

TELECAST

november 1949 25¢

THE NATIONAL TELEVISION PICTURE MAGAZINE



this issue

**the
olsen
and
johnson
story**

IT CAN BE DONE ...but don't try it!

Sometimes it's possible to break all the rules—
and get away with it.

The famous Tower of Pisa, for instance, has
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hold.

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Once in a blue moon, of course, you'll come
across someone who can break that rule and get
away with it. But the fact is that most of us
cannot.

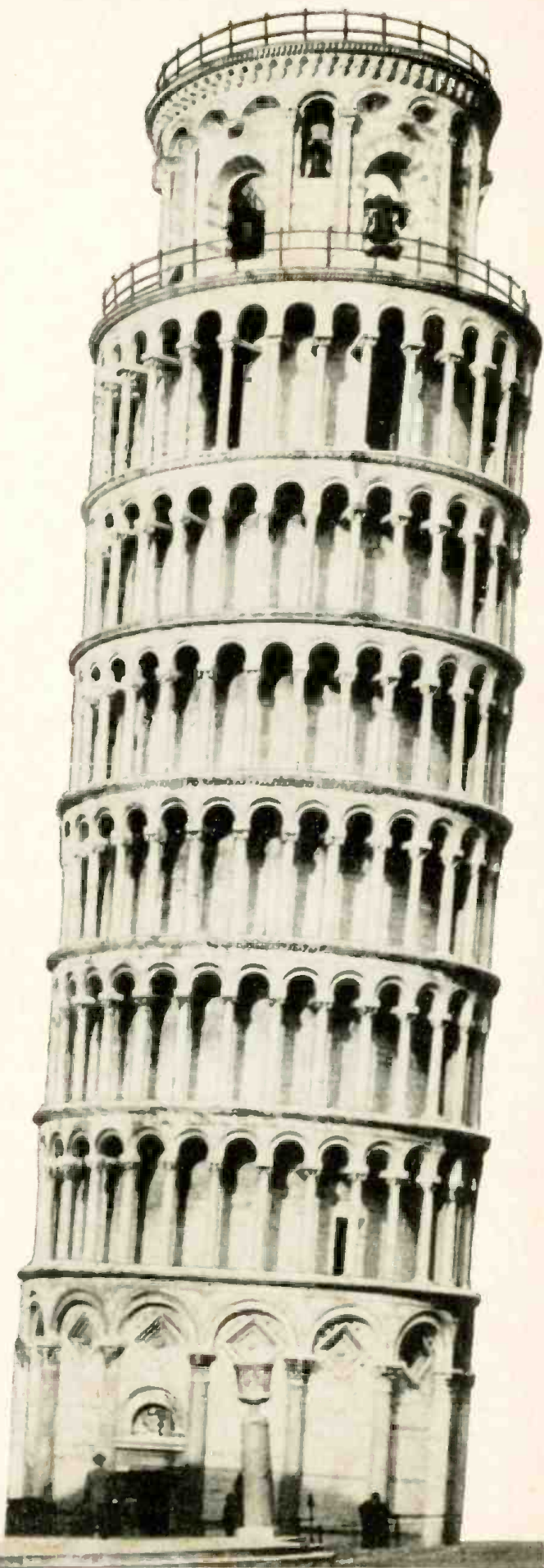
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*Throughout a Century
Its Quality has Endured Supreme*

TELECAST

THE NATIONAL TELEVISION PICTURE MAGAZINE

The Month's Cover

The face on the cover of Vol. 1, No. 1, will be familiar to most readers of TELECAST as the famous barefoot boy of the airwaves, Arthur Godfrey—one-time short-order cook, hotel night manager, taxi driver, and cemetery lot salesman.

Arthur now relaxes happily before the video camera on two top weekly spots: Monday evening's *Talent Scouts* program, 8:30-9:00, and Wednesday evening's *Godfrey and His Friends*, 8:00-9:00, over CBS-TV.

The freckle-faced redhead from Hasbrouck Heights, New Jersey, is the man who discovered that kidding the commercials can sell more of a sponsor's product than playing them straight. An example of his influence: since Godfrey took to strumming a ukulele on TV a few months ago, the boom in uke playing has cleaned out music-store stocks, created the most severe shortage since nylon was demobilized.

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letters to the editor



May we be a couple of milestones in television.

*Merrily,
 Audio Olsen &
 Video Johnson*

Congratulations to TELECAST magazine. You are certain to have a large audience as there are quite a few people in show business who find television a lot more comfortable to read about than to think about.

Fibber McGee & Molly

Congratulations. May you grow nice and old.

*Good Luck,
 Tex and Jinx McCrary*

Here's wishing you a lot of success and all the best with your new magazine, TELECAST. I have long been interested in television and I'll be an avid monthly reader of TELECAST.

*Sincerely,
 Johnny Long*

Just finished reading my advance copy of TELECAST and enjoyed every page.

Kate Smith

We wish you all success with your new magazine, TELECAST. We'll await its appearance with great interest, as will the entertainment field.

*Gracie Allen
 (Me too!) George Burns*

Your new magazine is great! Congratulations.

Morey Amsterdam

As a TV fan from both sides of the screen, I'm looking forward to keeping up with all news in TELECAST.

*Best wishes,
 John Dall*

My very best wishes to the editors of TELECAST.

Hildegard

Here's wishing you a lot of success with your new magazine. I think there's a definite need for a publication that will tell all and know all about the important new medium of television. I will look forward to reading TELECAST.

*Best regards,
 Tex Beneke*

Enjoyed reading TELECAST. Best of luck on your new magazine.

Candy Jones

We wish to congratulate you and wish you success in your new venture. With the rapid increase of television fans, it seems to me that there is a definite need for a magazine such as yours.

*Ed Roberts, President
 TV Programs, Inc.*

Your coverage of the television field is first rate. My best regards to the entire TELECAST staff.

Guy Lombardo

TELECAST mirrors the world of television. I'll be a regular reader.

Ben Grauer

Congratulations and best wishes for success of your healthy new publication. The entertainment world feels you are supplying a vital need.

Jo Stafford

Your new magazine is just what the doctor ordered. Congratulations.

*Jean Hershol
 (Dr. Christian)*

Here's looking at you—and I mean that all ways. TELECAST meets a real need, and merits the best success.

Dorothy Lamour

Congratulations! I'm looking forward to reading your next issue.

Sammy Kaye

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via safe's speedy parcels

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coal



to

GERMANY *(all zones)*

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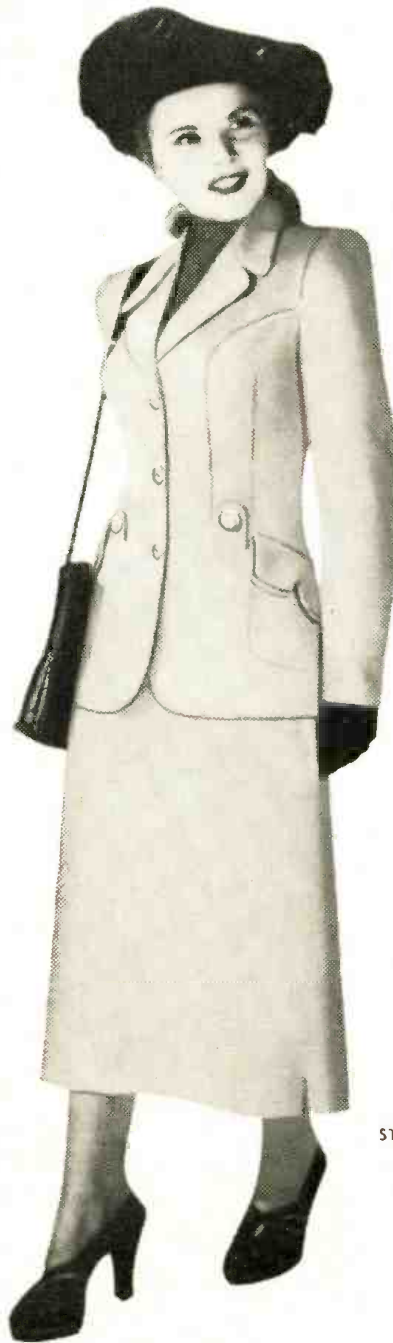
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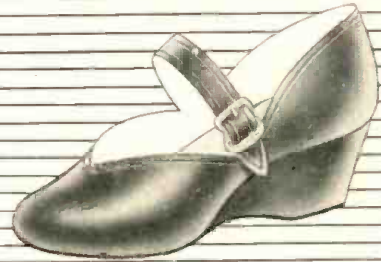
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TELECAST

NEWS

Television goes co-ed. Arlington State College in Texas has instituted a complete course in television production in its curriculum. During the past summer they installed a modern up-to-date television production laboratory just for the course. . . . Consolidated Edison will continue its public service via video waves on the WPIX daily news-reel, the first public utilities company to sponsor a television program in the New York area. . . . Jerry Fairbanks contends that within the next two years films will constitute at least 50% of all television programming, and that when evolved will be many times the size of the present movie industry. . . . John Meck Industries of Plymouth, Indiana, will revolutionize the "set-up" side of the industry when they release a 16 inch television model to retail for \$279 . . . what is more—their future plans include a 16 inch consolette for \$299 and a 12 inch consolette for \$249.

Jinx Falkenburg and Tex McCrary have East meeting West in their new offices at New York City's East 63rd Street . . . a building vacated by the Chinese Delegation.



Robert Q. Lewis, CBS television comedian, spends all his time knitting "little things" . . . for himself, of course

. . . They fell heirs to a massive hand-carved cabinet which extends across one wall. Inside this they fitted a TV receiver. When not in use, with the doors closed, the cabinet looks as if it contains exotic oriental treasures.

Dan Seymour, genial MC of *We The People*, was nominated The World's Friendliest Voice by the National Academy of Vocal Arts. . . . Jack Mangan, the *Ship's Reporter*, televised over WJZ-TV, is readying his first book, titled after his show. It will be an anthology of his best interviews with national celebrities—conducted during his tele-show. . . . Robert Q. Lewis is trying to pull the wool over tele-watchers. Replacing Arthur Godfrey until October 1st, he has been knitting steadily ever since he took over the stint. . . . Lewis is now responsible for formation of male knitting clubs all over the country as a result of his Wednesday night project. . . . WBKB and WGN-TV will alternate telecasts of the Notre Dame football games this fall.

Lovely Patricia Morrison, the terrific leading lady of *Kiss Me Kate*, was one worried girl during a recent TV



Paddy McCrary, 2½ years old, gets in on a family script-writing session with his telewise parents, Tex and Jinx

program. She was asked to model the famous Hope Diamond. Remembering the strange luck that befell its former wearers, she was a bit reluctant. Harry Winston, who purchased the gem from the late Evelyn Walsh MacLean's estate, convinced Pat the stories were primarily based on rumor and legend. So she wore the diamond . . . and to you readers who shudder at the thought of Friday the 13th . . . believe it or not, she hasn't so much as broken a fingernail yet. . . .

Four young entertainers who were first brought before the television screen on WABC-TV's *Hollywood Screen Test* have garnered contracts. . . . Harry Conover reports that 75% of his bookings for models are for TV shows. . . . Garry Moore in New York recently looking over prospective video shows . . . with his mobile face and adeptness at mimicry he should be a natural for the medium. . . . Dr. Allen Dumont, the famed scientist, was a first class telegraph operator at the age of 15 and spent his summer vacations plying transatlantic liners as a wireless operator.



Cobina Wright shows her poodles' Paris chapeaux for Hollywood TV debut to H. D. Hover, of *Ciro's*, and designer Marisia

Film Associates of Dayton, Ohio, report the most modern film studio in the entire state—complete with photographic and laboratory facilities. . . . Morton Downey made a quick flying trip to Rome recently where he had an audience with the Pope. . . . Gene Schmidt who telecasts the daily races from Ohio's River Downs Track does his announcing perched precariously on the rooftop of the grandstand . . . but it's a seat with a view . . . backdrop are the hills of Kentucky and Ohio.

The fabulous Tallulah Bankhead came up with some advice for Sarah Churchill when the latter was doing guest TV appearances, "Over a television receiver," Tallulah explained, "everyone looks different. So for heaven's sake, Sarah, dahling, wear loads of lipstick, dahling, when you go on. Otherwise the audience will think your father, Winston, has become an actor."

Boris Karloff will forsake Hollywood for televisiondom this fall, when he stars on a new dramatic series, *Confict*, over the ABC television network. . . . TV candidly pic-



Nellie Lutcher, *Hurry On Down* gal, on the *Ben Gage Show*, KTTV, Hollywood. Ben and Esther Williams are new parents

tured a well known senator pensively scratching his tummy, and caught two well known dramatic stars in the middle of a torrid love scene, with their eyes closed in passion, completely missing each other by half a foot when they were supposed to go into a clinch. . . .

Fast becoming one of the country's most popular sporting attractions, the Roller Derby will be re-televised over the ABC network, throughout its fall sessions beginning mid-October. . . . video viewers in New York, Chicago, Detroit and San Francisco areas can look forward to a special series of James A. Fitzpatrick travel films which the American Broadcasting Company will telecast this fall. . . . In addition ABC, in conjunction with the Encyclopaedia Britannica, will present a series of educational films for children.

KNBH, Hollywood has inaugurated its own talent show, *Lights, Action, Camera*, for young professional people. Winners will be guaranteed a movie role. . . . Tennis star Sarah Palfrey has joined television's roster of female commentators. She will be featured on *To The Ladies*, WPIX, New York, presenting women sports champions as



Garry Moore, CBS comedian, has funnymen Ross and West begging for more laughs on a recent video appearance

special guests during the weekly half hour program. . . . KECA-TV, Hollywood, has the exclusive television rights to all home football games of the University of Southern California and UCLA. . . . Eddie Albert is the latest Hollywood star to go video. He was recently signed to an exclusive NBC contract. . . . Jacksonville, Florida, is now represented along the video wave track by WMBR-TV.

The New York City Opera Company will be seen for the first time on television this fall originating from the City Center building. Its regular casts will participate in all TV productions. New innovation, however, will be the exclusion of live audiences. . . . Television has come to Johnstown, Pennsylvania, (WJAC-TV) and Greensboro, North Carolina, (WFMY-TV) Welcome to the fold. . . . *The Bonny-Maid Floor Show*, new NBC variety telecast featuring George Givot, offers talent acts a chance to compete for top night club engagements.



