

and would provide a wider choice to members of the public interested in the fine arts, operas, educational and informative material and other similar kinds of programs." (*First Report*, para. 48) It should be clear from the Hartford trial that this bright promise was merely an illusion.

Even a casual review of the 35 "Specially Produced Entertainment Features" listed by Petitioners as presented during the trial period shows that they are of a type which free television presents in abundance through programs of outstanding excellence.

The light entertainment items on the list—the Kingston Trio, Eddie Fisher in Las Vegas, The McGuire Sisters, The Limelighters, etc.—obviously are attractions of a type familiar to viewers of free television. Excluding regularly scheduled variety programs on which such talent is commonly utilized we point out that among entertainment specials presented by the networks during the trial period were The Bing Crosby Show with Mary Martin, The World of Benny Goodman, Richard Rodgers Concert with Diahann Carroll, Peggy Lee, Roberta Peters and Cesare Siepi, An Evening With Carol Burnett, The Victor Borge Show, Here's Edie, The Danny Kaye Show, As Caesar Sees It, Judy Garland and Her Guests and The Bob Hope Show.

Turning to musical items of a more classical nature Petitioners point to four concerts as well as four presentations of opera and ballet. These included Evening With Carlos Montoya, Piano Recital—Lateiner, a Joan Sutherland Concert, and Menotti's opera The Consul. Network attractions in this same vein included such examples as concerts with Leonard Bernstein and The New York Philharmonic, the St. Matthew Passion, Montemezzi's opera The Love of Three Kings, Menotti's opera The Labyrinth, Donizetti's Lucia Di Lammermoor and Triptych—The Nativity in Music and Dance.

Ability to present theater attractions has always been a major claim of subscription television proponents and eleven plays were presented to the Hartford subscribers during the trial period, including Hedda Gabler, and Androcles and the Lion. In the field of drama the networks presented among others, Celeste Holm in Cry Out in Silence, David Wayne in The Teahouse of the August Moon, Christopher Plummer in Cyrano de Bergerac, Ralph Bellamy in Impact of an Execution, Julie Harris in Pygmalion, Mary Martin and Cyril Ritchard in Peter Pan, Trevor Howard and Greer Garson in The Invincible Mr. Disraeli, Maurice Evans and Richard Burton in The Tempest, Charlton Heston in Sidney Kingsley's The Patriots, Jason Robards, Jr. in Robert Sherwood's Abe Lincoln in Illinois and Julie Harris and Dirk Bogarde in Little Moon of Alban.

The same kind of comparison can easily be made with respect to the 50 so-called "Educational and Instructional Programs" presented during the trial period in Hartford. While Hartford subscribers were paying for 50 programs in this category—but not in very large numbers, for all 50 educational features which were seen by a cumulative total of only 838 subscribers—the networks were presenting, in addition to their regular series offerings of news, documentaries, public affairs and cultural broadcasts, such special broadcasts as The River Nile; Winston Churchill—The Valiant Years; Shakespeare: Soul of An Age, with Michael Redgrave and Ralph Richardson; 109 Days to Venus, An Account of Mariner II's Probe of Venus; Parnassus '63, Readings from Shaw, Frost and MacLeish; The Death of Stalin, Study of Six Crucial Years in the Kremlin; The Great Challenge, Appraisals of Aspects of the American Democracy; Exhibitions: Twelve American Painters, Survey of Contemporary Artists at Work; The Kentucky Coal Miner, Story of a Distressed Industry; American Landmark: Lexington and Concord, narrated by Frederic March; 1492, A Decisive Year in the Saga of Western Man; Greece: The Golden Age; and innumerable others.

The offerings of commercial television in the areas enumerated have not diminished since the Hartford trial and indications are that the forthcoming 1966-67 season will set a new high water mark in special entertainment and cultural programming.

I may be superfluous as well as somewhat unfair to cite, in comparison with the limited offerings made to the Hartford subscribers, these examples of various special entertainment and cultural programs presented by the commercial networks during the same period. We cite such examples, however, only for the purpose of reminding the Commission that in this area as well Hartford fails to demonstrate that subscription television will offer program *types* not available on free television.

We turn now to the consideration of a development in American television which has emerged almost entirely since the Commission's First Report in this