

# TALK OF THE TRADE

## Network Operations

**KEN DYKE**, NBC program chief, due back in New York Monday (1) from a vacation at Barbadoes, B. W. I. . . . Norman MacDonnell, who was assigned to the CBS West Coast production staff, has been appointed producer of *Doorway to Life* starting Sunday (29). He replaces Bill Robson, permitting the latter to devote more time to the preparation of new web programs. . . . Edmund Chester, director of shortwave broadcasting for CBS and chief of Latin-American relations for the web, sails March 12 to attend meetings of the High Frequency Broadcasting Planning Committee at Geneva, starting March 22.

Ed Kobak, MBS chief, left New York February 28 for his vacation in Jamaica, and Abe Schecter, Mutual's news and special events chief, back from his. . . First of a series of 10-minute shorts based on *It Pays To Be Ignorant*, CBS airtel, was completed this week at RKO-Pathé studios in New York. Herb Polesie, who produces the radio show, did the film job.

## Station Relations

**FOUR** veterans of WBZ and WBZA, Boston and Springfield Westinghouse stations, were the recipients of 15 and 20-year Westinghouse service buttons at a luncheon presided over by W. C. Swartley, WBZ manager. Men are WBZ-WBZA program manager W. Gordon Swan, announcer Malcolm L. McCormack, night news supervisor John F. McNamara and office manager and auditor Robert S. Halloran.

New York Giants renewed Steve Ellis' *Giants' Jottings* for the third successive year over WMCA, New York, 6:45-7 p.m. nightly. . . . Major Edney Ridge, director of WBIG, Greensboro, N. C., has appointed Houston A. Lawing publicity chief. . . . Bruce Palmer, news director of WKY, Oklahoma City, has been appointed honorary colonel to the staff of James C. Nance, president pro tempore of the Oklahoma State Senate.

**MILTON MILLER**, veteran newspaperman and sportscaster, signed to do a series on soccer, sponsored by the Nunzenmaier Baking Company, over WWRL, Woodside, L. I. . . . Fisher Flouring Mills this week introduced a new kid radio program, *Zoom Sky Patrol*. Aired over KEX, Portland, Ore., the quarter-hour show presents a dual feature for teen-agers—actual pre-flight instructions, plus a daily adventure script. Script is written by Frederick Geirmann.

## Agencies and Clients

**JACK MULVEHILL**, radio and tele talent buyer for General Artists Corporation, California, into New York for a few days. . . . Paul Mowrey, tele chief at American Broadcasting Company, keeping an eye on travel schedules these days. He's planning to leave for Chicago in a few weeks to help web's new video outlet there set up its commercial and programming departments, prior to going on the air around the end of May.

Ralph Austrian, tele director at Foote, Cone & Belding, to Chicago for huddles with Midwestern clients of the agency re early use of video. Austrian, incidentally, looked into a crystal ball about four years ago and delivered an address on economic aspects of theater television currently being borne out. He will make printed copies available free on request. . . . Milton Biow, head of the Biow Company, just back from a trip to the Coast, feeling more definitely than ever that video executives of the future must be culled from spheres of showbiz other than radio. . . . John Hymes, radio time buyer for Biow, who resigned recently, is planning to take an executive post or buy into an out-of-New York radio station. . . . Wick Crider, newly appointed veepee in radio at Batten, Barton, Durstine & Osborne leaving the city for about two weeks. Bob Foreman, in charge of radio commercials, also graduated into a veepeeship.

**SULLIVAN STAUFFER, COLWELL & BAYLES** added three key execs from other agencies: James Kennedy, copywriter, from J. Walter Thompson; James W. Link, art director, from Young & Rubicam, and John McClean Jr., account exec, from Pedlar & Ryan.

## Agencies and Sponsors

Nathan Goldenberg, for two years account executive at Klein & Associates, joins Kuttner & Kuttner Agency in that city in same capacity March 1. . . . Schoenfeld, Huber & Green, Chi agency, starting Midwest radio spot campaigns for Dolly Madison Wine & Fruit Industries, Ltd.

## Mary Kay and Johnny

Reviewed Tuesday (24), 7:15-7:30 p.m. Style, dramatic; sponsored by Jay Jay Junior, via WABD, New York. Producer, Johnny Stearns; director and technical director, Frank Bunetta; audioman, Tom Batson; videoman, Jack Falato; cameramen, Ed Bezares, Barry Shear; commercial announcer, Howard Fisher; model, Pam Rogers; cast: Johnny Stearns, Mary Kay Stearns, Howard Fisher.

This program comes close to being a model tele show. In detailing the adventures, mainly domestic, of a young married couple, Johnny and Mary Kay Stearns have come up with charming and fresh material, which always takes into consideration that there are cameras taking everything in. It is to be regretted that, after 16 successful weeks on the air for Jay Jay Junior gowns, the sponsor was forced to cancel, following the airtel reviewed, due to the closing of his season. However, DuMont execs, much impressed over the mail pull of the opus, are retaining it on a sustaining basis until another bankroller hoves into sight.