String soloist, Howdy Doody has been captivating adults as well as children for over a year on the NBC network

NEWS

(Continued)



Joan Kemp, Miss Electronics of 1949, holds a new recording device that cuts the cost of video sound film production

WMAL-TV, Washington, D.C., will telecast the Red-skin pro-football games this fall, feeding the events to a network from Boston to Atlanta, Ga., as well . . . Peter Herman Adler, conductor of many touring opera companies and the New York Philharmonic-Symphony Orchestra will supervise and conduct a series of operatic presentations for NBC television this fall and winter. Works will be selected from standard repertoire and new music by contemporary American and European composers . . .

Salute to WFIL-TV celebrating its second anniversary this month, coincidental with the dedication of its new transmitting plant with a super turastile antenna and tower, stretching 910 feet into the sky.



From the River Downs Race Track, Gene Schmidt and camera-man bring the back stretch to video screens of Cincinnati fans

a letter to our readers

Along with more than 2,000,000 other people who own television sets today, we think TV is just about the most important thing that's happening in America right now. We think it's so important, in fact, that a national magazine devoted exclusively to the new entertainment medium is needed. With the first issue of TELECAST we are offering you that magazine.

Television is still a youngster, but it's the fastest-growing youngster in the country. Experts have predicted that within a few years television will be one of the 10 biggest industries in America. We think that's one of the safest predictions anyone could make.

This first issue is, frankly, an experiment, just as television itself is still something of an experiment in its programming and presentation. We expect, however, to grow and learn with the industry. We'll need our readers' help to do that, so please write and let us know what you think of TELECAST's first try.

the editor

The Olsen and
Johnson Tribe Catch
That Hay-wire
Fever Early

BOOBY-HATCH



JC Olsen shows June Johnson how he always gets his man

ONE night after Olsen and Johnson's *Fireball Fun For All* on NBC, a visitor went backstage to greet the cast and kept meeting one Olsen or Johnson after another. Naturally, he figured it was just another O&J gag, but for once it wasn't. At last count there were seven relatives feeding fuel to *Fireball Fun*, with more of the clan in the wings. As well, Elmer Muslo, Olsen's chauffeur, now and then bobs up on TV as a mighty fine hooper. And even Chic Johnson's pooch has waddled on for a TV shot, but he rather disappointed his master. Too well behaved—an unnatural trait which rates a nasty demerit in the O&J books.

Accustomed, from the time they were kids, to seeing the air filled with everything from mangoes to midgets, the Olsen and Johnson tribe are natural stooges as long as they have the strength to throw a custard pie or a mushy melon. But none of them ever gives much thought to appearing on an O&J revue. They just reach a certain point and, next thing they know, they're being belted over the heads with a dead rat, squirted in the face with seltzer, water, or chased down the aisle by a gorilla.

This takes place at various ages. Olsen's lanky, hollow-cheeked son, "J.C." (named John, after his father), went two years to Ohio State and a couple more at University of Southern California, majoring in journalism and business management. At the time there was concern in the Olsen household that son John might go wrong completely and even become a stuffy businessman. But "J.C." took care of this by promptly becoming the troupe's top stooge, his cadaverous look and wild, detached stare making him a natural. Offstage and on, he's always in character—gaunt, glum, and needing a haircut. Brooding over his son's college degree, Ole mutters that it just shows you how much education you need to act like an idiot.

Another star of *Fireball Fun For All* is pretty, blonde June Johnson, talented eldest daughter of cigar-shaped, bug-eyed Chic. Her husband, comic Marty May, is also in on the show's booby-hatch bedlam. Which, as any O&J saga is bound to do sooner or later, brings us back to *Hellzapoppin'*. It was during that uproarious run that Marty May, pinch-hitting for the ill Olsen, met June. And now Marty and June have 10-year-old Bobby May, who holds down the spot of the youngest madcap on the TV show.

Bobby is about the size of one of the Mitey Atoms, those maniacal midgets who are always dashing about the stage for no reason whatsoever. Bobby and the midgets, being runts together, share a lot of things in common. But that doesn't extend, as yet, to smoking cigars, one of the Atoms' minor vices. Bobby's mother, June, always keeps a fond eye on him in the theatre and says that if he starts to get hammy, Bobby will go out of show business for good. Which probably adds up to sound maternal judg-



Monkey business is always part of the Olsen & Johnson format

BROOD

BY RAHNA MAUGHAN



37-year-old Mother Olsen keeps up with the energetic antics of her son, Ole and his atomic colleague, Johnson



Olsen & Johnson caper with the chorus girls during their *Fireball Fun For All* TV show



Bobby May, Chic's grandson, and the Mighty Atoms, midget troupe, add to the bedlam on the *F F F A* video revue

ment, but it's hard to see how any grandson of Chic Johnson could fail to have plenty of ham in him.

During the winter, Bobby goes to Tarrytown Military Academy and, come each summer, he lights out for wherever the show is cutting loose. This year he noted in a trade paper that so-and-so has signed a contract with Olsen and Johnson. This made sense to Bobby and, a few days later, he wrote Chic that he'd have to "be pacted" or he wouldn't show. Just what contract concessions were made to ten-year-old Bobby haven't been disclosed, but at any rate he came to terms and continued with the troupe.

It was during *Hellsapoppin'*, again, that snaggle-toothed "J.C." met his wife, Jean, when he was in the chorus. Jean, however, left the stage and now makes a home for "J.C." and their son, Steven Ronald Olsen, in Roosevelt, Long Island. Steven, though still a baby, has pleased the whole family mightily by bouncing a stuffed panda off his father's head, and once splashed milk all over the nurse with precocious aim. Already showing such promise as a junior fireball, the family happily figures that it's only a matter of time, and a double ration of pabnum, before he graduates to baseball bats.

Besides "J.C.," Ole has two daughters, neither of whom is in show business now. Moya, married to Ben Lear, president of a radio corporation, lives in Grand Rapids, Mich. Wanting to help in his way, Ole suggested that the Lears' little girl be called Chanda. And now that the Lears expect another child Ole insists that it be named Cava, if a boy; and Lava, if a girl. The possibilities now, of course, are Chanda Lear, Cava Lear, and/or Lava Lear. If necessary, Ole will supply others like Bando Lear.



June Johnson, Chic's daughter, and her husband Marty May are steady members of the Olsen & Johnson troupe.



Chic Johnson suffers sympathetically while Ole Olsen tries to break his handcuffs on *Fireball Fun For All* show.

Completing the two-family portrait, there is Ole's youngest daughter, Joy, who is only 13 and hasn't been on the show yet. But she'll make it later. Chic's youngest daughter, Chickie, just graduated from high school and has already grabbed a spot on *Fireball Fun* as a song-and-dance girl. On her debut she broke loose with a solid jitterbug with all the poise of an old trouper. But naturally she was nervous and needed an encouraging wink from June every now and then. As she said afterwards: "It's nice to know you're not up there all alone." Then, of course, there is Mrs. Johnson, who gets into the act every now and then as the bewildered matron who wanders up and down the aisle hollering for Oscar.

This wraps up the active O&J list, as of the moment. But Ole's 87-year-old mother, who lives in Fort Wayne, is ready to go on stage at any time. She still follows O&J shows as avidly as ever, and can sit through one of their movies five times, something of an accomplishment at any age. Since pranks are like meat-and-potatoes in the Olsen and Johnson set, she has been in on her share, both giving and taking. Once when they played the state pen at Joliet, Ill., Olsen dropped a hint to the convict audience that his little old mother liked mail. And his little old mother shortly called up, unnecessarily, to see if he had anything to do with the sacks of letters she was getting, all post-marked Joliet. Ole was deeply touched by this tribute and, not to be outdone by the lifers, he sent her a few dozen hacksaws and a fruit cake recipe.

Mother Olsen (who's the only one to call Ole "Johnny") has always worried about her famous son, as mothers do. Once when he was snugly settled in a swank suite at

Detroit's best hotel, Mother Olsen dropped in for a brief visit. Trailing her were three bellhops, each sagging under the weight of a heavy suitcase. Mrs. Olsen unpacked a set of dishes, an electric stove, pots and pans, and enough vittles for the whole O&J troupe. Seems she didn't trust hotel-cooked meals for son "Johnny."

Keeping a family together—let alone two—is a tough order in show business. But Ole and Chic manage to do it with a kind of common sense that is surprisingly down-to-earth for such a pair of zanies. They've been knocking themselves on stages all over for 35 years, but each family is as closely knit together as the family down the block. All kids, including Bobby, get treated in casual fashion. They all take pride in each other and, if you talk to "J.C.," you'll get a buildup for Ole and the other Olsens. Listen to Ole, and he'll give you a blow-by-blow account of "J.C.'s" career in Army Special Service. June Johnson calls Ole "Uncle Ole" and is a great press agent for husband Marty and Bobby. And Bobby is a great booster for Grandpa Chic. So it goes. Screwy as both families are by instinct and profession, they're pretty sane and sensible in private life. Johnson has a huge farm in Carmel, N. Y., for instance, where cows stay in stalls instead of falling from rafters. He's practically a neighbor of Governor Thomas E. Dewey, which suits Chic's partner, Ole, fine. Ole, like many Republicans, finds things that fret him nowadays. His home is in Malverne, Long Island, and he wound up on Franklin Avenue. His son lives in Roosevelt, Long Island, and all he needs now is to have some of the family move to Delano Drive. When that happens, Ole says, he'll treat the TV audience to a study of a man blowing his brains out.



Kyle inspects NBC antenna for TV pickups atop Radio City

*How faith and family
encouragement carried
a discouraged little
invalid to stardom*

BY KYLE MACDONNELL

After a while I was able to recognize the voices of a vast number of radio stars. I began to analyse differences in acting techniques. In about a year I was able to imitate some of the soap opera queens, and knew the individual styles of the leading radio singers.

My interest in music had begun in childhood. In fact, I had been studying piano and voice at the Ward Belmont School in Nashville, Tennessee, when I was taken sick. Gradually my interest began to revive.

My parents, were patient with my moods and occasional displays of temperament. But more than anything else they kept encouraging me to sing along with the various bands and vocalists on the radio. Evenings of informal entertainment were planned for my enjoyment. Very often these took the form of talent shows and each one of us would perform. Only later did I realize that such schemes were carefully devised to make me sing before an audience . . . even if it was limited to the family circle. Both my parents were eager to bring a music teacher to the house and have me continue music lessons . . . but I stubbornly refused.

In the four years I was confined to bed I permitted few visitors to my room. In addition to everything else, I acquired an inferiority complex, mainly because of my painfully thin appearance. Illness had left me, as the doctor put it, "in a fragile condition, requiring plenty of rest, and little excitement."

But after I was well enough to go out of doors, I never strayed far . . . kept to myself . . . walked alone . . . went to an occasional movie alone.

Mom and Dad were anxious to have me return to school and continue studying music. They thought I had developed a good singing voice and a pleasing style. I was sure it was merely a case of parental indulgence. Although bored from doing practically nothing, I dreaded returning to school, because I knew I would be older than the other students in my class. However, when my folks arranged for me to attend Kansas State College and start completely anew, I consented, because it gave me a chance to be close to home. Much as I hated to admit that they were right, I did have a good time. As a matter of fact, I enjoyed it so much that I took post-graduate work at my old alma mater, Ward Belmont.

At this point Lady Fortune started following close at my

I LEARNED TO LIVE AGAIN

I THOUGHT my life was over when I was 16. At the age when most girls are beginning to find life most exciting, I became a bed-ridden invalid, ill with tuberculosis.

I felt it was a cruel trick of fate . . . I had been jinxed. My world shrank to the proportions of my bedroom in my parent's home in Larned, Kansas.

As the months dragged on, I lost interest in everything . . . refused to see people . . . was curt with my parents. I locked myself in a turret of loneliness and self pity. I read occasionally and listened to the radio a great deal. In the morning it was informal chat programs. In the afternoon . . . the soap operas. Evenings I listened to music.

heels. She brought a whirlwind of events such as everyone dreams about.

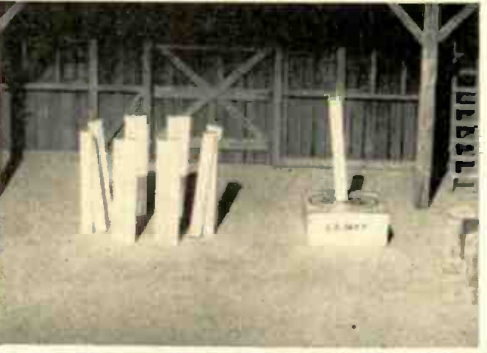
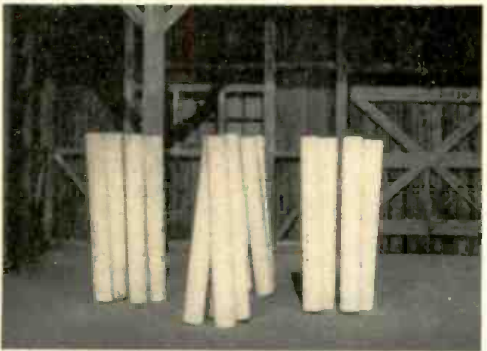
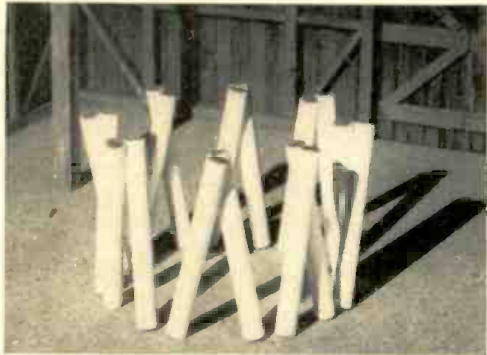
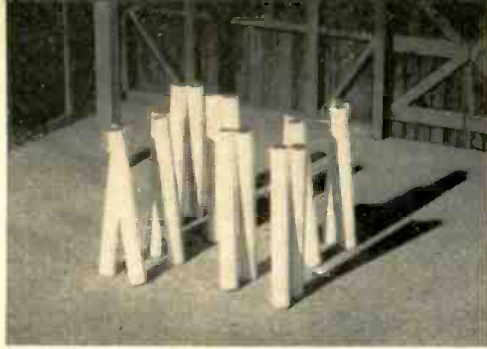
Encouragement from my parents and teachers was beginning to pry me out of my shell and give me confidence in myself. I no longer felt a misfit, and began to adjust to a normal life. Some school chums submitted my picture for a beauty contest at school to elect of all things Miss Air Transport Command! What was even more surprising, I was elected.

