things, too, on NBC Television this Fall. Come sundown, Sunday's serenity will be rippled by laughter with a Spanish accent. The cause will be comic Bill Dana's happy creation, José Jiménez, as a hotel bellhop on **The Bill Dana Show**. Cry javoc!

On José's heels is **Walt Disney's Wonderful World of Color**. A suspense story from Paris, a musical of old Vienna, jungle adventures as only Disney can do them, and, of course, new miracles of animation. In other words, it will be the mixture as before: when you have a perfect blend, why change it?

And if you haven't, why not find it? Which is what Imogene Coca has done, ending a long search for a starring comedy role, with **Grindl**. Grindl is a free-lance gal-of-all-work—a specialist at finding closet skeletons and belfrey bats on every job she holds.

Bonanza rides into view next, returning in full glory—and full color—for another season. Voted the nation's favorite series last Spring, it's the Western that's cooler, firmer, faster on the draw, more fully packed with adventure. Millions have switched to Bonanza, and you'd better, too. Or else.

After the Western, we go Eastern. **Du Pont Show of the Week** presents distinguished dramas that make it the Broadway of television, and they are matched by the keen actuality of its documentaries. In sum, Du Pont provides a grand climax to the pleasures of Sunday evening.

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STAND BY: NBC NEWS



At six o'clock in the morning, Number 30 Rockefeller Plaza is a quiet place. No visitors crane their necks to see the swirling murals in the lobby; the mop-and-broom squad is in sole command.

But take the left-hand elevator toward the back, ride to the fifth floor, and look in on the room at the end of the hall.



In the dim light, a man sits at a long table, with six telephones and a switch-and-button console at one side, and a typewriter at the other. Another man marks a chart, wheels round and types out a few sentences. Behind them, a technician coddles the dials of a battery of sleek tape recorders.

Suddenly, the telephones come to life.

NBC here... Stand by, Bangkok, we're looking for a line... NBC here... hello, Canaveral... what gives with the circuit for the shot tomorrow?... Hold it? Okay... Who are we talking to at Saigon?... Paris has got Saigon?... Stand by... waiting for a circuit... Here's Jerusalem... Got it, Bonn... Rome is in on 22... Stand by,

I'm just finishing with Jerusalem... Can we go ahead with London? Rome will you stand by, please?... ready for a talk-up, please... NBC here... Rome, go ahead in 5... take 10 between... NBC New York off and clear with Paris at 7:22:06... signal good.

The information delivered to this room, faithfully recorded on tape, is already moving onto the air for millions of sleepy, shaving,



coffee-brewing people to hear. Look through the fishbowl window of the tape room into NBC Radio Central, with its row of clocks saluting all the time zones we've been hearing from. In a corner booth, a newsman is delivering a bulletin just received from seven thousand miles away.

So the NBC News day begins.

Stroll down the hall later, and look in on the news room. Here at



a curving desk, writers summarize reports coming in on a battery of telephones, and process data from the dozen chattering wire-service machines next door.

Above the news desk, blackboard scrawls announce foreign circuits scheduled for the day. A reporter, tie dangling, types out an early story before going on to his beat. Others are writing stories that will go on regular television and radio news broadcasts—up-



dating them every few minutes, and from time to time ripping a piece of hot copy from their machines for delivery to a broadcast already in progress. Messengers move among the news room desks, trailing the yards-long yellow news strips from the tickers. The sound of the news room is a low, busy hum, punctuated frequently by the alarm of telephones.

In an office down the line, three men are looking hard at a piece of

news film, fresh off an overseas jet flight. The film may fit into a story planned for that night's Huntley-Brinkley Report. They will ride the story all day, and one of them will deliver it on camera. He is never far from the telephone that connects him directly with his colleague in Washington, and it will be in use many times before the day is over.



In cubicles all up and down the row, news editors and supervisors are telephoning endlessly, arranging for coverage of the big story—wherever it's happening. And it's happening all over the world, as



the blackboard in the foreign news editor's area attests. On it are the addresses of correspondents assigned to stories out of Munich and Moscow and Madras and—almost everywhere.

Toward eleven in the morning, a dozen or so producers, managers

and editors meet to discuss and decide upon the top stories of the day. Most days, at least one of the



stories will center on the capital, where NBC News maintains a busy bureau. The neat cubicles of the correspondents are often empty, for the New Frontier keeps newsmen on the move.



A call at the White House makes it easy to see why. A stream of official cars rolls in and out the Northwest Gate. At each arrival cameras are unslung, notebooks are set at the ready, and mikes are lined up like a close-harmony chorus. When the excitement has simmered down, the reporters and cameramen drift into the reception room to make telephone reports or wait for the next arrival. And it's never long in coming.

Personal visits to news sources, countless phone calls, briefings by

the Presidential press secretary, and, of course, Presidential press conferences help refine and focus the news. But whether his beat is Washington or Warsaw, it is the professional newsman's seat-of-the-pants intuition that provides the extra dynamic for the pictures and words the public receives.

The key term is "professional newsman." NBC News, the largest



broadcast news organization in the world, is made up largely of veterans of newspaper and wire service training.

In all, they number over 800 skilled professionals, based in some 75 countries. The big news centers have bureaus of their own: or staff based elsewhere can fly in when a major story breaks; but as the news spreads faster into more remote corners of the earth, broadcast journalism grows ever more demanding. Somewhere in the world, news is always happen-



ing. Its transmittal to NBC News in New York, and the intricate processes that bring the raw news to the point of broadcast, keep the lights burning on the fifth floor every night in the year.



The broadcast is the pay-off. What counts, finally, is what goes onto the air, into people's homes and heads. At NBC, this means that over one-quarter of the entire television network schedule, last year, was produced by NBC News—an unprecedented volume. This year, it means a bold, new venture in broadcasting the news—the one-half hour, five-day-a-week Huntley-Brinkley Report.

For some time past, this news show has been winning extraordinary critical and public acclaim. As a result, these two very serious and untheatrical reporters have, like it or not, become TV "celebrities." But they are the first to attribute the success of their show to something beyond what is called the "chemistry" of their joint appearances. As one of them has said, "We look only as good as the team is good."

The team is good, and growing better—and bigger, to meet the challenge of providing 30 minutes of news every Monday through Friday. A news staff of 45 is committed to the enlarged Huntley-Brinkley Report with field pro-

ducers in London and Tokyo for specially produced news features; in addition to the regular overseas bureaus, and domestic bureaus in New York, Washington, Chicago, Los Angeles, and Miami.

For the first time, thanks to the work of many hands, the public may view the news via television in full depth and breadth on a day-to-day schedule. The new Report covers the news in the succinct style the two reporters have made famous. And it can probe into the background of the immediate news with documentary vignettes exploring personalities, underlying issues and contexts, as well as "features" on arts, fashion, sports and odd items in the news. Many reports, eventually, will be sent from overseas by regular instantaneous transmission via satellites. Between now and then, NBC News has increased its world-wide network of film facilities to handle the increased flow of information.

The pace quickens, the demand grows. The NBC News day has always raced the clock. Now it goes faster than ever.

MONDAY

“As Monday goes, so goes the week”



7 pm NYC (6:30 LA) HUNTLEY-BRINKLEY (9/9)



9:30 pm HOLLYWOOD & STARS (Sept. 30)



10:00 pm MITCH MILLER (premiere: Sept. 23)



7:30 pm MONDAY NIGHT MOVIES (Sept. 16)



11:30 pm NYC (11:15 pm LA) TONIGHT

True—and NBC’s Monday brings **The Huntley-Brinkley Report**, the enlightened way to start your evening viewing, Monday through Friday. For Monday amusement, **Monday Night at the Movies** leads off our bill of fare, and it’s a cinematic chef d’oeuvre. Here are the big films of the 50’s: the ones you kicked yourself for missing, and the ones you wanted to see a second time. To whet your appetite, we’ll say that the list begins with *Love is a Many Splendored Thing*, *David and Bathsheba* and *Executive Suite*. All are television “firsts,” and when the originals are in color, that’s how we’ll broadcast them.

After the films, stay with us for **Hollywood and the Stars**, a new series of behind-the-scenes entertainments with Joseph Cotten as host-narrator. The love goddesses from Theda Bara to Liz Taylor . . . the great screen lovers, Bushman to Brando . . . the tough guys, including Bogart and Cagney . . . it’s the whole, fabulous Hollywood story.

Sing Along with Mitch comes next, complete with tenors, baritones, basses and beard. Not to ignore Louise O’Brien and Leslie Uggams, who, with a line of TV’s cutest chorines, complete Mitch’s feast for the eyes and ears of us all.

NBC Television keeps up its late-hour liveliness every Monday (and Tuesday through Friday, too) with **Tonight**. Johnny Carson continues in the driver’s seat, Skitch’s gang operates in the tuneful realm, and the guests are people you’ve always wanted to meet. Meet some—tonight.

Reminder: listed times are correct for NYC & LA. See newspapers and TV GUIDE for your local schedule.

Johnny Carson has a feather-light touch. In his first year as *Tonight* host, he has been a skillful evader of donnybrooks and bruhahas. True, he once went a fast round with boxer-poet Cassius Clay, but that was purely in the pursuit of science and a good laugh. In the same cause, he has danced with Little Egypt, exercised with Debby Drake, played cards with gambling expert John Scarne, and once volunteered to put an arrow through an apple on announcer Ed McMahon's head. (Ed quickly declined with thanks.) Carson's favor-

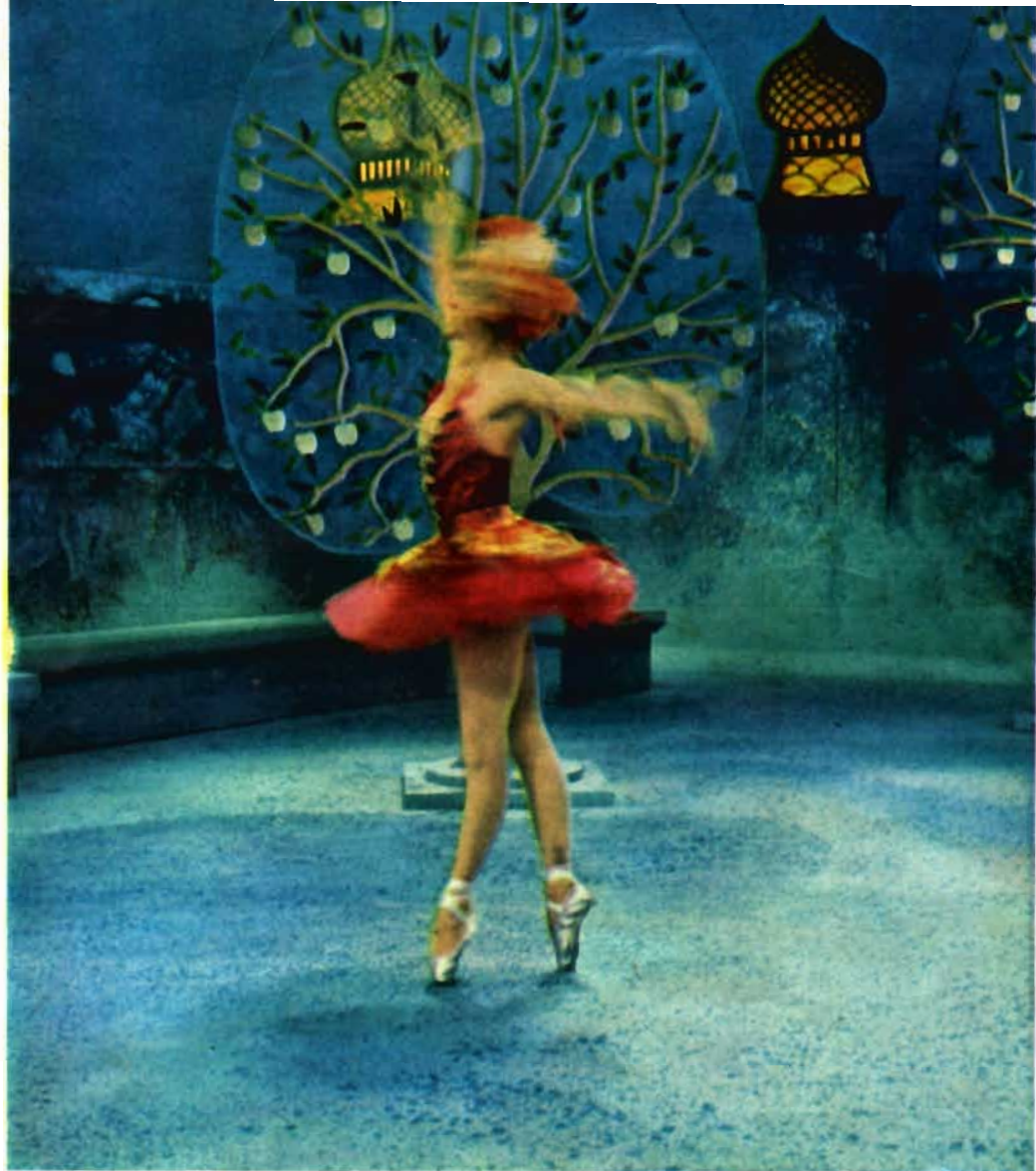
ite athletics, however, are all conversational. He has matched retorts sharp and quips quick with such redoubtables as Bob Hope, Bette Davis, Peter Ustinov and Tallulah Bankhead, and emerged unbowed if not unscathed. In the process, Johnny has made the grade with *Tonight's* large, insomniac audience. The undoubted charm of this Peck's-Bad-Boy-with-Madison-Avenue-polish defies exact analysis. He is unruffled, but avoids suavity. He is innocent, yet displays a fine edge of sophistication. He is boyish, without concealing the lines and

gray hints of 37 years. He is amusing but never unkind. He may pull Skitch Henderson's beard at times (verbally only, of course), but Johnny is quick to credit Skitch's music with classing up the show. He is one of the best listeners in the history of television. "Real cool" says it as well as anything in the vernacular.

