RADIO VARIETIES

The Midwest Edition

SEPTEMBER-1940
TEN CENTS

Herman Felber
Director of the WLS Concert Orchestra, heard regularly on "Dinnerbell," "Homemakers," "School Time" and other WLS programs.

"PATTER ON THE PLATTER"

Jurgens National Favorite - Jimmy Dorsey Waxes Swing in New Album News, Views and Reviews of Today's Records.

By HAL DAVIS

In his tenth year as a dance-band maestro, Dick Jurgens has finally arrived as a national "name." Popular in Chicago and the mid-west, Dick never had much of a following in the rest of the country. However, long recording periods with Okeh and coast-to-coast airtime this summer combined to make the Jurgens cognoment one of the brighter in the orchestra world. His discs are all notable for perfect tempos, simple, melodic arrangements and grand vocals. The loss of Eddy Howard has been more than compensated by the addition of Harry Cool, one of today's finest vocalists. Cool, a graduate of KMOX St. Louis, possesses a beautiful tone and splendid diction. Dick's latest release couples "Crosstown" with "Goodnight Mother." The first side is a sprightly rhythm number with clever and amusing lyrics. The reverse impresses as a potent anti-war song. Tune is on same general style as "Goodnight Sweetheart," with Harry Cool neatly selling the lyrics. (Okeh).

Woody Herman and Jimmy Dorsey are two Decca outfits which rate high up in any band poll. Herman, a vastly underrated maestro, has one of the finest blues combinations in the country. His "Blues Upstairs" is a jazz classic. Best of his recent efforts has been "Herman At The Sherman" and "Jukin." The ease and expression of this outfit plus its natural musicianship makes listening a pleasure and dancing a "must." Dorsey has overtaken brother Tommy during the past year and fans are beginning to realize that Jimmy really has a solid orchestra. With his alto sax sparking the band, Jimmy takes a back seat to no competitor. Decca's album of "Contrasting Music" is interesting all the way through as Jimmy and the boys swing along on "Swamp Fire," "Rigamarole," "Cherokee," "A Man And His Drum," "Keep A-Knockin," "Major and Minor Stomp," "Contrasts," "Perfidia," etc. There's plenty of material in the album for any swing cat — and it's all mellow.

Not enough attention has been paid to Ted Straeter's swell music or Doris Rhodes' ditto singing. Ted has a society band that produces the finest dance-time anyone would want. Dorothy Rochelle handles the vocals more than adequately. Listen to "Tea for Two" and "Dancing in the Dark" (Columbia) for verification. Doris Rhodes, former CBS "Girl with the Deep Purple Voice," has waxed "Melancholy Baby" and the Gershwin's old tune "Lorelei" for the same company. Backed by Joe Sullivan's band, which includes Maxie Kaminsky on trumpet, Peewee Russell on clarinet and Brad Gowans on trombone, Doris delivers strongly on both sides. She has a gorgeous low tone and clear diction, plus a natural rhythmic feeling. Highly recommended for your library.

Thomas "Fats" Waller lets loose with "At Twilight" plus "Fat and Greasy" to our great delight. Fats is worth hearing any time. The much improved Les Brown outfit cuts "Blue Divil Jam" and "Gravediggers Holiday" for lighter jitterbugging. In the waltz field there's Wayne King, still practically alone at his chosen tempo. "Melody of Love" has a nice sweep. Flipover: "Forgotten" has a vocal by the Waltz King.

NOTE: Let's have your comments, suggestions, queries on this column. The first 500 fans to write in will receive a new, 5x7 photo of Dick Jurgens, with a list of his latest record releases.

RADIO VARIETIES

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F. L. ROSENTHAL, Publisher — WILTON ROSENTHAL, Editor

Published by Radio Varieties Incorporated, at 1056 West Van Buren Street, Chicago, Illinois. New York Office: 485 Madison Avenue. Hollywood Office: 3532 Sunset Boulevard. Published Monthly. Single copies ten cents. Subscription rate $1.00 per year in the United States and Possessions, $1.50 in Canada. Entered as second class matter January 10, 1940, at the Post Office at Chicago, Illinois, under the act of March 3, 1879. Every effort will be made to return unused manuscripts, photographs, and drawings (if accompanied by sufficient first-class postage and name and address), but we will not be responsible for any losses for such matter contributed. The publishers assume no responsibility for statements made herein by contributors and correspondents, nor does publication indicate approval thereof.