One of the judges, the head of a top model agency, offered me a modeling contract if I came to New York. Just about four months after I

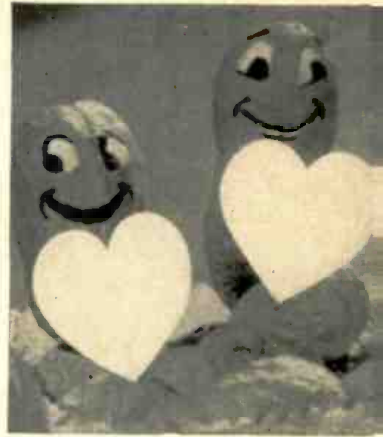
(Continued on page 55)



Kyle got her start as a top agency model. What's more, she can swim too!



love



Ted Nemeth Studios for McCann Erickson

Like most branches of the advertising business, television is overrun with surveys. Besides the measurement studies designed to tell the big brass in the plush offices how many persons watch what programs, there are surveys that purport to find out how the installation of a receiver in your home has affected radio, the movies, sports, reading, hobbies and other normal human activity. Who knows—at this moment there may be a crew of bright-eyed young eager-beavers embarking on a mission to determine television's effects on sex.

Although the findings of most of these surveys are often strangely divergent, they all seem to agree on one point. Television commercials are far more popular than radio plugs, and the better ones are actually enjoyed by a large segment of the audience.

Most of the commercials seen today combine two basic elements—showmanship and salesmanship. They entertain while they inform the audience about the sponsor's product. Two techniques, familiar to every movie-goer, have been widely employed to achieve this goal. They are animation and stop-motion.

Animated commercials are very similar in preparation to the cartoons of Walt Disney and other Hollywood producers. After the script has been completed and the action outlined on a story board, the animators take over. It is their job to map out the action for each frame of the film. In a commercial lasting only 20 seconds, there are thirty feet of film or 480 frames. The action must be worked out scientifically, frame by frame, so that every movement flows smoothly and in a continuous motion.

At this point, the actual art work begins. Drawings are first traced on celluloid, then inked and filled in. Then the "inbetweeners" take over. They are highly specialized workers whose sole job is to fill in the intermediate action between movements. When all the frames have been completed on celluloid, they are placed in sequence on an animation stand. Above this stand (Continued on page 54)

One of the first advertisers to utilize the showmanship and salesmanship formula for TV commercials, Lucky Strike has had outstanding success with this cigarette square dance. Every sequence is synchronized with the music and caller's chant

Jam Handy for N. W. Ayer

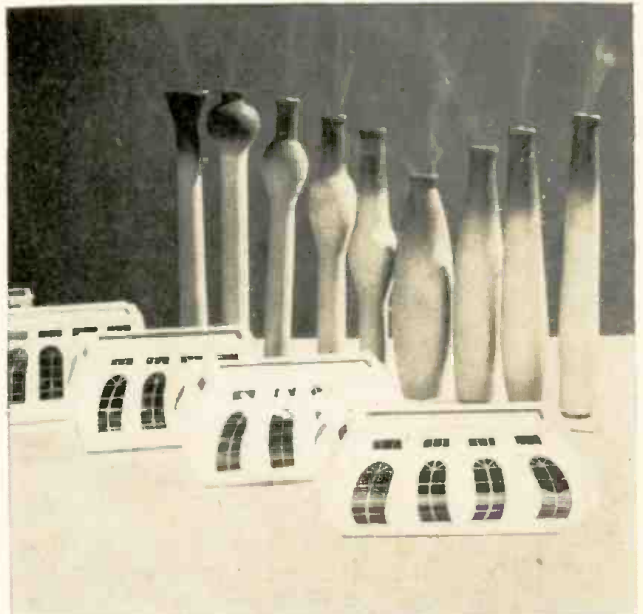
that commercial

BY IRWIN ROSTEN



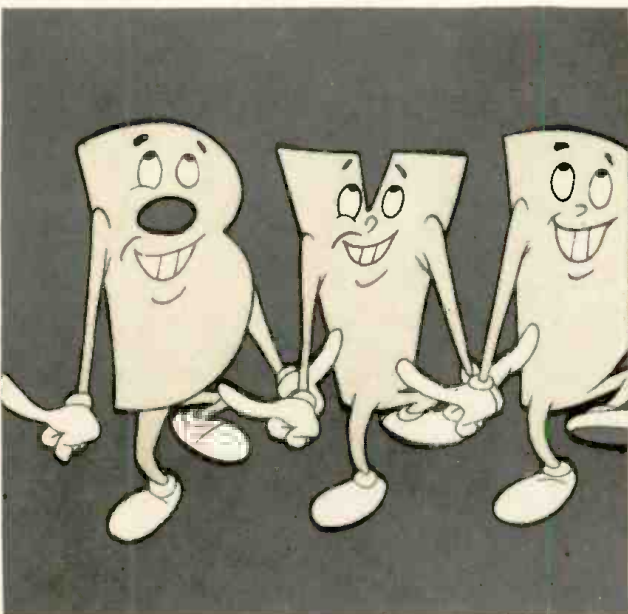
Ted Nemeth Studios for McCann Erickson

Technicians in the Ted Nemeth studios arrange the peanuts so that they will seem to jump with joy—right out of the bag



Ben Harrison for Newel Emmett

Model factories in various stages of distortion. In the film, buildings bulge and chimneys puff in productive activity



Telespots, Inc. for Gray Advertising

One of the most famous of the animated commercials is this twenty-second song and dance routine as presented by BVD



Ben Harrison for Newel Emmett

Packs of cigarettes spell out the firms' ABC slogan on a map of the U.S.A. and then spread over the entire country



The story of a friendly fellow from Kansas named John Cameron Swayze whose human way with the news has made him neighbor to thousands of viewers

BY CAMERON DAY

that man in your living-room

ON A TV show recently, a contestant was asked to name a famous son of Kansas. The answer, delivered in a flash, was "John Cameron Swayze." Being a modest fellow himself, Swayze would have tossed this one out, though the quiz master took it. But the fact remains that, in less than a year as a TV regular, Swayze has built up a legion of loyal followers. And he has done it on no hilarious variety shows, but simply by sitting behind a desk five nights weekly on the *Camel News Caravan* and, of course, as anchor man on the Saturday night *Who Said That?*

This popularity was probably summed up neatly by one of his regular viewers, who said, "He looks like the sort of fellow who'd make a nice neighbor." And actually, through TV, that is about what Swayze has become to many families. At any rate the whole family turns to him with questions and comments. He gets mail from fans from nine to ninety, and he sees that every letter gets answered. A youngster wants to know how many cameras are used on the news show, and he finds out there are three. Servicemen in hospitals write in that his shows are bringing them a new interest in current happenings. An old couple, each over 70, send a smudged postcard saying how much they like "his personality and frankness." Another, from a grandmother, complains that she has been straining her eyes to see what he types at the windup of each *Camel* show. And he tells her it is always the same, that old copybook maxim, "Now is the time for all good men to come to the aid of the party."

Most of the mail is favorable, though he naturally gets some criticism. Swayze usually wears shirts with a short collar and a collar-pin, and one viewer bluntly told him, "I don't like pinned-down collars." He didn't rush out to get new shirts at this, but when a daughter wrote in to say her mother wanted a picture of him smiling, he made sure she got one.

A lot of his mail mentions the Swayze smile, much to his surprise. And apparently it's because he comes into living-rooms about as he is—an unassuming, likable person who is frankly pleased and rather astonished at being a full-fledged TV personality. Family folk, in particular, seem to sense that Swayze is a kindred spirit. Which is more accurate than many know, for ever since his boyhood in Kansas his own family has meant a great deal to him. The name—John Cameron—was decided on by his parents when they were on their way to church. And they also decided to link the names as they now are, so it has been "John Cameron" from then on—as a signature, a newspaper by-line, and a radio and TV identity. At this point, of course, no one would mention "John" without "Cameron" any more than Sears without Roebuck, but it all came about without any planning by Swayze. And now, as he says, it has become a definite asset.

Swayze also owes much of his success to his mother's insistence that he study elocution. As a youngster in Wichita, when most kids of his age were beating out Chopsticks on the piano, Swayze was having a weekly session with an elocution teacher. And that training, as it developed, all ties in now with his remarkable facility to memorize the news. At the time, though, it was supposed to help him toward an acting career, which he planned on through high school at Atchison, Culver Military Academy, and a while at Kansas University in Lawrence. Swayze never was graduated but, as time went on, it apparently was accepted that he had been. Years later, when a newspaper reporter, he was asked back to address the university's journalism group and the college daily ran a banner headline stating, "K.U. Grad Returns To Speak."

In 1929 he came to New York to study at dramatic school, but things were so tough all over that he retreated to the Mid-West. It was a fortunate trip, anyway, since he met a girl from Little Rock, Arkansas, at the school, and



John Jr. keeps his parents entertained after dinner with card tricks and sleight-of-hand.

she became his wife. In 1930 Swayze went to work as a reporter on the Kansas City *Journal-Post* and also began his radio career. Just at that time the paper was starting a daily newscast on station KMBC, and the reporters getting the assignment ducked out of it as fast as they could. Swayze, however, with his background of elocution and acting, went on the air and was a top-notch newscaster from the beginning. So much so that he left the paper in 1940 for a full-time job in KMBC's news department.

It was during this period that Swayze got his first taste of TV. For a time in 1933 he did a daily television newscast, but it folded quickly and his main recollection is that it was "kind of fun because it was novel." And that, for some reason or other, they insisted that he put on eyebrow pencil. Now he uses no make-up except a light dusting of powder to hide his beard.

After four years of KMBC Swayze left for California, where he landed a job with NBC as director of the network's Western Division News and Special Events Department. Spotted as an ace operative, he was shortly transferred to the New York news staff. This was in 1947, almost 20 years after he first tried, and failed, to crack New York as an actor. In 1948 Swayze's coverage of the three national conventions in Philadelphia stamped him as one of the top TV reporters, and he has been in demand on TV ever since.

So far Swayze has pulled only one noticeable boner on TV, and that was on a night when he talked about one person while the accompanying film was showing another. At the end of the show he mentioned it frankly, saying simply: "Ladies and gentlemen, you've just had an instance of what can happen when the human element enters TV." This candor, though he had no notion it would, seemed to delight his viewers. He got a lot of friendly letters as a result, and one said: "We enjoyed your human element. Perfection is so boring." (Continued on the next page)

Most mornings find John Cameron Swayze and his brood sailing on Greenwich Bay located close by their home. The family is learning to sail the hurricane sloop, a recent acquisition.





Before breakfast routine generally means a thorough scanning of the morning newspapers. John red pencils news items for *News Caravan* and unusual quotations for *Who Said That*

Any performer gets criticism from the fans, but Swayze also gets a specialized kind of criticism from his family. Years ago, when a radio reporter in Kansas City, Swayze's mother always listened to his broadcasts, no matter where she was, and gave him her reactions. Now his wife does the same thing for his TV shows. Sometimes she tells him they're good, and why; again that they're not so good, and with reasons. Swayze values these comments, which, as he says, "are the kind of completely honest criticism that's hard to get."

Honest criticism, though, is characteristic of the Swayze family. Swayze is on TV six nights a week, Monday through Saturday. And on Sunday he has another important and more pleasant assignment—with his family at their roomy Colonial home in Old Greenwich, Conn. This is the evening when the whole family gets together to discuss how things are going in the household, register a few beefs, suggest changes, and generally let their hair down. Dubbed the "rectangular table discussion," because there's no round table in the house, the meeting comes to order with the following present: Swayze, his wife, whom he calls "Tuffy," son John, who is 15, and daughter Suzanne, 12. Not to mention a Collie dog, "Skippy," and a black cat answering to "Shoestrings."

The session first has its serious side, when some member of the family (not excepting J.C.S. or Tuffy) may be taken to task for neglecting his or her weekly chores, which are regularly posted on a chart in the kitchen. Next the "suggestion box" is opened to see what it collected for the week. Then, such matters out of the way, each contributes some bit of entertainment—young John, an amateur magician, might do some sleight-of-hand, his father may tell a story, Suzanne recite a piece, etc. After this, the "rectangular" plans next week's special (*Continued on page 52*)

Fan mail is always favorable from both television shows. Occasionally John receives suggestions from viewers as to the type of shirt he should wear and tips on ties



Johnny Stewart is a Yankee fan from Brooklyn, believe it or not, and a video veteran at 13



A STAR GROWS IN BROOKLYN

THEATRICAL glamour should be a sticking out all over Johnny Stewart, of Brooklyn, N. Y. Johnny plays the leading role of Wesley Eggelston in the television show, *Wesley*, and has appeared in two Broadway musicals. In spite of this colorful record, however, Johnny is still a typical 13-year-old baseball fan, model airplane builder, electric train collector, and lover of ice cream sodas, his mother's pancakes, and anything else that's good to eat.

Johnny has only two tastes which might set him apart from his Brooklyn pals: his favorite ball player is DiMaggio of the Yankees, and his favorite actress is Nanette Fabray. But even though he roots for the wrong ball club, his friends still allow him to play third base on the neighborhood team. They've even created a local legend to the effect that Johnny is the only player who ever succeeded in breaking two windows with a single leave of the ball. (P.S. He paid the man out of his own allowance.)

Young Mr. Stewart's passion for Miss Fabray, a leading—and to Johnny the one and only—Broadway musical star, began with his selection a couple of seasons back as understudy to another boy actor in *High Button Shoes*, in which Nanette was starred. The other lad dropped out for a few days. Johnny stepped in and, true to the best theatrical tradition, knocked the director for a loop. He landed the part, which was that of Nanette's son.

This, however, was only the beginning. After *High Button Shoes* ended its run, Miss Fabray mentioned John-

ny's name to the producers of her next show, *Love Life*. He tried out and landed once again in the cast with his favorite actress.

Johnny's next step was from Broadway to the brand-new medium, television. After appearing on NBC's *Woman Next Door* and the CBS-TV *Campus Corner*, Johnny landed the role that is making him famous today as Wesley, the completely normal, likeable, and sometimes maddening star of *Wesley*.

Johnny feels that he has made this role completely his own. He says, in fact, "When I'm playing Wesley, it's just like being myself."