As Johnny Carson faces the color cameras for his second season, he is altogether at home in Studio 6B. In the new year he'll go right on playing it light and keeping it bright, as sure as *Tonight* always comes.

FORECAST: COOL TONIGHTS





Bell

It's a *very* busy signal coming from the Bell Telephone Hour, as an every-other-Tuesday agenda takes shape for the Fall, beginning on October 8th. Ballet, jazz, opera, classical and popular music continue to be the Telephone Hour blend, while the talent on the line includes Maurice Chevalier, Nanette Fabray, Joan Sutherland and Yehudi Menuhin.

Hallmark

"Pygmalion," with Julie Harris and James Donald, was among last year's Hallmark highlights. Five more specials are on the playbill this year. A rebroadcast of the highly-acclaimed Shakespeare drama, "The Tempest"—starring Maurice Evans, Richard Burton, Roddy MacDowall, Tom Poston and Lee Remick—opens the season on October 20th. Later productions include "The Patriots," starring Charlton Heston, "A Cry of Angels," based on the life of Handel, and "Abe Lincoln In Illinois," starring Jason Robards, Jr.



occasional and rare

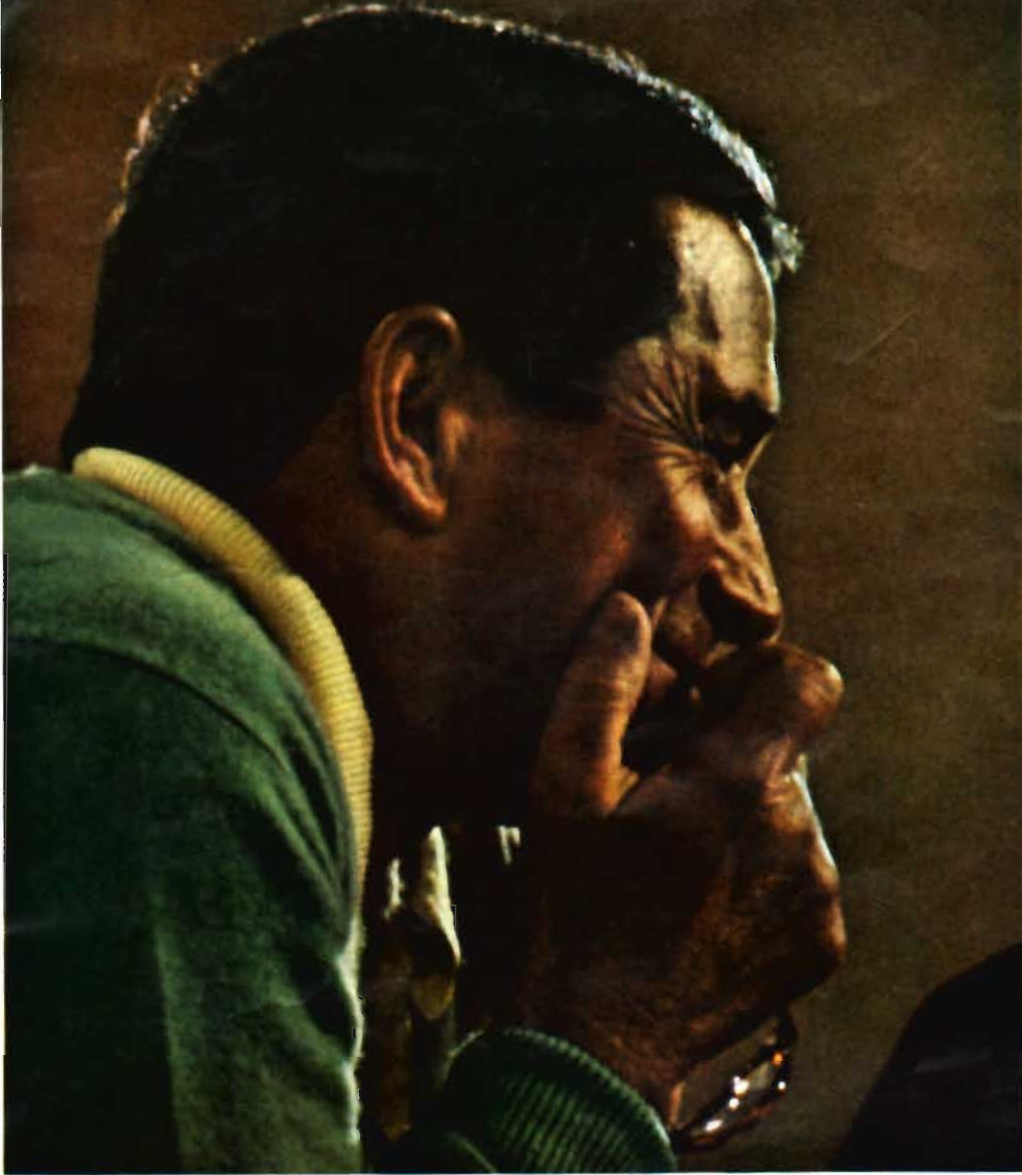
As any student of television knows, some of the medium's most enjoyable treats are not to be found on the regular after-dinner menu. Under the heading of "Entertainment Specials" are such as *Chrysler Presents A Bob Hope Special*, *The NBC Opera productions*, *Macy's Thanksgiving Day Parade*, *Mr. Magoo's Christmas Carol*, *Perry Como's Kraft Music Hall*, *The Andy Williams Show*, *Hallmark Hall of Fame*, *Bell Telephone Hour*, and numerous others delightful to anticipate. Pictured here are four of these tasty items—all done to order (in color, of course), available only occasionally, and worth the waiting.

Como

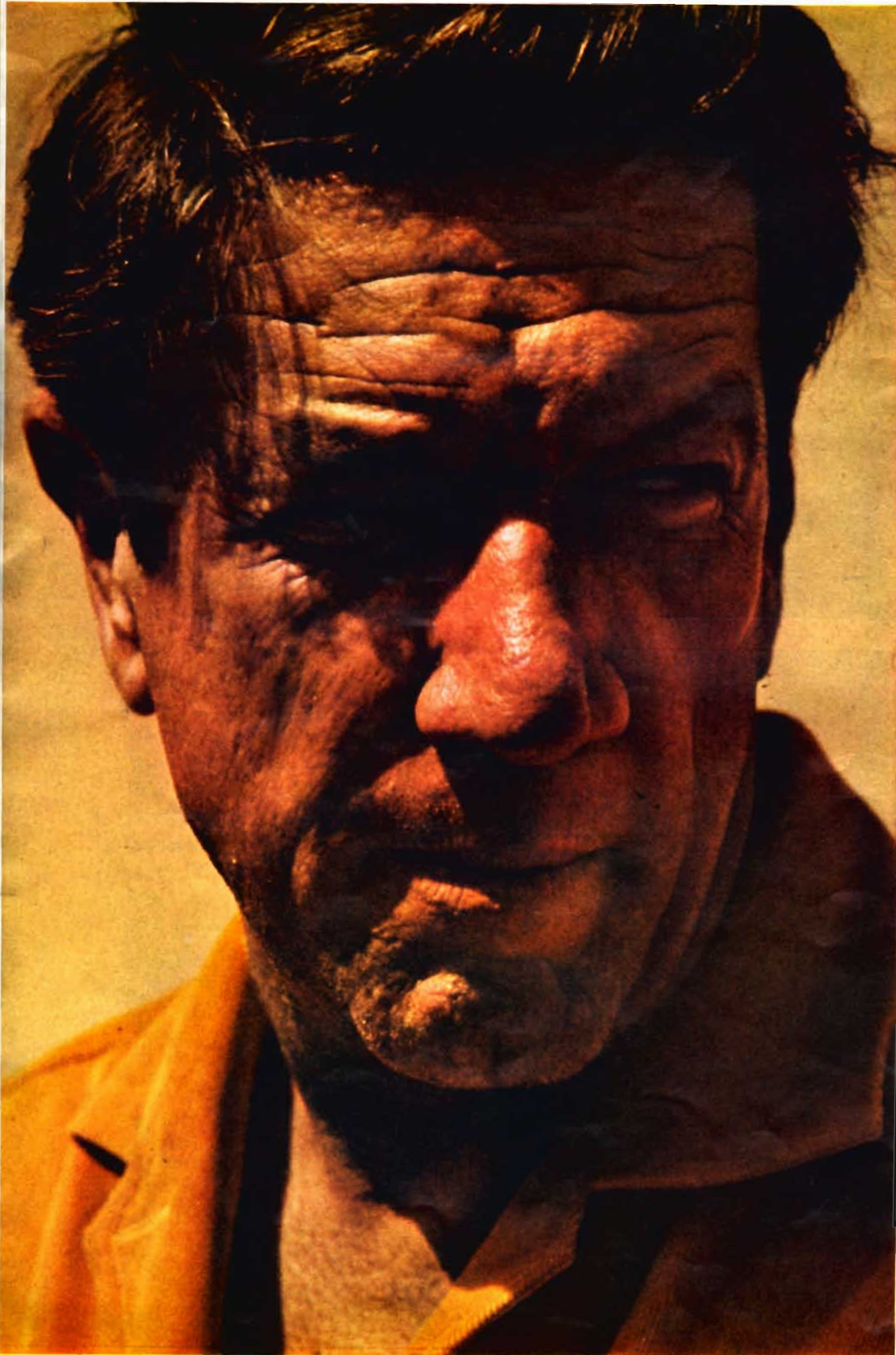
Astrologers may be truly impressed by the fact that a seventh son of a seventh son will star in seven special programs this season. But everybody can be excited over numbers if they're musical, and done with the gentle Como touch. Starting October 3rd, Perry sings, clowns, dances (well, sort of) with guest stars in seven Thursday night Kraft Music Hall specials, sharing the Kraft Suspense Theatre time period.

Williams

This country slicker from Wall Lake, Iowa, sings urban and rustic melodies with equal verve and voice. Color him charming, and you'll note that such guests as Janet Leigh, Art Carney, Lee Remick, Joey Bishop and Sandra Dee come a-visiting in twelve Andy Williams specials, beginning September 24th, sharing a Tuesday night time period with the Telephone Hour.



Boone And His Companions



In a city full of smoothies, Richard Boone stands out like a callused thumb. Nobody has ever called him the sweetest guy in Hollywood. Like a character he long played on television (and whom he would now just as soon forget), Boone talks straight, calls his shots and refuses to worry about making enemies. He is also deadly serious about the craft of acting and the health of television drama. He is, in fact—and his reaction to the term might not be printable—something of a crusader.

Boone has not merely tasted commercial success in Hollywood—it has been his regular diet for years. “It would be simple for me to retire at this point,” Boone said in a recent discussion, “but I’m just not geared for that. I’m a very proud man, and before I walk out on television, I want to feel that I’ve taken my best licks.”

