

activities director of Thompson's Cleveland plants.

Program has plenty of listener appeal and stands up nicely against the competition of *Salute to Youth* and *American Melody Hour*. Only type of plugging so far has been the desirability of working for Thompson Products. Show now airs only in Cleveland but may be piped to Detroit, Toledo and St. Catherine's, Ont., where there are other large Thompson plants.

Plenty of talent in this local show. Voices and orchestra are excellent, and the drama each week really packs an emotional wallop. *Sam Abrams.*

"This Is the Underground"

Reviewed Sunday, 6:30-7 p.m. Style—Dramatic. Sustaining on WBBM (Chicago) and CBS.

This new series is a splendid example of the work done by Walter J. Preston, WBBM program director. Preston, a veteran of radio (started in 1923), believes a sustainer deserves as careful planning and production as a commercial. *Underground* is written by Alan Sural and Sullivan J. Powl and produced by James T. Jewell.

Program is dramatized from stories of the underground activities of patriots in subjugated nations of Europe as gleaned from official reports and other sources. Story caught was a poignant, gripping tale of a Polish lad whose father was killed by the Gestapo when he refused to reveal the meeting place of the underground. The boy vows vengeance and by a ruse leads the Gestapo chief and his men into an ambush that costs them their lives.

There is pathos in the boy's selfless heroism, and suspense is well sustained thruout. Cast has been carefully chosen and every member does an excellent job. *Nat Green.*

(Editor's Note—This program is a dead ring for the Free World Association's *Underground* series which has been on WMCA, New York, each Tuesday evening for the last three months.)

"Red Arrow Time"

Reviewed Sunday, 6:30-6:45 p.m. Style—Variety show. Sponsor—Philadelphia & Suburban Transportation Company. Agency—Al Paul Lefton. Station—KFIL (Philadelphia).

It is quite a rare occasion when a local sponsor gets reckless with his air-show budget and goes on a talent-buying spree. And *Red Arrow Time* is one of those times. Unfortunately, however, after rounding up the cream of the crop and bunching them together in the one studio, the sponsor expects miracles to happen. They never do, and not in this instance, either.

As a result, this new quarter hour Sunday series is an expensive filler for the lull before the major network shows come on in the evening. And it is only the strength of the individual talents of the cast of performers, rather than their collective efforts, that makes it worth the while to pause beside the loud-speaker for the 15 minutes. Lacking totally in production qualities where the possibilities are vast, show runs off in the weather-beaten pattern of orchestra, song, orchestra, song and so on until the sum impression hits the grand total of zero. All the more a sorry spectacle when there is such a wealth of good talent on tap.

No spark of genius is needed to whip this together into a sock show with all the material to work with. Only flash of imagination, if it can be called such, is in calling the show *Red Arrow Times*, which links with the Red Arrow Lines of the sponsoring transportation system, providing trolley facilities for those in

"The Original Copy"

DALLAS, May 29.—KSKY, new day-timer here, has a client who buys time to offer "genuine imitation nylon hose at three pairs for a dollar." And sells a flock of them, too.

the suburban sections of the city.

Outsider in listening appeal is Carol Wynne, full-voiced songbird who packs a whale of appeal into a ballad. Her singing of *Don't Get Around Anymore* on this opening stanza was strictly out of the top drawer. Hers is a voice that belongs to radio and should be heard with greater frequency.

Selection of the male singer could not have been a better choice, call going to Eddie Roecker, whose grand baritone voice has graced many a network show. Unfortunately, his talents are totally wasted in being called upon to sing the program's theme melody, *You'll Be Sorry*, a ditty about the lads in the Navy. Song is quite a sorry one, and from the heavy build-up it gets on the show, suspicion points to the sponsor having a hand in writing it.

Norman Black's studio orchestra, augmented to 17 men, brings up three bright and colorful instrumental selections of popular appeal in the rhythmic pattern. And the playing is something to occupy the listener.

Fred Webber handles the announcements. Sponsor takes his plug from scratch and again at the halfway mark. Well worded and well read.

Maurie Orodnenker.

"Joan Brooks"

Reviewed Tuesday, 10:45-11 p.m. Style—Vocal. Sustaining over WABC (New York) and CBS.

