

**The Bill Goodwin Show**

TELEVISION—Reviewed Tuesday (11), 3:30-4 p.m. EDT (Tuesday and Thursday). Sponsored by General Electric, thru Young and Rubicam, via National Broadcasting Company TV, New York. A Louis G. Cowan package. Producer-director, Sherman Marks. Writer, Bob Quigley. Emcee, Bill Goodwin. Guests: Eileen Barton, Roger Dann, Joe Buskin and his trio.

The new Bill Goodwin Show is described by NBC as "a variety-musical comedy-audience participation series with guest personalities." In a do-or-die attempt to live up to this ever-stuffed analysis of its content, the initial program fell flat on its format.

The producers saddled Goodwin with an hour show in a half-hour time period, which put the performer in a pretty tight squeeze for a video solo debut. Altho Goodwin's ease at the mike has always been his greatest asset as an entertainer, he played Tuesday's show with the air of a man carrying a stop watch in one hand and a blue pencil in the other. At one point he was so flustered when a studio audience camera gimmick misfired, that he frowned and snapped back at the camera in a manner that can only be described as menacing.

His attitude, if not admirable, was certainly understandable. An audience participation show is far too unpredictable time-wise, for a split-second running schedule. Goodwin was obviously under pressure from start to finish, and he showed it.

In addition to the involved audience routine, the half hour fairly strained at its seconds with specialties by canary Eileen Barton, French actor-singer Roger Dann, pianist Joe Buskin and three lengthy commercials for General Electric.

**Cuts Mehbe?**

Miss Barton, who displayed plenty of personal zing and talent, was the only one who didn't seem thrown by the hurry-hurry atmosphere. If time was of such an essence then it would have been better to drop a couple of numbers entirely (namely a complicated wishing well sequence and some meaningless horseplay preceding Bushkin's piano solo), rather than turning both cast and viewer into tense clock-watchers.

In spite of everything, tho, Goodwin's announcer training stood him in good stead on the commercials, which he wrapped up neatly on all three counts, up to and including washing a pile of dirty dishes in a G.E. electric machine. Goodwin has a lot of charm and should click big in TV once NBC decides to let him be himself, instead of Berle-Parks-and-O'Neill all rolled up into one impossible package. June Bundy

**Crime With Father (The Baby Sitter)**

TELEVISION—Reviewed Friday (7), 9-9:30 p.m. EDT. Sustaining via American Broadcasting Company-TV, New York. Producer, Wilbur Stark. Director, Charles Dubin. Writer, Larry Menkin. Cast: Rusty Lane, Peggy Lobbins, Steve Elliott, Ruth Manning.

Crime With Father has the nucleus of a good video format, but the show caught was marred by trite scripting and melodramatic thesping.

The idea of a homicide chief and his teen-age daughter as a crime-hunting duo has the making of a solid mystery-team trend, a la the Nick Charles and Norths. Current handling, tho, fails to capitalize on human-interest angles of the relationship. The Baby Sitter episode opened with the daughter (Peggy Lobbins) witnessing a murder thru a window, while enacting the title chore. Identity of the attacker was known to the audience from the outset, so the only suspense involved was watching the father-daughter team track him down via visits to the dying victim in the hospital, and interrogations of the woman's husband, the attacker (a half-craz, alcoholic, and his sweetie, a clerk in a paint shop. The woman finally died and the captain trapped the killer by confronting him with a forged check. Finish involved a noisy gunfire chase routine.

The series supposedly uses live shots of streets and alleyways, but the big chase scene looked as tho it were shot in ABC's prop room. Dialog (by the usually fine scripter Larry Menkin) followed hackneyed "all right, come clean" school of mystery scripting. June Bundy.

**Colgate Comedy Hour Eddie Cantor**

TELEVISION—Reviewed Sunday (9) 8-9 p.m. EDT. Sponsored by Colgate-Palmolive-Peet Company, thru William Esty, Ted Bates, Sherman & Marquette, via National Broadcasting Company TV. Producer, Manning Ostroff. Associate producer, Robert Mason. NBC supervisor of production, Sam Fuller. Director, Jim Jordan. Writers, Al Gordon, Phil Supin, Hal Goldman, Larry Marks, Larry Gilbert. Announcer, Don Pardo. Music, the Al Goodman ork. Cast: Eddie Cantor, Cesar Romero, Barbara Ashley, Stanley Prager, Robert Gari, Bill Gray and others.

