

ment consultant, and at one time associated with Newell-Emmett, is joined in the enterprise by Alfred H. Morton, vice president in charge of tv, research and sales and Marc Frederic, a vice president. Mr. Morton, also a management consultant, has been associated in the past with NBC (at one time vice president in charge of NBC's tv operations). Mr. Frederic is a motion picture-tv producer.

Gothic's first client: American Features Corp., a Philadelphia tv packager for whom Mr. Morton said Gothic would work on a live audience participation quiz show.

**ABC-TV Buys Paramount Cartoons In Purchase From Harvey Films**

ABC-TV has acquired 170 cartoons produced by Paramount Pictures for a first run in tv, Thomas W. Moore, ABC-TV vice president in charge of programming, and Alfred Harvey, president, Harvey Films Inc., announced last week.

No figure was released, but ABC-TV described the contract as involving many millions of dollars as "long term" and "complicated." These are the cartoons (all produced since 1950) purchased from Paramount only recently by Harvey Publications, publisher of comic books, for \$1.7 million before taxes and in short installments [FILM, June 9]. Initial announcement of the sale placed the number of cartoons and shorts in the library at 200-250. ABC-TV plans tentatively to present the cartoons 5-5:30 p.m. on Tuesdays and Thursdays.

**New Firms Offer 'Photocrimes'**

Production has begun in New York on a new five-minute tv film series, *Photocrimes*, based on the feature that formerly was carried in *Look* magazine, it was announced last week by Richard B. Morros, producer. Distribution of the films, scheduled for fall airing, will be by Teleworld Inc., New York, a new company headed by Richard F. Feiner in association with Mr. Morros.

Mr. Morros reported he had acquired tv rights to the title and content of the magazine series for a period of years.

Teleworld has opened offices at 527 Madison Ave., New York 22; telephone: Plaza 9-6940. Mr. Feiner formerly was western sales manager of C&C Television Corp. Mr. Morros was station relations manager for the International Latex Co. and earlier had been associated with C&C Tv.

**TPA Adds Four Salesmen**

Television Programs of America has appointed four new salesmen—Spence Fennell, John Nercesian, R. Russell Roop and David Willis—it has been announced by Michael M. Sillerman, TPA executive vice president. Mr. Fennell resigned from Ziv Tv and will be in the San Francisco office of TPA reporting to Walt Plant, western division vice president. Mr. Nercesian, who has been in film distribution in California, has been assigned to the Denver territory. Mr. Roop, formerly head of his own advertising agency, will be in the Pittsburgh office reporting to Hardie Frieberg, eastern division vice president. Mr. Willis formerly had been with TPA and returns to the station sales division on a roving basis.

**CBS-TV TO REVISE OPTION TIME**

CBS-TV moved last week to overhaul its option time schedule.

The network asked its affiliates to sign affiliation contract amendments which (1) in three of the four time zones would start and end Monday-through-Friday evening option time a half-hour later than now; (2) in the other zone, the Pacific Coast, put Monday-through-Saturday evening option time on the same local clock basis as Chicago; (3) in various time zones modify daytime option periods "to reflect the improved scheduling permitted" by videotape.

Delaying the evening option period would avoid one situation which at times has bothered both network and stations—programs which start in option time but run past 10:30 and hence into station time. *Studio One*, *U. S. Steel Hour*, and *Armstrong Circle Theatre* and *Playhouse 90* are examples. Stations, knowing what viewer reaction would be if they cut off such a program at the end of option time, have had to elect between carrying none of it or carrying it on into station time.

In a letter to affiliates, Carl Ward, national manager of affiliate relations, noted that CBS-TV already is programming four of the five week night 10:30-11 periods commercially and said it has an order for the fifth this fall.

"Sales experience," he explained, "has indicated a marked preference by year-round network advertisers for a different period of time in the several time zones. In general, they would prefer that the option period be one-half hour later in the evening schedule, Monday through-Friday." He continued:

"After numerous discussions with western affiliates, we have concluded that network programs should not be released in the Mountain and Pacific time zones at the same local time as in the East, but should be earlier in terms of local time. Thus we propose to have evening programs, Monday through Saturday, seen in west coast markets via tape delay at the same local clock time as they are seen in Chicago, i.e., delayed two hours after the initial network feed. On Sunday evening, the present three-hour delay will be continued."

The changes would take effect Sept. 15 under the CBS proposal. They were outlined by President Louis G. Cowan, Sales Administration Vice President William H. Hylan and Engineering and Affiliate Relations Vice President William B. Lodge in a closed-circuit appearance Tuesday night preceding Mr. Ward's letter.

The affiliates were reminded that the changes "may have the effect of placing outside option time certain programs which you originally accepted for broadcast within your existing option-time period." In that case, they were told, "when the amendment is executed . . . we will re-offer all such programs, requesting that you confirm reacceptance of them."

The stations also were told that when the amendment is executed, "the rights of the network will be subject to any commitment of your station in effect at the present time which would prevent your

making available to the network a time period within the amended, but not within present option time."

Here—in terms of local time—are the new option periods proposed by CBS-TV:

TIME ZONE	MONDAY-FRIDAY	SATURDAY & SUNDAY
Eastern	10 a.m. to 1 p.m. 2-5 p.m. 8-11 p.m.	10 a.m. to 1 p.m. 2-5 p.m. 7:30-10:30 p.m.
Central	9 a.m. to 12 noon 1-4 p.m. 7-10 p.m.	9 a.m. to 12 noon 1-4 p.m. 6:30-9:30 p.m.
Mountain	10 a.m. to 1 p.m. 1-4 p.m. 6-9 p.m.	10 a.m. to 1 p.m. 1-3:30 p.m. 5:30-9 p.m.
Pacific	9 a.m. to 12 noon 1-4 p.m. 7-10 p.m.	10 a.m. to 1 p.m. 2-5 p.m. 6:30-9:30 p.m. Sat. 7:30-10:30 p.m. Sun.

**CBS News Authors How-to Text On 'Television News Reporting'**

*Television News Reporting* by the staff of CBS news is being published today (July 21) by McGraw-Hill Book Co., New York. The book runs 182 pages and sells for \$5.75.

The book, illustrated with Robert Osborn cartoons, is a guide for the working tv newsroom and also a school textbook. It digests news experience of the past decade in techniques of interviewing, writing, programming and film editing. Chapters detail such fields as the film camera as reporter, the power of pictures, judging the news, the newsroom, newsmen and their gear, how to get the best pictures on film and make the best use of pictures once they are obtained.

Exploring how tv news tackles its problems, the CBS News-written book notes that "film, accompanied by sound or voice-over narration, brings the news home with a double impact. Sight and sound work to the same purpose so powerfully that this instrument must sometimes be restrained. . . . Many times the camera lens is unkind, and use of such film may result in a less than favorable impression."

However, public officials are on their own, in this respect, the book adds, stating: "Public figures must risk public scrutiny. Indeed, it is one of the assets of television that pictures may convey truths which are beyond the capacities of objective word reporting. The decline and fall of the reputation of a once-influential senator, in part because of what the camera revealed during a hearing not too long out of public memory, is an example of this."

Four cardinal principles of interviewing are set forth: "(1) You must know as much as possible about the subject. The more you know about the kind of person he is, what he has done, what he believes in or what he represents, the more precise the questions you can ask. (2) You must think through your questions before asking them on the air or on-camera. (3) You must pay attention to what the interviewee says in reply, and pursue an interesting lead. It is here that failure occurs most often. It is disturbing to the listener or viewer for an interviewer to stick so rigidly to his next fixed question that he fails to pursue a promising or re-