Boone’s “best licks” and highest hopes are embodied in *The Richard Boone Show*, a series of filmed dramas that will appear Tuesday nights this Fall on NBC. It is in several respects a unique enterprise, and if it falls short of sheer excellence, he will be an unhappy man.

Not the least unusual aspect of *The Richard Boone Show* is how Boone will function on it. He will be program host, and he is starred in many of the dramas; but he is playing supporting roles, “cameos,” and even bit parts in others. This may be the first time in Hollywood history that a star has made a policy of choosing parts for suitability rather than size.

“Stardom” on *The Richard Boone Show* rotates among the dozen or so members of a hand-picked, full-season repertory company—television’s first. Boone believes that repertory is the answer to many of the problems that have plagued actors working in television films. Given extended rehearsal periods, a variety of roles, and the spirit that comes from being part of a permanent company, the actors come alive. Boone predicts “the kind of full performances you previously saw only in the theater and the best of television.”

In assembling his company, Boone has deliberately selected players of varying;

DIFFERENT DRUMMERS

styles and traditions. Harry Morgan (an experienced character actor before his comedic talents were exposed on television) stems from New York's Group Theater; Lloyd Bochner was a founding member of Canada's Stratford Group. Bethel Leslie came to Hollywood via Broadway; equally beautiful Laura Devon has risen to prominence through television. Ingénue June Harding made her Broadway debut a season ago; Ford Rainey was a veteran of many theatrical seasons before Miss Harding was born.

Other members of the repertory group are Jeanette Nolan, a gifted character actress; Robert Blake, a rising young leading man; Warren Stevens, who commutes between Broadway and Hollywood; and Guy Stockwell, familiar from many television dramatic series.

The one thing all the players have in common is dedication to the repertory principle: "Nobody," says Boone, "will ever dare to give this company less than his best. *Nobody*—and that includes me."

Boone makes it clear that it also includes writers and directors. The distinguished playwright and scenarist Clifford Odets shares creative responsibility for the company with Boone, as contributing playwright-story editor. One of America's major theatrical writers, Odets is writing eight of 30 original plays commissioned by the company for its first season. Odets' high prestige, Boone's determination and the repertory idea itself have combined to attract such outstanding writers as Robert Dozier, Don Mankiewicz and James Poe, and directors of the caliber of Lamont Johnson and Robert Gist.

All summer, the atmosphere in the Boone camp has been charged with creative excitement. At the center of it is the dark, intense figure of Richard Boone, a star who feels that he owes his best to the medium that made him famous. The Richard Boone Show will soon be set before its ultimate judges, the American public. "As for the future," Boone says, "ask me after September 24th." That's the premiere date, when the verdict will be handed down.

Kraft Suspense Theatre is a new one-hour dramatic star showcase, filmed in color, and in Hollywood. It is drama in the cinematic tradition—the sharp cut from one location to another, the lightning-fast montage of images, the ubiquitous camera eye that knows no limitations of time or space. These skills of photography and editing are employed in a series dedicated to dramatic excitement. Action and suspense are the key words, as suggested by some of the properties it has acquired. "The Enemy" is a World War II tale of Ger-

man soldiers who infiltrate Allied lines as G.I.s. "The Player" is a realistic portrait of a professional gambler. "The Fox Hunt" tells of a jailer who frees prisoners for the fun of hunting them down. "The Atheist" is a story of religious crisis set in revolutionary Cuba. In "Only One Day Left Till Tomorrow," a girl must choose between marriage to a man she despises and possible conviction as a murderess. Kraft Suspense Theatre promises to range the world for drama—without ever leaving the fabulous stages of Hollywood.



Du Pont Show of the Week demonstrates that the distance between Hollywood and Broadway is measured in more than miles. The screen and the stage have distinctly different rhythms. From its inception, the Du Pont show has been planted firmly in the camp of Broadway theater. The smoothly flowing scenes, the sense of life heightened, are the stamp that theater puts on live television drama. Live television, like the theater, is for keeps once a scene begins. Although now pre-recorded on television tape, the Du Pont show works

in this tradition, so successfully that it won a Peabody Award as "outstanding entertainment" last season. Gifted producer-directors Franklin Schaffner and Fielder Cook continue with Du Pont this year. They will produce seven original color dramas, and another seven will be done by David Susskind. Six new drama-documentaries will be forthcoming from NBC News, under executive producer Irving Gitlin. All will have the unmistakable "New York touch" of originality, excitement and individuality.

THIS
IS
TODAY
ON
NBC



Each weeknight at the witching hour, a small group of determined men unlocks a street-level showroom in Manhattan's Rockefeller Center, and turns it into a television studio. Each morning at nine, they tear down the studio and restore the showroom. What happens in between is a national institution, known to early risers as "Today." The program tries to answer the question, What's going on?—in news, weather, politics, fashion, entertainment, ideas and what-have-you. The resulting potpourri has a wide following. In Washington, alert politicians watch "Today" to see what other politicians are saying. Other audiences have other reasons, and the total weekly attendance reaches a figure of nearly 15 million viewers.

The secret of "Today's" success may lie in its style of low-pressured under-statement. All concerned, from producer Al Morgan to the newest secretary in the writers' pool, swing easy. And the easiest swingers of all are the four regulars who work in front of the camera—Hugh Downs, Pat Fontaine, Jack Lescoulie and, of course, NBC Newsman Frank Blair.

At 3:30 on a Monday morning not so very long ago, the "Today" studio was anything but glamorous. Shirtsleeved men picked their ways through a disorderly jungle of cables, lights, step-ladders, stacked flats, dusty props and office furniture. The best-organized area in the studio seemed to be the coffee table with its gleaming urn and rows of Danish pastries, where every crewman made a ritual stop as soon as he arrived.

At the desk where Downs and his colleagues sit during the broadcast, Director Jim Gaines was holding a script conference with half a dozen production men and floor

managers. Gaines, short and dapper, with seven red pencils flanked neatly in his breast pocket, was talking about an unexpected problem—the personal appearance on "Today" that morning of his Majesty King Hassan II of Morocco.

The King had not been mentioned when plans were laid for this edition of "Today" at an editorial meeting in Morgan's office two weeks before. Then the writers and editors had taken just 90 minutes to complete a tentative lineup for a whole week of "Today," including singers and painters, writers and actors, as well as the Muppets (a group of hand puppets who are frequent "Today" visitors) and segments allocated to Washington interviews with NBC Newsman Martin Agronsky, whose possible guests included Secretary of Defense Robert McNamara (who did not appear that week) and Sen. Clifford P. Case (who did).

Writer Ric Ballard had accepted the Monday assignment at the meeting, and toward the middle of the next week he had "firmed up" the program. The guests were to be Desmond Slattery ("a modern soldier of fortune who wants to parachute anteaters into Mississippi to destroy the fire ant"), Kenneth Snelson ("sort of an architectural theorist working on discontinuous structures; I don't understand it all, but it's fascinating"), and artist-designers Edward Spires and Dean Upshaw, who make and sell worn-looking replicas of old objets d'art.

Now Monday was at hand—and so was the unexpected King. One corner of the studio held paraphernalia belonging to the other guests, paintings and pieces of sculpture, chaste aluminum constructs by architect Snelson, and a large rectangular cage containing two African birds of brilliant plum-

age, belonging to adventurer Slattery. Beside these stood a large roll of red carpet, to be led out from the studio doors to the curb when His Majesty arrived.

By 4:30 a.m., order was emerging from chaos. Stagehands moved the art replicas into an area next to the news set, under the supervision of sleepy-looking artists Spires and Upshaw, who had just arrived. The move cleared another working area, which was set for Downs' interview with Snelson. At 4:40 a.m. Pat Fontaine arrived, wide-awake and smiling, with a burst of Irish brogue. At 5:20 a.m. Hugh Downs made an unobtrusive entrance, poured coffee, went to his seat at the desk. Seemingly oblivious to the surrounding bustle, he engrossed himself in his script.

At 5:45 a.m. the floor manager called Downs over to the news set to record a commercial announcement on video tape, which was to be played back during the broadcast. The commercial was completed before 6:00 a.m. Meantime, Pat Fontaine had gone off to the makeup room, Desmond Slattery had arrived, looking dashing in open-necked shirt, jungle jacket and cloth hat, and writer Ric Ballard was waiting impatiently for a final conference with Downs.

With the commercial out of the way, Jim Gaines went outside on 49th street, where a fourth camera was being set up to cover King Hassan's arrival. Gaines explained that the action at the curb would be photographed impromptu, since no rehearsal would be possible: "We'll have to wing the King." The cameraman shrugged and nodded. He looked as if "winging" was nothing new, and kings were nothing special. When Gaines went back into the studio, Downs was deep in a discussion of discontinuous struc-

tures, with architect Snelson doing most of the talking. It was now 6:50 a.m.—ten minutes to air time.

Jack Lescoulie and Frank Blair had strolled in and taken their respective places, Blair in the news set and Lescoulie on Downs' right. It was full daylight in the street and a small crowd was pressed up against the plateglass windows. Chairs had been found for the guests, who sat down out of camera range, wondering perhaps just what "Today" would bring to them. (As it turned out, "Today" brought them some surprises. One of Slattery's little African birds escaped from the cage, flew to the lighting beams and refused to come down until after the broadcast. Snelson's discussion with Downs was disrupted, at a complex point, by the unscheduled arrival of the King of Morocco ten minutes ahead of time. Only Pat Fontaine's talk with the two artists went quite as planned. But things rarely do, on "Today." It is, as any of the crew will proudly tell you, "a flexible show.")

At 6:57 a.m. Pat reappeared in the studio, looking radiant in fresh makeup, trailed by her hairdresser. The bank of clocks behind the desk had been set and started, everyone was now in his place. A floor manager held up his arm. "One minute!" Lescoulie, who had been glancing at the sports page, put down his newspaper. "Quiet, please! Twenty-five seconds!" Downs reflectively rubbed the side of his nose. Pat's hairdresser disappeared with a final flourish. Then: "Stand by, please! Five seconds...four...three...two..."

The floor manager's arm dropped. Downs leaned forward to the camera. On the monitor, he seemed to be looking directly at the viewer, friendly, smiling, and eager to have a chat. "Good morning. This is Today..."

TUESDAY

“Tuesday is to be the day....”



7:30 pm MR. NOVAK (premiere: Sept. 24)



10:00 pm TELEPHONE HOUR (Oct. 8)



8:30 pm REDIGO (premiere: Sept. 24)



10:00 pm ANDY WILLIAMS (Sept. 24)



9:00 pm RICHARD BOONE (premiere: Sept. 24)



10:00 pm ACTUALITY SPECIALS (Jan. 7)

Thus, diarist Samuel Pepys noted that the world was expected to end on a Tuesday in 1667. It didn't, and so we have NBC Television, not ending the world, but taking you well-nigh out of it Tuesday nights. It starts with James Franciscus as **Mr. Novak**, who's a hip, handsome, two-fisted – high school English teacher! And extremely dedicated, too, although Dean Jagger as the canny principal sometimes has to curb his high spirits. This dramatic team gets a big assist from a live-wire student body of 1200, whose problems and escapades give the solid plots plenty of action.

Empire's many fans of last season will be hailing Richard Egan in **Redigo**, a new adventure program. It's true that station wagons outnumber stallions and skirts may be rustled more frequently than steers, but Jim Redigo proves weekly that today's West is still a man's world.

The Richard Boone Show brings television's first full-season repertory company in an extraordinary group of original dramas. Boone and playwright Clifford Odets are the creative dynamos behind this unique project, described in more detail elsewhere in these pages.

The Bell Telephone Hour returns on Tuesday, star-filled and various as always. This season, in addition, **The Andy Williams Show** will share the space with Bell, along with a number of Actuality Specials featuring prominent NBC News correspondents on camera. Whichever enterprise is holding forth on a particular Tuesday night, the hour bears close watching. So do all the others.

Reminder: listed times are correct for NYC & LA. See newspapers and TV GUIDE for your local schedule.

The Inside Story....

The studio is the very heart of television, but an empty studio is one of the least inspiring sights in the world of show business.

Dead lights hang down from the grid. Cold cameras sulk in corners. The atmosphere is ghostly. The visitor stares. He has been told that the cost of

equipping a studio is two-and-one-half to three million dollars. Why, he wonders—for what? It's just a big, empty room.