Eddie Cantor's return to the Colgate Comedy Hour, the second of its series, was a fast, flashy show, full of yocks, production tricks and top-flight camera work. Definitely one of the highlights of the new season to date. There were a couple of bugs, but there were none important enough to detract from the all-over impact.

The comedy load was carried by Cantor and Cesar Romero. Cantor, tho looking strangely older than last season, was the same exuberant Cantor as of old. His sketches with Romero were right out of the silo, but they were funny. Cantor's pants, while Romero was straightening over a phone to a gal, were gems. The bullfight scene, lifted almost bodily out of *Kid From Spain*, was a high spot made more so by some very funny accidents.

The show started with Cantor doing a "glad-to-see-ya" song which segued into lyrics describing New York types, while the dancer did quickie bits behind him. Incidentally, the Edith Barstow choreography, particularly in the *Clean Sweep* number, was ingenious, aided by intricate camera angle shots.

**Jolson Segue**

The singing load was carried by Cantor, with one number in a songlogue, *Songs to Remember*, as a highlight. It started with Cantor intoning *Swanee* as done by the late Al Jolson. The scene faded and a guy who looked like Cantor and sounded like Jolson, even to black face, came into focus and was picked up against the same drop. The dissolve was so deftly handled, it looked as tho a film had been used. Actually the guy in black face was Robert Gari, who did the sight bits to a Jolson tape. The segue back to Cantor was equally well managed, giving realism to the entire number.

A solo song, *My Man* by Barbara Ashley with a bow to the late Fannie Brice, was distinctive only for the set.

The program was dedicated to Pvt. Hubert Reeves of Joliet, Ill., the Korean War's first quadruple amputee who was being married. Cantor announced that at the opening and again at the close, describing it as the first TV show. RCA contributed a TV console; somebody else, a set of sterling silver. The audience was also asked to contribute. Bill Smith.

**Foodini the Great**

TELEVISION—Reviewed Saturday (8) 11-11:30 a.m. EDT. Sponsored by Sundial Shoe Company, thru Hoag & Provan via American Broadcasting Company-TV. Producer Hope and Morey Bunin. Director Fletcher Smith. Writer, Jack Graham. Cast: Ellen Parker, femzee; Hope and Morey Bunin

It's the same Foodini the Bunins developed in the *Lucky Pup* series, and the same clever puppeteering. On the stanza caught, Foodini was shown as more misguided than malevolent, and he finally got his come uppance. It had Foodini reaping in barrels of dough by the operation of his Soft-Touch-o-Scope, which rendered its victims into various levels of niceness from genial to philanthropic. In the end he accidentally got the ray on himself and hastily gave away the whole fortune.

**Mock Melo**

Morey Bunin had the heavy's mock melodramatic tone down pat, and brought in topical jokes and double takes successfully. But the show did not seem to build in a way to hold kiddies thru a full half hour.

Ellen Parker, as femzee, was sweet and a good contrast to Foodini's homeliness. She handled the Sundial commercials on the second quarter hour by holding up each shoe, identifying it and simply saying how good it was. She might try a little selling; she'd be a natural at it. Gene Plotnik.

**CAPSULE COMMENT**

**Breakfast Club (Radio) ABC, Monday (10), 9-10 a.m.**

A melange of audience participation, various songs, menu suggestions and comedy with Don McNeill back after an eight-week absence. Chief drawback is in the humor department. Latter is heavy and apparently resorts to sight bits that break up the studio audience but are a mystery to listeners. (See full review this issue.)

**Foodini The Great (Television) ABC, Saturday (8), 11-11:30 a.m. EDT.**

It's the same Foodini and the same clever puppeteering. But the show did not seem to build in a way to hold kiddies thru a full half hour. (See full review this issue.)

**Studs' Place (Tele), ABC-TV network, Monday (10), 9:30-10 p.m. CDT.**

Studs Terkel and writer Charlie Andrews continue to turn out the best example of the unpretentious, disappearing Chicago style TV on a network of two live and seven kine stations. This show concerning the return from vacation of Grace, the waitress, was warm and funny, and a good ad for the scriptless, dialog-by-the-cast technique.