He finds that his make-believe parents behave almost as his real parents, that his TV sister closely resembles his own older sister. However, he does take exception to the occasion, in the show, when he had to busy himself getting a date for "sister." "My own sister, Catherine, does all right for herself," declares Johnny loyally.

Johnny finds that being a TV star and something of a celebrity hasn't changed his life noticeably, now that he's getting used to being recognized and pursued by female admirers in the 10 to 14 age group. His friends treat him no differently than before. They do watch the show, however, and their only critical comment concerns another character, named Franklin, who plays the part of Wesley's—or Johnny's—nemesis. Their opinion of Franklin is expressed briefly.

"You oughta give that guy a punch in the nose."

The good neighbor policy suffers no loss when Betty Ann gives out with a touch of below the border on *Stop The Music*

TELECAST NOMINATES FOR STARDOM

Betty Ann Grove

from boston came
baked beans,
brown bread,
and betty ann

Anthony, the lucky dog, is Betty Ann's constant companion. At rehearsals he sits up and applauds his mistress vigorously



Everything goes for the sake of a good show as Betty Ann is hoisted to 'heaven' during a little Eva production number



RED-HAIRED, green-eyed beauty, a smooth, husky voice, and vocal know-how beyond her years—these are the assets which enable 20-year old Betty Ann Grove to *Stop The Music*—and the show of the same name—every Thursday evening over the ABC television network.

Precocious Betty Ann took to the air at the age of 4, singing over a local radio station in Lexington, Mass., America's cradle of liberty just outside Boston. For the next 12 years, however, her interest switched to dancing, and at 16 she was assisting the teacher and thinking of starting a dancing school of her own. Then her talent took another sharp turn when she won a speaking prize in high school, and Betty Ann began to drift toward the drama, touring Army camps with the American Theater Wing.

The theater lost a budding Bernhardt when in her senior year, Betty Ann was elected to the fashion board of one of Boston's leading department stores. Modeling after school hours and advising on teen age fashions led to a job after graduation from high school.

One afternoon during a fashion show rehearsal, the store's fashion consultant introduced the idea of narrating scene changes, in lyric parody. All the models were auditioned for the singing role. Betty Ann decided to put a little of her dramatic training into the parody, and added a comic twist to her interpretation. Unknowingly, she had hit the right formula, and was chosen as singing narrator at the major fashion show of the season.

That was Betty Ann's big break. Ruby Newman, whose orchestra played for the affair, was so impressed with her talent that after the show he offered her a singing job with his band. Soon she was appearing in night clubs and theaters all over the country.

One evening at a supper club in Boston, a CBS talent scout spotted her and brought her to New York to appear on the *Toast of the Town* television show. From that one appearance followed numerous (Continued on page 56)



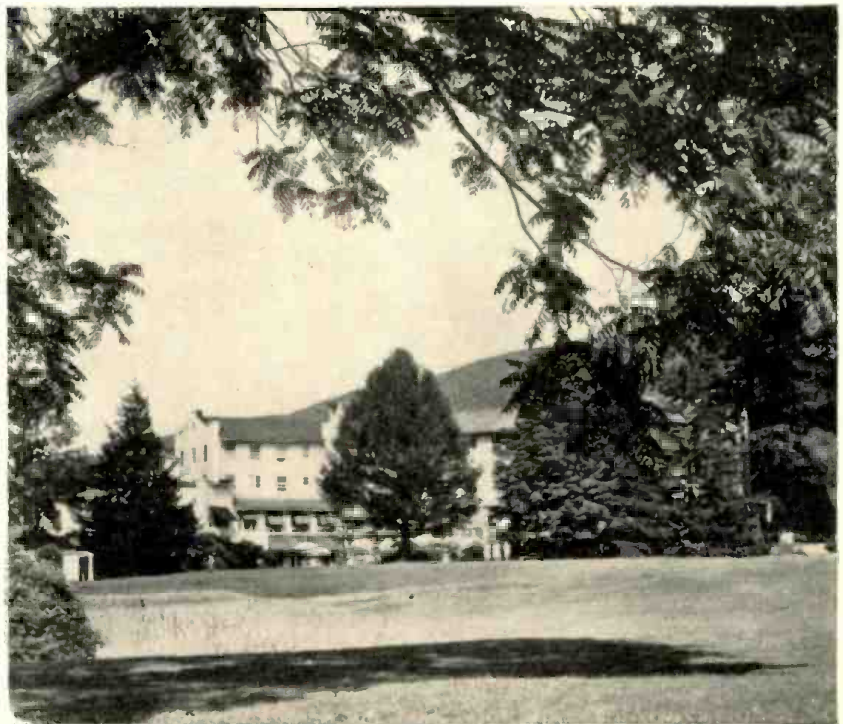


man of a

*Fred Waring has given
the country a new
kind of orchestral and
choral music plus
a string of spare time
inventions from
drink mixers to motors*

Right: Shawnee Inn, at Shawnee-on-Delaware, Pa., one of the state's loveliest resorts, is a Waring enterprise, scene of his music courses

Far Right: A most successful invention of the maestro's is the Waring Blender, now found in bars and restaurants as standard equipment



hundred hobbies

FROM offices high in Manhattan, a direct teletype running to a modest country home in Shawnee, Pennsylvania, connects the multi-million-dollar enterprises of one man, Fred Waring.

Since Waring's Pennsylvanians and his Glee Club introduced a new type of orchestral and choral music to America back in 1933, Fred has probably made more music on the air than any other conductor in the country. Finally, thanks to television, he has become visible as well as audible to a new audience, on his CBS-TV network show, every Sunday evening, from 9:00 to 10:00.

Not satisfied merely to produce some of the most popular music in the land, Fred Waring's multiple hobbies have turned into a spare-time business which would make most full-time business men turn green.

While attending Penn State University, Fred took courses in architectural engineering, and although he eventually turned to music, his inventive genius has created a whole collection of successful enterprises. He perfected and pro-

moted a beverage mixer popularly known as the Waring Blender, which is now considered standard equipment for most bars and restaurants. He developed a steam iron which has been successfully marketed. Both were sold two years ago for a million dollars. He is now working on a rotary valve engine with about 100 fewer parts than most engines. Several automobile companies are already interested in it. For his mechanical headquarters, Fred maintains a separate machine shop in Edgewater, New Jersey, and employs a full engineering and research staff.

Farther south in the Pocono Mountains of Pennsylvania lies a 95-room resort known as the Shawnee Inn and Country Club—another Waring property. Here Fred supervises cooks, chambermaids, clerks and carpenters, buys the furniture and decorations, and in his spare time personally attends to the comfort of his guests. Fred is most proud of the golf course, which has been the scene of many national tournaments.

His own love of the sport was probably responsible for his purchase of two other golf courses, which he opened to the public, in York, Pa., and in Harrisburg. Both are considered among the finest in the East—and small wonder, since Fred personally invested over a half-million dollars in their improvement.

All of which may sound like more than a full-time undertaking, yet Fred Waring's interest and energy seem to be inexhaustible. A few years ago he purchased a turkey farm outside of Harrisburg, Pa., and started breeding and raising pure white turkeys. He has developed an unusual fowl with smaller bones than the average turkey, and more meat. Every year each member of his organization receives one for Christmas dinner.

The Shawnee Press, Inc., one of Fred's other successful side-lines, was the result of thousands of requests that used to pour into the Waring offices daily from church choirs, schools, and college glee clubs for copies of the famed Waring arrangements. At first, copies were loaned, but as the demand increased, duplicate copies, and eventually printed editions had to be prepared. Today, Shawnee Press is an established publishing firm. Its catalogue is distinguished in the choral field, and is now being developed in directions.

Fred's most ambitious undertaking has been the Fred Waring Music Workshop, which was also born out of public demand. It is now located at Shawnee, and has accommodated in one season

(Continued on page 54)



COLOR IS COMING BUT WHEN?

*How soon will we see rainbows on television?
Tests being made today will give the answer*



Ray D. Kell, head of television research section at the RCA laboratories, examines the *Trinoscope*, heart of an all-electronic color TV receiver. Those are lenses he's touching

The latest flurry of headline announcements regarding color television has answered at least one question. We now know that color is coming. There is no longer any doubt on that point.

As to *when* this exciting occurrence can be expected, that is still in the hands of the electronics engineers, the manufacturers, the broadcasters, and the Federal Communications Commission in Washington. No one is in a position to guess at the exact date. Estimates range from "before many months" to "not for several years," depending on who is choosing at the moment to act as spokesman for the industry.

Most reassuring to all viewers will be the news that the transition from black-and-white to full-color TV seems likely to be accomplished painlessly. Our present video receivers are not doomed to the junkyard.

Speaking for Radio Corporation of America, which is doing its best to persuade the FCC that color television is ready, Vice President C. B. Jolliffe explains it this way: "Our new system is a completely compatible system. It enables present television sets to receive color programs in monochrome without any modification whatever and without any converter or adapter. When a television transmitter shifts from black-and-white transmission to color transmission on this system, the viewer of an existing black-and-white receiver will be unaware of the shift."

RCA also promises that owners of present sets will be able to enjoy all the rainbow-hued excitement of tomorrow's color broadcasts by buying an "adapter" to attach to their receivers. Though these gadgets have presumably been perfected, no one has yet hinted at their cost. As for the new color receivers, present estimates are that they will sell for about one-third more than today's black-and-white sets.

RCA, in any case, is sure that all the technical obstacles to color TV have been eliminated. This has yet to be proved to the satisfaction of the FCC, which, at present writing, is umpiring tests and demonstrations in Washington. Three companies are offering their wares for official inspection: RCA, the Columbia Broadcasting System, and Color Television, Inc.

It seems certain that the Commission will give a green light to the eager color promoters as fast as it can do so with a clear conscience. No one likes the present state of suspense and uncertainty—least of all the manufacturers and dealers.

The Radio Manufacturers Association, however, does not belong to the group which believes that color will be here day after tomorrow. "Several years" is their estimate. Benjamin Abrams, President of Emerson Radio and Phonograph Corporation, also favors going slow, and predicts that the distribution of color sets can't be expected until 1953. He has also expressed the opinion that color receivers cannot yet be marketed at a reasonable price, and feels, like some other manufacturers, that talk about the imminent coming of color is hurting sales today. Opposing this view are those who say that the way to break the log-jam is to bring color in as fast as possible.

Color video is by no means a laboratory novelty in its present stage of development. Ten years ago it had already been proved as a possibility, by either of two different methods. One of these involved the use of revolving disks in the camera and in the receiver. The other was an all-electronic system, without moving parts.

(Continued on page 61)



Video voodoo . . . as conjured by the bewitching song styles of Connie Russell makes for a most enchanting spellbinder on NBC-TV's Dave Garroway show, originating in Chicago

DUMONT

Daytime pioneer

Foresight, enterprising spirit and a hunch opened new horizons of diversion and interest to American housewives

IN YEARS to come when historians are scribbling their chapters on television, the Du Mont network will be saluted as a trail blazer. Station WABD, the network's key outlet in New York, launched its first daytime schedule November 1, 1948. Operating without interruption from 7 A.M. until 11 P.M., this was the first TV station in the country to offer a full day's entertainment.

The problems that arose during this early venture were often typical of any new enterprise, but much of the story belongs to television alone.

First and foremost, as Du Mont executives admit, was the fact that no one knew whether people really wanted daytime television, or what types of programs would make them want it. Unknown territory was being explored.

"All we had was a hunch," says Mortimer W. Loewi, the network's director. "Besides, we had to bring to life those transmitters and cameras that were lying idle most of the time."

In other words, it was difficult to support nighttime TV without a daytime schedule. However, there were no useful guide posts. Radio surveys meant next to nothing. People who were willing to view their screens at night might not bother to watch them at all during the day.

The element of doubt was strong enough for Du Mont staff members to enroll themselves in a self-imposed sociological research plan to determine the living habits in a typical home. For example . . . what time did people get up in the morning? When did they eat breakfast? How many only had time for Dagwood take-offs each day? What members of the household stayed in during the day? How binding was the housewife's schedule? Would she enjoy a course in "how to shop?" Was she looking for news on household appliances? Du Mont researchers investigated elderly people. (Continued on page 59)



Johnny Olsen poses two cooperative young models with the very latest in junior millinery on his *Rumpus Room* show



New York school youngsters proudly exhibit their paintings on the Kathi Norris daytime program



Dumont's gift to Mothers of America, Dennis James, gives prizes to winning contestants on his *Okay Mother* program



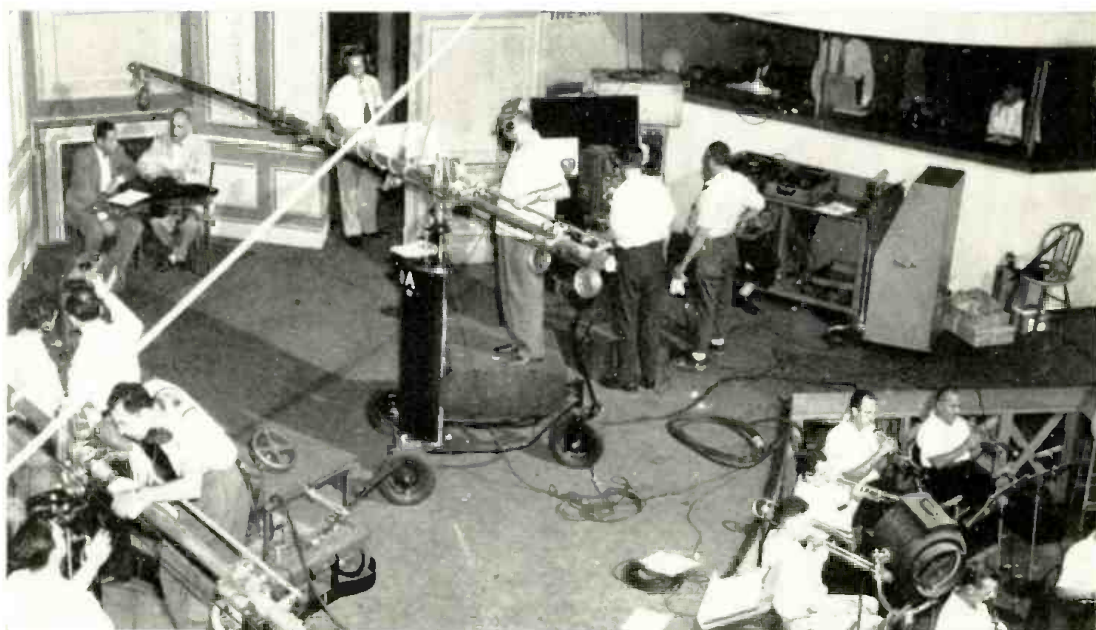
Alice Burrows gives daily sewing instruction to the style conscious televiewers on Dumont's daytime *Needle Shop*

We The People for more than twelve years the clearing house in radio for high spot news in the life of the American public has fast become one of television's most outstanding human interest programs.