One major objection must be made, however. At times the show got just a bit too cute, Mary Kay squealed a bit too much, her voice broke a little too frequently and her spouse's scripting had a tendency to fall into the dreary old tolerant-husband-with-dumb-wife pattern. None of this is inherent in the show or necessary. The duo had the cleverness to come up with funny situations and good sight gags and didn't have to fall back on pat, corny devices. That a good domestic show can be better without such business is proved daily by radio's *Ethel and Albert*. The stanza caught was built around the inevitable routine on the dinner visit by the boss and his wife.

### Camera Work Fair

Camera work was fair, tho not too imaginative. Some angles were poor, seeming to foreshorten Mary Kay's body and projecting her considerably plumper than she actually is. Performers bore out their legit backgrounds by some excellent thesping, with the exceptions noted.

Commercials, which opened and closed the show, also were excellent video examples. A comely model exhibited samples of the sponsor's dresses, with the camera picking up features being described by announcer Howard Fisher. For the female viewers, a commercial of this sort should have considerable appeal. For the male viewers, the same can be said of the model. Nobody loses.

Sam Chase.

## JUNIOR JAZZ

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unplayed. And apart from the fact that their intonations and nuances make for ear nuisances, this is one musical race where the boys definitely don't finish in a tie.

Rose, in stepping before the camera to introduce each selection, is just as awkward in presence and appearance as the tootlers themselves. Even the drummer boy must have swallowed his gum when it came time for his solo. Moreover, Rose is as much at a loss for words as the boys are in making music.

The visual appeal was just as bad and distorted as the audio. The musicians are huddled together in the corner of the studio, and when the camera tries to get a close-up of the trumpeter's soloing, the trombonist's elbow shows up best on the cathode.

For the sign-off, Rose pays off the boys with a record album by drum beater Sid Catlett and boogie-woogie 88-er Pete Johnson. It was a serious mistake not to play the records, instead, in the first instance. Bad enough that this bit of amateurity sets back television; it also sets back the cause of hot jazz, for which no devotee can forgive.

Maurie Orodener.

## Sunshine Sportsmen's Show

Reviewed Friday (13), 8:55-9 p.m. Style—Sports talk and mov Sponsor, Barbey's Inc., Reading, Pa., S tion WPTZ, Philadelphia. Agency, G & Rogers, Philadelphia. Directed Herbert Horton.

Skedded the quarter-hour before Gillette brings in the boxing match from New York, and aimed solely the male audience in behalf of Premium Sunshine Beer, this *Sportsmen's Show* has the week's maximum video audience to satisfy. And it largely due to the generous use sports newsreel film that it makes for an easy breeze before the pugilists start in with their punching.

Atmosphere is established easily enough with the setting in the d of a learned sports coach where he informally entertains his friend sports over a bottle of the sponsor product and a bowl of pretzels. Bob Carter, air vet and sports writer, the kindly coach, with Bob Courleigh, from legit, his weekly guest.

The label on the beer bottle makes for effective credit backgrounds start, and save for the program fact when the coach pitches hard, the commercial pitch is made by the twosome lapping up several glasses of the lager accompanied by ecstatic comments hardly becoming a sipp of the suds. And what is meant to be a bull session on some sports subject resolves itself into a stodgy question-and-answer period about the subject on hand. Instead of natural flow between two sports enthusiasts well versed in a subject it's the espousing of stilted factua that must have been memorized from the printed pages. In the least, that what this particular chop-chop about dogs and their breeding sounded like to the viewer.

Fortunately, the gabbing is kept down to short intervals with a decided pickup in program pace when the newsreel cut in on two occasions. And for human interest, since the subject matter was dogs, the program caught had the advantage of the movies taken at the Morris and Esse Kennel Club Exhibit at Madison, N. J. Adding a live cocker spaniel adds another touch of realism to the home setting, which is more pleasant to the eye than the ensuing gabfest is on the ears. Maurie H. Orodener.

## WRESTLING

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neither clearly, and dyed-in-the-sweat grunt and groan fans must have been especially annoyed because it was a blatant slough-off of their favorite fare.

Direction also missed screamingly apparent chances for wonderful programming, as is evidenced by failure to direct cameras to catch a close-up of the upper body and face of the super Swedish Angel, a 351-pound monstrosity, who did a Karloff as he relentlessly pursued his hapless victim, dainty 240-pound Harry Finkelstein, around the ring.

Sam Taub obviously knows his wrestling holds, but he's got a lot to learn about TV announcing. Major fault—tho this may be on instructions from impresarios—is that he treats the whole thing too seriously. Ever Henry Wallace knows that wrestling is no longer a noble, uplifting, scientific sport, and for Taub or any other announcer to treat it as such is sheer folly. And Taub's vocabulary and descriptive powers are exceedingly limited. About every other pachyderm to enter the arena was ballyed by Taub as "one of the most scientific wrestlers the game has ever known." And Taub's bow-off line about ". . . and so we bring you another great event as it is taking place, before it becomes history," was as heavy as the Angel, and funnier. Maybe Taub's East Side diction is an asset for this type of show. Wrestling has been, and can be, top tele fare, but it's got to be done a lot smarter than this. Joe Csida.

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