HOW TO SUCCEED IN RADIO

by

RUDY VALLEE

RUDY VALLEE

Discovering new talent for the radio and for motion pictures is not always a successful search even for those who are credited with unusual "discovery" gifts.

I don't claim any great credits for my various discoveries who have become great successes. There were many others in whom I thought I saw great possibilities who are today employed in businesses far removed from the entertainment world of radio, stage and motion pictures.

But I do think it might help ambitious people to judge their own possibilities if I explained what it was I saw in persons like Edgar Bergen, Dorothy Lamour, Alice Faye, Joe Penner, Frances Langford and others when they were unknowns. This can be done in a general way, and this treatise will accent the requirements of radio rather than of the other two branches of the amusement world.

Radio is exclusively drama of the voice. The radio actor whether he be dramatic or comedy player, has only one medium of expression; the voice. The stage or pictures can employ the voice, the eyes, facial expression, pantomime and movement.

For this reason radio is not easier. On the contrary, it is more difficult to mirror emotion in only one way. The successful radio player must have a smooth voice (except Andy Devine and a few others). He must have versatility when he is starting out, perhaps a variety of dialects and different voices so he is available for many different kinds of roles.

Physical beauty is not necessary. In fact it is not necessary in any of the three branches of the theater. But enthusiasm is necessary, both for the creating of your own opportunities and for the joie de vivre it always imparts to the personality. I shan't try to define personality but merely to discuss its outward manifestations.

Self confidence, but neither arrogance nor conceit, is necessary for success. I believe this is of primary importance — to know within yourself that you can do a good job. When you know that and are called for important interviews, you are able to sell that idea. You can't sell it unless you believe it.

To succeed in radio you must have a certain talent. Talents are God-given. The writer is born with an instinctive "feel" for words, meanings. Just so, the actor is born with a flair for entertaining and feeling things emotionally. The embryo actor can study and learn to express this talent outwardly. A course of study should reveal whether or not you have this talent waiting to be expressed.

The various persons I have discovered have always had this entertainment sense. The man or woman in your crowd who tells a funny or serious story well, so as to hold the attention of the listeners, has the possibility of becoming an outstanding actor if he wants to. He must learn the technical tricks. He already has the instinctive flair for entertaining — which is so necessary.

Once you have determined whether you have the talent to act, you need the push to find opportunities. There are chances in every community — over local radio stations or in little theaters.

If you want to be an actor because you have heard wonderful tales about the easy money and the easy work you are beaten at the start. My advice to you is to seek some other career. But if you are burning with a desire to act regardless of the financial rewards, or lack of them, then nothing can stop you.

I want to encourage everyone who wants to act to go ahead and act. But be wise enough, please, to realize the progress is slow and you are not ready for the big time until you have obtained a substantial background. This should be obtained while you are still living at home or working on another job. The heartbreaks and tragedy that seem to surround the entertainment world are a result of the newcomers who storm the portals — BEFORE THEY ARE READY.

KARL LAMBERTZ
MUSICAL DIRECTOR OF WFAA

Since between fifty and sixty per cent of all programs originated in the studios of Station WFAA are either entirel or partly musical, the music department of The Dallas News station is of major importance in the preparation and background of radio programs which WFAA listeners hear.

The musical director of WFAA is Karl Lambertz, a veteran of more than thirty years in show business, much of which was spent in the theater playing or directing stage or pit orchestras. Generally speaking, the job of his department at WFAA is that of planning and executing musical programs in all the ways in which music enters into the picture of broadcasting.