The unusual is the usual on *We The People* in humor, action and human interest. For this, staff supervisor, production director, six reporter-writers, in New York and one in Hollywood, plus a large clerical force is required to work from week to week up until the actual telecast on Tuesday Night at 9:00. Advantage is taken of every news break 24 hours a day until the show is televised.

Since *We The People* has been a meeting place for Americans from all walks of life and has played such a notable part in every worthwhile humanitarian cause, and because it is one of the most detailed and complex shows on the television screen today, TELECAST has pictorially compiled a typical work week to show you the trials and tribulations involved, before

we the



Rehearsal is under way, as carefully performed as the actual show. Camera is focused on MC and guest at left



Larry Roemer, film director, and 'Lefty' Leftwich, cameraman, were the first TV team to go to Europe as correspondents



Music is handled by the Oscar Bradley Orchestra, under the supervision of Mrs. Bradley, since her husband's death

people *spea*k



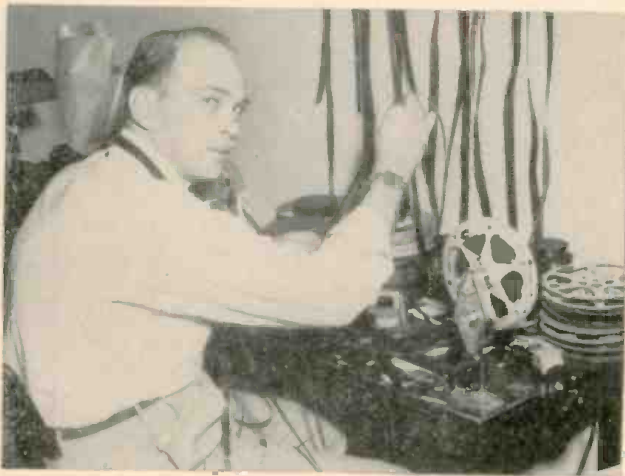
MC Seymour and Ass't. Director Frank in final huddle with Star Sonny Tufts (2nd from left) and producer MacHarrie



Assistant Director Frank signals "stand by" from the control room, a few seconds before the television cameras open up



Persons with interesting stories, picked from the day's news headlines by *We the People*, gather for rehearsal at the CBS studio in New York



Final step: show is recorded on film for use of stations not on the network, and edited by Larry Roemer, film director



Dan Seymour is *We the People's* friendly host and master of ceremonies. He puts guests at ease before the TV cameras



Frank "Bring 'Em Back Alive" Buck gives Helen Lukacs, beauty contest winner, a baby orangutan at a *We the People* show



The sextet that sang for President McKinley's election campaign makes a comeback on *We the People*, their first appearance since 1898



Edward Everett Horton comes face to face with Al Capp and his famous creation, the shmoo



A story of a child's faith, said to have brought tears from the eyes of a plaster head, is told by Shirley Ann Martin, of Syracuse, New York.



Dr. Cary Middlecoff, national open golf champ, and Dan Seymour watch Don Desio, sensational 8-year-old golfer, display his form for televiewers



George Beekman telecasts an interview with Marjan Oliver, victim of polio, inside her iron lung

Exhausted by ordeal of rehearsal, MC Dan Seymour manages to get in 40 winks during a 5-minute break



football on television



Bob Stanton, the man who will bring the top college football games to all your video screens this fall via the NBC-TV networks



The capable television camera with the aid of the Zoomer lens can pick up exciting action right down on the line of scrimmage



Sportscaster Bob Stanton, checks the background material of the teams carefully, to give full color to his report of the game

BY BOB COOKE

TELEVISED football which has promised to grow up as often as Brooklyn's perennial youngster Rex Barney, this year finally seems to have reached manhood. The networks and the independents are undertaking programs that are big—bigger than the dreams of a few years back. To prove it, tune in any Saturday, now, and on the Dumont station you'll see Notre Dame, at the CBS outlet you'll get another outstanding game, and even on a small local channel you'll probably see a contest that's important in your home area.

But the biggest and the most ambitious set up of all is the result of sweat and toil and tears at NBC. No less than twenty-four college games are being aired by that network on fall Saturdays and the boys at NBC have reached the point where a doubleheader seems like a day off. On November 5th, for example; they have hook-ups with Harvard-Princeton, Yale-Brown, Army-Fordham, and Pennsylvania-Virginia and will transmit each to the place where the game has the most appeal.

Thus the Army game will go on WNBT in New York, the Penn game will be seen in Philadelphia, Yale in New Haven and Harvard in Boston. Then on other days only two or three games will be covered and when Harvard meets Yale, Penn faces Cornell and Army battles Navy, NBC will just send the big clash to all its stations. This is nothing new in radio—just network broadcasting—but in TV it marks the first time a network has functioned so smoothly. The NBC television network is now a bigtime professional network, almost as smooth as its older brother in radio.

There is however, one great difference between radio networks and their TV counterparts. That difference is the need for accuracy. Remember the sportscaster who called Smith running eighty-five yards through the mud with five tacklers clinging to his back. (Continued on page 59)



Muster jester. NBC star, Milton Berle, clowns through an hour of fast paced entertainment every Tuesday night

TELECAST *peeks at new shows*

After a long absence, Ed Wynn returns to public performance in a weekly half-hour comedy show which originates in Hollywood and is kinescoped to Eastern and Midwestern CBS stations. A great visual comedian, *The Perfect Fool*, has been telescoped on this page in six moods which give video viewers a sample of what they can see on their screens.



Keeper of the flame

A light at the opera



Which T-Wynn is the phony



A brim-ful of Humor



A pressing engagement



A long drink of water

'lil abner

Al Capps' 'Lil Abner, popular cartoon strip, emerges as a half hour show over the ABC-TV network, bringing all the Dogpatch characters into your living room every week. A nationwide search was conducted for several months to find the right people to portray 'Lil Abner and his girl friend Daisy Mae. Roles were finally assigned to Craig Shepard of New Jersey and Judy Bourne of Long Island, New York.



Daisy Mae does her best to tempt 'Lil Abner with an apple in the Dogpatch Garden of Eden as TV sees it

martin kane, private eye

A new mystery series on the NBC Television network. William Gargan, well known Hollywood and Broadway star plays the title role.



A detective's life is indeed a harrowing one, as he escapes from the gunman by going to the rooftop

front row center

Dumont's *Front Row Center*, teletranscribed in New York for West Coast and other parts of the country, is a half-hour variety show that brings top vaudeville acts to the television screen weekly.



Romantic duet by Charles Franklin and Monica Moore makes good listening as well as pleasant watching



'Lil Abner flexes his muscles in a violent attempt to get into the circus as Daisy Mae watches quietly



Al Capp visits the TV Dogpatch set for a chat with 'Lil Abner (Craig Shepard) and Daisy Mae (Judy Bourne)



Detective Kane checks the telephone number of a possible suspect in his most recent murder case



Fay McKenzie, in the featured role of Martin Kane's fiancée, greets her boy friend after a job well done



Hope Faye does her best to get the Abe Baker Trio in the right mood for a little Basin Street Blues



Dancers Hal Loman and Joan Fields give their interpretation of the sword dance for televiewers

PHILADELPHIA'S

television story

With local brains, backing
and talent and
three top-notch stations
the City of Brotherly Love
has built the second
largest video
Audience in America



M. C. Le Roy Miller is convinced proof is in the pudding when Jane Reed is cook on WFIL-TV's *Features For Women*.



Gertrude Novokovsky of Philadelphia's Education Board appears on WFIL-TV's school program, *Teletown Express*.

OLD Philadelphia has taken to the new look. The sedate homes which house most of the city's population are sprouting rows of H-shaped television antennas as far as the eye can see, with three huge master transmitters boldly breaking the old horizon line.

Television has made its mark on the City of Brotherly Love, and today Philadelphia is the second largest video center in the country, judged by the size of its audience.

The industry and the city were made for each other. Philadelphia offered two major league baseball clubs, several leading college football teams, a nationally famous symphony orchestra, large fight arenas, several wrestling arenas, many legitimate theaters that show Broadway try-outs, and the money and personnel to support the new medium.

Purchase of television receivers was phenomenal. Today there are nearly 250,000 set owners in the city. RCA, Philco, and other manufacturing plants are located there.

One of the most interesting aspects of the Philadelphia story is the friendliness and cooperation among the three television stations now in existence. On occasion, in order to bring an important sporting event to Philly viewers, stations make use of one another's transmitters. On other occasions, they combine forces to work on a special-events program together, in order to insure the best possible coverage. The spirit of brotherly love has taken precedence over cut-throat practices.

The Philadelphia stations, WPTZ, WCAU-TV, and WFIL-TV, have but one purpose: service to set owners of their city. All of which helps to explain why TV is thriving so well in such a short period.

Individually, however, each station has a personality of its own.

WPTZ has age to its credit. It was built and licensed back in 1932, making it one of the first all-electronic television stations in the United States. Regular telecasts began in 1939. The station pioneered in televising outdoor



WCAU-TV's relay receiver is located on a high tower in Philadelphia. It facilitates pick-ups from wider areas



Allen Scott, WCAU-TV newscaster, did an interview with Harold Stassen during the station's election coverage

news events. In 1940 it covered the Republican National Convention. The first indoor sporting event direct from a Philadelphia arena went out over WPTZ, as well as University of Pennsylvania football games. Included in the station's log of "firsts" are: telecasting the moon; microscopic cells; and a major fire in Philly which was on the screen twenty minutes after its outbreak.

WPTZ, which is associated with the NBC network, has telecast the Broadway productions, *The Medium* and *The Telephone* with their original casts, the scientific program, *The Nature of Things*, the musical variety program, *Carol Calling*, and was first to star Ted Steele on his own program. The station, owned by Philco, has three well-equipped studios, elaborate mobile facilities, and their own art and prop staff.

On the west side of town is the second member of Philadelphia's television brotherhood, WFIL-TV. Housed in a new all-television building, it has the distinction of being the only local station originating a full-hour network show. The Paul Whiteman *TV-Teen Club*, carried by ABC, meets every Saturday evening before an audience of thousands in a local armory.

Owned by the *Philadelphia Inquirer*, the station has access to the paper's photo facilities, and telecasts news twice daily. Sports are generally covered by Commentator George Walsh. WFIL-TV cooperates with the Philadelphia schools in screening educational programs for age levels from kindergarten to high school.

The youngest member in Philadelphia's television family is WCAU-TV, which began operation on May 23,

1948. On its birthdate the station brought the first live music to television screens as the Petrillo ban was lifted, presenting Eugene Normandy and the *Philadelphia Symphony Orchestra*.

WCAU-TV plans its programs largely on a community level, even though it is affiliated with the Columbia Broadcasting System. For women there is an audience participation show, *Cinderella Week-end*. An inquiring reporter operates daily *On Chestnut Street*. Youngsters are offered the Horn and Hardart *Children's Hour* on Sundays.

WCAU-TV carries a full schedule of daytime programs six days a week, making an average of forty live shows weekly. In a notable program, *Court Is in Session*, the video cameras go into the rooms of the city's courts and cover, true-to-life cases as they are being tried. The station is owned by the *Philadelphia Bulletin*.

With its three self-sufficient, yet highly cooperative stations, there is little reason to wonder at Philadelphia's rating as a television center.

At present there is still one channel open for another station in Philadelphia. In the opinion of the three who are now flourishing, the city can readily support a fourth.

Judging from Philadelphia's experience, it seems highly likely that, unlike movies and radio, television will not center in one or two cities, but can easily disperse throughout the country. Many cities should soon be producing their own entertainment, using their own local talent and facilities. Television is already striking deep roots in its native American soil.



Bill Hart, WCAU-TV's announcer, demonstrates television's strong selling point of advertisers "seeing is believing"



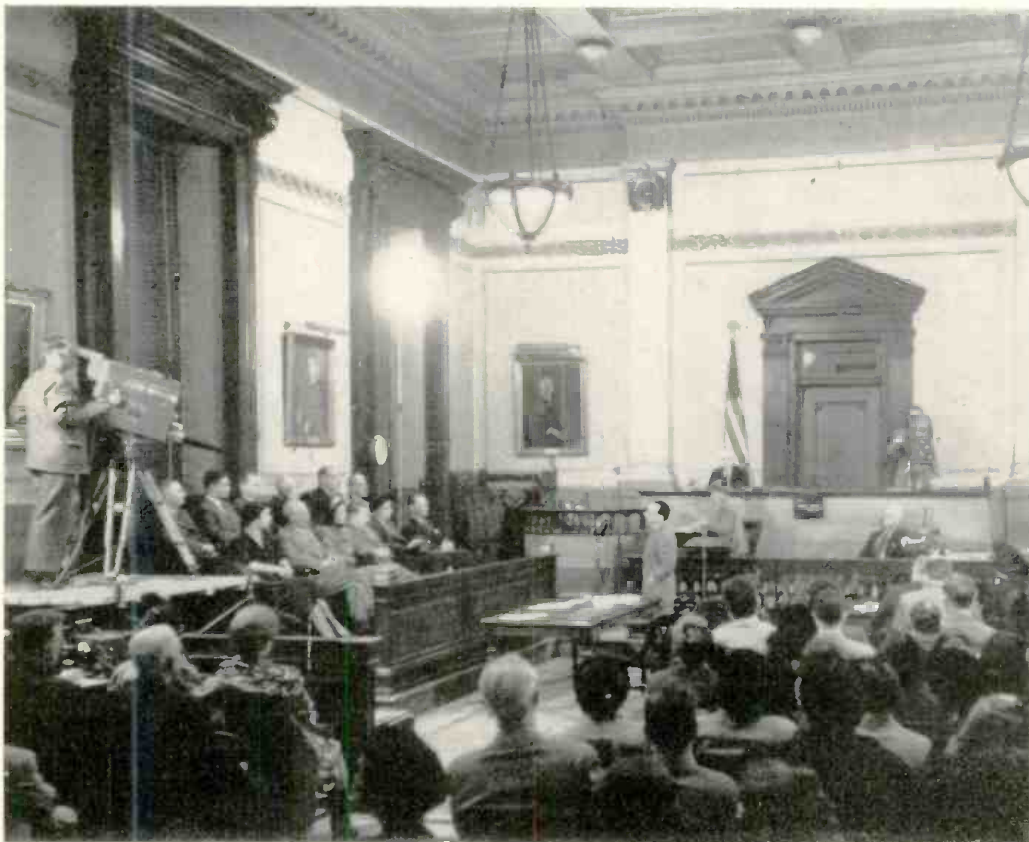
A former Miss Philadelphia is introduced to a television audience on WPTZ during recent Mrs. Philadelphia contest



James Fowler of Philadelphia's Natural Science Academy uses a live snake to demonstrate on WPTZ science show



Paul Whiteman and guest star Robert Alda on WFIL-TV's popular network show, *TV Teen Club*, a talent program



Tense, dramatic moments while a Philadelphia Court Is In Session, is televised from the court room over WCAU-TV



YOUR RECEIVER

SAFETY FIRST!