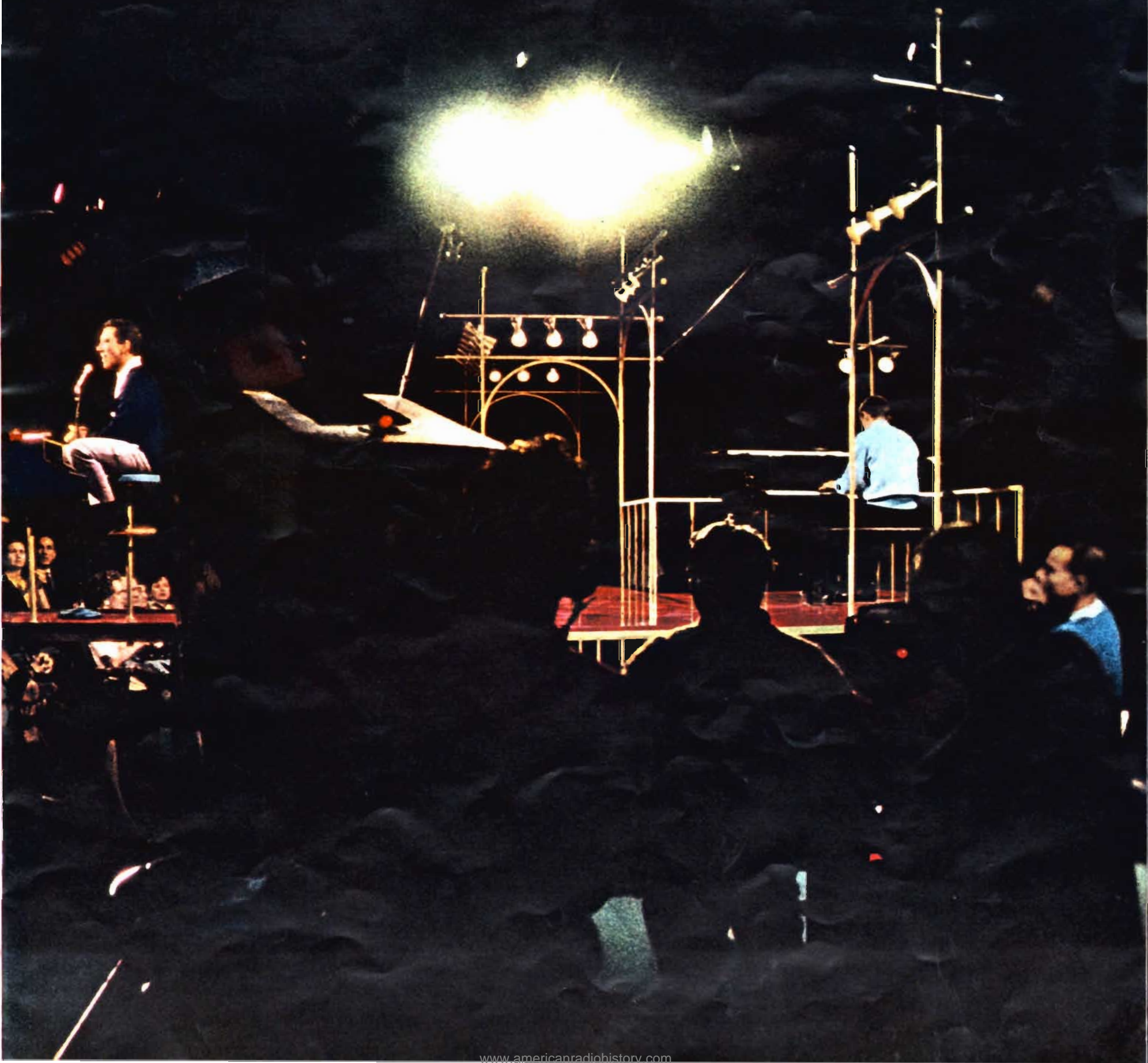
Then stagehands appear and sets go into place. Electricians swarm over the grid, placing lights. Cameras start, actors appear, the color monitors brighten like rainbows, and the studio is transformed into a place of magic.



At NBC, this is a commonplace miracle of every broadcast day. It happens at eight studios in our Manhattan headquarters, one converted Broadway theater, two huge Brooklyn studios, and five more in Burbank, California.

Millions have seen the Manhattan studios, among them famous 8-H—the Peacock Studio, where old hands still talk of Berle and Toscanini. But tours

of the Rockefeller Center studios do not extend to Brooklyn, where Como, Miller and the Opera hold sway, or to California, province of many NBC stars, among them Bob Hope and Andy Williams (shown here as he opens his show in Burbank's enormous Studio 4). Audiences for these programs often write months in advance for a chance to share NBC's "inside story."



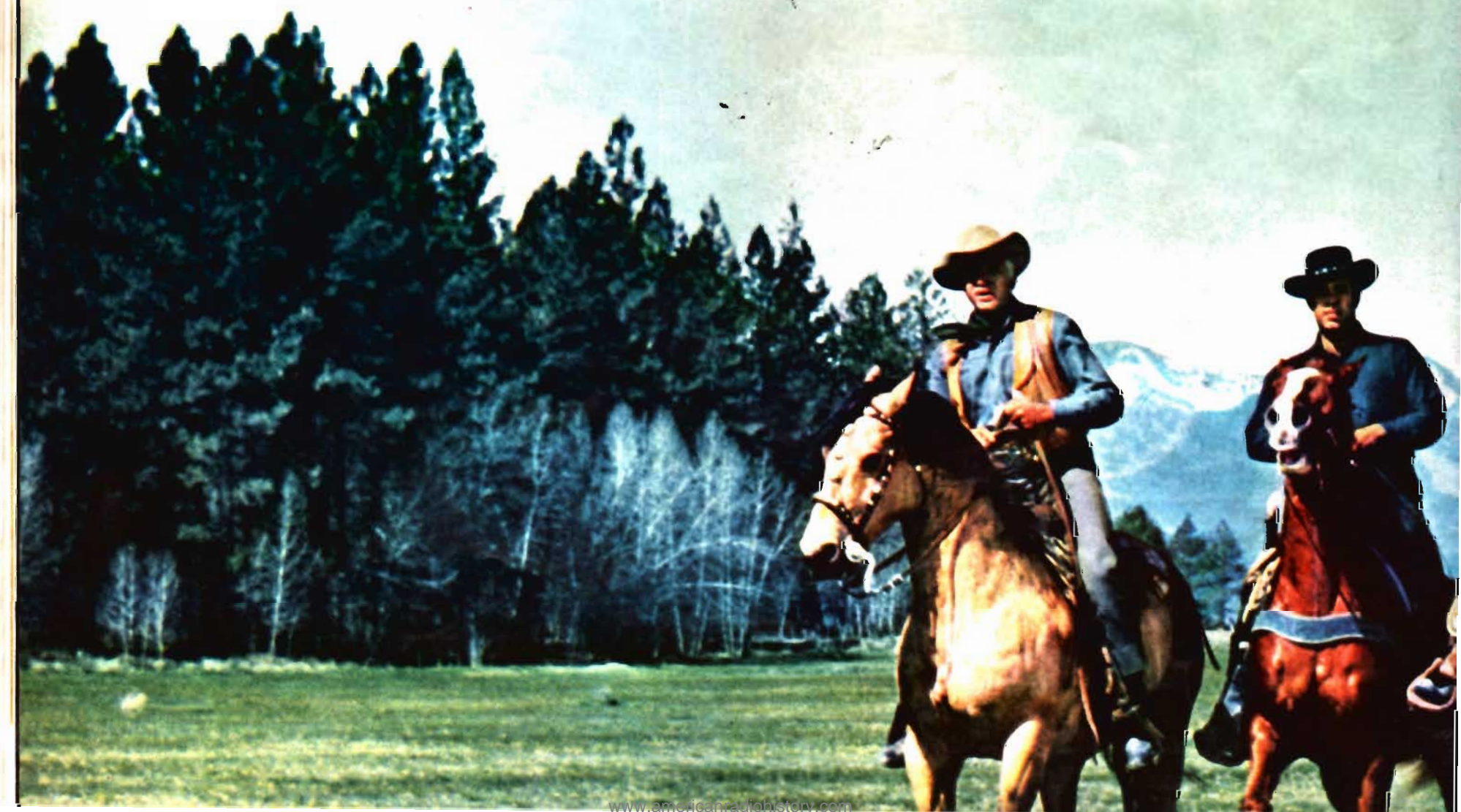
The Outside Story....

When television takes to the open spaces, it seeks wide, uncluttered vistas—in front of the camera lens. Behind the camera, all is complexity.

NBC's *Bonanza*, whose four horsemen ride below, often undergoes the hardships of location work for the sake of filmic color, scope and beauty.

A typical advance production party will spend two weeks scouting locations in an area such as Lake Tahoe. Next, the logistics experts take over. A month is devoted to marshalling technicians and equipment, props and actors.

The entourage hits the road in waves. First, the heavy trucks, followed by buses, station wagons and limousines. Then, chartered aircraft carry the



actors to the landing strip nearest the location. Finally a hundred or more people are ready for weeks of dawn-to-dark labor.

Since every daylight hour is precious, two camera units may be used. One works with the stars, and the second unit photographs actors "doubling" in background shots, which may be seen later in any of several different segments of the program. On

Bonanza, one-tenth to one-half of every show is shot on location. The amount will increase this season. The Virginian and Redigo will spend much time in the great outdoors. And Westerns are not the only travelers: on the Riviera with Harry's Girls, in European capitals with Espionage, and everywhere with International Showtime as well as our documentary units—the cameras are turning.



WEDNESDAY

“Wednesday is the best of all....”



7:30 pm THE VIRGINIAN (premiere: Sept. 18)



9:00 pm ESPIONAGE (premiere: Oct. 2)



10:00 pm THE ELEVENTH HOUR (premiere: Oct. 2)

Best for wedding, according to the old English rhyme. Very good for watching NBC, too. Wednesday's a drama-lover's dream—adventure all evening long. First off, there's **The Virginian**, the famed fictional cowboy whose notable transition to television occurred last season. James Drury in the title role and Lee J. Cobb as Judge Garth head the strong cast of regulars, and guest stars are the standard policy. This Fall, the 90-minute series will shed light on the events that brought our mysterious hero West to Medicine Bow. A must for all who like action lean-in-the-saddle, and, as color set owners know, it feeds the eye as well as the imagination.

Espionage is the spine-tingling title of NBC's new Wednesday night suspense series, investigating the shadow-world of international undercover agents, soldiers in a deadly, secret war that never ends. These stories, shot in European locations, have the impact of newsfilm and the tension of cloak-and-dagger drama. **Espionage** is probably the boldest profession, and if spies ever have a dull day, you won't see it here.

Some people stay right at home and lead dangerous lives. That, in short, is the dramatic premise of **The Eleventh Hour**, in which, this season, the distinguished actor Ralph Bellamy will play forensic psychiatrist L. Richard Starke. Jack Ging returns as Paul Graham, clinical psychologist. The two bring warm human understanding and psychiatric insight to crises that hit the troubled and emotionally ill, often at—the eleventh hour.

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A WORLD TO EXPLORE

Children are explorers. Attics invite rummaging; gardens are uncharted jungles. Curiosity—the handmaiden of knowledge—draws a child to almost everything from plants to television.

Exploring television—on NBC, at any rate—can richly reward a child. For, while television is fun (and NBC's "kid shows" are chosen to provide fun in full measure) it may also inform, stimulate and educate.

News shows, for instance, can be a useful supplement to school. The Huntley-Brinkley habit is a good one, and NBC's hour news specials provide important information in a gripping form. Some recent outstanding news specials will be repeated on Sundays this season, with the younger audience in mind.

The "NBC Children's Theatre" series is preparing four one-hour color specials: a drama, a musical fantasy, a puppet-play based on a tale by James Thurber, and an imaginative visit to a symphony orchestra. Staged by adults for children and their parents, the series will relate the arts to the child's developing curiosity.

