

# Program Reviews

(EST Unless Otherwise Indicated)

## Marion Talley

Reviewed Friday, 10:30-10:45 p.m. Style—Soloist and orchestra. Sponsor—Ralston Purina Company. Station—WEAF (NBC network).

A fifteen-minute show presenting Marion Talley, erstwhile soprano star of the cornstalks, plus an hour's worth of commercials. Now Miss Talley, by way of the Metropolitan and concert field, is of Hollywood and the pictures, the broadcast coming from the Coast. Miss Talley's present slimmness for pictures provides the sponsor with one of the silliest plugs for its product that has come by way of the loudspeaker in some time, since credit is given the product for bringing Miss Talley down from her once buxom capacities. It is hard believing for the listeners. That started the commercials and there was another following every number the soprano sang.

Obviously Miss Talley commands a listening group to start with and no reason why the audience shouldn't grow. First night only one song seemed to be done well; others did not reflect the singer as being at her best. A nasal quality in these faulty offerings was fairly obvious. *There Is No Night There*, a hymn, was very well done.

The copy of the commercials, save that one noticed, is all right, but the ballhoof should be cut in half—at least.

J. F.

## Jack Hylton

Reviewed Sunday, 9-9:30 p.m. Style Variety show. Sponsor—Realsilk Hosiery Mills. Station—WJZ (NBC network).

In succeeding Charles Previn on the Sunday evening Realsilk stanza, Jack Hylton, of London, his orchestra and novelty purveyors, step into a big pair of shoes. Previn's job in the course of a two-year commercial left nothing to be desired, either as to music or entertainment, and so Hylton has his job cut out for him. The English leader has plenty in his favor and if he succeeds in striking a better balance on his program—that is as refers to novelties and straight dance offerings—should do a good job for the sponsor.

It seems that on the first show there was too much of the novelty and not enough of the straight orchestra work. What there was of the latter shone. But by bringing in a flock of vocalists, Hylton actually detracted from the standouts. Alec Templeton, blind pianist, and Pat O'Malley and his lyrical saga of the hungry lion. Templeton was a good old-fashioned smash click. Probably took the speaker-side listeners right out of their chairs. He combines the offerings of variously styled names into a single piece—thus he combined Bing Crosby and Louis Armstrong into one number that was a powerhouse. Voice simulations were uncanny. O'Malley's Albert and the lion bit is funny, even when heard for the 'steenth time.

Commercials are among the most persuasive on the air.

J. F.

## "Gateway to Hollywood"

Reviewed Saturday, 7:30-8 p.m., PST. Style—Variety show. Sponsor—Fanchon & Marco. Station—KHJ, Los Angeles. (Don Lee Network.)

Latest takeoff on amateur-hour technique is being offered to West Coast listeners—in a full hour combination vaudeville show featuring tried and experienced professional entertainers hoping for picture, radio, cafe and vaude breaks as results of their appearances. Designed as a variety-opportunity hour which may give promising pro talent just a little boost toward stardom, show presents about 12 acts weekly, with winner being selected by mail and phone votes. Top vote-getter each week gets engagement at local Paramount Theater.

Paul Gerard Smith, screen writer and humorist, handles the show as emcee with ease, getting in lots of good laughs and comment. Opened first show with some old-time vaudeville reminiscences and followed with explanation of hour's purpose, swinging into theme song, *Wake Up and Sing*. Inviting listeners to write in their votes, emcee borrowed a leaf from Major Bowes' book and gagged with "all right, all right" and went thru business of "telephone number is . . ." Well-known guest enter-

tainer is slated for each week in addition to competitive slate. Guest for opener was Harry Green, dialect comic, who tried to give the lowdown on film entertaining.

Directed by Gardner Osborne, F. & M. radio booker, first batch of participants were the Airmen, male quartet; Bernadine Miller, song stylist; Leonard Pennario, kid piano player; Ethel Davis, comedy songs; Enrico Ricardi, tenor; Lynn Sterling, taps; Ann Traverse, operatic soprano; Windy Newsome, banjo, and Charles Lawman, baritone. All did well and hour shapes up pretty well. Should lure a wealth of real talent for this uncompetitive Saturday night spot.

S. P.

## "Pittsburgh Backstage"

Reviewed Tuesday, 7:15-7:30 p.m. Sponsor—Jerome Wolk & Bros. Style—Chatter. Station—WJAS (Pittsburgh).