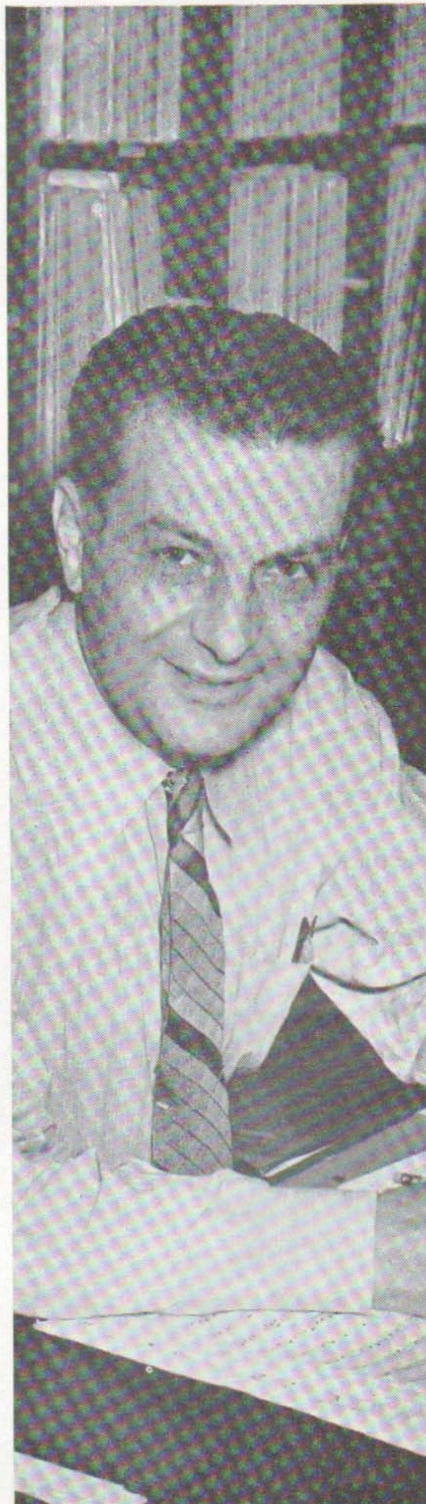
Lambertz selects the music to be played on a program or passes on the music selected by the artist or group to perform on the air. The chief consideration here is building a well-balanced musical show which will include selections of interest to a wide cross-section of the listening audience.

The musical director chooses the artists to perform the program he makes out, and is responsible for getting rehearsals scheduled and for getting the program on the air at the proper time. This means an elaborate private telephone book and system of notifying artists, as well as a large listing of artists with notations on their particular talents.

Lambertz also supplies musical cues and other dramatic parts which are generally a part of every dramatic show.

One of Lambertz's roles in that of ex-officio production manager of programs involving other musical artists.

An important sub-division of the music department is the music library, which at WFAA is in charge of Arthur Kuehn. Kuehn takes the music sheet after Lambertz either makes it out or passes on it and checks the copyright of the song to see if the station has a license to perform it. If not, out the number goes and another is substituted.



Karl Lambertz

Kuehn has his orchestrations, vocal copies and copyright information so catalogued that he can, at a moment's notice, put his hands on any one of approximately 9,000 orchestrations, 15,000 vocal copies of songs, or any one of 150,000 cards giving complete information about the copyright of that many songs. He also has catalogued the key number to more 4,000 musical selections on electrical transcription, contained in the station's recorded music library.

The music library at WFAA comprises the largest number of orchestrations, vocal copies and the largest collection of copyright information owned by any individual station in the United States.

Another unusual advantage of the WFAA music department is that it retains a coach for its vocal artists and groups in the person of Craig Barton, accomplished pianist, arranger and vocal coach. Barton's job is to drill vocalists until the rough spots in a performance have been eliminated. Barton's coaching is in a large measure responsible for the success of such vocalists as Evelyn Lynne, now on NBC in Chicago (known here as Evelyn Honeycutt), and Dale Evans, Chicago network singer.

The music department also conducts public auditions for those who either actually have, or think they have talent, on Tuesday evenings. A few artists have been discovered in this way. Everyone gets a hearing, and any promise of talent is bound to be noticed.

THE WILLIAMS BROTHERS

Bob, Dick, Don and Andy (below)

The Williams boys are real brothers: Bob, age 21; Don, 17; Dick, 14 and Andy, just 12 years old. None of them has ever had a lesson in music or voice.

The Williams Brothers came to WLS in late July from WHO in Des Moines, where they had been singing on the Iowa Barn Dance for three years — since just after they started to sing together, in fact.

About six years ago, while the family was living in Wall Lake, Iowa, Bob and Don and their parents were singing in the church choir. The boys, then just 14 and 11 years old, saw the possibilities in a brothers' quartet and approached their father on the matter. It was decided they would start just as soon as six-year-old Andy was a little older. They did; in a few months they crashed Des Moines radio; and in three years, they now find themselves in big city radio, as staff artists at WLS, Chicago.

Originally they were invited to Chicago only for two guest appearances on the WLS National Barn Dance, but the audience demand for more of their singing was so great that they were added to the staff. On "The Last Hour" they stopped the show as the theater audience applauded loud and long, demanding encore after encore.