WHEN a television receiver first enters your home, it brings with it a broad new vista of entertainment and information. Television brings to families in cities throughout the country the finest talent of Broadway, Hollywood, and points between. It offers choice seats for major sporting events and allows viewers to become eye-witnesses of history in the making. Through television, it has been estimated, President Truman, at his inauguration, was seen by more persons than ever saw all of his predecessors combined.

The medium through which all these wonders are brought into your home is, of course, the receiver. If it is not in perfect working condition, if it is not tuned correctly, if it is not located in proper relationship to the furniture in your living room or play room, your enjoyment of television is bound to be diminished.

Because television is new and because it is growing with phenomenal speed—every day in the week 4,000 persons buy receivers—we are devoting this space to your receiver, and any problems that may arise from its use. The purpose of this column is to help you get the most from your set. Top authorities in the field have agreed to help solve our readers' problems, so if there are any questions on your mind, send them in.

TV Safety Rules

The introduction of new mechanical services into the home is often accompanied by potential hazards for the careless or negligent user. But the hazard is in the improper use, rather than in the device itself. The gas light of the last century was no more dangerous than an oil lamp, unless the householder continued to blow out the flame instead of turning the valve. The electric light and the many electrical appliances that followed, it was soon learned, were harmless as long as one didn't tamper with a live wire.

Television is bringing a new electronic device into the home. It functions best for the owner who doesn't tamper with the parts that are encased in the protective cabinet behind safety glass. While the television set is similar to the radio, it is considerably more complex and contains one element, in particular, which can become hazardous if improperly handled. That is the kinescope, or picture tube.

This tube, on the face of which the television pictures are

seen, is absolutely harmless as long as it is left intact in the receiver and not touched. It becomes hazardous only when removed from the set or when an untrained person attempts to repair his receiver. Consequently, it is essential that a set owner call a competent serviceman whenever trouble develops, and never attempt repairs or interior adjustments himself.

The glass envelope of the picture tube contains a high vacuum. If broken, it will shatter. Therefore, any action that might damage this glass should be scrupulously avoided.

The Underwriters' Laboratories have established safety standards for television receivers, and their label on the set indicates compliance with those standards by the manufacturer.

Five basic rules have been set forth by the Radio Manufacturers Association to insure home safety. They are:

1. Read carefully the manufacturer's manual of instructions for the set owner, and carefully observe all precautions.
2. Don't tinker with the inside equipment of your set in case of trouble; call a reputable serviceman.
3. Don't let members of the family hover around a serviceman when he works on your set, especially when the picture tube is exposed.
4. Ask the serviceman immediately to put the used picture tube in the protective container and to take it away when he leaves.
5. Don't try to dust or clean the interior of a television receiver. The serviceman should do this whenever he makes adjustments or repairs.

In setting forth these rules, the RMA noted that wild rumors are circulated occasionally about harmful effects of ultra-violet rays allegedly emitted by cathode ray picture tubes. Careful investigations by competent radio engineers, RMA said, have shown such emissions to be practically non-existent.

Remember, this column is intended to serve you. If you have any suggestions for future articles, or questions you want answered, send them to:

TELECAST, 475 FIFTH AVENUE, NEW YORK CITY 17.



Candy makes up before going on her television show.

Candy Jones is an authority on career girls and their wardrobes. A former model, she now finds time to devote to two young sons. In private life she is Mrs. Harry Conover, and is seen each Friday at 7:30 P.M. in her own television program, Your Lucky Star, on WPIX, New York.

COSTUMES FOR CAREERS

BY CANDY JONES

The young woman, busy with her job, has little opportunity to make a variety of costume changes during the course of the day. Many mornings she leaves her apartment with a string of appointments and engagements which will not only carry her through the day, but on to dinner, the theatre, and possibly a look-in at a supper club afterward.

While it is not desirable to make any costume into a "uniform," there are certain basic items which should be included in every wardrobe and, be she gal-with-a-job or gal-hunting-a-job, they will give her the poise and assurance that good grooming guarantees.

My own busy day dictates a costume that will carry me through from breakfast to supper, and at the Conover Career Girl School we advise our graduates to select such a basic outfit, a sort of "theme with variations," which is suitable from dawn till far beyond dusk.

After putting on a minimum of makeup in front of a window filled with daylight, our young career girl carefully dresses for a full day's activities. She has chosen a dark suit with basic simple lines, closed-toed, closed-heeled pumps, two pairs of gloves, one dark fabric and one white kid (for after dark), her bag and her bonnet.

Her blouse, which she will wear at dinner time, is a handpainted, long-sleeved affair with enough gaiety of color to dress her up. It is carefully wrapped in tissue

paper and folded into a small (new looking) box, making it easy to carry. A choker of pearls and pearl earrings complete her jewelry array—plus, of course, her watch, 'cause she knows that her promptness on appointments is a virtue well appreciated.

After a busy morning, she is ready to join her friends for a quick luncheon just as she is dressed. Then off to work again with a freshly made up face. Tea time shows up on her watch and off she goes to the Biltmore to meet the young man of her dreams. He prefers to see her without a hat, so she removes it and still remains smart and casual.

"Happy talk" with the right person just makes the hours fly—and before you can say television three times fast—she has a date for dinner and dancing. Remember the box she carried, with her blouse in it? Most girls have great intuition, and luckily so, since there isn't time to rush all the way home to change. Into the powder room she goes, freshens up and puts on her dressy blouse.

Her clean white gloves begin their duty now, and away they go for a gala evening. At their table, she removes her jacket—and lo and behold—a new outfit from the tablecloth up.

So you'll see that it's economically wise to invest in a good suit, and put the remaining shekels into costume-change blouses for the gal who's out to combine a successful career with a gay and glamorous social life.

TELECAST *fashions*

ARRANGED BY DANCY PRITCHETT

No problem in what to wear for a luncheon date if this black and shocking pin wool check is part of your wardrobe. Black fringe at the shawl collar makes it formal enough for entertaining. By Jozet Walker for David Goodstein



What to wear at next week's football game? This wool dress with dark green blouse and purple and green plaid skirt will score with the crowd. The plaid stole is fringed in purple.
Dress by Junior Accent

For those chilly, autumn nights ahead, a three quarter length, quilted taffeta robe offers the extra warmth without unnecessary bulk. Robe by Weisman Brothers



Having friends in to watch television? You can feel comfortably smart in this five tone ombre wool dress. Inverted back pleat gives plenty of freedom. By Joset Walker for David Goodstein

To impress but not overpower your boss, this royal blue and brown sheer wool dress with wide brown leather belt keeps you looking casual but neat. Dress by Joset Walker for David Goodstein



If 'kid sister' is going to be in on the party, she'll be appropriately dressed in her first black Taffeta, offset by a white Peter Pan collar and black, patent, belt. Dress by Youth Guild

TALENT



Arthur Godfrey has been responsible for the rise of many new entertainers introduced on his CBS *Talent Scouts* show in the past two years. Promoting professional talent, Godfrey gives all his winners a guest appearance on his morning show, in addition to helping place them in theaters and night clubs. Many of the old redhead's first discoveries now have shows of their own.



Blues singer Jean Barge, from Chicago, who stars on her own show over CBS-TV, is a graduate of the *Talent Scout* program



Paul Whiteman, King of Jazz, and Dean of Modern Music, has added a third title to his list, that of teen-age talent scout. Along with his pretty daughter, Margo, he emcees *TV-Teen Club* weekly over WFIL-TV, Philadelphia, and the ABC network, bringing to the television screen outstanding teen-age performers. Whiteman is now known as "Pops" to his friends.



Frankie De Paul, 15, has been a winner on the Paul Whiteman show, as a solo accordionist and leader of his four piece band

P A R A D E

As television opens a vast new field for talent of all kinds, two of the biggest names in video, Arthur Godfrey and Paul "Pops" Whiteman, devote themselves to discovering young entertainers.



Bill Lawrence, currently attracting the sighs of swoon fans, has a spot on the Godfrey morning show and Wednesday telecast



Violinist Jean Mitchell scored a hit on the *Talent Scout* show, now has concert recitals throughout the country



June Keegan, 13, popular entertainer on the *TV-Teen Club*, is a soprano, with a permanent spot on the Whiteman telecast



After outdistancing competition for four weeks, singer Richard Caulk, 15, of New Jersey, is a member of the Whiteman cast

THAT MAN IN YOUR LIVING-ROOM

(Continued from page 22)

activities and breaks up until the next Sunday.

This cooperative family arrangement could probably be built up into some kind of a political parable, but Swayze is only interested in its working for the four Swayzes. And it really does. One Sunday night young John went out with some pals and skipped the "rectangular," and no one said anything. The following Sunday he was back as usual, because he wanted to be, and things went along as before. Now at Staunton Military Academy, John came home on vacation and one of his first remarks was on how much he missed those Sunday nights. It all makes the Swayzes sound like a genuinely happy family. In fact, they are.

As a radio newscaster, Swayze had all sorts of long, weird hours which left him little time for hobbies. Now he gets to NBC about four to prepare for his 7:45 news show, and is back home at 10 p.m. He gets up about nine, does some cramming for *Who Said That?* and then has time to himself, for the first time in years. Because of this he's been scouting around for a pleasant pastime and, though he

shares Mrs. Swayze's interest in antiques to some extent, he got his first real hobby when he bought a 19-foot Hurricane sloop, which the family hasn't named as yet.

He plans to use this plenty since he needs some exercise to keep his weight down. Of average height, he likes to stay at about 150, but occasionally his weight goes up slightly and, in the past, he'd have to diet in spurts.

Someone commented that memorizing all the material he does should keep him down to a rail, anyway. But Swayze apparently goes through no strain in memorizing a complete 15-minute news script daily, as well as packing away a completely different kind of material for *Who Said That?* He just ducks off to his NBC study, and a short time later, is ready to go. And, of course, news flashes come in right up to the time he goes on the air. He says there's no trick to it, and no fancy name to explain it. He calls it "just plain old-fashioned remembering." Which sounds like something John Cameron Swayze would say.

WHAT DOES TV OFFER STARS?

