

PROGRAM REVIEWS

(EST Unless Otherwise Indicated)

Palace Credit Revue

Reviewed Wednesday, 12-12:30 p.m. Style—Vocalist and orchestra. Sponsor—Palace Credit Store. Station—KQV (Pittsburgh).

This program, a daily half-hour concoction of popular tunes played by a local orchestra, has proven highly popular with the luncheon crowds. Sponsored by a department store, the management claims an increase in sales from noon crowds, who are given special attention. Each musical number is followed by a commercial plug, selling a different angle each time. The commercial announcements are well handled by Herbert Morrison, his sales talks being sensible and carrying conviction.

J. Herbert Angell emcees the entertainment. The orchestra is under direction of Harry Baker, and the vocalizations are given an impressive delivery by Rudy (Hector) Humbertson. A weak link in this program is lack of variety, a half hour of pop tunes tending to become monotonous.

At this hearing the show gained speed with the band playing *Costi, Cosa*, from the picture *A Night at the Opera*. Following a commercial announcement Hector sang *I Feel Like a Feather in the Breeze*, and ork followed with *An Earful of Music*. A bit of comedy with *Down at Uncle Bill's* preceded the next sales talk. Hector next offered *Dinner for One, Please, James*, followed by pop tunes, including *Dancing Feet, Double Trouble, Saddle Your Blues*, and *Shrine of Love*, a Mexican tune. S. H.

"Ziegfeld Follies of the Air"

Reviewed Saturday, 8-9 p.m. Style—Musical. Sponsor—Colgate-Palmolive-Peet Company. Station—WABC (CBS network).

Account changes its show from the recent operetta series to a "Ziegfeld Follies" of its own. Since the agency especially is kidding itself into believing it is really staging a Follies, it probably behooves this reviewer to get into the spirit of the occasion and ride along with the crowd. It is only fair to state that some kind of a jinx has followed the program's inception and the first show got along without Fannie Brice, who, it is bruited about, would like to forget she agreed to join the show. While such is the case, it is also unfair to give an important series a poor start and disappoint numerous listeners. However, most of the Ziegfeld shows were long on scenery and girls, while comedy often lagged. Ether producers most likely have done the same thing insofar as the studio audience is concerned, and so maintained the F.Z. tradition. And yet there was plenty of talent as to the entertainment angle if only there was less selling and self acknowledgment of the "hit" and more intelligent selling on behalf of the product. After all, radio itself made possible the phrase, "There are no more hicks." Why not be honest, even with the few remaining gullible folk?

Commercials might convince a silly gal here and there, but when a hired hand is called forth for a testimonial enough salt has to be taken with it to make it quite unpalatable. First instance had a Miss Dover tell about a director who first called her attention to Palmolive soap and told her about the natural oils in normal skins. Later Miss Dorothy Alton said she used Palmolive for hands and face but not for her bath until a week ago. She always thought she had to use a "strong" soap in order to attain a certain cleanliness or her idea of being fastidious. It really sounded much worse. Jean Paul King, ace announcer recruited from Chicago, could do a better job if given straight copy. At least it would sound more convincing. Offer is made for a scientific complexion brush, for three soap wrapper bands and a dime.

For the most part, the artists, collectively and individually, were okeh. James Melton, Patti Chapin, Jack Arthur, Gallagher and Shean (juniors), vocal group; Minerva Pious and others came thru in fine style. To Miss Pious fell the tough job of being "understudy" for Fannie Brice on short notice. It was a mistake to let her do the "Baby

Snooks" business, but her other Brice role fared much better. Miss Pious deserved a better break in being allotted material better suited to her particular style. Gus Haenschen conducted the orchestra in place of Al Goodman, who is ill. Rather annoying was the repetition of the sister act doing the heralding. Stage show where a legshow is thrown in makes such nuisances passable. Naturally, on the air their loveliness or shapely limbs goes for naught. Production otherwise was considerable of a hodge-podge. It would seem, however, that the addition of Miss Brice, with the right sort of material plus a more sensible production, would make a show worthy of all the effort put into it.

Second edition of the *Follies* proved to be more or less a new start, with the planned story of Alice F. Moore being worked into the continuity. She is an usher who aspires to go on the stage and Fannie Brice decided to help her. Miss Brice naturally improved the show several hundred per cent and on all of her appearances was terrific, including her Baby Snooks, one or two of her special songs and other comedy bits. Commercials were somewhat improved but still have room for further improvement. Page girls still on tap and Tiny Rufner as enthusiastic as ever. Psychological effect of the glorified Ziegfeld girl being tied up with the product ought to work out okeh provided the suggestion is allowed to sink in to some extent without it being literally rubbed in via dizzy credits. M. H.