In addition to their regular appearances on the Barn Dance, the Williams Brothers have a program of their own at 8 a. m. CDST on Tuesdays, Thursdays and Saturdays, appear frequently also on the WLS Homemakers' Hour and other programs.

RADIO VARIETIES GOLD CUP AWARD

Presented To

AL PEARCE

SOMETHING TO CROW ABOUT

In addition to having a bird farm of over 500 game birds on his Hollywood estate, Al Pearce has something to crow about himself. He has just been awarded the coveted Gold Cup prize for outstanding radio entertainment by Radio Varieties.

Al Pearce, whose program is heard over CBS each Friday (6:30 CDST; 7:30 EDST), has done it again. "It" being the development of a new idea in radio; an idea that is packed full of kindness, faith in the unknown, unexplored talent of America, plus topflight entertainment value.

About two and a half months ago, Pearce came to the conclusion that something should be done about the hundreds of talented newcomers in radio who are favorites on local stations but have never had an opportunity on coast-to-coast programs. Many airings have sought out amateurs, and many shows feature established artists in guest spots. But Pearce wanted to stretch out a hand to the great middle class — who go about their business of entertaining their particular locale, but never get the "break of proving themselves on a transcontinental broadcast.

"We felt that the rest of the country, outside the limited field where these artists are known, should hear these people," Pearce explains. ""We didn't want to establish any hard and fast rules about presenting new talent every week. We didn't want an amateur hour idea. We did want to watch for unusual talent all over the country and showcase it on our own program."

The response was cataclysmic. From all over the country an avalanche of response came in. Letters, records, even telephone calls proved that the unheralded talent of America was waiting for just such an offer.

The first guest was pretty little Bonnie King from station KMBC in Kansas City. Bonnie stepped off a plane, wide-eyed with wonder and excitement to be greeted by the Pearce cast and also the Texas Rangers who came from the same Kansas City station. Mr. and Mrs. Pearce and the rest of the cast set out to make Bonnie's stay a pleasant one. On the night of the broadcast, Bonnie had her chance at the big-time, and made the most of it. Her voice, her style and her personality as displayed by Pearce on his show, won Bonnie the featured soloist spot with the Bob Crosby Band.

Virginia Carpenter came down from San Francisco at Pearce's invitation. Result — Warner Brothers took an option on her services. Ed and Tom Plehal, harmonica duo from WCCO in Minneapolis were brought to Hollywood by Pearce. They performed — and were offered an engagement at the Roxy theater in New York. From KFAB in Lincoln, came the young tenor, Bob Bellamy, now on his way up the ladder of success thanks to Pearce.

Not only is this unusual plan stimulating and inspiring talent in America. It is providing an entertainment punch for every radio listener. But then, Pearce has been doing the different thing in radio, much to the listener's enjoyment, since the old Blue Monday Jamboree Days — the program he originated on the west coast. Half the time the players didn't even use a script because Pearce had the theory that unless the actors had fun — the audience couldn't. The theory worked, too.

He's always violating the rules

in radio technique. Usually the star of a program stars, and the rest of the cast remains in obscurity. Not so on the Pearce program. Carl Hoff who directs the music for Pearce has emerged a definite, concise personality. Artie Auerbach, the "Mr. Kitzel" of the show, has etched a character the whole nation laughs at. "Mr. Kitzel" is mimicked in every day talk, he's satirized in the movies — in short, Pearce has helped Auerbach to build a sound, solid comic character. The same is true of Arthur Q. Bryan who does "Waymond W. Wadcliffe" much to the hilarity of the listeners.

It's part of Al Pearce's background to hold out a helping hand, and to keep a key on the public's entertainment pulse. Born in San Jose, California, July 25, 1898, Pearce worked his way through school helping with the family dairy. At 15 he played in an orchestra at the San Francisco World's Fair. His first radio experience was singing duets with his brother, Cal, with the San Francisco Real Estate Glee Club. From that time until he turned to professional radio, Pearce spent the years as a salesman. Roofing, insurance, diamonds and real estate were pushed by the indomitable Pearce. He met all kinds of people, tried to understand all kinds of philosophies. The market crash in 1929 put an end to selling real estate — so Pearce turned to commercial radio. He's been in it ever since.

But he's never lost touch with the reactions of the public. Pearce's favorite sport is fishing in his boat the Audal (combination of Audrey, Pearce's wife, and his own name). But he only keeps a few of the catch. The rest are distributed to the needy.