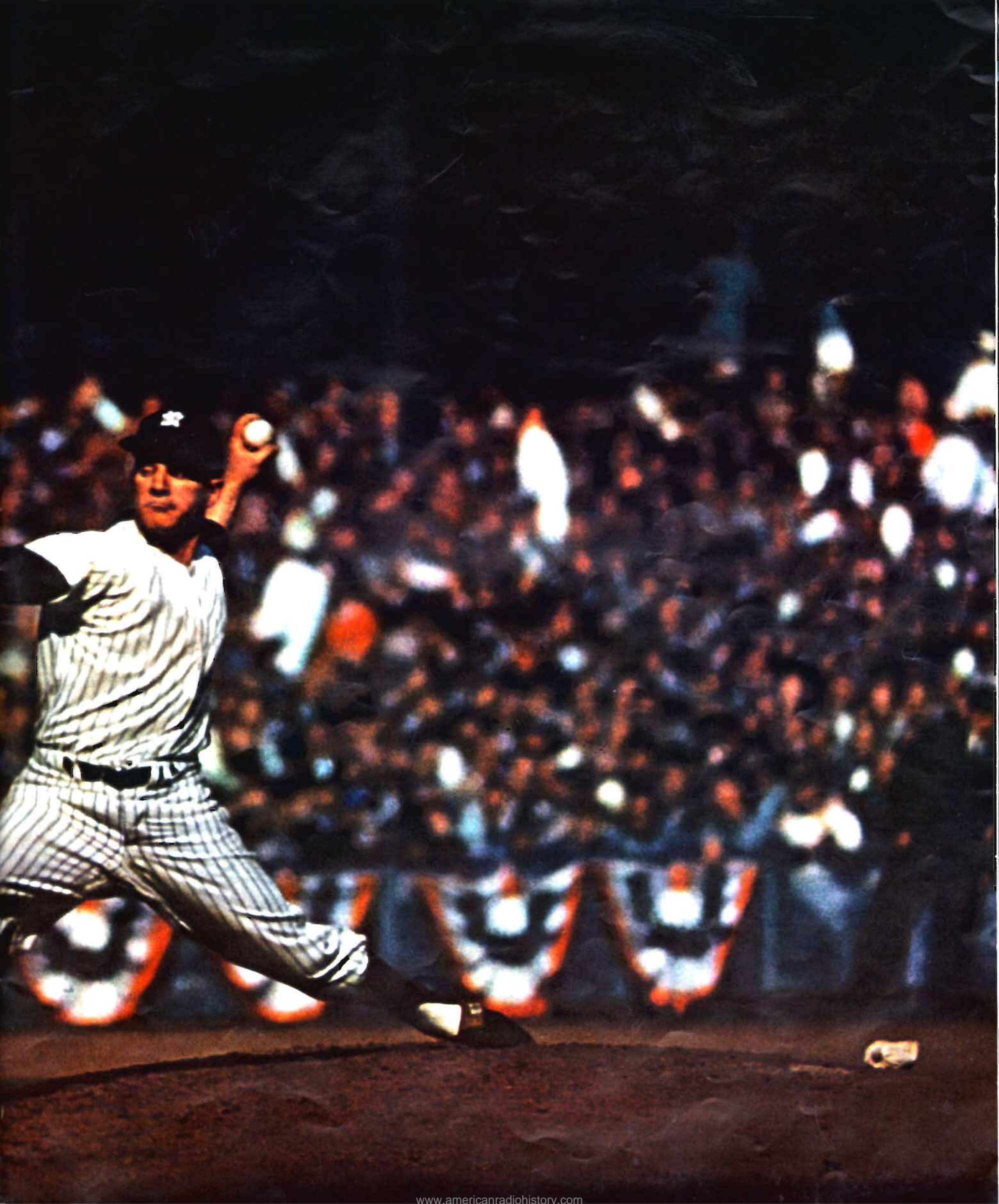
"Watch Mr. Wizard" will again be a watchword this Fall, and five-to-ten-year olds will have a Saturday invitation to come "Exploring." In its first year, this one-hour color program won a Peabody Award, and warm support from the nation's teachers. They report that their pupils love the show and learn from it. Why did Indians wear masks? What is carbon? How does a baseball pitcher throw a curve? You don't know? Then ask a youngster who's been "Exploring."

One man's sport is another man's boredom—much of the time. Tennis buffs don't always dig baseball, and golf is Greek to many football fans. But every sport offers at least one climactic event, one scene of high drama, that draws almost everyone. When the championship is at stake, in any sport, the entire nation takes sides and roots for a winner. Thus, a World Series (for which the New York Yankees' cool lefthander, Whitey Ford, stands as symbol) makes baseball addicts of us all. Remember Willie Mays' fantastic over-the-shoulder catch in 1954, Don Larsen's perfect game in 1956, Bill Mazeroski's ninth-inning homer for the Pirates against the Yankees in 1960? Who can forget? As who can forget the Gargantuan end-of-the-year struggles for the championship of the National Football League—the “sudden death” game between Baltimore and New York in 1958, or last year's Giants-Packers contest, played in an angry wind with the thermometer at zero? Or the Rose Bowl excitement, as collegiate football



comes to its climax each season? Surely the sport has had few more memorable scenes than last year's Rose Bowl, with Wisconsin fighting valiantly in the gathering gloom and fog to overtake Southern California. And just as surely, tennis fans have seldom witnessed the likes of last year's National Championships at Forest Hills, when Australia's Rod Laver defeated countryman Roy Emerson to become the second player to win the elusive Grand Slam of tennis. As for golf, a summit meeting in Akron marked the debut, last season, of what may become the ultimate contest. The first World Series of Golf brought together Jack Nicklaus, Arnold Palmer and Gary Player, and big Jack bested his elders. There's a rhythm to every sport; as the season unfolds tension rises toward the payoff, the moment of truth, the big one. When the moment comes, thousands are on hand to see it. Millions more watch the big ones, in baseball, football, tennis, golf and the other major sports of every season, on NBC Television.

THE BIG ONE





felix the cat



and all that

An Imaginary excursion into the history of NBC Television

"Sir," I began, "I'd like to know the founding date of..."

The Unofficial Historian cleared his throat, an ominous rumble. "Babylon, 2100 B.C.," he began, "Rome, approximately..."

"Actually, it's the founding date of NBC Television I'm after," I said.

The Unofficial Historian inched his ponderous head nearer mine, knotting his brow. "What do you want to know *that* for, boy?" He dismissed my stammered explanation with a snort that raised dust from the huge ledger on his desk. "The founding date of NBC Television," he said, "is difficult to determine. Happened too recently."

"But I thought..."

"I doubt *that!*" He laughed, a sound even more unsettling than his snort. "Now, then..." the U.H. thumbed a sheet of the ledger... "1930. First NBC experimental telecast. Felix the Cat. Hilarious."

"Would you say that was..."

"I wouldn't. 1939. NBC remote from New York World's Fair. FDR on camera. Momentous occasion."

I was scribbling rapidly. "1939."

"But you can't call that the founding, boy. No receivers. Television sets weren't marketed until...ah, here it is... 1940."

"Then 1940..."

"Not at all. Too few sets. No impact. Then World War Two hiatus. No TV. Sad thing." The Unofficial Historian lowered his massive head and seemed to sleep.

"And after the war, sir?"

He jumped. "Toscanini and the NBC Symphony! Beethoven's Ninth! Telecast April 3rd, 1948!"

"And that's the founding date?"

He seemed not to have heard. "June 8th, same year, Milton Berle debut," he went on. "Auspicious. November 28th, 1948—another date to conjure with, boy—Hopalong Cassidy."

Milton Berle and Bill Boyd, I mused. *Chuckles and chaps.* For years those two had been household familiars. Surely...but the U.H. was still talking...

"Hail, Caesar!"

At once, I was back in Rome, but no, this was Sid, with Imogene Coca, and the year was 1949. In the same memorable season came Kukla, Fran and Ollie. The next year, the NBC Opera Company began with Kurt Weill's "Down in the Valley." Closing his eyes in elephantine rapture, the U.H. roll-called other operas: "Rigoletto," "Billy Budd," "Cose Fan Tutte," "Tosca," Menotti's perennial "Amahl." Next, he essayed a strain from the first NBC opera broadcast in color, which happened to be "Carmen," and I inadvertently joined in with a few tum-ti-tums. *That* roused him.

"Comics," he roared. "We're known as the network of great humorists, boy! Wally Cox, Bob Hope, Groucho Marx, Jimmy Durante, Fred Allen, George Gobel, Martha Raye, Bob Newhart, Merv Griffin, and I don't know who else."

"Jack Paar," I suggested, "and Johnny Carson and Shirley Booth and Joey Bishop and Bill Dana..."

"I know!"

"You said you didn't," I replied.

The U.H. grunted and thumbed a page of the ledger. "Facts, boy.

Facts and firsts. First Presidential conventions on television, 1940; NBC of course. First Presidential inaugural, ditto. Truman's, in January, 1949. First major documentary film series, 'Victory at Sea.' Victory at NBC, too. Salty score by Richard Rodgers. Recall it?"

"Yes, I..."

"Thought you were tone deaf. Technical facts—coast-to-coast broadcasts began September 4, 1951. Sixty-four NBC affiliates linked by coaxial cable and microwave relay for signing of Japanese peace treaty in San Francisco. Fast news always a prime consideration at NBC. Trans-Atlantic radiophoto facilities linked with New York facsimile receiver 1953. Just in time for Elizabeth's coronation. Photographs taken at Westminster shown on NBC nine minutes later."

"Pretty spectacular," I ventured.

"Spectacular. Coined by NBC programmer as television term. First used in 1954 for ninety-minute color show called 'Satins and Spurs.' Starred Betty Hutton."

I detected a gleam in his cavernous eyes, and it brightened as he rang the changes on some NBC spectacles down the years: Ann Sothern in "Lady in the Dark," "Music with Mary Martin," Barbara Cook, Rise Stevens, Red Buttons and Rudy Vallee in "Hansel and Gretel," Janet Blair, Eddie Albert and Boris Karloff in "A Connecticut Yankee," Patrice Munsel and Alfred Drake in "Naughty Marietta."

I added Mary Martin's "Peter Pan" but the U.H. shook his head.

"Not a spectacular. Bigger than that. Network broadcast of a complete Broadway production. First ever. Premiere drew some sixty-five million viewers. Know anything about drama?"

"Yes, sir, I..."

He went remorselessly on. To tell the truth, I had forgotten that Goodyear Playhouse had originated all three of those famous Paddy Chayefsky plays, "Marty," "The Catered Affair," and "Bachelor Party." The range of NBC's "live" dramatic programming, including Philco Playhouse, Kraft TV Theatre, Alcoa Theatre and the Hallmark Hall of Fame, was great indeed. As were the many accomplishments in informational broadcasting, to which the U.H. now turned: "Wisdom," the Project XX programs and the NBC White Paper series, among others. Thinking of all the effort and creative accomplishment that had gone into the NBC years, I was quite impressed. However, I hadn't accomplished my mission. At his next pause, I broke in loudly.

"This has been very interesting, sir, but I still don't have the answer to my question."

"Which was?"

"The founding date of NBC Television. Did it begin with Felix the Cat, or Beethoven's Ninth, or Uncle Miltie, or what?"

A long pause, a deep breath, and he said, "Yes." And slamming shut the ledger, he waved me out.

My interview with the Unofficial Historian was over, and though I tried many times to find his office again, somehow I never could.

THURSDAY

“How thou dost prattle on of Thursday....”



7:30 pm **TEMPLEHOUSTON** (Starts: Sept. 19)



8:30 pm **DR. KILDARE** (premiere: Sept. 26)



9:30 pm **HAZEL** (premiere: Sept. 19)



10:00 pm **KRAFT** (premiere: Oct. 3)

Indeed we do, and with good reason. NBC's Thursday night is an enticing blend of all the entertainment arts—drama, comedy, music and variety. **Temple Houston**, our first case in point, marks a novel path for the adventurously inclined. Hollywood's magnetic young Jeffrey Hunter limns the title role, as a young lawyer traveling through the Southwest practicing rough and ready frontier law before the circuit-riding judges of the post-Civil War period.

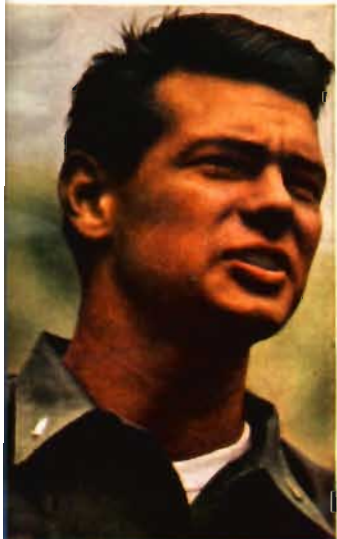
A residency at Blair General awaits **Dr. Kildare** this Fall. Although America's favorite young M.D. will still labor under Dr. Gillespie's keen scrutiny, this means more responsibility for Dr. Kildare and a broader scope for the scalpel-sharp dramatic series, starring, of course, Richard Chamberlain and Raymond Massey.