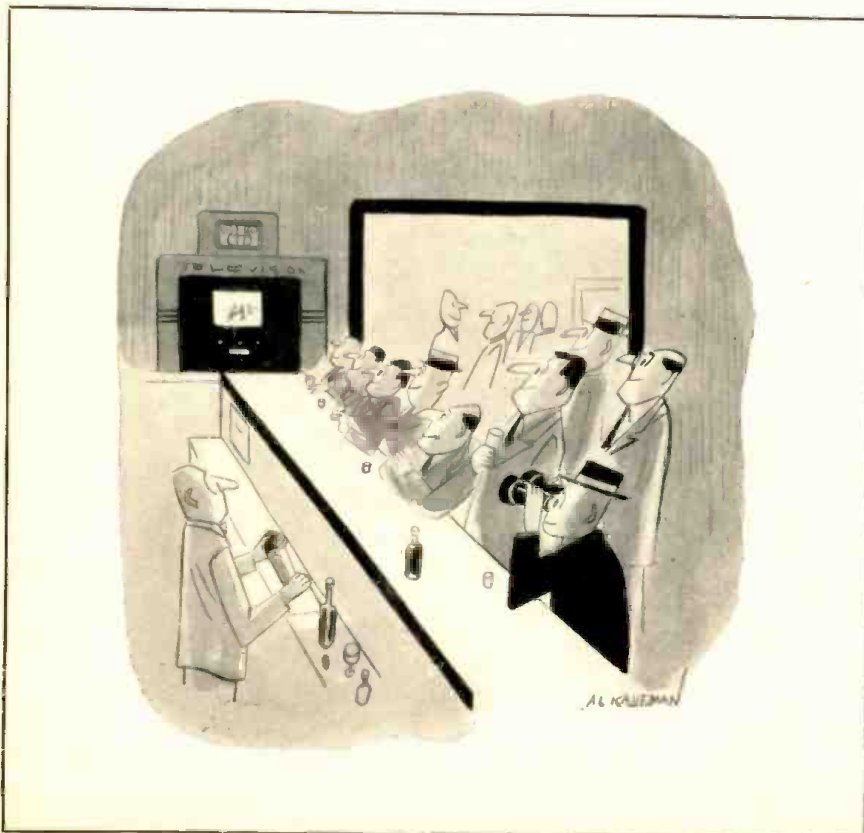


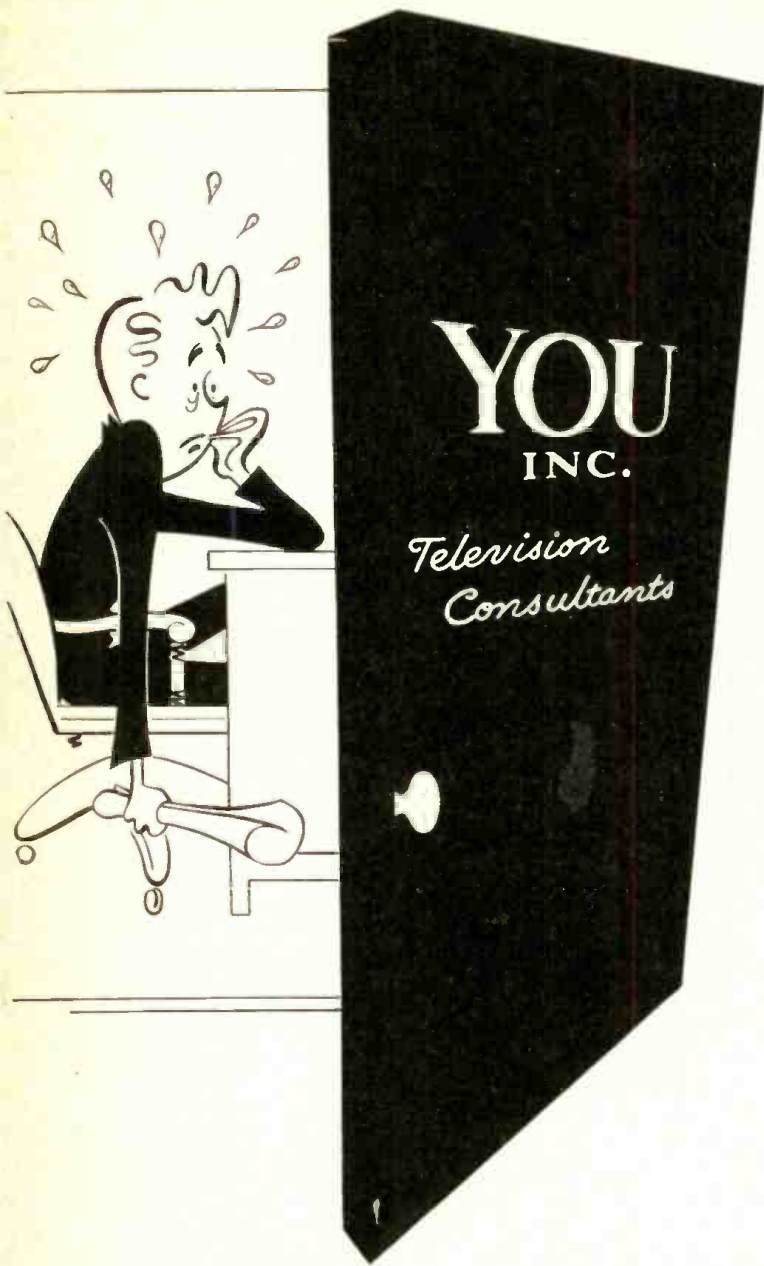
Janet Blair says:

"I've seen most every kind of theatrical lights in recent years — movie kliegs, stage foots, night club spots and the warning reds and greens of the radio studio, but none of these reveal the peculiar hazards and the unique opportunities of the lights in a television studio.

The demands made by TV upon the performer, both visually and orally, are just as great as in any other theatrical art. Though the youngest of all, in point of years, its standards are second to none. Yet, when preparing for stage, radio or cafe appearances it's possible to rehearse for weeks and even months, and in Hollywood, when one take is unsatisfactory, they can always shoot the scene over again. But the hectic TV schedules seldom permit more than just a few days of preparation — and there are no second chances once the lights go on and the cameras roll!

But the rewards of TV are equally unique. Unlike the theatre or night club, it provides the player with a simultaneous audience of millions. Unlike the movies, the performer can get an immediate reaction from the audience. And unlike the radio, the actor or singer is seen by her public. If the performance is good the applause is immediate. If it's bad, the criticism is swift, but so is the opportunity to improve and recover popularity. With such rewards, it's small wonder most every artist is eager to chance the hazards and invade the field."





Sure you can be a consultant! Just hire top-flight market analysts, salesmen, cost accountants, talent scouts and electrical engineers. Then put 'em to work in the key cities of the United States and Canada for five or ten years. That's the way *we*

acquired our television "know how"! But the easier way—and the vastly cheaper way—to get the TV facts and figures you need is to consult us. Serving America's television stations, advertisers and advertising agencies is our business!



Adam J. Young Jr.
INCORPORATED

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Reg. U. S. Pat. Off

LOVE THAT COMMERCIAL

(Continued from page 18)

is mounted the animation camera, a special device which takes one frame of film and thus allows the pictures to be changed between each shot. When all 480 pictures have been taken, you have a continuous, animated reel—running time, 20 seconds.

The second technique, stop-motion, is similar in principle to animation, but instead of drawings, the products themselves are photographed. Thus you see on your screen marching cigarettes, dancing peanuts and factories that are huffing and puffing with activity.

Let's take the cigarette square dance as an example. The music has been written, recorded and timed, and the action planned to the most minute detail. In the photographic laboratory, the cigarettes are lined up in pairs, ready to begin their dance. This opening position is photographed, and then each pair of cigarettes is moved a fraction of an inch and photographed again. The laborious procedure

is repeated again and again until the dance is ended. When it's all put together, you have the dancingest cigarettes you ever saw.

But the job still is not finished. The film must be edited and the sound portion dubbed on. This is a delicate operation because the music or dialogue on the sound track must be in perfect synchronization with the characters in the picture. If the picture contains dancing, it must be in exact time to the music. If the characters sing or speak lines, their lip movements must "sync" at all times.

It's a long, hard job, often requiring one full day's work by an entire crew of trained personnel for each second the film is on the air. But it's worth it. These happy little films increase the sales of the sponsor's products and add to your viewing enjoyment—not only by themselves but also by making possible better television programs. No wonder they're all saying . . . love that commercial!

MAN OF A HUNDRED HOBBIES

(Continued from page 27)

as many as 700 people from all over the U. S., Canada and Hawaii. Just as Fred had received requests for copies of arrangements, so did choral group leaders and music teachers throughout the nation write asking his permission to sit in on his rehearsals, to observe his technique with the Glee Club and Pennsylvanians.

Six years ago he invited 60 teachers to be his guests at the Hotel Astor in New York for a week, where he gave them detailed instruction in music education, and permitted them to visit his rehearsals. The next season he accommodated over 300 visitors at his own expense, when he again conducted a one-week music clinic. The third season he decided to open a work shop in Shawnee, with a complete faculty staff and resort accommodations. Here for \$85 a week, which includes tuition, room and meals, Fred teaches classes morning, afternoon and evening.

The Music Workshop is strictly a non-profit enterprise, and Fred Waring is completely indifferent to the fact that it costs him money. "The more people that come, the happier I am," he explains. "A singing America is a happy America. Singing makes you feel good inside. It's one of the greatest expressions of democracy we have."

The fact that all over the country schools, churches, colleges, and community groups are carrying on the Waring tradition of choral singing, and giving a richer interpretation to America's musical heritage, is payment in itself. For the man who put college glee clubs on the map and gave new meaning to old favorites like *The Rosary*, *The Lord's Prayer*, and *Battle Hymn of the Republic*, takes his hobbies, like his work, very seriously. He is a perfectionist to the end, whether he is inventing a new household gadget or helping schools with their choral singing.

The thousands he has taught and the millions who have listened to him can expect something new in music as Fred Waring applies his natural skills and inventive genius to the medium of television.

MORTON DOWNEY

the man who

stayed for a second generation

NEXT MONTH

WHAT DOES TV OFFER STARS?



Peter Lind Hayes says:

"Except for a handful of die-hards currently fighting a hopeless rear-guard delaying action, most anybody in the advertising or entertainment world will tell you that television is just about the greatest thing ever — an opinion which I echo enthusiastically. Yet it can be, and will be the ruination of many a fine performer.

"It's not just a question of adequate preparation for a completely new medium, although that's of the utmost importance. Too many talented acts, in their eagerness to break into video, are forgetting hard-earned lessons. Their pride and reputations compel them to play only those hotels, cafes or theatres in which they have at least a fighting chance to show to good advantage, yet they're grabbing at any and every opportunity to make an appearance on TV, without regard for consequences. Very often the same show that they hope will further their TV ambitions proves instead a disappointment, or even a definite setback.

"Being in a hurry to get places is okay — but you just don't jump on the first streetcar or bus that comes along. You first make sure it's the right vehicle, or else you wind up further away from your goal than ever.

"My wife, Mary Healy, and I have been just as eager to get on the TV bandwagon as most other performers, yet we didn't make even one single appearance last year, despite many offers. This year its different — Inside U.S.A., the program produced by Arthur Schwartz and sponsored by Chevrolet on CBS-TV every other Thursday, is the sort of TV show to which we feel we can really give our best, and from which we can get the best in return. We waited quite a while, but the proper vehicle came along eventually, and now we feel as though we're really headed in the right direction."

I LEARNED TO LIVE AGAIN

(Continued from page 16)

was settled in the big city, Max Gordon offered me a featured role in his Broadway musical, *Park Avenue*. On opening night, I was presented with three movie offers. I was in Hollywood a few weeks later. . . . All this in the span of one year. Dizzy . . . breathless . . . and all other adjectives used in popular songs weren't descriptive of the way I felt.

It was hard to believe that only two years before, I had been living a totally dormant life with no hope for the future . . . which proves how wrong one little girl from Kansas could be.

The singing I had practiced during those endless months in bed were no longer memories of "nothing better to do," but important preparation for a career. Incredibly enough, if I had never been ill, I might never have gotten the television show *For Your Pleasure* I appear on today.

My feeling of inferiority is gone, although I still have shy moments when confronted with large crowds. But I've learned not to show it. A smile is a wonderful thing to lean on when you feel un-

comfortable with strangers.

Since the spring of 1948, when I opened as the singing ingenue in *Make Mine Manhattan* and started my first television show almost simultaneously, I've been more than making up for those bed-ridden years . . . years of fun and good times I felt I had been cheated out of. Everyone in New York has been wonderful to me, and I was even lucky enough to find an apartment. Nevertheless, whenever I have a few free days, I take the fastest means of transit to Larned, Kansas. It's just a small town. Mom and Dad—I call him George—now own a wheat farm there. No tall buildings . . . wide open spaces . . . and home with my folks.

My parents, who egged me on with confidence and encouragement, are the real factors in any success I have achieved. In the course of growing from an ill and embittered little girl to a somewhat more poised and sophisticated young lady, I've learned one thing. No matter how well off you may be financially, no matter how worldly you may think you've become . . . faith and a family are two of the best possessions anyone can have.



Art Ford's smiling guest is lovely Lisa Kirk, who is currently starring in the Broadway hit, "Kiss Me, Kate." The meeting took place when Miss Kirk visited "Art Ford's Saturday Night," a weekly feature of WPIX, The New York News station. Television's first late evening show, the hour-long program has had an enthusiastic reception from video viewers who are invited to telegraph their song requests and join in the fun

BETTY ANN GROVE

(Continued from page 24)

bookings on all the television networks, including several months with the Bob Smith television show over NBC. Just as she was feeling that this was her share of good luck for a while, along came the offer of a featured role on *Stop The Music*, which was just going on television. At the same time she was offered a featured role in the touring company of *Inside U. S. A.*, but turned it down to remain with television, which Betty Ann feels is her medium.

Now a professional New Yorker, Betty Ann loves her adopted home-town. She shares a mid-town Manhattan apartment close to her favorite places: Central Park, the smart shops and restaurants, and Latin-American night clubs that she tours occasionally when the old dance urge suddenly takes hold.

Otherwise on a free week-end, it's a visit up New England way . . . in the spring to root for the Boston Braves . . . in the fall to cheer Harvard's football team . . . in the summer to relax along the beaches of Boston's North Shore. Like most red-heads, Betty Ann freckles in more than moderation, and sunburns beyond a shadow of a doubt.



Betty Ann Grove, one of the sweetest singing birds that ever graced a gilded cage

Her constant companion is Anthony, a three pound Chihuahua. A loyal fan, Anthony generally sits up and applauds with his forelegs whenever his mistress sings.

Betty Ann rehearses an average of five hours a day, four days a week, for *Stop The Music*. Dungarees and a basque shirt are her usual costume during rehearsal, but on the show she may have six separate costume changes which often have to be made within split seconds. There are tense moments when she's on stage and prizes are at stake, for Betty must be sure that a slip of her tongue won't reveal the

song title. So far she has a perfect record.

Off the set when she's not doing club dates or convention shows, much of Betty Ann's spare time is spent designing clothes. She loves cocktail dresses and has a closetful she's designed for herself. Possessing the normal woman's passion for hats, she buys excessively but seldom wears them, and her shoes outnumber every other item in her wardrobe. She dislikes bathrobes and slippers, preferring to wear high heels or walk barefoot. She wears men's pajamas rolled up at the ankles and wrists . . . they're just not made in her size. Says Betty Ann, "I like to feel that if a fire breaks out during the night, I can run into the street and still feel dressed."

Right now concentration on her career is first and foremost. Her aim is "to build a definite personality of myself, so that I can become a 'Mrs.' when the time comes, without worrying about people forgetting me and losing all I've worked hard to develop." None of her many beaux of the moment has yet been picked as "the one."

Several producers are planning to star Betty Ann in a television show of her own. "When one does come along," she says, "I want to have a personal touch. I want every television viewer to feel as if each song is directed to that particular individual alone."

Having come so far at the age of twenty, Betty Ann, we feel, has the talent and personality to achieve her goal.

Without reservation, *TELECAST* nominates Betty Ann Grove for stardom.

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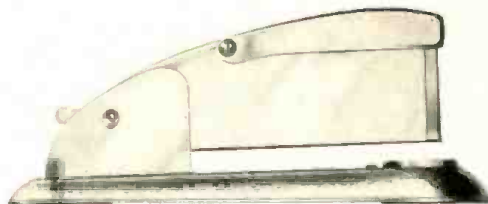
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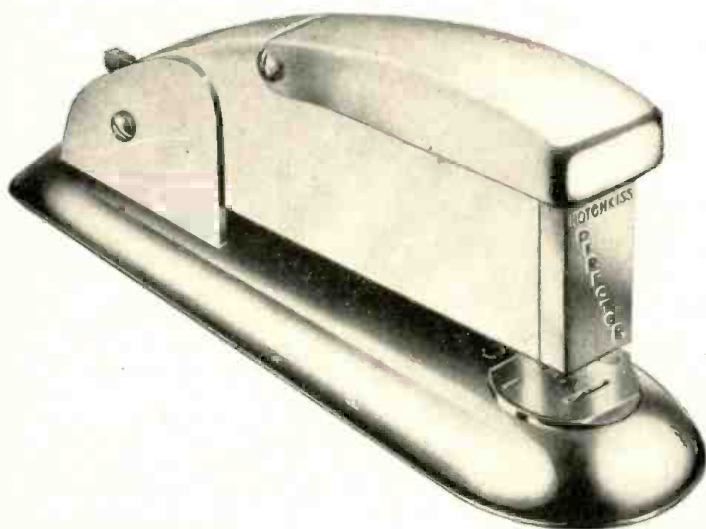
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DUMONT DAYTIME PIONEER

(Continued from page 30)

invalids, and semi-invalids as well, whose activities were mainly confined to the home. What kind of programs would they enjoy?