The standards of the world, particularly of the entertainment world don't usually include the bromide of helping others instead of yourself, as a quick road to success, but Pearce has made it work. Sponsored by Camel Cigarette's, the Pearce program probably has a more widely diversified type of audience than any other airshow. All types and kinds of listeners catch the friendly spirit and enthusiasm that is part and parcel of all Pearce's entertainment endeavors.

Daddy's Heart Belongs to Him

Dick Powell's seven-year-old son, Norman, does a turn-about on Mary Martin's famous song—"Daddy's Heart Belongs to Me, or Vice Versa", he says. Dick Powell, known to millions of radio listeners as a singing star of "Good News of 1940", broadcast every Thursday at 8:00 p.m., EDST, over the NBC-Red Network, is just plain "pal" at home—where a good deal of time is spent playing ball, telling stories and swapping ice cream with Normie.

Heidt of Happiness

Horace Heidt, handsome maestro of NBC's "Treasure Chest" and "Pot o' Gold" programs, presents his new (and rather cute) vocal acquisition, sixteen-year-old Jean Farney, a Cedar Rapids girl—rapidly gaining radio stardom. Two years ago, Jean pushed her way into the middle of Heidt's rehearsals while on a theater date near Cedar Rapids and requested an audition. Always the gentleman, Horace listened although he wasn't looking for a singer. He developed a sudden need of one after he heard Jean, however. But rigors and strain of one-nighters was a little too much for the youngster and illness overtook her. Heidt waited until she recovered and sent for her again two months ago. Is she happy?

IRENE RICH – GLORIOUS ONE

Within sixty days of the Sunday night that Irene Rich began to play the role of a mother on her NBC-blue network series, Hollywood seized upon her for an important mother role in an important new picture.

IRENE RICH

The first studio to recognize her qualifications for this role was Metro-Goldwyn-Mayer, which cast her as the mother in the movie version of Phyllis Bottome's famous story, "The Mortal Storm."

Until her appearance on the Sunday night serial "Glorious One," Miss Rich had played a variety of roles, many of them ingenue and young characters.

Curiously enough, the role of Judith Bradley, which Miss Rich plays in "Glorious One," is in many respects very similar to her movie role. On Sunday night she is the mother of two children in a family beset by many crises.

Her job is the straightening out of this family's precarious domestic life; and in the movie, "The Mortal Storm," she is also the mother given much the same task. Release of "The Mortal Storm," is expected within a few weeks.

In the movie "The Mortal Storm," the effect of the Nazi regime on one family is graphically portrayed. How the children, firm in the belief that the Nazi objectives will bring a glorious future to their country — but leads them to final tragedy, makes one of the most stirring pictures of the year.

Irene Rich is now in her seventh year of radio broadcasting for the same sponsor. In that time she has played more than 350 dramatic programs. Star of stage, screen, and radio, she is also the mother of two beautiful daughters. One, recently married, and the other, a sculptress, have both joined her for the summer holidays. Daughter Frances, the sculptress, has been given national notice because of her work. She has done monuments and decorative motifs for building in a number of cities. One of her most recent pieces of work was a set of bas-reliefs for Purdue University.

Another important picture for Miss Rich, following closely on the heels of the successful "Mortal Storm" role, will soon be released by Columbia Studios and will be called "The Lady In Question." Brian Aherne is the male star of the picture.

Miss Rich will be seen as Michele Morestan, wife of a Paris bicycle-shop proprietor. She has two grown children and again plays the role of a mature woman.

