

World's Series, so one of the two questions was about baseball. It makes a pretty uninteresting set-up; particularly in view of the general quality of the questions, which demand the background of a 2A grade school student. On the final round each quizzee gets four, which is better. War Bonds are given as prizes.

Miss Sanderson and Crumit handle things in their usual pleasant style, and each sings a song, sounding younger than nine out of ten youngsters. They also sing a theme song, all about Tums, so charmingly that it's almost possible to take it without pain; and they give the line-up of the next week's program in, believe it or not, rhyme. This is slick stuff on the part of the sponsor. It makes his product imperative for the relief of unwary listeners.

Eugene Burr.

"Duffy's Tavern"

Reviewed Tuesday, 8:30-9 p.m. Style—Variety. Sponsor—Bristol-Myers Co. Station—WJZ (New York) and Blue network.

Duffy's Tavern comes back on a new net, with a new sponsor, new announcer and new orchestra. But the same crew of dimwits and illiterates that graced the "poor man's Stork Club" last season is back to make the Tavern one of the more amusing places to be on a Tuesday evening.

Altho the success of the show depends greatly on the quality of the script, which hit some high spots on the opening show, the pathetic dopiness of the characters is a pretty sure thing for the laughs. Ed Gardner, as Archie, manager of the cafe, continues to be effective in his numerous and harassed telephone conversations with the ever-absent Duffy, his mental arithmetic, his mispronunciations and malapropisms. But Archie sounds comparatively rational next to the ravings of Finnegan, the prize but not-so-bright customer, played by Charlie Cantor, and Miss Duffy, the boss's slightly moronic daughter, played by Shirley Booth.

An unnecessary and annoying rendition of *Smoke Gets in Your Eyes* and a foolish crying scene at the end of the program where everyone joins in for *Auld Lang Syne* were the only sour parts of an otherwise entertaining comedy show.

Peter Van Steeden's ork and Tiny Ruffner, doing the announcing, were the newcomers and fit into the proceedings well. End commercial for Sal Hepatica is woven neatly into script.

M. R.

Al Jolson

Reviewed Tuesday, 8:30-8:55 p.m. Style—Variety show. Agency—Sherman & Marquette. Sponsor—Colgate-Palmolive-Peet. Station—WABC (New York), Columbia.

At the outset of Colgate-Palmolive-Peet's new CBS variety show, Al Jolson threatened to steal a page from the script of his rival radio toothpaste salesman, Bob Hope. But the impression was short-lived. Jolson's vitality and rapid-fire quips soon gave way to a tiresome clamor in which Parkyakarkas and Elaine Arden, also a virtuoso of the much over-

worked art of Greek dialect, participated. It is the sort of comedy that a few years back led to the conclusion that the average radio audience has a mental age of 12. Far-fetched banalities bog the program down to the level on which it meets Carol Bruce. Miss Bruce's stinging of *Hip, Hip, Hooray* is calculated to cause conscientious citizens to turn out the lights and air raid wardens to make for their posts.

Jolson gets in more plugs on the basis of his recent USO trips than does the sponsor. Ray Block's orchestra offers competent musical backing.

Shirley Frohlich.

"Don Winslow of the Navy"

Reviewed Thursday, 6:15-6:30 p.m. Style—Serial. Sponsor—General Foods Corp. Station—WJZ (New York) and Blue net.

Don Winslow of the Navy is introduced with a big build-up, airplane motors roaring, shouts like "Stand by for action and adventure." "All hands on deck for Don Winslow," salutes for the men of the Navy Air Corps—but what a letdown when the guy finally makes his appearance. Program caught was disappointingly unexciting and quiet. Don and his friend, Red Pennington, sounded like calm, ineffectual characters.

The actual drama was a lull between a high-pressure, dramatic, lengthy introduction and an equally vigorous and prolonged finale—"If you want to be like our heroes, fellows and girls, eat Post Toasties." If the program doesn't prevent the fellows and girls from eating the stuff, this threat certainly should.

The courageous and heroic young boys are naval intelligence officers who are determined to wipe out the submarine menace and get themselves all involved with Jap subs and convoy commands. The authenticity of the scripts is checked by the U. S. Navy, and a lot of naval terminology is thrown around, some of it being helpfully explained to the kids in the course of events.

M. R.

"Songs of a Dreamer"

Reviewed Monday, 9-9:15 a.m. Style—Songs and chatter. Sponsor—Northwestern Yeast Company. Agency—MacFarland Aveyard. Station—WLS (Chicago), Blue.