Svelte and glamorous she's not, but **Hazel** is nevertheless the favorite TV heroine of millions. As played by Shirley Booth, Hazel's a domestic gem beyond price—generous (she'd give you the shirt off Mr. Baxter's back), loving (what would Harold do without her?) and outspoken (thank goodness!). Hazel returns this Fall in a fresh series of comic adventures, and as before, the Baxter family will share the pleasure with all of us.

Post-Hazel, Thursday brings the new **Kraft Suspense Theatre**—featuring top stars in original dramas with meaningful themes developed through action and suspense, and filmed in color. Seven Thursdays in the year, **Perry Como's Kraft Music Hall** takes over, with guest stars, spectacle, dancing, laughter, and songs, songs, songs as only Perry can sing them.

Reminder: listed times are correct for NYC & LA. See newspapers and TV GUIDE for your local schedule.

YOUNG MEN OF THE 60'S



GARY LOCKWOOD



JACK GING



JAMES DRURY



JAMES FRANCISCUS



LARRY BLYDEN



DOUG McCLURE



GUY STOCKWELL



MICHAEL LANDON

Modes in masculinity change slowly, but they do change. The glued-down look of the Twenties gave way to the roughneck look of the Thirties. Heroic warriors came next, followed by a decade of angry young men—and now we have the Sixties.

Today, television defines the ideal masculine image, and these NBC stars contribute to it.

As Dr. Kildare begins its third year on NBC, a survey has found, to no one's surprise, that Richard Chamberlain is America's favorite male television star. His honesty and understated idealism are popular with men, and his good looks and eligibility (he is a bachelor on- and off-screen) do nothing to dim his lustre with the ladies.

James Drury, hero of *The Virginian*, displays strong silence and boyish charm. Drury is both publicity-shy and mysterious—a combination that fans seem to find altogether tantalizing.

Drury's team-mate on *The Virginian* is his direct opposite—blond, blue-eyed and extroverted. Doug McClure is a former bronc buster whose favorite hobby is surfing.

Ex-All American, ex-Marine officer Jack Ging appears (such are the vagaries of show business) as a sensitive, intellectual psychologist teamed with Ralph Bellamy in *The Eleventh Hour*.

Charmingly brash on-screen and off, Michael Landon has a serious side: *Bonanza*'s "Little Joe" wrote one of last year's scripts himself.

Not long ago, James Franciscus played a hard-as-nails detective, *Naked City* style. This Fall he arrives on NBC, armed with books and determination, as Mr. Novak, high-school teacher. His mentor will be Dean Jagger, as the principal.

Still another kind of rugged handsomeness is Gary Lockwood's. As Lt. Bill Rice in *The Lieutenant*, a Marine Corps adventure series, he'll have many chances to show what he learned as a star college athlete and a movie stunt man.

Other NBC newcomers of note include Larry Blyden who will shepherd a trio of pretty young things through Europe as star of *Harry's Girls*; and Guy Stockwell, his *Adventures in Paradise* at an end, who will join the permanent repertory company on *The Richard Boone Show*.

Mark the nine well. One of them may be the prototypical male of our time.





"American Spectacle"



"The Kremlin"



"Life in India"

When Greece was in her glory, Athens had a population of about 300,000. This Fall, perhaps 75 *times* that number will be watching a television program about the Golden Age of Greece.

Many of these millions will see for the first time the treasures of ancient Aegina, the home of the Greek gods on Mount Olympus, the court where Socrates was condemned to death, the plain on which out-numbered Athenian foot soldiers defeated the vaunted Persian cavalry in the battle of Marathon.

Scenes like these, mirroring events that took place some 2,500 years ago, hardly qualify as news in the traditional sense. But, at NBC, the concept of news embraces all actuality, past, present, and probable future. The 40-odd subjects of one-hour news specials this year include the training of a professional football star, private art collections, the Paris-to-Istanbul railroad, developments on the frontiers of medicine, and the life and culture of India.

The ideas for these programs spring from the fertile minds of NBC News producers. In the case of Greece, the mind is that of Lou Hazam, the Washington-based producer whose "Shakespeare: Soul of an Age" received much critical acclaim last year.

A visit to Greece, accompanied by extensive reading, prompted Hazam to propose the program. He wrote a six-page outline, in which he argued, "If Van Gogh [a widely admired Hazam production on the life and work of the painter] was beautiful, this can be absolutely breathtaking...for...such stunning works of art as man was never again to create stand waiting for our cameras...we can bring to life the beauty, the thought, the excitement and glory of ancient Greece..."

Hazam's proposal went to William McAndrew and Julian Goodman, executive vice president and vice president, respectively, of the NBC News Division. Shortly thereafter, "developmental money" was authorized, to pay for research, production-planning and budgeting of an hour film, in color, on Greece.

In eight weeks, Hazam completed a shooting script that ran more than fifty pages, with addenda, and included locations in Rome, Munich, Paris and London (whose museums possess major

Greek artifacts and objets d'art) as well as Greece. One month later, Hazam brought his production crew together in London. They arrived from Washington, New York and Nairobi Africa, to spend a week in intensive study of the shooting script. Then, while Hazam remained in England to superintend the production of his Shakespeare program, the crew embarked for Greece. Three months later, the shooting was completed.

At this point in making a documentary film, the producer's hard work really begins, especially if, as in Hazam's case, he is also the writer. First, all of the film must be screened (two weeks) and assembled in rough sequences (two weeks). Next, the script must be written (four weeks). Then the final editing, the scoring and recording of the music, the recording of the narration, and the "mix" (combining music, voices and sound effects on a single track) must be completed before the film is ready to broadcast. And a busy producer may be working on as many as three other programs at the same time.

Documentary production takes time, skill, intelligence—and funds. When the chiefs of NBC News approve a program like "Greece: The Golden Age," they commit over \$100,000—sometimes as much as a quarter of a million—to one production. Why do they do it?

The answer seems to lie in a mixture of pride and conscience. NBC News pioneered this type of programming when it still seemed off-beat and of limited public interest. Today the audiences for these shows are respectable, even by television's giant yardstick, and other producers have begun to pay NBC the flattery of imitation.

So much for the motive of pride. As for conscience, a remark made by NBC's William McAndrew in a recent speech is suggestive. "We hold," he said, "that our province as newsmen embraces anything of significance that happens anywhere at any time."

It has never been a newsman's style to count the costs or difficulties when important events are happening right now. Should he respond differently because the important events happened last month, or 2,500 years ago? NBC News thinks not—and points to a growing list of prize-winners to prove the point.



FRIDAY

“Right as the Friday....”



7:30 pm INT'L SHOWTIME (starts Sept. 13)



8:30 pm BOB HOPE (premiere: Sept. 27)



9:30 pm HARRY'S GIRLS (premiere: Sept. 13)



10:00 pm JACK PAAR (premiere: Sept. 20)

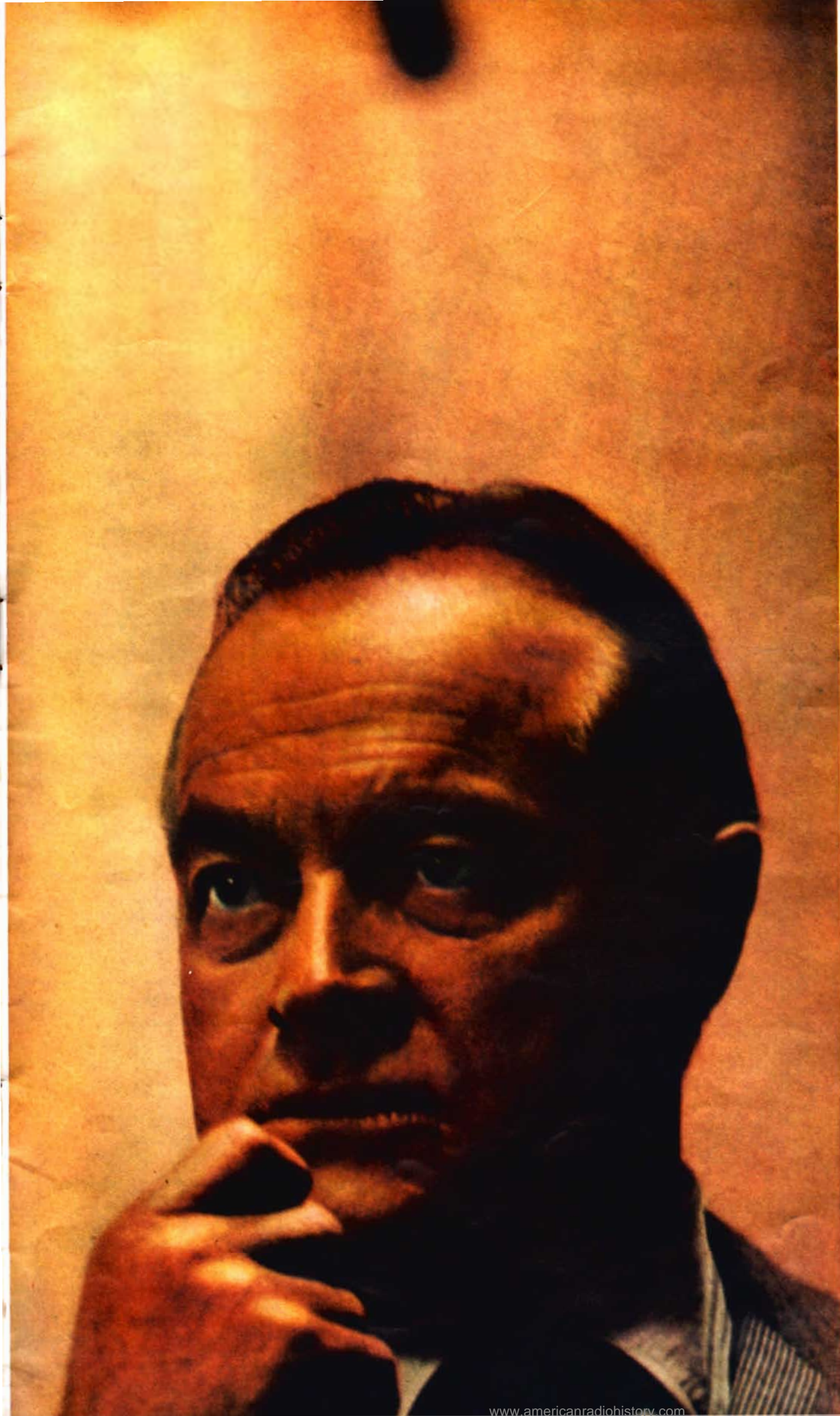
Chaucer's phrase from *The Knight's Tale* does service here to remind us that "right" is the right word for the NBC Friday night's tale, starting with **International Showtime**. Master of Ceremonies Don Ameche and his crew coursed two continents last summer, and you'll see fabulous finds from the circus capitals of Europe and the Far East on your home screens.

Meanwhile, back in Hollywood, the multitude of projects included in **The Bob Hope-Chrysler** series have been moving forward under Bob's benign eye. There will be a Hope show every week, ranging from the dramatic "One Day in the Life of Ivan Denisovitch" to the razor-sharp wit of a typical Bob Hope comedy-variety show, with Hope as host on every one—and he'll also play a couple of dramatic parts.

A lighter part is Larry Blyden's in **Harry's Girls**, as the fast-stepping manager of three delectable dancers on European tour. The new show is Blyden's first TV situation comedy, and the girls—Dawn Nickerson, Susan Silo and Diane Williams—are talented, fresh and amusing newcomers, and very easy on the eyes.

The rightness and lightness of our Friday nights are neatly enhanced by **The Jack Paar Show**. This season as in the past, the brightest stars in show business will nowhere glow so brilliantly as in the presence of the Seer of Studio 6B, Jack Paar himself. This applies to conversation as well as performances, both of which will be doubly dazzling to those who see them in NBC's living color. But even in black-and-white, Jack Paar's a must—to see, and to talk about next day.

Reminder: listed times are correct for NYC & LA. See newspapers and TV GUIDE for your local schedule.



This Year, Lotsa Hope

After 25 years on NBC, Bob Hope has finally got around to doing steady work on television. Every Friday night in the new season Hope will be at the helm of his own one-hour program, to the unalloyed satisfaction of his fans, his network, his sponsor and his agent.