**"Range Riders" (Radio) CBS, Sunday (2), 5:30-6 p.m. EDT.**

A bit of the old cow country transferred to the air lanes by way of WGAR, Cleveland. Show caught loped along at a smart clip, paced by Tom Armstrong's folksy emcee job and the melodic twanging of Ernie Benedict and his boys. It's doubtful if the series will round up as fervid a following network as it did locally, but it certainly should please Western music fans. (See full review this issue.)

**Wild Bill Hickok (Radio) Mutual, Sunday (9), 7-7:30 p.m. EDT.**

The transcribed kid Western series is a smooth running, well integrated package of standard hero-bags-the-rustler material. Gravel-throated Andy Devine takes top these honors as Hickok's side kick, and movie actor Guy Madison gives a surprisingly competent performance in the title role. In fact Madison, whose face was considered his fortune in flickerville, is much more impressive as an actor sight unseen.

**Milk Man's Matinee (Radio) WNEW, New York, Saturday (8), Midnight-4 a.m. EDT.**

Deejay Art Ford scored a beat on his platter spinning pals with the first interview Judy Garland has granted a record jock since she returned from Europe. Ford had alerted his listeners that the movie canary was due to appear "any minute now" for several days, but the gal didn't actually show until Saturday (8). When she did arrive, the singer was surprisingly tense and ill at ease, and Ford had to guide her carefully thru the interview, which, in the main, plugged her forthcoming two-a-day stint at the Palace Theater.

**Plan For Survival (Radio), Civil Defense Radio Network, Wednesday (12), 11:30-11:45 p.m. EDT.**

This series, which is beamed to more than 100 stations thru-out New York State, has gotten around to spotlighting plans individual cities have made for coping with the possibility of an atom bomb attack. Ithaca, N. Y., took over the 15-minute seg on the show caught, with local stations WHCU and Cornell University co-presenting a fine semi-dramatization of just what the city has done and will do. The "plan" was presented in considerable detail, via a mythical tour of the city by a New York family anxious to find out just what would happen to them if they were evacuated to Ithaca following a bombing. Judging by this report, they had nothing to worry about.

**Newsstand Theater (Radio), ABC, Thursday (13) 8-8:30 p.m. EDT.**

Half-hour dramatization of James Jones' war-yarn, "Greater Love," originally published in Collier's mag, carried a special bite. It was the sort of material calculated to make listeners sit up and think, even tho it was ruggedly unpleasant. The script was excellently adapted, directed and played. (See full review in this issue.)

**Screen Directors' Playhouse**

RADIO—Reviewed Friday (7), 8-9 p.m. EDT. Sponsored by the Whitehall Pharmacal Company and the Radio Corporation of America via the National Broadcasting Company thru the John F. Murray and J. Walter Thompson agencies. Producer-director, Howard Wiley. Cast: James Stewart, Jeff Chandler, Debra Paget and others.

For its first production in its new time slot (series was formerly presented Thursday at 10 p.m.), Whitehall Pharmacal and RCA tandemed sponsorship of Screen Directors' Playhouse for an air adaptation of the pic, *Broken Arrow*. Not having seen the film, this reporter is in no position to make comparisons. Likely, there was more excitement in it to meet the eye than the ear. In any case, the story needs to be visual to give it any real kick. Earwise, like many another movie, it became actionless and talky.

Storywise, *Arrow* more than justifies its premise, painting for-once the American Indian as something more than a savage brute. As in the pic, James Stewart played the Army scout who felt there was a way to end the Apache war back in 1890, in his usual nasally homey vein. Practically all of the background narration build-up fell to him. Likewise, Jeff Chandler aired his original role as the intelligent, honorable Apache chief, and Debra Paget was again the Indian lass who the scout fell for and whose tragic death sealed an eventual peace.

However, it seemed from this listener's chair that *Arrow* is just not one of those yarns which lends itself to radio. The performances were good enough, but it is a story which needs scenic sweep and action. Compressed into less than an hour of conversation, much of which is narration, it became tedious going, nor do many of the lines (evidently culled from pic sequences) reflect the color and mood of a savage era.

Commercials for Anacin and RCA receiving sets were kept short and to the point. In fact, this was one program which seemed top heavy with story.

Bob Francis.

**Bob and Ray**

RADIO—Reviewed Monday-Friday (3-7), 6-8:30 a.m. EDT. Participating sponsorship via WNBC, New York. Producers, directors, writers, cast: Bob Elliott and Ray Goulding.