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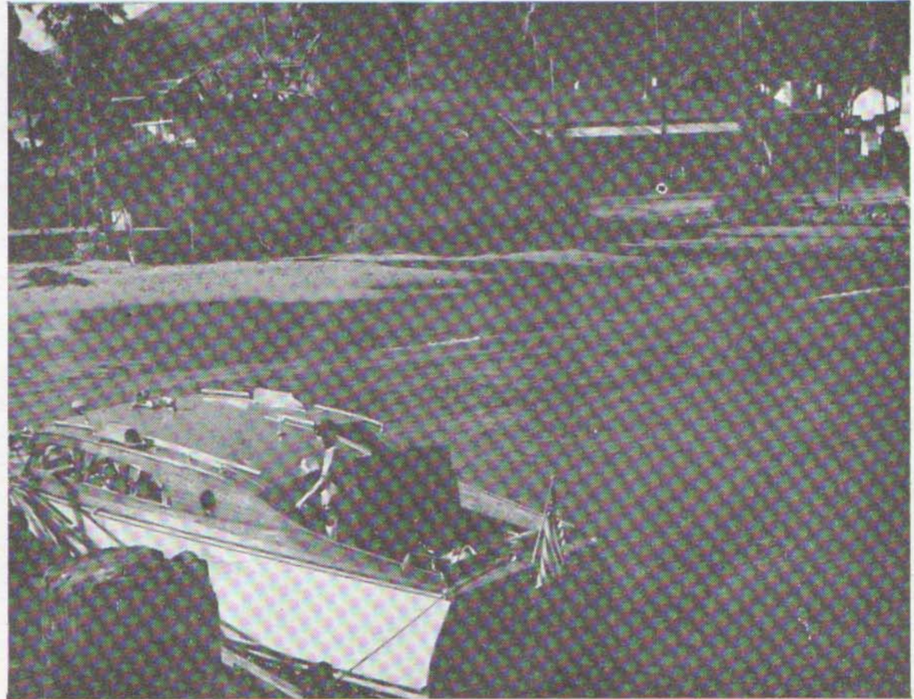
CARL HOFF LOST AT SEA

CARL HOFF



When rough weather damaged his cabin cruiser, the Caprice, Carl Hoff (aboard the cruiser in photo) and his party, were lost for nine nerve wracking hours.

Catalina Island is one of the beauty spots of the world and also one of the most popular destinations of Southern California yachtsmen. But have you ever noticed how many of them are reported missing or adrift in the waters surrounding it? Seperating the island from the mainland is thirty miles of the trickiest waters in the world. Heavy fogs billow down out of nowhere, cross-currents and rough waters with high winds develop with no warning. It compares with the English Channel and the waters off Cape Hatteras for squalls and tough navigation. That's why this channel bests so many good yachtsmen.

Latest to testify to the truth of this is Carl Hoff, handsome maestro of the Al Pearce-CBS programs on Friday nights. On a recent Sunday Hoff drifted helplessly there for nine hours when the rudder on his cabin cruiser, the Caprice, was snapped off by rough water. Water so rough that it snapped the one-inch brass shaft on his quite new boat, believe it or not!

Imagine, if you can, the anxiety, the nerve wracking uncertainty — multiplied by nine hours of waiting and wondering — of such an experience. It wasn't pleasant, although now it seems amusing in retrospect.

Hoff and his pretty wife Dorothy, accompanied by Helen Carroll of the Merry Macs also featured on the Pearce show, and her husband, Carl Kress, ace guitarist, had been to Catalina for the week-end on Hoff's boat. At about 3 o'clock Sunday afternoon they radio-telephoned to Bob Cannom, producer of the show, who was aboard his boat in Balboa basin that they were about to leave the island for the mainland, planning to arrive about 6 o'clock.

Just before 5 Cannom tuned in his set again and heard Hoff calling him. "I've just lost the rudder on my boat!" was the frenzied call of the Caprice's skipper.

Action was fast after that. Cannom called the marine operator, KOU, at Wilmington. The short-wave radio-telephone band was immediately cleared, as is always done for distress calls. Cannom called the Coast Guard. Wendell Niles, Pearce's announcer who was with Cannom, drove to notify the Balboa harbor master. The Hermes, 175-foot Coast Guard cutter, was immediately dispatched to search for the Caprice, according to the approximate location given by Hoff.

Perhaps you don't know that small cruisers do not carry equipment for calculating exact latitude and longtitude. The compass gives the direction and by calculating approximate speed and time out of port they can give only a rough idea of location. This Hoff did. The Coast Guard then calculates tide drift and wind velocity to decide where a boat should be after a given time is elapsed. Thus did the Hermes set out to find Hoff, at about 5 in the afternoon.

Radio calls were put in every half-hour after that, between Hoff, Cannom, the KOU marine operator and the Coast Guard, with Cannom's and Niles' anxiety growing every minute, for Hoff was not found. To save the batteries on his boat, Hoff was making his calls shorter each time.

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"I WAS BORN TO SING"

SAYS JESSICA DRAGONETTE

Jessica Dragonette calls her long radio experience "fortunate" because of the "long association with good directors" it afforded her. "It helped me," she said, "along the straight and narrow path of good musicianship."

Her great achievements with concerts — symphonies-movies and Radio she completely disregards as "details." "I was born to sing," she says, "and nothing else matters. The rest is details."