The Hopeful new entry comprises not one, but two different kinds of shows, a grand total of 34 in all. Twenty-six are dramas, filmed in color, and entitled "Bob Hope Presents the Chrysler Theatre." Hope will introduce every program. (And it's worth remembering in this connection that Bob's first big vaudeville success grew out of a side-splitting "straight" introduction to a following act. Hope worked up the routine as he went along, and he's been thinking on his feet ever since.)

These shows stress realistic adventure and action, and some are likely to be landmarks of television drama. Nobody, including Hope, will laugh off stories like "One Day in the Life of Ivan Denisovitch," a Clarence Greenc-Russell Rouse adaptation of the best-selling novel about Stalin's terrorism, in which Jason Robards, Jr. will star. Nor is Rod Serling's "A Killing at Sundial," with Stuart Whitman and Melvyn Douglas, to be taken lightly.

The second group of eight shows will be called "Chrysler Presents a Bob Hope Special." Six are variety programs, starring Hope as his familiar, funny self. But the other two specials may well provoke the most curiosity. They will be full-hour dramatic productions, with a difference. Bob Hope himself will star in them. In so doing, he fulfills a long-time ambition to don the mantle of leading man (or should we say, "the Cape of Good Hope"?)

In fact, this is no laughing matter. For "the unchallenged champion of comedy," as one national magazine has called him, to play straight roles is akin to the Clown who would be Hamlet. One can almost see him now, eyes boring into the television camera, saying: "To be or not to be; that is the question. But seriously, folks...."

Flatbush In B-Flat



Left and opposite: scenes from Menotti's opera Labyrinth, to be rebroadcast on NBC Sunday afternoon, January 19.

A couple of Brooklyn baseball fans were commiserating recently over the defection of the once beloved Dodgers to Los Angeles. Moodily they spoke of the raffish diamond idols of happier days and denounced the traitorous crew that abandoned Flatbush for the palms and smog of Southern California.

"Well, who needs the Bums, anyway?" said one, a philosophic type. "We got the opera now."

It's an ironic truth that the NBC Opera—one of television's cultural landmarks—now emanates from hard by the former playground of the Dodgers, in the network's Brooklyn color studios. Moreover, the operas, sung in English and televised in color, are now attracting audiences that baseball might envy.

Grand Totals

When the St. Matthew Passion was performed in a two-day, four-hour broadcast, April 6th and 7th, 1963, it was seen by more people than had attended it in all the years since 1729, when Johann Sebastian Bach composed it. In fact, the NBC operas have probably been seen by more people than the total attendance in all opera houses since the first opera was written in 1600.

The moving spirit behind the NBC Operas is Samuel Chotzinoff, the slight, perky, free-wheeling impresario who produces them. Chotzi, as his friends call him, is an operatic triple-threat man with a notable musical background.

As a pianist Chotzinoff was accompanist for violinists Efrem Zimbalist, Sr. and Jascha Heifetz. Later he succeeded Deems Taylor as music critic for the *New York World*. In 1935 he joined NBC. At the request of Brig. General David Sarnoff, Chairman of the Board of RCA, he went to Italy on a mission that was momentous for American music: to persuade Arturo Toscanini to come out of semi-retirement and form an NBC symphony of the air.

Toward Understandable Opera

Chotzinoff served as commentator on Toscanini's broadcasts on radio, and, in the late 1940's, he began to consider the possibilities the new medium of television might hold for an old dream of his—opera in English. For years he had been insisting that opera in America should be sung in the language of the audience. NBC had broadcast operas from the Metropolitan on radio beginning in 1931, but they were in the traditional Italian, German and French. While

Chotzinoff was brooding about his idea, he had a chance encounter with Robert W. Sarnoff, now Chairman of the Board of NBC, at a dinner party.

"Chotzi," Sarnoff said, "just what *was* the trouble between Tristan and Isolde?"

Permission Granted

Chotzi seized the opening. At last he had found someone who might sympathize with his contention that opera in this country should be sung in English so that anyone could understand it. Around this same time, a Czech conductor named Peter Herman Adler came to Chotzi with a group of singers who were performing operatic vignettes in English. Chotzi arranged for them to perform for a group including Heifetz, pianist Artur Rubinstein and the Sarnoffs, father and son.

"They did bits from *La Boheme* in English," Chotzi remembers. "It was lovely. When they finished everyone was sold on the idea of opera in English." After that performance David Sarnoff gave Chotzinoff the go-ahead to try the experiment on NBC.

Harlem Debut

The enterprise began humbly. The first broadcast in 1950 was a half-hour production of Kurt Weill's folk opera, *Down in the Valley*, which originated in a dismal studio in Harlem. It was seen over fewer than a dozen stations by a few thousand viewers, in contrast to the estimated 15,000,000 who now see each Brooklyn color production over some 200 NBC stations.

The acclaim that greeted the first TV opera, however, led to hour-long presentations of *Madame Butterfly*, *Die Fledermaus* and *Tales of Hoffmann*. In 1955 *Madame Butterfly* was presented uncut in a 135-minute telecast.

Chotzinoff has decided ideas on how opera should be performed for TV. He thinks nothing of casting an unknown—if he is right for the part. As a result, a number of now-major figures in contemporary music can be characterized as NBC Opera alumni.

A New Tosca

Leontyne Price, perhaps the greatest lyric soprano in the world, was found by Chotzi singing the role of Bess in Gershwin's *Porgy and Bess*. In 1955 he wanted her for the title role in *Tosca*, but the casting posed problems. Miss Price had never sung grand opera before.

"We decided to meet the problems

head-on," Chotzi says. "Leontyne sang the role of *Tosca*."

Miss Price's home town of Laurel, Mississippi, proudly heralded her debut with banners over the main street, and she went on to sing three more operas on TV before making a sensational debut at the Met in *Il Trovatore*.

Judith Raskin and John Alexander are other NBC "discoveries" who have gone on to fame at the Met, while Elaine Malbin has achieved popularity on the concert stage and Broadway.

Enter Menotti

In addition to the traditional repertory, the NBC Opera Company presents neglected works of the past, contemporary operas by major American composers and American premieres of such modern operas as Britten's *Billy Budd* and Prokofiev's *War and Peace*.

It has also commissioned a number of original works, the most successful of which has been Gian-Carlo Menotti's *Amahl and The Night Visitors*. Menotti was already a widely acclaimed composer when Chotzinoff commissioned him to write a Christmas opera in 1951. *Amahl's* first performance on the air won instant and unanimous acclaim and gave the opera series its first big impetus toward its present success and prestige.

Tailored for Television

Menotti has since done several original operas for the NBC series, including *Labyrinth* in the 1963 season. It was the first opera written purely for television and utilized every trick in the medium's book of visual hocus-pocus. *Labyrinth* deals with a honeymoon couple, played by John Reardon and Judith Raskin, lost in the endless corridors of a big hotel.

In their wanderings the couple encounter an astronaut who sings of eating jam in a rocket, a mysterious female spy who stabs a bellboy, and some old people who play chess on a cobwebby board.

"This was not just an opera on television," says Chotzinoff. "It was opera for television. Menotti demonstrated for the first time that television could bring new dimensions to opera."

When Chotzinoff first started, opera seemed dull or esoteric to most Americans. By commissioning fine writers to put the libretti in English, by adapting opera's dramatic conventions to the intimacy of television, and by casting singers who could also act, he has created a new art that goes out of Brooklyn into the homes and hearts of the millions.



The chrome-plated Pierce Arrows have disappeared and no stars can be found at the corner of Hollywood and Vine—but the Cinema City remains a bright symbol of glamour. Hollywood's idols and Hollywood's movies continue to be big news and big box office all over the world, including the world of television.

As a young and growing giant of entertainment, TV has always found part of its fare in film-land. Now NBC has come upon a veritable feast of especially selected, star-studded films of recent vintage, mainly in color.

This season, the NBC public may stay home and enjoy hits culled from the combined lists of MGM and 20th Century-Fox. *Monday Night at the Movies* and its *Saturday* counterpart will be offering such exclusive, hitherto-unseen-on-television attractions as Fred Astaire and Cyd Charisse in "The Band Wagon;" Kirk Douglas and Anthony Quinn in "Lust for Life;" Rock Hudson and Dana Wynter in "Something of Value;" Richard Burton in "Prince of Players;" and two Marilyn Monroe blockbusters, "Let's Make Love" and "The Seven Year Itch."

As if this were not enough, NBC offers a Monday night bonus to movie fans, in *Hollywood and the Stars*. Narrated by Joseph Cotten and produced by David Wolper, the half-hour series will present full-scale portraits of charismatic charmers and muscular matinee idols, the great comedians, the musical stars, the swashbucklers, the gangsters and the Western heroes. No one who ever saw a Hollywood movie, or ever hopes to see one, will want to miss *Hollywood and the Stars*—or the films they made famous. (But bring your own popcorn.)

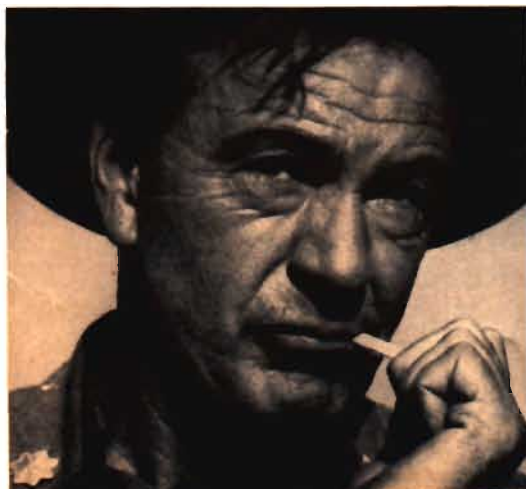
Hollywood At Home



Joseph Cotten will narrate the fascinating behind-the-scenes view of **Hollywood and the Stars**—shown weekly on Mondays starting in the



Fall. These familiar faces (Clark Gable, Ava Gardner, Fred Astaire-Cyd Charisse, Sophia Loren, Sidney Poitier, Gary Cooper, James Cagney,



Brigitte Bardot) can be caught on-and-off-guard in the series, or performing in some of the **Saturday** and **Monday Night at the Movies**.

SATURDAY

“How pleasant is Saturday night....”



7:30 pm **THE LIEUTENANT** (premiere: Sept. 14)



8:30 pm **JOEY BISHOP** (premiere: Sept. 14)



9 pm **SATURDAY MOVIE** (premiere: Sept. 21)

So wrote a lady poet, long before NBC got round to making Saturdays really special. This Autumn, the pleasantries get a crisp start with **The Lieutenant**, a new, stunningly realistic hour dramatic series on the peacetime Marine Corps, with Gary Lockwood as the young Looie whose assignments range from his base in California to the furthest reaches, and Robert Vaughn as his leathery superior officer. If you thought Marine Corps adventure ended with Korea, this will open your eyes.

We suggest you *keep* them open for **The Joey Bishop Show**, NBC's second Saturday night hit. Fall finds comic Joey Barnes and his spouse, Ellie (played by charming Abby Dalton), being proud but oftentimes puzzled parents. The newest member of the cast, Joey, Jr., weighed in at seven pounds, nine ounces – and he's out to steal twice his weight in scenes. But Joey, Sr., has an ace up his cuff – more stand-up comedy routines.

Survivors from pre-television times will recall when the Saturday night movie was standard American ritual, along with the Saturday night bath. NBC revived it (the movie part) last season, and this coming Autumn **Saturday Night at the Movies** will present a fresh package of films from the fabulous Fifties. Among them are such successes as *Daddy Long Legs*, *A Man Called Peter*, and *How to Be Very, Very Popular*; the stars include the likes of Richard Burton, Leslie Caron and Marilyn Monroe. These movies will be playing for the first time on television, and many, of course, will be in color.

Reminder: listed times are correct for NYC & LA. See newspapers and TV GUIDE for your local schedule.

THE LIVE, LONG DAYS

Mondays through Fridays most fathers and children are out of TV range after the "Today" show, and women become the majority audience. We find that they fancy a bit of drama and a fair supply of

daytime news, but above all they enjoy meeting people. Audience-participation shows, built around a contest, a conversation, or a game, are welcome company in the housewife's busy (but sometimes

rather lonely) world. This Fall, she will discover two such additions to the NBC daytime schedule, "Missing Links" and a new morning program that brings back the popular Merv Griffin as host. Both shows are part of NBC's unprecedented three hours of color programs each weekday.

Saturdays are for the youngsters. Pint-sized "Ruff and Reddy" fans will love "Hector Heathcote's" historic cartoon adventures; "Dennis," "Fury" and "Sergeant Preston" will please everybody. "Fireball XL-5" puts puppets in the space race, and "Exploring" goes its prize-winning way.