This show was originally heard on transcriptions and spotted over Midwest stations. The AFM ban on recordings for public use forced the sponsor to turn it into a live show, hooking up with Blue outlets. It is a typical morning shot aimed at women who bake at home. The sponsor sells yeast, and strains too hard to sell it. The commercials for a 15-minute program are certainly too numerous and the danger of overselling is present at all times.

Both Gene Baker, the romantic baritone, and Doris Moore, commentator, dish out commercials. Baker, at least, sings a couple of songs, but Miss Moore, with the exception of reading a brief poem at this hearing, plugged yeast at every opportunity.

Irma Glen is at the organ with background music. Baker's voice is rich and soothing on morning ears.

Sam Honigberg.

Fred Allen

Reviewed Sunday, 9:30-10 p.m. Style—Comedy. Sponsor—Texaco. Station—WABC (New York) and the CBS net.

Ruthlessly pruned to a meager half hour, the *Texaco Star Theater* returned to the air Sunday (4) with Fred Allen again at the helm and an imposing array of guest stars on tap to help him out. He needed no help, tho; if Texaco is going to ration Allen for the duration, they might at least let him use up all the time that's left.

First program was built up on a mythical ad that Allen had inserted in *The Times*, asking for actors. The guests come up one by one in answer to the ad, as does Arthur Godfrey, announcer and no mean ad libber in his own right. After typical Allen tomfoolery, including cross-fire with Portland and large hunks of the flashing and hilarious satire that make an Allen program a constant delight, the applicants for the jobs come on. The first is "Falstaff" (Alan Reed); and next come the Andrews Sisters, who sing *Pennsylvania Polka* in their familiar style. Charles Laughton follows with some amusing cross-fire with Allen—and he later stars in a satire on a radio serial, a tidbit yclept *Poor Old Charlie*. It's a wonderful satire on soap operas (as if they didn't satirize themselves every day), and it also reminds one vaguely of Chekhov—which probably proves the essential connection with Chekhov and soap operas. Anyhow, it was hilarious. At the end, Allen started Laughton off on a bond-selling session by buying one himself.

Al Goodman leads the band in accustomed superlative style, and the commercials, delivered by Godfrey, are of course institutional.

Needless to say, it's a terrific program—but the guest stars only tend to slow it down. If they're only going to give us a half hour of Allen, at least it should be Allen all the way. The program should be an hour anyhow; under the present set-up the listeners (this one vehemently included) are pretty sure to feel gypped.

Eugene Burr.

"Stars From the Blue"

Reviewed Sunday, 7-7:30 p.m. Style—Musical. Sustaining over WJZ (New York) and the Blue Network.

The rare thrill of hearing a real voice—a magnificent voice—over the air electrified listeners Sunday night when the Blue Net instituted a sustaining half-hour shot called *Stars From the Blue*, featuring Wilbur Evans and Josephine Houston. Evans, who rocketed to national attention with his superlative performances in the recent revivals of *The Merry Widow* and *The New Moon* at Carnegie Hall, is one of the finest baritones—for this reporter's money the very finest—heard since the distant days when Lawrence Tibbett was a singer, before he knew what a picture contract looked like. Full, rich, clear and magnificently handled, Evans's voice brings back the thrill of the great days before the microphone (treason! treason!) had ruined the vocal hopes of America. His performance on the initial program is proof enough that a real singer sounds better even on the air.

Nor is Miss Houston to be forgotten by any means. She has improved tremendously since this reporter last heard her on the stage, having added greater strength and clarity of tone. Her voice remains just a bit tight, but it has clear and lovely quality, and she is infinitely better than most much more highly touted sopranos.

With voices such as those and with magnificent music from a 35-piece orchestra conducted by Josef Stopak, the half hour should have been unadulterated delight. But it wasn't, due to fantastically top-heavy programing. Mr. Evans did *Maxime's* from *The Merry Widow* and Rachmaninoff's *In the Silent Night*; Miss Houston did *I'm Old-Fashioned*, and the ork played hunks of *Naughty Marietta* and the polka from the *Golden Age* of that ridiculously over-touted composer, Shostakovich. And then everyone combined for interminable excerpts from Gershwin's *Porgy and Bess*. The music is dull and unrewarding at best, and it blanketed the fine effect of the early part of the program. It was, however, pleasant to hear what *It Ain't Necessarily So* sounds like when it's really sung. It sounds good.