Walter Framer, Pittsburgh's free-lancing radio columnist, is featured in a weekly quarter-hour of breezy news chatter. The affair is sponsored by a leading furrier and the life span of this feature depends on the growing interest from listeners. Framer delivers highlights and sidelights of Pittsburgh's night spots, radio stations, theaters, etc., and for the most part are newsy and interesting items. Handicap here is the fact that Pittsburgh dailies are flooded with such features, eating up most of the entertaining bits dug up among the various bright spots. That Framer still manages to be newsy is to his credit and proves that he is putting in some real work to land exclusive chatter.

Jack Logan is the announcer, handling the brief commercials in a sincere, capable manner. It is hard to figure out, however, how the sponsor expects to sell expensive furs to the general run of listeners who are Winchell-minded. The poor response following the first three weeks is not criterion, the flood disaster turning normal conditions topsy-turvy.

S. H.

## "The Melody Man"

Reviewed Monday, 6:15-6:30 p.m. Style—Musical memory contest. Sponsor—Mrs. Schlorer's, Inc. Station—WFIL (Philadelphia).

Sponsor, who hopes to sell mayonnaise with this one, is distinctly contest and give-away conscious. In buying "The Melody Man" (Wayne Cody) three times weekly in the evening she has plastered it so generously with copy its multiplicity borders the ruinous side. In fact, there is enough spiel during the quarter hour to flood a 60-minute show.

Cody has been conducting a musical memory contest for some time as an audience check for the station. Proving a terrific mail draw, Mrs. Schlorer decided to cash in on it for her product. And since Cody has a kiddies' audience for his "Jolly Man" show in the morning, a second contest was added for the juves.

Playing five oldies, first 25 correct guessers win a pair of ducats for a nabe movie house. When caught on its

initial bow the puzzlers included *Let Me Call You Sweetheart*, *Red Sails in the Sunset*, *The Farmer in the Dell*; *Yes! We Have No Bananas* and *Keep the Home Fires Burning*. Not taking chances, the number of words in each song are given; the *Sails* tune is prefaced with the note that the first word is a color, and just in case, you are told the "yes, we have no" song is about a fruit.

Second contest calls for a giveaway of two dogs each week for the best letters about the product. In order to enter the contests one must also send in a label. And it will be fun to see these trade-markers, since they are glued on the bottle.

In addition to plugging sponsor and product and explaining the contests, movie houses giving the oakleys get a plug for the pix and the 25 names are read, not forgetting their addresses. In spite of the nine-minute copy Al Stevens handles in surefire fashion, Wayne Cody makes the most of the few remaining minutes at the piano and clearly demonstrates why he continues to be such a mail pull. Less spiel by the copy-burdened announcer and more "spieling" by "The Melody Man" would make this one worth the while.

ORO.

## Crumit New Englanders

Reviewed Thursday, 7:30-7:45 p.m. Style—Songs and Talk. Sponsor—New England Council. Station—WEAF.

New England States co-operating thru a central organization for the purpose of encouraging more people to spend their vacation in that territory. Frank Crumit, plus additional male voices and instrumentalists, handled the entertainment end, with Crumit also doing a bit of emcee and chatter with a guest. First broadcast of this once-a-week series had Rudy Vallee, who, of course, is a New Englander. On this second program Lowell Thomas was the guest. Talk is more or less informal and intended to interest the hearer in his or her vacation plans, with a view toward the Northeast trek.

Contest each week is a two-week free vacation to the one sending in the best letter of 100 words or less on "Why I want to spend my vacation in New England." Free vacation guide is sent to all contestants or others writing in. Since much of the conversation pertains to what is being sold, there is little commercial talk otherwise. Recent flood condition was minimized and the instant recovery cited. Fishing, etc., played a big part in the talk at one point.

Crumit does a couple of tunes and the numbers by the boys are harmonious and soft. Some of the accompaniment includes simulation of instruments by the voices. Each guest receives a special invitation to spend a two-week vacation by the owner of the Crawford House. The New England Council and governors of the six States also extend their invitation to the listeners for a visit. Evidently the sponsors are striving to prevent partiality and are avoiding plugging any one locality, depending upon the guide books to held make up the audience mind.

M. H. S.

## Beatrice Fairfax

Reviewed Friday, 9:30-9:45 a.m. Style—Talk. Sustaining on WABC (CBS network).

