

**"Living Should Be Fun"**

Reviewed Wednesday, 10:30-11 a.m. Style—Talk. Sustaining on WMCA (New York).

WMCA, in anticipation of wider food rationing and the more urgent necessity of adequate knowledge of food values, has brought forth a half-hour daily food lecture and question-and-answer session under the title of *Living Should Be Fun*. Carlton Fredericks, authority on nutrition, former associate of Dr. Casimir Funk (originator of the term vitamin), conducts the shows.

Mr. Fredericks is an entertaining lecturer, never passing up an opportunity to inject a lively spark of wit into his talks. He also takes much delight in shocking the listener by debunking many long-established beliefs in food selection and preparation. If Mr. Fredericks seems at times to be bigoted and prejudiced in his ideas about certain foods, it is up to the intelligent tuner-inner to add just a dash of one of the condiments that Mr. Fredericks doesn't altogether condemn—salt—before digesting his words. And, incidentally, Fredericks's talks are directed primarily at the professional food workers, physicians, dentists, etc. It is feared that the average housewife would be either annoyed or alarmed at much of what is said. However, if she be wise and possessed of an over-all perspective, she can learn much from the expert.

Mr. Fredericks chose on Wednesday to scare the bejeezus out of the listener by getting him all hepped up about the diminishing amount of minerals in the soil of certain parts of the country. He traced the decline of an ancient Indian civilization to the fact that their farmers had been exhausting the soil without ever bothering to replenish it with proper fertilizer. He charged that today in certain sections of the country farmers have not taken advantage of a government subsidy for the purpose of refertilization. Therefore, argued Mr. Fredericks, it is advisable to select your foods from all sections of the country so that on the whole you can be sure of receiving an adequate supply of vitamins and minerals. To this end canned food is preferable to fresh.

The current plan is to find a string of food sponsors for Fredericks—contingent, of course, upon his approval.

By the way, Mr. Fredericks hopes that nobody ever eats candy.

Shirley Frohlich.

**"A. L. Alexander's Board of Mediation"**

Reviewed Friday, 9-10 p.m. Style—Advice on personal problems. Sustaining over WHN (New York).

A. L. Alexander's *Board of Mediation*, by long odds the best program of its type on the air, returned to WHN last Friday (18) after a summer lay-off. Unlike its competitors, it puts the personal problems presented by its participants up to a board of three mediators, usually chosen from public life and the clerical and educational fields; and the benefits of this are shown by the arguments that sometimes arise among the mediators, offering various viewpoints and clarifying all issues. Decisions are made, not by arbitrary bias of a single individual, but by vote of the three mediators. Again unlike its competitors, it presents both sides of each case, and sometimes even includes statements from minor participants. The advantages over the presentation of only one side are incalculable.

Alexander himself merely presents the cases and calls on the mediators for opinions; he does not participate in the voting. And he manages to avoid the unsavory angle of similar programs—the idea of radio audiences listening in like emotional vampires to the woes of their fellow men. Thru his two-sided, board-decision set-up, he emphasizes the sensible solution of difficulties rather than enjoyment of woe and meally mouthed sermonizing.

He opens the show with a brief talk on the importance of mediation and the peaceful settlement of disputes—more important than ever now, in a world at war—and closes with another brief talk and the reading of a poem. Since he keeps himself out of the spotlight at other times, it's easy to forgive him the poems. On the opening stanza he also paid tribute to Dr. Charles Fleischner, one of the general panel of mediators, who had died during the summer, and gave the names of former panelmen now in the services.

Mediators on the season's opening show were George Gordon Battle, Dr. Paul

**Program Reviews**

EWT Unless Otherwise Indicated

Dawson Eddy and Dr. L. Wendel Fyefield, and the line-up of cases was more or less typical. They included a mother-in-law who was keeping her daughter and son-in-law, an inveterate gambler, apart; a lame girl fighting her family, which was trying to stop her from going out with a married man; a woman who had put her illegitimate child in a home 35 years ago and now wanted to find it; a mother who wanted her daughter to marry a boy about to be drafted, against the daughter's objections; and an old lady whose children refused to support her and who didn't want to bring them to court.

The program is not only interesting and sometimes absorbing; in addition it performs a levelheaded and unobtrusive public service. It has its competitors backed off the boards, and this reporter can't understand why it hasn't been switched to sponsorship on a major net long ago.

Eugene Burr.

**"Lux Radio Theater"**

Reviewed Monday, 9-10 p.m. Style—Drama. Sponsor—Lever Bros. (Lux Toilet Soap). WABC (New York) and the Columbia net.