Jessica Dragonette

The vivacious young soprano star of the new Sunday night Ford Summer Hour series on the Columbia network finds it difficult to balance her youthful appearance and a radio record that establishes her in the formidable class of the "veteran." Real old-timers who squint down their noses and say this can't be she, must be reminded that when radio was very young, Jessica was even younger. Moreover, radio's still just a kid.

Her career in broadcasting is much less the record of a veteran than that of an artist's growth to cultural maturity.

Two years ago she stepped from the broadcasting studio into the concert hall with the tremendous satisfaction of having seen her experiments bear fruit. The very type of variety program on which she is starred now is a crystallization, she feels, of the early patterns she evolved for this type of entertainment. Her combination of acting and singing in light opera broadcasts and in the first singing-talking script was among the forms she tested. Children's stories, one-act plays and Shakespeare were other important mediums she advanced.

"I hoped that American poetry would be written for the air, too," she said, "and predicted a trend toward better programs. I had to battle for good music. My faith in the demand of listeners for good things was strong."

Miss Dragonette's two-year experience in the concert hall, which involved tours to the remotest corners of the United States, Hawaii and Canada, proved this faith to be justified.

"I took temporary leave of radio not to advance myself in another field on the strength of a reputation in radio," she said, "but because I felt my pioneer work was finished. So many loyal followers had requested me to make personal appearances that I felt I should justify their faith in me.

"And then I wanted to verify what I knew was happening, to find out how music was being taught and what people's tastes were. I have found to my delight that these people not only wanted to listen to music but to make their own. In every community I visited there was a worthy group activity being conducted. Everywhere I went members of the audience came backstage and told me of some constructive work in which they were engaged after having been led to it by radio."

The vivacious young soprano said this all helped her to get "a needed change to develop as an artist" after having "done the same thing so long." Meanwhile a stranger thing was happening. Her tremendous radio following was impatient for her to come back to the microphone. They missed her, and said so in a steady stream of letters. Concert appearances before thousands was a treat for which they were grateful, but they preferred her at the microphone so millions could hear her at once. This accounted for her decision to return to the air.

"JOYCE JORDAN" SERIAL ENTERS FOURTH YEAR

Cast of Joyce Jordan: Paul Sherwood played by Myrom McCormack — Joyce Jordan played by Ann Shepherd — Dr. Hans Simons played by Erik Ralf and Adelaide Klein who plays various roles in Columbia's serial heard at 1:15 p.m., CDST.

"Joyce Jordan — Girl Interne" was born on a Fifth Avenue bus! No, not the character, but the idea for the radio serial now about to complete its fourth year on the air.

By chance, one day, "Hi" Brown, the show's producer, and Julian Funt, author, sat down behind a young couple on a New York motorcoach who were arguing the age-old theory that marriage and a career do not mix. They were going at it tooth and nail when the inspiration for "Joyce Jordan — Girl Interne" dawned on the politely eavesdropping gentlemen sitting behind them. Here was a theme for a good daytime serial which had landed in their laps from the blue!

The reason behind the tenacious appeal of the story, — few programs have its staying popularity — probably lies in its being a believable, real-life story of hospital life. "Joyce Jordan", unlike most medical heroines, did not perform any delicate brain surgery her second day out of medical school, — in fact, she has never performed an operation at all on the show. Feeling that scalpel sequences are over-used in daily dramas of this type, "Hi" Brown and Julian Funt have steered quite clear of experimental medicine and have dealt almost completely with the psychological phases of the field. Instead of dramatizing operating room scenes and leaving their radio audience with "cliff hanging" teasers to bring them back the next day, "Hi" and Julian let "Joyce" unravel emotional problems by common-sense, scientific methods. "Joyce" holds her daily audience through a "stream of consciousness appeal, not through perilous threats.

When "Hi" was shopping around for a counter theme in the hospital story, he discovered that medicine and newspaper work ran neck and neck in the affections of feminine listeners. Hence, he picked a foreign correspondent to play the romantic lead opposite his girl physician. Right now, in the script, she has combined both marriage and her career and is wed to the newspaperman.

"Hi" Brown has cast many big names on his afternoon fifteen-minute program. Rex Ingram, "De Lawd" in "Green Pastures" appears in the script off and on, as does Aileen Pringle, former screen siren. Myron McCormick, who plays "Joyce's" husband, does both stage and film work besides radio. His last movie was the documentary child-birth saga, "The Fight for Life". Agnes Moorehead, who is radio's number one actress, also lends a hand to the story, along with Theodore Newton, reporter in "The Man Who Came to Dinner", Broadway comedy hit.