"Hour of Charm"

Reviewed Sunday, 6-6:30 p.m. Style—Orchestra and singers. Sponsor—Sales Affiliates, Inc. Station—WABC (CBS network).

Zotos brings Phil Spitalny with his 30-piece all fem orchestra, Maxine and Evelyn, Three Little Words, vocal group and violin soloist. Half hour is a tune-ful affair, revealing several excellent arrangements, the better ones being of the South American tang, such as rumbas and as in the case of the opening tune, a bolero version of a recent movie song hit. *Dark Eyes* was heard for the waltz and a medley of three songs by women writers further tied in the feminine angle. Two-girl piano duo also came in for a short spiel and a blue club singing did a good job of pop ballad. Musically the program was rich and the concertmistress or whoever pulls the catgut over the fiddle was plenty in evidence.

Credits are handled by Arlene Francis, pleasing and persuasive voiced, who does an excellent job of it and open to improvement with a little less of the melodramatic and gushiness. Zotos is a new-fangled method of giving women a permanent wave, minus the heat or water. First credit was dramatized and a woman having her hair done is called on the phone, goes over to answer it. Party at the other end is amazed that she can get out of the chair. Free test is offered, the listener, if interested sending for a card which entitles hearer to a Zotos treatment for one curl. Might not hurt to allow a half minute for local announcements of near-by licensed Zotos beauty shops, despite the card proposition. M. H. S.

Tell Sisters

Reviewed Friday, 7:30-7:45 p.m. Style—Vocal trio. Sponsor—Dr. Algose. Station—WFIL (Philadelphia).

Comprising Gladys, Jean and Kay Tell plus the piano accompaniment of Cliff Odenhall and Bert Balus' guitar strumming, on thrice weekly at dinner time stressing original arrangements and close harmony. This series supplants a script act sponsored by Dr. Algose during the past six years.

Gals, stepping out of a kiddie show two years ago, have been Coast to Coasting on both nets, and this is the first commercial show of their own. Voices blend well, arrangements have lots of zing and swing and makes for some swell ear harmony, but program falls short due to no fault of their own. Sponsor auditioned this layout last fall, but now that he's paying for it, production values seem to be forgotten. Piano and guitar ump-pahs are woefully weak. Gals would fare better with a stronger musical backup, weakness most noticeable when Gladys Tell does a solo tune. In addition an orchestral interlude would ease the monotony of a 15-minute swing singing session. And when caught, programing and selection of numbers might have been of wiser choice.

Plug is for tooth paste and an interference to visit the dentist. Original theme, *Show a Sunny Smile*, is carried over from the old program, Sunny Smile being the trade name for the tooth cleaner. Spieler is unconvincing, but fortunately the copy is brief and terse.

With a little dressing up this show can become an outstander in the local field and a money maker for the D. D. S., for the Tell Sisters decidedly have what it takes. ORO.

Boston Notes

BOSTON, Feb. 29.—Terry O'Toole, commentator on the Community Dentists' Irish Echoes program, says he has hit the headlines in his home town of Ballymena, County Astrim, Ireland. A page-one story of his success with the Yankee Network appeared recently and now he is expecting to hear of a Terry O'Toole Day.

Ruth Mcss nearly went coo-coo the other night when John Boles, whom she was to interview over WNAC, didn't show up until two minutes before the broadcast.

John Rushworth, production man at WEEL, advances the theory that in rehearsing a program the production man should never be in a position to see what is going on in the studio; he should merely listen.

Vic Whitman, of WEEL, back from a hop to New York, where he stayed with the three bachelors, Ed Herlhy, Frank Gallop and Russ Dorr. The trio is homesick for WEEL, Vic says.

The Julep Cigarette contest on WEEL is swamping the station with mail. It appears that E. B. Rideout, weather man, has an extensive audience. New Hampshire farmers base their plans almost entirely on E. B.'s forecasts.

Ray Perkins' Amateur Show is heard over WNAC since his switch of networks. Ray is a Boston boy.

Earl Lawrence, Yankee Network baritone, is doing his stuff at a week's engagement at the Capitol Theater, Lynn.

Prince Macaroni Company is sponsoring a new amateur program over WAAB on Thursday afternoon at 5:45. Amateurs are auditioned at the Kasper-Gordon studios on Wednesdays, with

those showing the most promise getting a break on the Thursday broadcasts. Wrist watches go to the winners, who are then assembled into a unit which has been booked into a group of New England picture houses. Several of such units are planned. Theaters using the units get free air plugs from the station. Prince Macaroni also has contracted for the Bill Gilbert transcription programs over WAAB on Monday and Wednesday.

WEB AGENCY

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hand to anyone seeking information it is able to dispense.