Programing defects will undoubtedly be remedied on subsequent programs. Meanwhile, the Blue Net is to be enthusiastically commended for getting together one of the most brilliant musical combinations yet heard on the air. Miss Houston scores splendidly, and Evans is one of the really great talents of our

Nila Mack's Kids' Book

Nila Mack, director of children's programs at CBS, has written a picture parable entitled *Animal Allies*, illustrated by Sidney Lazarus, which is aimed at teaching children the facts of the world situation by representing each country at war by an animal who lives in Pleasant Forest. The kiddies will be amused by the enticing pictures of Stoutheart the Lion, Shaggy Sovietsky the Bear, Chang the Dragon, Kid Aussie the Kangaroo and Chief Sam Eagle, and will love the funny-sounding names. But the mammas and papas will have an even better time laughing at the witty characterizations and smart satire.

Peace reigned in Pleasant Forest until Greedy Gruber the Vulture, sporting a cowlick and a small mustache, started stirring things up. *Mussy* the Gorilla practiced the Gruber-step and aped the vultures, but soon had to do the Gruber-step in reverse. The little animals came weeping to Stoutheart for help, but the Munich bird, with a little umbrella overhead, thought he could patch things up. When the Vulture and sneaky Tokyo the Snake came swooping down on them, Stoutheart, Chief Sam Eagle and Shaggy Sovietsky sprang into action. There's more to it—like the Mugwump in Chief Sam Eagle's country, who cried, "Quick! Somebody should not do something about it," as he balanced himself on a fence.

The story tries to indicate why we had to fight and succeeds pretty well in showing the ruthlessness of the vultures and the snakes and the bravery of the other animals in the forest. The outline of the story is simple enough for the youngest child to understand and is a painless and pleasant way to teach him the fundamentals of the war. But whether or not it was Miss Mack's original intention, her animal allegory will probably find an even larger, more appreciative audience among young-at-heart adults than among the young in years.

M. R.

ADVERTISERS

(Continued from page 6)

its production department: Wheeler Wadsworth, transcriptions; Al Morey, music, and Homer E. Heck, dramatic. . . . Joe Ainley now producing for Carl Wester's agency. . . . Phil Shelley, formerly with WCP, has his own booking office. . . . Jack Payne, writer, now scripting the Isbell and Anson hour show on WGN. . . . Consolidated Drug Trade Products, thru Benson & Dall, renewed its hour participation each in WJJD's *Supper-time Frolic* for the eighth consecutive year. . . . WIND's all-night program, *Night Watch*, now sponsored by Atlas Brewing Company, set thru Arthur Meyerhoff Company. Russ Salters is the new emcee. . . . Political orders are boosting this month's biz for WMAQ. . . . Walgreen Company added six five-minute news periods daily on WJJD.

LOS ANGELES:

BRUCE DODGE, of the Biow Agency here, to handle production on *Take It or Leave It*. . . . Harriet Ginn, who headed the KNX-CBS news bureau annex, left Columbia recently to begin training as an American Airlines hostess-stewardess. . . . Winslow B. Felix Motor Company has bought 13 quarter hours, *Time Clock*, to be used five-a-week over KECA in the interest of used cars. Tom Smith Advertising handled the deal. . . . Ted H. Factor Advertising Agency handled the details for Eagleson & Company, Los Angeles, for six quarter-hour sports programs to follow Associated Games over KECA. Contract expires November 28. . . . Paul Henning, veteran gag writer, has joined the staff of writers on the Burns and Allen show. This gives the show five scribes. . . . Partmar Corporation (Paramount Theater) has signed for 13 quarter-hour newscasts Fridays over KHJ, to plug the current offerings at the theater, until December 3. Sponsor was represented by Scholtz Advertising Agency. . . . New business at KECA includes order placed by Milton Weinberg Agency for Kelly Kar Company to use 209 quarter-hour newscasts, four-a-week, from October 6 to October 5, 1943, in the interest of used cars. . . . The Frito Company, of Dallas, thru Ray K. Glenn Advertising, of that city, has bought 52 quarter-hour newscasts over KECA to plug Fritos, a food product, three-a-week, until February 8.

generation. Sponsors paying five times as much aren't getting a tenth of the value. Eugene Burr.

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BLUE NETWORK 9:30 P.M. EVERY NIGHT EXCEPT SUNDAY

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