Name, of course, is a trade-mark owned by the Hearst subsidiary, King Features Syndicate. Exactly two years

ago Beatrice Fairfax was being done on an NBC p.m. commercial for General Foods. At that time various social problems were discussed and advice given. It was somewhat along the lines of a fem *Voice of Experience*, but audiences were asked not to send any letters. Currently the program seems to be done by an older woman who does request letters. Particular item taken up at this period was whether a young man not earning enough to support a wife should pool his interests with a girl able to work and between the two of them carry on married life to their mutual advantage. Mother of the girl involved did not think her daughter should work after marriage. Miss Fairfax saw no reason why a young couple so situated could not carry on nicely. Later she mentioned something about women who could afford to remain at home, but who preferred to have a maid do the housework, altho she herself might rush home to cook the dinner. Announcer introduces Miss Fairfax, mentioning the King Features tieup, and organ music is heard at opening and closing. Closing was an announced rendition of a romantic tune.

Aimed especially at the women of the house, at a time when the kids if any have gone to school, it would seem that the Fairfax angle ought to have something on the ball for any of the food-stuffs or household accessory manufacturers. There is a bare chance that the *Advice to the Lovelorn* business fails to hold as a decade or two ago, but the material can always be adapted to suit.

M. H. S.

## WPA'S "ON TRIAL"

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a good one from a technical point of view. The quick changing of the scenes in flashbacks from the courtroom were accomplished by the use of two wagon stages, and the several settings were designed in good taste by Gordon Carter.

Again Harry Minturn's skillful direction and years of sound professional training were evident thruout the production. It is unfortunate that he hasn't better feminine talent to work with. None of the leading ladies or second women have risen above mediocrity in the three productions already presented.

Martin Burton, still guest starring here, was a capable actor in the role of the husband who kills his wife's seducer, played with true stock company villainy and heaviness by Rupert LaBelle. Charles Lum and Brent Wrenn stood out as the two attorneys, and Ruth Morgan played the 9-year-old daughter with childish simplicity and ability.

Genevieve Orgill overacted as the lying wife. Adelaide Clyman was adequate as the other wife. Among others in the cast were William Sexton, William Noltner, Leon Beach, Otis Gordinier, Courtney Campbell and Robert Merriman.

F. LANGDON MORGAN.

## HOW SWEDEN

(Continued from page 5)

bers of the fund for 15 years may retire on an annual pension of from \$330 to \$840, at the following specified ages: 58, actors; 47, actresses; 50, ballet master; 41, dancers; 50, chorus singers, and 60, for administration personnel and orchestra players. All musicians are members of the Swedish Musicians' Federation.

Members of the boards of directors of the Stockholm Concert House Foundation and Orchestral Society receive no salaries.

Musicians' salaries are graduated, the men getting increases of \$12 a month at the end of six, nine and 12 years of service. Instruments are provided by the government, and musicians work seven months of the year, giving about 70 concerts in all.

## SOUTHERN SHOW

(Continued from page 5)

House killed this bill while the Senate was seriously engaged in a heated argument during its hearing. Hundreds of merchants' organizations combined to fight the tax proposal on all business, including the theater admits.

At Jackson, Miss., last week House Bill No. 596, calling for the creation of a State board of censors to approve or disapprove all motion picture films publicly exhibited within the Commonwealth, didn't even reach the committees for consideration as the body adjourned.

# 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, April 3, to Thursday, April 9, both dates inclusive.

Goody, Goody! . . . . .	34	There's Always a Happy Ending . . . . .	18
You Started Me Dreaming . . . . .	29	But Where Are You? . . . . .	16
Melody From the Sky . . . . .	28	If You Love Me . . . . .	16
Lost . . . . .	27	Touch of Your Lips . . . . .	15
Let Yourself Go . . . . .	25	Every Minute of the Hour . . . . .	14
Putting All My Eggs in One Basket . . . . .	23	Yours Truly Is Truly Yours . . . . .	13
Tormented . . . . .	23	Christopher Columbus . . . . .	11
You . . . . .	23	Lovely Lady . . . . .	11
It's Been So Long . . . . .	22	You Hit the Spot . . . . .	11
All My Life . . . . .	21	Gonna Write Myself a Letter . . . . .	10
What's the Name of That Song? . . . . .	21	The Right Somebody To Love . . . . .	10
It's Great To Be in Love Again . . . . .	19	Don't Count Your Kisses . . . . .	9
Let's Face the Music and Dance . . . . .	18		

SHEET MUSIC best sellers will be found on page 13.