Joan Brooks vocalized with the Phil Spitalny orchestra before starting this program. She's billed as a blues chanter, which is fake advertising, since she didn't chant, warble blues or do torchies. Her routine, *You'd Be So Nice To Come Home To, Somebody Loves Me, If You Were the Only Boy in the World*, etc., was pleasant and tuneful but definitely not up to the billing.

Has a rich, warm voice which could be exploited with exciting arrangements of carefully chosen numbers, but no attempt off this program seems to have been made to bring out the vocal indigo. It's too good a voice to keep under a bushel.

Now a Tuesday and Thursday spot, the program goes five a week on June 14 in the 11:15 p.m. slot. *Wanda Marvin.*

Sutherland on CBC Board

OTTAWA, May 29.—Mary McCallum Sutherland is the most recent addition to the board of governors of the Canadian Broadcasting Corporation. She represents British Columbia.

"Double-Nothing" Renewal

NEW YORK, May 29.—Feenamint renewed *Double or Nothing* for another 13 weeks, effective June 25. At contract end the laxative will have rounded out three years with the show on Mutual.

Johns Aids Struthers

NEW YORK, May 29.—J. Frank Johns has been named assistant to Harvey Struthers in sales at WCCO, Minneapolis. Johns was previously with Free & Peters, Howard Wilson and most recently with Wythe-Walker.

MBS Eyes House Sheet

NEW YORK, May 29.—Mutual Broadcasting is readying a house organ for its staff. Other nets have had this gimmick in operation for some time. Budget is now before the bigwigs for approval.

WOV Adds Kerr

NEW YORK, May 29.—Allen W. Kerr, formerly with International Radio Sales and Free & Peters, is now a member of WOV sales staff.

NAB Selecting Group To Mull Music Problems

WASHINGTON, May 29.—Announcing appointment soon of music committee composed chiefly of broadcasters, which will meet periodically for general consideration of all problems in music field, NAB yesterday said first duty of committee will be to sit down with ASCAP and thrash out interpretation of ASCAP contracts.

In meantime NAB has issued special music bulletin giving NAB's interpretation of ASCAP's claim of May 18 in respect to commercial spot announcements. In bulletin, which was sent to all NAB members having ASCAP per program commercial licenses, NAB points out under consent decree ASCAP was forbidden right to demand license fee based on income from programs in which its compositions were not used and was affirmatively directed to grant license to broadcasters based only on revenue from programs actually using ASCAP music. Both by requirements of decree and provisions of contract ASCAP limited to payment on commercial programs which use ASCAP music, NAB asserts, adding: "It is obvious that ASCAP is not entitled to call a sustaining program a commercial program because it is either preceded or followed by commercial spot announcement."

NAB cited letter of W. J. Scripps, of Independent Broadcasters, Inc., which was described as approved by ASCAP, which said: "Under per program contract it was understood that ASCAP does not demand compensation in respect of spot announcements made on 'station breaks' between completed program."

NAB said ASCAP now contends latter understood statement "would cover only such announcements as Bulova, Longines weather reports (when permitted) and similar announcements."

"The fact is," NAB asserts, "that a spot announcement which precedes or follows sustaining program which uses ASCAP music does not convert adjacent sustaining programs into commercial programs, nor is ASCAP entitled to any percentage of revenue derived from sale of such spot announcements unless announcements use ASCAP music. NAB asked to be advised of instances when ASCAP attempts to press against any station claims made in ASCAP May 18 letter in regard to spot announcements or participating programs."

The situation came to a head in New York last week when ASCAP communicated with all stations operating on a per-program contract. They asked that locations cough up for all sustainers using ASCAP music preceded or followed by commercial spot announcements. The Society also asserted that licensees were submitting inadequate loggings and accountings.

ARMY'S MIL-\$ TALENT

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government stations, 10 army and 5 commercial stations in Alaska; the 20,000-watt station in Suva, Fiji Island, which blankets Guadalcanal; three stations in China, the government stations in India, the new stations in the Holy Land and in North Africa, and also those in the Caribbean, Newfoundland, Labrador, Greenland and all along the U. S.-to-Canada Alcan Highway. The army is also building "dozens" of new low-power transmitters in England and in Ireland.