So far none of the agencies has restricted the webs from sending stuff out, nor made the request that it should be left to handle its own radio program publicity. Personal contact with editors is also made by the various pressmen with the result that exclusive items crop up to create further trouble for many sources.

Publicity departments with nearly all of the agencies is coincidental with the coming of age of radio advertising. In the past the public relations man with an agency was kept to see that certain items were kept out of the papers and there was no fear or worry about publicity not getting into the papers in connection with accounts or clients. Most of the staid agencies didn't want any publicity; they wanted the client to pay for his space.

Currently every agency that means anything at all and has its radio accounts has a good staff in its press department, many of the members recruited from network press departments. The usual method of operation is a seemingly close co-operation, one that is not born out in actual practice.

AGENTS RUMORED

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band agents approached knew definitely who was in the movement, however.

Latest addition to list of licensed agencies include:

California—John Ramage, Bakersfield. Colorado—Harry Weiss, Denver. Hugh H. Blackstone, Grand Junction.

Connecticut—James H. Nagle, Hamden. Thorp L. McClusky, Hartford. Charles Kennedy, New Haven.

Florida—Palm Beach Artists & Music Bureau, West Palm Beach.

Idaho—Columbia Booking Service, Boise.

Illinois—Spamer and Associates, Associated Orchestras, Chicago.

Indiana—Matthew Dickerson, Indianapolis. Robert J. Armstrong, Michigan City.

Iowa—Ted R. Hammer, Burlington. Orville Foster, Howard A. Miller, Des Moines. Weldon Stark, Stratford.

Kansas—John Antonello, Lawrence.

Massachusetts—John Liner, Boston. Antone Braga, New Bedford.

Michigan—Arthur G. Bowes, Pontiac. Minnesota—Tiny Bostic, Pipestone.

Missouri—Mrs. Evelyn S. Cox, Kansas City. Severns-Corcoran Theatrical Agency, Leslie Durst, St. Louis.

Montana—Al Nielson, Billings.

Nebraska—Charles Parkening, Elkhorn.

New Jersey—Universal Enterprises Company, Inc., Atlantic City. WCAM Entertainment Service, Camden.

New York—Associated Orchestra Service, Albany. H. V. Schuster, Buffalo.

John D. Hayes, Hoosick Halls. Lou Hackett, Johnson City. National Student Federation, Jack Pomeroy Productions, Radio Orchestra Corporation, Solomon and Hart, Frank F. Herz, Arthur Crossman, Frederick Mayer, Paul Small, Inc., Mrs. Gertrude L. Earl, Zachary C. Ross, George B. Evans, Harry A. Shea, Jack Mandel, New York City. Alden Enterprises, Syracuse.

North Carolina—Cy Mitchell, Charlotte.

Ohio—United Music Service, Alliance. Phillip G. Smith, Athens. General Program Service, Inc., Cincinnati. National Booking Agency, Chuck Peters, Cleveland. Shearer and Shearer, Columbus.

Ross Brothers, Waynesburg. L. A. Cavalier Jr., Youngstown.

Pennsylvania—Saverio Grande, Farrell. Gene P. Otto, Harrisburg. Betty Meeker, Johnstown. Robert M. Reese, United Orchestra Service, Blum-Thomas, Albert B. Myers Jr., Norman Graham, Jan Rudow, Daniel J. McGarrigan, Philadelphia.

Maude Ingersoll, Pittsburgh.

Texas—C. B. Potter, Dallas. L. Lee Water, Houston. Central Texas Orchestra Service, Lampasas.

Wisconsin—August L. Morin, Kenosha. Carl Gauper, LaCrosse. Midwest Amusement Company, Marinette.

Network Song Census

Selections listed below represent The Billboard's accurate check on three networks, via WJZ, WEAF and WABC.

Only songs played at least once during each program day are listed. Idea is to recognize consistency rather than gross score. Period covered is from Friday, February 21, to Thursday, February 27, both dates inclusive.

Shooting High	29	Goody, Goody	14
It's Been So Long	26	Got My Fingers Crossed	14
Lights Out	26	Gotta Go to Work Again	13
Gonna Write Myself a Letter	24	Let Yourself Go	13
Alone at a Table For Two	23	Green Fields and Blue Birds	13
Feather in a Breeze	23	Beautiful Lady in Blue	12
You Hit the Spot	23	If You Love Me	12
Alone	21	The Day I Let You Get Away	12
Cling To Me	19	Saddle Your Blues	11
So This Is Heaven	18	Yours Truly Is Truly Yours	11
Building Up to an Awful Letdown	17	Life Begins When You're in Love	10
West Wind	17	My Romance	10
What's the Name of That Song?	16	Hawaiian Paradise	8