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FOR  
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Six mornings a week, Carl Moore proves his drawing power by attracting a very large share of the Boston listening audience. Key your food advertising to a sales-proven personality—WEEI RADIO's Carl Moore!

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**BOSTON**

**IN REVIEW**

**DATELINE II**

"DATELINE II" was a competently handled, but not very sensational, variety show expressing the thanks, through radio-tv-movie personalities, of the American public to the members of the overseas press corps who risk their lives in a world wide effort to keep the people informed.

Milton Berle was fairly amusing and might have been more so had he not constantly made cracks about the audience being asleep. William Holden turned in a professional performance—one which might have been improved, however, with a bit more visual production on John Steinbeck's heartfelt tribute to his friend, the late Robert Capa.

Some phases of the program appeared somewhat incongruous. On the one hand there was Robert Frost's reading of a poem about freedom of the press and an emotional excerpt from the experiences of war correspondent Marguerite Higgins and on the other was Irving Berlin's song "Funnies" followed by a ballet based on the L'il Abner comic strip.

It was an entertaining hour-and-a-half and one which the Overseas Press Club should have appreciated from both entertainment and publicity angles.

*Production costs: approximately \$142,000.*

*Sponsored by Ford Motor Co. and RCA Victor through Kenyon & Eckhardt on NBC-TV, Monday, Nov. 14, 8-9:30 p.m. EST.*

*Starring: Antonio and his Spanish ballet, Patricia Benoit, Milton Berle, Irving Berlin, Janet Blair, Robert Frost, Greer Garson, William Holden, Peggy Lee, Darren McGavin and John Wayne.*

*Supervised by: Donald Davis and Dorothy Mathews; directed by: Alan Handley; associate supervisor: Andrew McCullough; associate director: Dean Whitmore; scenery: Jan Scott; costumes: Guy Kent; music conductor: George Bassman; continuity: Joseph Schrank.*

*Songs: "Funnies" and "Free"—composed by Irving Berlin.*

**IT'S ALWAYS JAN**

SOMEHOW the idea persists in certain minds that a name entertainer can be dumped in front of the tv camera and score a hit regardless of the calibre of the material. In the case of CBS-TV's *It's Always Jan*, such success could come only in spite of the script.

In the brief portions when Janis Paige foregoes her acting in favor of her more-satisfying singing talents, there can be no criticism.

But other than that, the viewer is guided through a half hour of "Lucy" gestures and expressions, flat repartee, a few side characters reminiscent of *Meet Millie* and a story line in which the writers seem unsure whether they're offering comedy or serious drama. Example: The Nov. 12 show concerned a has-been writer who is inspired by Miss Paige's trust to overcome dipsomaniacal tendencies. As a climax he authors a song routine on "hope" that wows the critics. At this point, it would have been timely to have given a commercial offering an upset-stomach remedy.

*Production Costs: Approximately \$34,500.*

*Sponsored by Procter & Gamble Co., through Compton Adv., CBS-TV., Sat., 9-9:30 p.m.*

*Cast: Janis Paige, Patricia Bright, Merry Anders, Jeri Lou James and Arte Johnson.*

*Producer: Arthur Stander; associate producer: Dewey Starkey; director: Norman Tokar; writer: Arthur Stander; music by Spencer Hagan; art director: Art Berger.*

**MEDICAL HORIZONS**

THE DRAMATIC and increasingly successful fight against tuberculosis managed to become a dull story indeed as told on *Medical Horizons* (ABC-TV), live documentary series showing present-day progress being made by doctors and drugs.

The Nov. 14 offering had narrator Don Goddard, complete with hand mike, making a tour of Seaview Hospital, Staten Island, N. Y., where he talked with Dr. Edward Robitzek and Dr. Irving Selikoff, pioneering physicians at the noted TB clinic. Lines intended to reflect spontaneity instead came out as clumsy and plodding from Mr. Goddard and the two medical men.

*Production costs: approximately \$10,000.*

*Sponsored by Ciba Pharmaceutical Products Inc. in cooperation with the American Medical Assn. through J. Walter Thompson on ABC-TV.*

*Medical supervisor: Dr. William Strauss of Ciba Pharmaceutical Products; producer-director: Fred Carney.*

**BOOKS**

THE EXURBANITES, by A. C. Sectorsky. Drawings by Robert C. Osborn. J. B. Lippincott., Philadelphia. 278 pp. \$3.95

DESTINED to become the literary *tour-de-force* of the communications industry for the fall season, this book will be damned up and down the Madison Ave.-Michigan-Wilshire Blvd. axis, whose members will ravenously devour its contents nonetheless. Whether Mr. Sectorsky, senior editor of NBC-TV's *Home*, has done the industry a service remains to be seen, but he has set forth, in shocking and sometimes unbelievable details, the fiscal, social, sexual and psychological pitfalls "communicators" must endure day-unto-night in order to qualify as Exurbanites—those people who make their geographical and mental homes somewhere between the suburbs and the American frontier. Facts are facts, and Mr. Sectorsky has milked those provided by the New York, New Haven & Hartford railroad, the Westport Parent Teachers Assn., Alfred Kinsey, et al, for all they are worth. A well-thought-out piece definitely not meant for the children or Christmas giving.

MIKE AND SCREEN PRESS DIRECTORY, 1955-56, 2d edition. Radio-Newsreel-Television Working Press Assn., New York. 215 pp. \$10, through RNTWPA direct. Publ. Oct. 19.

THIS DIRECTORY, containing some necessary and vital data heretofore missing in other reference books of its kind, lists radio-tv stations (by network or by city), newsreel services, and spokesmen for UN member-countries, U. S. federal, state, and municipal governmental departments. It does a particular service to purchasers of this book by listing what sort of tape and tv equipment the various stations have to offer to provide the fullest possible coverage, and goes so far as to list individual cameramen and film editors by name. The book also goes into the industrial field, breaking down, by industry, the various public relations firms and account executives handling the large U. S. corporations. The publishers also saw fit to print some of Edward R. Murrow's comments on the banning of microphones and cameras from various government functions (he is emphatically against the ban), and some advice by the editors on such diverse topics as picture stories, credits, handouts, and the general care and feeding of cameramen at official banquets.