A daytime program schedule was finally laid out and put into operation. Station WABD began with a practical formula, telling job-holders hurrying through breakfast the time, the weather, and the day's headlines. The programs clicked with the cameras!

Now that Du Mont's daytime schedule has expanded because of excellent audience reaction, the programs have grown to mean more than economic support for the network.

"We've tried to create a service for daytime viewers who depend on our programs for suggestions and news in their everyday living—as well as entertainment," Director Loewi remarked recently.

Thus a schedule that originally began as an experiment has now turned into a tremendous service responsibility for the network. But this is exactly what its

executives wanted, and the turn of events has given them an incentive to expand and improve their daytime programs. It also has been a real booster to the television industry.

This success has not been uneventful behind the scenes. Early in the history of the daytime TV schedule, for example, Du Mont offered a setting-up exercise that was televised every weekday from 7 to 7:30 A.M. One night the strapping young chap who demonstrated these exercises had car trouble and was on the road all night. He arrived on the TV set the following morning without a wink, and only seconds to spare. He went through his vigorous routine before the cameras—and quietly fainted dead away just as the camera panned away from him at the end of the program.

More recently—during the mid-July heat wave—the air conditioning unit in one of the studios broke down during the noon hour. The temperature crawled to 109 degrees. The studio audience was jammed in, and the cameras were ready to roll. But a half hour before the program

was to be televised, an engineer, the director, and a production assistant were knocked out by the heat and horizontally removed from the studio for revival. Du Mont decided that the only way out was to move the show to the nearest available studio—more than 40 blocks away.

"We just flagged down every cab we saw," says Program Director Jim Cadigan, "and transported the whole works—audience, cast and crew—to the other studio, and made it in less than 30 minutes!"

Du Mont's daytime programs have shown great mail and audience appeal, growing in popularity along with the growth of video in the community. However, WABD's daily schedule is still subject to change, still part of the experimental era of TV. In the end it is the women in American homes who are guiding TV men in their future daytime schedules. During summer vacations, the small fry will also have their opinions heard on shows during the day, but on daytime TV, Du Mont executives predict, it's mainly "Mom" who'll have her say!

FOOTBALL ON TELEVISION

(Continued from page 36)

"Suddenly," shouted the announcer, he flips a lateral to Jones and Jones carries over from the five. What a play, folks, what a play."

And what a play it was except for one thing: Smith had sprained his ankle in scrimmage and wasn't in uniform. Jones had carried the ball all the way, but it wasn't until the five-yard line that a spotter had been able to correct the excited sportscaster. In truth it had been a great run, but it wasn't great enough without the announcer's extra touch.

But it was radio and he got by. Picture the same situation in television with Jones' mother sitting close to her set.

Bob Stanton, NBC's top sports telecaster is one man who not only knows you can't do that in television, he knows exactly what you can do. "I think it's tougher than radio and with our present football schedule—wow." That's all he said, just wow.

Winner of five American Television Society awards for his sports coverage Stanton is the key man in NBC football and every week he handles the number one game. Not bad for a guy who used to be a singer and became a singer because he wanted to be a lawyer and a sports announcer because he had been a singer. But that's a little confusing.

It all began when Stanton journeyed from his Minneapolis birthplace to study at the University of Miami. He intended to go into criminal law and decided that what he needed was more stage presence. He left the Miami Glee Club and began a singing profession on NBC's Miami affiliate, WIOD. This was in 1928 and Stanton kept crooning till he finished college.

When he graduated he felt that he had too much stage presence to waste in a courtroom and went on the stage for a lifework. He eventually got a featured

spot as vocalist with Henry King's orchestra and on the basis of his pear shaped tones, he landed an announcing spot with New York's WMCA. For the next few years he announced his way through the country and finally in 1939 joined NBC.

In '40 he began filling in for Bill Stern when Stern travelled and then he became a part of the trio, with Stern and Clem McCarthy who handled all NBC's sports.

Quick to grab an opening, Stanton moved into video after 1940 and became a permanent part of the NBC television operation in 1946. Since then he has described every major sporting event that the network has covered.

His was the voice behind the Louis Conn fight in the summer of 1946 and later gave the blow by blow accounts during the Louis-Walcott bout. In 1947 he announced the first world series ever televised and in '46 and '47 he handled the Giants. And of course, from the start of televised football Stanton has been the voice: the guy who smokes a certain brand of cigarettes or shaves with a particular blade, depending on the week.

"But," said Stanton, "in all these games I don't recall pulling a big rock." And that is because all his reporting is based on painstaking research before each game.

"Sometimes" he grinned, "I think I should have stuck to singing." But if you're an NBC televiewer these Saturday afternoons and you see that Stanton seems to be enjoying his work—don't let him kid you. He is.

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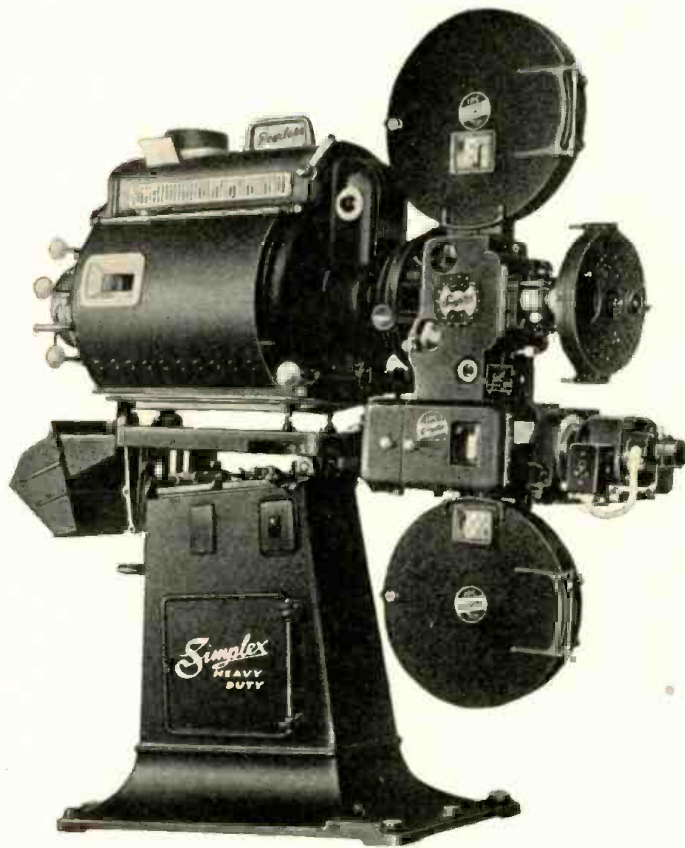
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COLOR IS COMING — but when?

(Continued from page 28)

Two years ago the system of revolving color filters got its chance before the FCC, and was turned down. The all-electronic method, although it had already been successfully demonstrated in the laboratory, was not considered ready for trial, because it seemed likely to involve the use of ultra-high frequency wave-lengths, which had never been used for commercial broadcasting. Therefore, electronics engineers estimated in 1945 that it would take five years to bring color television to the public.

This time-table has not been far wrong. The greatest source of pride to RCA, however, is the fact that their recently announced color system does not involve ultra-high frequencies. It is for this reason that it can be put into operation today, according to its advocates, without rendering obsolete the receivers or the transmitters now in use. It is said that only a small amount of additional studio equipment will be needed for color telecasting, though details will not be made public until all the facts are presented to the FCC.

The actual working of the color system has so far been described only briefly

in technical terms. Roughly speaking, however, it involves, in the camera and transmitting equipment, the use of three signals instead of one—breaking the image down into three primary colors. (In TV these primary colors are red, blue, and green.)

The receiving set, in turn, picks up the three images on three separate tubes—known as the "trinoscope." These images, each in one of the primary colors, are then projected onto a mirror and viewing screen, where they blend to reproduce the original scene in its natural color.

There is every reason to expect that color video will be equal if not superior to today's black-and-white reception. Even in 1946, when all-electronic color television was demonstrated for the first time at the RCA laboratories in Princeton, N. J., an image was shown which was free from any flickering, blurring, or break-up of color. Needless to say, performance has since been improved, and will be further improved before color telecasting begins. On the day when that happens, another dimension will be added to the world's newest and most potent entertainment medium.



Alfred Drake of *Kiss Me, Kate* says:

"New mediums have always fascinated me and therefore television is of great interest to me. I have found it exciting, interesting, and full of new problems which we actors of the stage have to study and overcome. What's more, I think that television increases interest in and love of the theatre in the American public."



Patricia Morison of *Kiss Me, Kate* says:

"I have found acting in television a rewarding experience. Certainly, it requires a great deal of work, long periods of rehearsal, and strict attention to detail. For singers and dancers particularly, television is an excellent school, as well as a source of pleasure and experience."



Lisa Kirk of *Kiss Me, Kate* says:

"Television is a great medium for anyone on the stage because it is a tremendous help in perfecting one's technique. Television requires movement and style and grace in acting; there is nothing static about acting before the television cameras and it helps to increase the variety of an actress's scope and emotional range."

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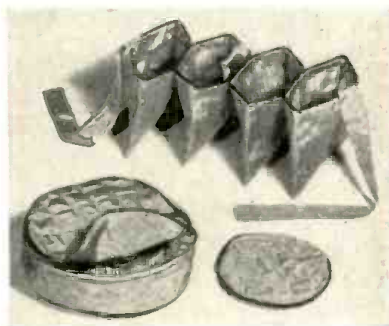
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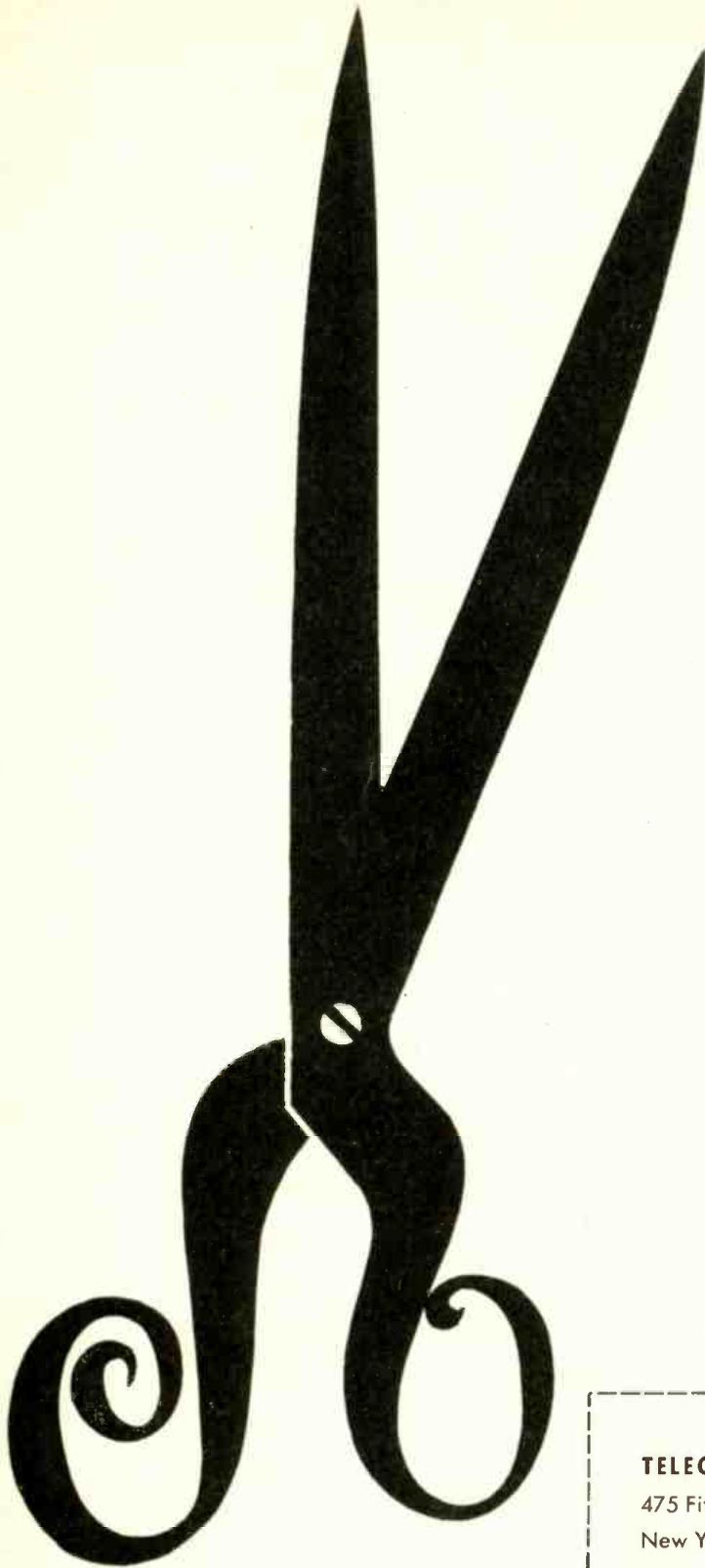
There's always a scramble among the television engineers and production crews who want to be assigned to the Adventures of Cyclone Malone telecasts on KNBH. Big reason for the scramble could be the fact that a chain of ice cream stores sponsors the show and there's always ice cream, cookies, pie, cake or other edibles left from the commercials after the show.

The Don Lee Television Network is giving full concentration to the development of color and stereoscopic television, in its research laboratories at present.

Mr. Harry R. Lubeke, Director of the Don Lee Television Research Department, has been placed in full charge of the operation. He will investigate the possibilities of linking a simultaneous color system with stereoscopic vision.



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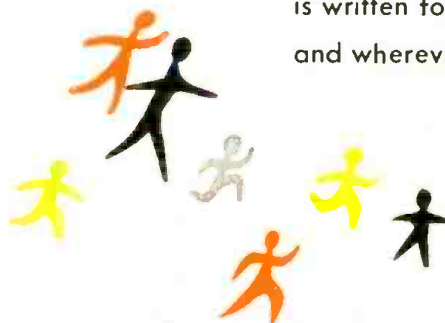
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