10:00 am **SAY WHEN**. Art James is host. (In color after Sept 9).



12:00 Noon **YOUR FIRST IMPRESSION**. Bill Leyden moderates (color).



3:00 pm **THE LORETTA YOUNG THEATRE**, with Miss Young as hostess-star.



9:30 am **THE RUFF AND REDDY SHOW**, (color).



11:30 am **FURY**, with Bobby Diamond.

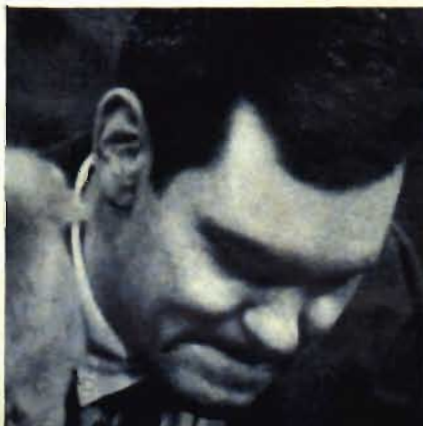
10:25 am **NBC News Morning Report**. Live from NY, with Edwin Newman.



10:30 am **WORD FOR WORD** starring Merv Griffin premieres Sept 30 (color).



12:30 pm **TRUTH OR CONSEQUENCES**, with Bob Barker. (In color after Sept 30).



3:30 pm **YOU DON'T SAY**. Tom Kennedy referees, with celebrities and guests (color).



10:00 am **HECTOR HEATHCOTE** (starts Oct 5; color).



12 noon **SGT. PRESTON OF THE YUKON** (Oct 5).



11:00 am **CONCENTRATION**, with Hugh Downs. A new time period, beginning Sept 9.

12:55 pm **NBC News Day Report**. Live from Washington, with Ray Scherer.



2:00 pm **PEOPLE WILL TALK**. Fun and games with Dennis James (color).



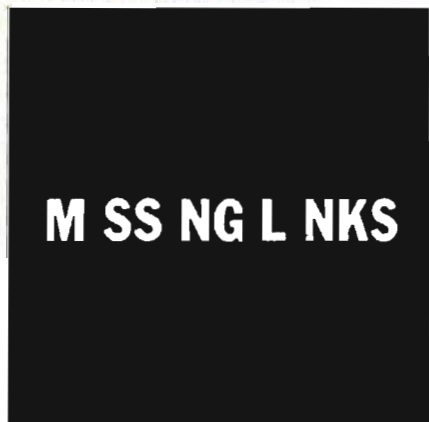
4:00 pm **THE MATCH GAME**, with Gene Rayburn, celebrities and guests.



10:30 am **FIREBALL XL-5**. (starts Oct 5).



12:30 pm **BULLWINKLE** (starts Sept 21; color).



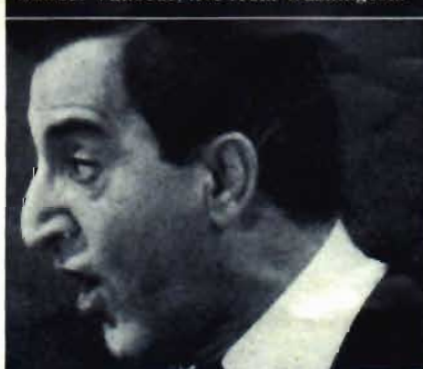
11:30 am **MISSING LINKS**. Game show, premiering Sept 9.

2:25 pm **NBC News Mid-Afternoon Report**. Live from Chicago, with Floyd Kalber.



2:30 pm **THE DOCTORS**. A complete hospital drama every week.

4:25 pm **NBC News Afternoon Report**. Sander Vanocur, live from Washington.



4:30 pm **MAKE ROOM FOR DADDY**. Situation comedy, starring Danny Thomas.



11:00 am **DENNIS: THE MENACE** (starts Oct 5).



1:00 pm **EXPLORING** (Resumes Oct 12; color).

Sundays are for calm reflection. So, "Frontiers of Faith," "The Catholic Hour" and "The Eternal Light" share the early Sabbath afternoon. Later, many of NBC's award-winning news specials will be rebroadcast especially for students (parents invited, too). Then comes the new "Sunday"

series (of which, more adjacent)... followed by "Wild Kingdom," a closeup of our world's fascinating fauna in its natural habitat. The brain-challenging "G-E College Bowl" comes next, and then "Meet The Press"—television's oldest, most consistently headline-making series—closes the afternoon.

Reminder: listed times are correct for NYC & L.A. See newspapers and TV GUIDE for your local schedule.



1:30 pm weekly religious series



3:00 pm NBC NEWS ENCORE, rebroadcasts especially for students. Starts Oct 20.



4:00 pm SUNDAY, television's weekend news magazine with Frank Blair. Starts Oct 20.



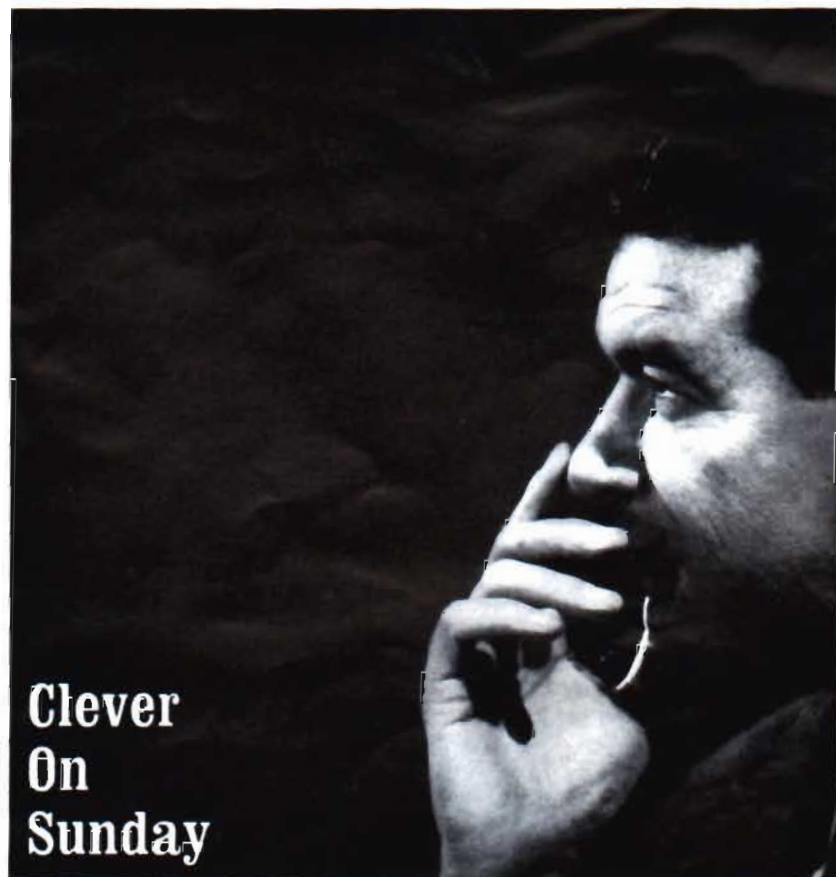
5:00 pm MUTUAL OF OMAHA PRESENTS WILD KINGDOM. In Color. Starts Oct 20.



5:30 pm G-E COLLEGE BOWL with Robert Earle. In Color. Starts Sept 22.



6:00 pm MEET THE PRESS, weekly in interviews with national and world leaders.



Sunday newspapers are very fat cats compared to the weekday editions—a phenomenon that once caused Wally Cox to wonder why The New York Times always found more news that was fit to print on the Sabbath. One answer is that Sunday is when most newspaper readers, like most of us, have the most time.

Television viewers, too, have time for more than the headlines on Sunday. There's leisure to lean back and let the TV set detail the newest novels, fashion's latest folderol, what's big in art galleries and sports stadiums across the country.

All this fits the premise of NBC's "Sunday," a one-hour week-end television news magazine that begins on October 20th. "Sunday" is aimed at a light, unhurried view of the week's happenings, with emphasis on music, art, sports, theater and other topics that regular news broadcasts seldom have time to cover in much detail.

The new program's continuing host will be NBC Newsmen Frank Blair, well known to early birds for his eleven-year assignment on the "Today" show. In keeping with the "magazine" concept, "Sunday" is establishing regular departments, conducted by staff members.

Veteran NBC News White House correspondent Ray Scherer is re-

sponsible for interpretive reports of the week's events. Younger viewers will be treated to a weekly explanation of a complex news subject, illustrated with film animation and narrated by NBC News correspondent Robert Abernethy. The Washington scene, including social notes and fashion news, will be covered by Nancy Dickerson, and the world of sports, by Joe Garagiola.

"Sunday" critics will appear regularly, to praise or bury new ventures in their respective spheres of interest. Among the critics are Aline Saarinen, Cleveland Amory, and NBC's Edwin Newman. And behind the scenes, the worldwide resources of NBC News will be made available to "Sunday's" staff.

On the Fall NBC schedule, "Sunday" is a near neighbor of the newly arrived "G-E College Bowl," which last year won an Emmy as "the outstanding program achievement in the field of panel, quiz or audience participation." Sober as that sounds, it's a fast-paced show filled with as much excitement and competitive spirit as many a more muscular contest. And it will be seen in color.

Since "G-E College Bowl" in turn is followed by our headline-garnering "Meet the Press," it's clear that "Sunday" is in good company. In fact, NBC is wearing its Sunday best this Fall.



the prettiest test pattern....

....in all television is currently brunette Marilyn Grey. She has beautiful skin. She is also charming, intelligent and ambitious, but the skin is the thing.

Although Miss Grey appears on more color cameras than Jack Paar, Mitch Miller and Johnny Carson put together, her image never reaches your living room. She is a test pattern. Cameramen adjust their color balances by the tones of her pellucid complexion. Then Miss Grey goes

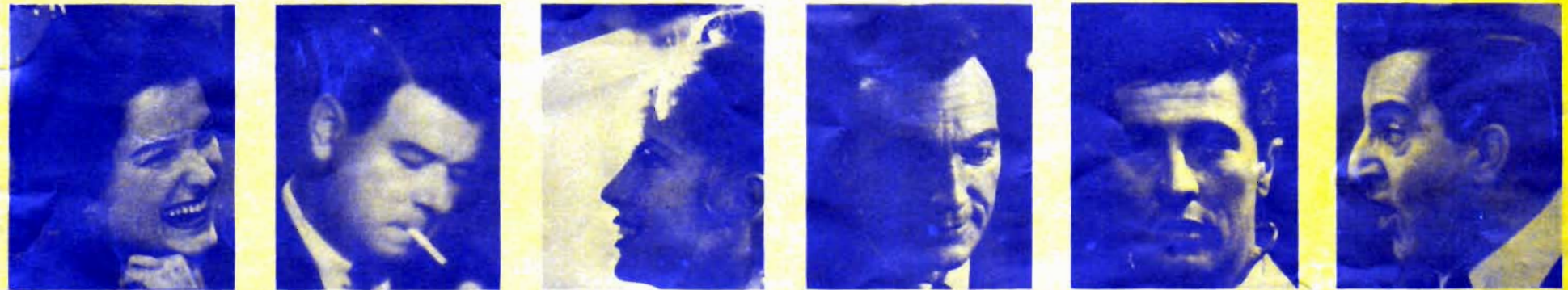
off, and the show goes on. And what a show. Or rather, what a lot of shows, for NBC's color story grows with each passing season. This Autumn, the weekly color calendar includes over 40 hours of tinted TV embracing all kinds of programs.

Experiments in television color started around 1940, but the public got its first real look when the FCC approved all-electronic color transmission in December, 1953. Since that time, NBC has steadily ex-

panded its color programming and facilities: 11 of 13 network studios are now fully equipped for color, plus 16 color film chains and 44 color television tape machines, all of which are being used to produce NBC's schedule of colorful programs for the new season. (Approximately two-thirds of NBC's nighttime hours will be in color.) The statistics are impressive: the programs, even more so. There were great skeptics in the early days. They said color

TV wouldn't work: people wouldn't buy color sets unless there were lots of programs, and there couldn't be lots of color programs unless people had sets. That was in 1953. Next year, NBC will broadcast the opening of the 1964 Olympic Games from Japan, hopefully, *in color*. (There were also skeptics, not too long ago, who said the automobile would never replace the horse.)





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