Latest entrant in the alarm-clock circuit is this engaging pair of clowns, Bob Elliott and Ray Goulding got together at a Boston station about five years ago. They were brought into New York this summer for an evening across-the-board show on the National Broadcasting Company. And now they're in this early morning spot previously held by Skitch Henderson, on NBC's local outlet where they are daily airing their fine collective wit.

Their show employs the standard early a.m. format! Weather, time checks and some records, plus loads of commercials and tomfoolery. While it's sure not to instill strength or courage into the hearts of the bleary-eyed facing the new day, this team's handling is as smooth as any.

One of the best feats is burlesque of their own medium. They've been doing take-offs on soap opera (*Mary Backstage*, *Noble Wife*) and problem shows (*Mr. Agony*) that can draw big laughs at any hour.

Gene Plotnik.

**Walter Winchell**

RADIO—Reviewed Sunday (9), 9-9:15 p.m. EDT. Presented by Warner-Hudnut thru Kenyon & Eckhard via American Broadcasting Company. Producer, John Bates. Director, Paul Scheffels. News columnist, Walter Winchell.

With Walter Winchell's return to the air this season he brings with him the powerhouse formula that has won him audiences so continuously thru the years—straight news, gossip and inside tips plus some editorializing on issues close to his heart. Winchell's radio format needs no revamping. His devotees will await his weekly broadcast eagerly; others can't be wooed.

The broadcast caught was perhaps one of Winchell's weaker news shows. Out of the informative compound, however, emerged several intriguing new items. According to the columnist, Truman will run again, Harriman will replace Acheson and among United States' new secret weapons is a paralysis gas which is expected to

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**Kate Smith**

TELEVISION—Reviewed Thursday (13), 4-5 p.m. Sponsored by Procter & Gamble, thru Benton & Bowles, The Simoniz Company, thru Sullivan, Stauffer, Colwell & Bayles; Minute Maid Corporation, thru Ted Bates, Inc., and Hunt Foods, thru Young & Rubicam, via National Broadcasting Company TV. Producer, Ted Collins. Associate producer, Barry Wood. Directors, Greg Harrison and Bob Eberle. Music director, Jack Miller. Writers, Dorothy Daye, Ed Brainard, Mel Diamond and Bill Jacobson. Announcer, Bob Warren.

An examination of the sponsor set-up on this show indicates it is one of the most successful commercials now on the air. The program is sold in 15-minute segments, and is aired five times a week. The sponsor line-up given in the credits above, therefore, hold only for the day the show was caught—Thursday. On other days the segments are taken by a flock of bankrollers including Glidden Paint, Andrew Jergens, Esquire Shoe Polish, Durkee Foods, Gerber Products, etc. As the show progresses, each sponsor is given a good play, the plugs being of various types—cartoon, film, live etc. In addition to plugs before and after each quarter hour segment, there are the commercials sold by the station, presented at the time of the station break, or station identification.

**Melange of Plugs**

The result of all this is a melange of commercials, seemingly endless and presented with tenacious persistency. The dilemma is obvious: The program is very successful, as indicated by the long list of sponsors; yet its very success poses a ticklish problem and raises the question as to how long this type of heavily commercialized programing can continue even in daytime. The question is not an easy one to resolve. The expenses of TV operation are great and must be met. On the other hand, will the public finally squawk? Radio broadcasting, of course, went thru similar tribulations, and finally regulated itself thru industry-wide National Association of Broadcasters codes and regulations adopted by each specific network. In time, TV also will come upon the proper solution one which will be dictated by programing and advertising costs, network and station competition and audience preferences.

**Variety Format**

The show itself is a variety format, Kate Smith and Ted Collins introducing outstanding artists on different days. The show caught had an excerpt from *Carmen*, with soprano Vera Bryner and baritone Jose Duval in the leads. There were a few outstanding night club-vaude turns, notably Mary Raye and Naldi, ballroom team, and the Marvellos, magic act. Ted Collins conducted a discussion with a panel of four teen-agers, and Kate rendered several tunes in her lyrical style. The show has good variety, good talent, plenty of sponsors, yet its very success mirrors the Frankenstein that is being created.

Paul Ackerman.

put entire cities to sleep. As usual, Winchell's staccato style of handling his material lends drama to it. Hudnut has a home permanent for children which, it claims, creates naturally pretty curls. The sponsor also says that its permanent is not affected by rain. Leon Moore.