*Lux Radio Theater* started its ninth season the Monday after Labor Day (14) under its usual format, with Cecil B. DeMille directing, with successful motion pictures used as the basis for the scripts, and with film names alternating in the leads. The program has been tremendously successful in the past, and there seems to be no reason why it should not continue to be so in the future. If people pay out money to see a picture, the chances are good that they'll tune in to it, for free, on the air. As an advertising gimmick, the program has been and will continue to be sure-fire.

From the less important angle of mere dramatic effect, of course, the outlook is less happy—but that's probably just a minor point. The show chosen to lead off the ninth season was *This Above All*, highly successful as a film, even more successful when Eric Knight wrote it as a novel, and, as Mr. DeMille said in his introductory remarks, the type of piece that critics call "important." The fact that it's actually just a cheap and pot-boiling love story, wrapped tastelessly around a couple of editorials on the nobility of England, didn't matter to novel-readers and movie-goers, so it needn't matter to us.

As for the radio script, it was obvious stuff, but practically effective for audiences at which it aims. The casting, however, was something else again, with Barbara Stanwyck as the aristocratic daughter of a very British line and Tyrone Power as a commoner with the stirrings of social consciousness. Miss

Stanwyck, who was about as much like an aristocratic Englishwoman as is a hunk of corned beef and cabbage, managed to offer nothing except a sort of weak vocal imitation of Katharine Hepburn. Power, who seemed like any fairly well-spoken American, perpetrated readings that sounded as tho they had sprung fresh from the lips of the leading man of the Punxsutawney Dramatic Society. And the pair of them acted like—well, like a pair of film actors. It is interesting—and discouraging—to note that Power played the same role in the picture.

But the program has attracted countless listeners and will unquestionably continue to, so it really doesn't matter. Or does it?

Eugene Burr.

**"Wingo on Washington"**

Reviewed Tuesday, 9:30-9:45 p.m. Style—Comment. Sustaining on WMCA (New York).

Otis T. Wingo, WMCA's Washington correspondent, has just completed his four-month series of reports on President Roosevelt's press conferences from the capital. His new program from New York started last week.

Program consists of informal discussion in which he tries to answer general questions and problems brought up by war, such as draft, elections, farm prices, etc. He raises topics for debate and invites letters from listeners. On first program he indicated that he wanted to help as much as he could to make sense out of a nation at war.

Wingo reveals no startling discoveries, nor does he aim to be sensational or flashy. He has a sane, comprehensive viewpoint, and his delivery is unhurried and chatty. He looks ahead and forecasts the effects of the elections on the war effort, analyzes the need for better morale, tries to straighten out the confusion concerning the draft system. All in all, a helpful and informative 15 minutes.

M. R.

**"We Love and Learn"**

Reviewed Tuesday, 2:30-2:45 p.m. Style—Serial. Sponsor—Grape-Nuts. Agency—Young & Rubicam. Station—WABC (New York), CBS.

Claudia Morgan has so much fine acting to her credit it seems a shame to waste her talents on something so stereotyped and silly as this tear-jerking daytime serial concerning the loves and romances of a sentimental schoolteacher.

Miss Morgan recently replaced Betty Worth, who played the role since the program took to the network last April. The Monday-thru-Friday 15-minute spot should sell a lot of Grape-Nuts, for the

commercial are vigorous and sprightly—which is more than can be said for the drama which falls between the opening and closing commercial.

Program heard was composed completely of romantic dialog between teacher and leading man, with organ background heightening "dramatic" effects. Miss Morgan did a super-standard job on definitely sub-standard material.

M. R.

**Raymond Clapper**

Reviewed Thursday, 10-10:15 p.m. Style—News. Sponsor—White Owl Cigars. Station—WOR (New York) and Mutual Broadcasting System.

After a three-year build-up on the White Owl news show over Mutual—a build-up that brought him from comparative obscurity into national prominence—Raymond Gram Swing has left the show to go to another net and another sponsor. That's all right—but he's now being spotted opposite his old time on Mutual, in the evident hope of luring his former listeners away from his former sponsor. White Owl has countered by hiring Raymond Clapper, reporter, columnist and commentator, to take Swing's place.

Clapper started Thursday (24) with an outline of his intentions—straight reporting of the news, which is a sound and attractive program. The introduction led naturally into the news itself—but if what Clapper hands out is straight reporting, then this corner will hereafter read the editorial page to get its news. Among subjects touched on in the first stanza were the fight on price control (including a vicious attack on farm bloc lobby), the shortage of farm and factory labor, the meat rationing that's due in a couple of months, hopeful reports from Russia and the Soviet-American Congress scheduled for New York November 7. He ended with hopeful predictions, based chiefly on a selection of the high spots of favorable news. Commercials by Frank Dunne are delivered from New York at the beginning and end of the program. Clapper speaks from Washington.

