

## FOCUS ON PEOPLE



**ROBERT E. (MMET) LEE** "I'm going to run it out, to hell with money," Lee cracked in a light moment recently, alluding to his reappointment to a third seven-year term as FCC commissioner; "I like it here." An affable Irish wit who often bails out tense commission meetings ("We all need clowns"), "middle of the road" as a regulator can be and inclined to assume the role of the "great persuader" (he adopts the terms himself), Lee has earned in 14 years generally good marks from the industry. An early devotee of UHF, he views its subsequent development as a prime achievement of his tenure. Other high-points he includes are the three-year station-ownership rule, government-industry committees and sponsorship of electronic device-radiation control legislation. Television set manufacturers can expect more attention from him in the future: He wants to improve the quality of their product, especially the tuner component. Lee joined the commission as an Eisenhower appointee in 1953 after 15 years of nonbroadcast, government service and has shared in the most convulsive years in communications history, from the days when Berle owned Tuesday nights to the present Lani Bird. The problems ahead for the commission, he ventures: the satellite program ("It's an assured communications success, but what are we going to do with it?"), CATV ("We're not equipped to get into a large number of hearings") and land-mobile ("Though I do feel that unused channels after a two or three year period may go to land mobile, I definitely would not put existing broadcasters off the air"). But Lee affirms he has no crystal ball; the rapid progress of modern communications defies predictions. Married, with three children, the commissioner, frequently relaxes on the links where he strokes a game "in the 70's."

**LUCY JARVIS** The secret of grabbing TV journalism's most talked-about scoop of the summer? "Go buy some false eyelashes," says Mrs. Jarvis, NBC producer who created the widely hailed *Khrushchev In Exile* special. Finding there are "no problems and lots of advantages" to being the network's only female producer, Mrs. Jarvis uses a combination of feminine wiles and an old-fashioned *Front Page* reporter's drive to charm, coax or conscript help in putting together a series of specials that have won a total of seven Emmys, among other awards. While not everyone around Rockefeller Center loves Lucy, they're all very much aware of her. ("The female filibuster," moans one NBC staffer.) "I am very gregarious," admits Mrs. Jarvis, who comes off something like a cross between Perle Mesta and Mike Todd. Within her predominantly male profession, she finds "it's easier to get an audience if you're a woman. But once you get in the door, you have to be as strong and convincing as anyone else." The widely circulated story of how she used the friendship of Pierre Salinger and a Russian ally and the ruse of doing a documentary on Tchaikovsky to get the Khrushchev film really is only the most recent installment in a typical Jarvis operation: her conquest of Russia. Before negotiations for her first Russian special, *The Kremlin* in 1963, she learned the language, crammed on USSR history, penned Khrushchev notes in Russian and "even baked some brownies."



**RICHARD O. LINKE** The man who controls some of the hottest talent on TV also is probably the most flamboyant example of that growing body of show business middleman, the personal manager. He recently prompted Andy Griffith to crack: "Things have got so that even my manager has an agent and belongs to a country club I can't afford to join." It was more jest than complaint, for Linke is one of the comedian's best friends as well as his manager. Linke who also handles six other performers, often wears another hat as producer of their shows, and is himself a client of their booking agent and even has his own press agent. In one Nielsen period last season, Linke's clients had the three highest rated shows: *The Andy Griffith Special*, *Gomer Pyle* and *The Andy Griffith Show*. He owns sizable chunks of the latter two and was executive producer of the first. This fall he has two new clients: Jerry Van Dyke in *Everywhere a Chick Chick* and Ronnie Schell in *Good Morning World*. "I'm in every aspect of my clients' careers. It's like a marriage. I counsel and advise and I market them just like General Foods markets Sanka off a shelf." Links collects 15% of the income he brings his clients, enough to support a multitelephone Rolls-Royce from which he conducts most of his business. Not bad for the 49-year-old native of Summit, N.J., who was a record company promotion manager when he uncovered Griffith in North Carolina 13 years ago.