These stations are being manned by army technicians and veteran broadcasters. Capt. Andre Baruch, for example, is running the army station in Casablanca.

SSD masters are also made available to the navy and marine corps, which lack recording and production facilities. The disks are passed on from one station to another and also to hospital ships so that each recording is used to the fullest extent.

The Boys Behind the SSD

Commanding officer of the SSD Radio Section is Lieut. Col. Tom Lewis, Young & Rubicam Coast executive. Others are Major Fogel, independent radio producer from the Coast; Maj. Mann Hollner, Benton & Bowles Hollywood office head; Capt. Meredith Wilson, musical conductor; Capt. Ted Sherdeman, *Screen Guild* program director and now SSD

MAN-POWER PAINS GROW

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of-town Blue stations. Others have gone into indie stations.

Altho the school was open to both male and female employees, nary a gal enrolled. They would be welcome, according to Martyn, who feels they can do a good muke job.

WIP Starts Co-Ed Gain Rider Class

PHILADELPHIA, May 29.—Following the government's suggestion to use women as replacements for men in essential and vital industries, WIP has inaugurated a class to train women broadcast technicians. Class also open to draft-exempt and over-age men.

Gaining their theoretical knowledge of broadcasting in the vocational training schools, first class of five women and two men will be taught practical broadcasting technique in the WIP control room. Neophyte engineers get an eight-week course, with Clifford C. Harris, WIP chief engineer, and his assistant, James Tisdale, serving as tutors.

While WIPEN and WDAS both boast gal announcers, femmes are still foreign to the control rooms at the station.

Tiger Loop Folds

PRINCETON, N. J., May 29.—Hit by the man-power shortage, the dormitory-to-dormitory network at Princeton University has gone off the air for the duration. David R. Craig, business manager of WPRU, the campus station, announced the closing.

Station was organized in 1941 by the university's engineering school and broadcast to dormitories and other campus buildings thru connection to the regular electrical circuits.

WNEW School of Fems

NEW YORK, May 29.—WNEW will conduct classes for its female clerical staff in various phases of station savvy, including program traffic, copy writing, publicity, sales and engineering. Idea is to develop replacements able to take over as men are drafted. School begins June 1, with tri-weekly sessions of two hours each.

Bobby Baker to Army

NEW YORK, May 29.—Chick Mauthe is the new music director of WOKY, Cincinnati. He replaced Bobby B. Baker who entered the army.

New Record Wrangler

NEW YORK, May 29.—A new record jockey rides! Art Ford has taken over on WNEW's *Milkman's Matinee*, replacing Jack Lescoulie, who is in the army.

Coast Flack Shifts

HOLLYWOOD, May 29.—Edythe Whitely has joined the Blue Net publicity staff here. Bess Werner also on staff, replacing Lucille Moses, who was granted leave of absence.

radio program director; Capt. Bert Stebbins, SSD executive officer in Washington, formerly of the Logan & Stebbins Agency in Hollywood; Capt. Austin Peterson, script editor at Young & Rubicam; Capt. Hal Berger, sportscaster, now on the way to Australia for SSD; Capt. Harry Salter, the musical director; Capt. Tom McKnight, producer of *Sherlock Holmes* and *Blondie* shows, and Capt. True Boardman, film and radio writer and director, now on his way to Alaska for SSD.

Also, Lieut. Victor Quon, engineer; Pvt. Milton Brown, writer and producer; Pvt. Elliott Lewis, actor and "Oscar" winner; Pvt. George Rosenberg, formerly with the Screen Actors' Guild office and now in charge of talent for SSD in Hollywood; Pvt. Bob Welch, ex-producer of the Jack Benny program; Pvt. Tom McDonald, former *We, the People* writer; Lieut. Irving Reis, erstwhile director of *Columbia Workshop*; Sgt. Lloyd Shearer, scripter, now in charge of enlisted men in the New York SSD office; Pvt. Jim Fonda, Lord & Thomas exec; Pvt. Irving Taplinger, producer, and Pvt. Joe Hasel, ex-Blue Network sportscaster.

"LISTEN to LULU"

Mon. Tue. Wed. Fri.

6:15 to 6:30

ON BLUE NETWORK