His approach is colloquial, colorful and vivid; and a small initial stiffness quickly wore off. He manages to make the news come alive—and it's quite possible that the listeners who were supposed to swing with Swing will stay right where they are, listening to the White Owl program.

Eugene Burr.

**"Songs for Victory"**

Reviewed Tuesday, 8-8:30 p.m. Style—Musical. Sponsor—Treasury Department. Station—WMCA (New York).

In order to present some of the hundreds of war songs submitted by patriotic amateur and professional writers, and also, incidentally, to sell War Bonds, the Treasury Department has enlisted the services of some talented artists for its latest program, *Songs for Victory*.

The idea of emphasizing songs and singing during wartime is an important one, and if this program is any indication we may have much hope for the current crop of war songs. The New Yorkers Choir, Clark Dennis, Percy Dove and Arlyne Chanler did some good work on some already well-established patriotic tunes, notably *Back the Red, White and Blue With Gold* and *This Is Worth Fighting For*.

Two unpublished songs, *We've Got a Job To Do for Uncle Sam* and *When the Lights of Broadway Shine Again*, were both sincere attempts, and had some good lyrics, but the melodies didn't have enough to them to put the songs across.

Show runs smoothly, and Joe O'Brien does a nice job on the announcing; really gets inspired when it comes to talking about War Bonds and Stamps. WPA War Service Orchestra, directed by David Mordecai, sounds slightly amateurish, but serves its purpose in the accompanist role.

Program is put together under able directing of Fred Vosberg and writing of Ken Lyons. It's a stimulating half hour and may succeed in turning up some more *God Bless Americas*.

M. R.

**CBS Coast New Biz**

HOLLYWOOD, Sept. 26.—According to Arthur J. Kemp, general sales manager of the Columbia Pacific network, number of network accounts for this year will easily surpass 1941 record.

New sales thus far this year account for 51 quarter hours per week divided among 25 accounts. This does not include renewals.

NBC's Pacific Coast Red shows six new deals, totaling 15 quarter hours.

**Miller First "Honor Band" in Coca-Cola's New Air Formula**

NEW YORK, Sept. 26.—Glenn Miller's last civilian radio appearance for the duration takes place tonight when he broadcasts from Central Theater, Passaic, N. J., as the first Saturday "honor band" in the new Coca-Cola Blue network series. Like last year, the Coke Show is called *Spotlight Bands*, but this time it is adorned with a clever patriotic gimmick. All except the Saturday airings emanate from army, navy or marine bases or war plants, and the Saturday ork is chosen, not on disk sales, but on votes mailed in by servicemen. Shows this year are longer than last year's Mutual series, being of 25-minute duration, starting at 9:30 each evening, Monday thru Saturday.

Harry James was first on tap, from the Parris Island, S. C., Marine Base. He was followed by Freddy Martin (Fort MacArthur, Calif.), Horace Heidt (Bendix plant, Passaic, N. J.), Kay Kyser (Lockhead plant, Burbank, Calif.), and Alvino Rey (Camp Forest, Tenn). Shows are well produced, in the Coca-Cola tradition, altho some quarrel might be had with the guys who wrote the faintly ostentatious gab which takes place between commercials and shows. And some of the commercials also go overboard trying to

impress the audience with the morale-building qualities of the product. Coca-Cola would be better off with institutional advertising or perhaps mere mention of the trade name.

Endeavors are made to have each band play at least one number which bears directly upon the spot from which the sessions are aired. For example, James played the *Marines' Hymn* at Parris Island, and Martin did *The Caissons Go Rolling Along* at the Fort MacArthur Field Artillery cantonment.

The show continues to be the softest touch in the biz for bands—big dough, plenty of extra publicity and advertising, Coast-to-Coast airings at a perfect evening hour, etc. And it does entertain the servicemen and war workers.

Next week's line-up starts Monday (28) with Harry James, from Winchester Arms plant, New Haven, Conn. He is followed by Abe Lyman, from an unnamed island off California; Sammy Kaye, from an as yet unchosen plant in Milwaukee; Jan Savitt, Fort Leonard Wood, Mo., and Ted Lewis, Great Lakes Naval Station. Following week will be Glen Gray, Jan Garber, Sammy Kaye, Herbie Kaye and Russ Morgan.

Dick Carter.