"Hi's" first "Joyce Jordan" was Rita Johnson, lovely, blonde film star; Helen Claire, of "Kiss the Boys Goodbye" fame, came next; then Elspeth Erik, who left the cast to do Claire Booth's "Margin for Error"; finally Ann Shepherd, present "Joyce Jordan", a prominent Chicago actress who played in starring roles at the age of sixteen. Ann got her early training behind the footlights under the name of Shaindel Kalish; then went to Hollywood to do film work under the name of Judith Blake. She changed her moniker to Ann Shepherd when she started radio work — and has held onto it ever since. A talented, emotional actress, Ann pinch-hit for Sylvia Sidney in "The Gentle People" on the stage before she got her permanent girl interne job.

"Hi" and Julian work hard on the "Joyce Jordan — Girl Interne" script every day to keep the story moving, and avoid those "dull" sequences which are responsible for the demise of many daytime dramas.

SO YOU WANT TO BE A RADIO PRODUCER?

This story is about the man who sits in a little glass booth next to the studio, makes faces and waves his hands during the entire program — THE RADIO PRODUCER.

By RODERICK CUPP
Producer, WLS, Chicago

If you think this is an ideal job (not saying it isn't), or if you are curious to know what a radio director really is, perhaps this brief description of a director's qualities and duties will prove interesting.

The director came into being several years ago, after the novelty of radio had worn off. People no longer listened just to hear sounds in their own home which originated in a studio in Davenport, Iowa, or Pittsburgh, Pa. Radio was growing up. It needed regular "shows" to catch and maintain the listeners' interest. It needed showmanship. The head of the program department, generally titled the station's program director, often took time from his many administrative duties to rehearse and direct one or two of the station's biggest programs. But someone was needed to specialize in this field.

Then came the production manager in many stations. However, he could not personally supervise all the big shows of a big station from 6 a.m. to 12 p.m., so the larger stations added a staff of producers under the program director or production manager. And with the consequent production of real shows, radio grew to maturity. Compare the radio program of today with that of 1930 and you will see what production has done for radio.

Roderick Cupp, producer at WLS, Chicago, continues this RADIO VARIETIES series on various jobs in radio by telling what a producer does, and what training he should have.

Most good radio shows are built on ideas. Anyone might get a good idea for a radio program. It is the director who, with talent (musicians, actors, announcers, etc.), and the available technical devices of broadcasting (microphones, studios, sound effects, etc.), carries out the idea and builds it into a show.

Generally a conference is held to develop this idea. In the conference may be any combination of station employes; for example, the head of the program department, the chief of the writers' staff, a member of the sales staff or the advertising agency representing the prospective sponsor, and the man who is to direct the show. In this conference or series of conferences, it will be decided how to build the series of shows around the idea; what talent to use, what type of script to write, what type of music to use, etc. Every detail may be decided upon in these conferences, or the main details may be decided upon and the rest left to the director.

The assigned writer prepares the script. The director auditions the talent if such has not already been decided upon and chooses his cast to fit the roles. When script is ready, he assembles the cast in a studio. First come reading rehearsals. Musicians read through the arrangements, actors and announcers read over their speaking parts to become familiar with them. If there are to be sound effects, the specialist assigned to operate the effects demonstrates them to the director who chooses those he feels sound most realistic and will fit most naturally into the show. If it is a musical show, much time is spent first in arranging the orchestra set-up. Musicians are seated

comfortably in a proven pattern and in the best part of the studio for producing musical sounds. Microphones are moved about to find the best spots for picking up the unit. These are just a few of the preliminary details supervised by the director, and once they are taken care of and all reading rehearsals over, he is ready to hold a dress rehearsal.

The director steps into that little glass control booth which adjoins the studio and takes his place beside the operator. The operator is a technician, acquainted with the equipment which picks up and transports the sounds from the studio to the transmitter. He has worked with the director in the placement of microphones, and now sits behind a panel which bears many buttons and dials and with which he controls the volume of the broadcast and the quality of it so far as is within the means of the equipment available. He controls the microphones and may fade them in or out, as directed, to provide transition effects.

The cast members take their places in the studio. The director's hand is raised as a signal to those in the studio to "stand by." He lowers his hand, pointing to the person or persons who appear first on the broadcast, and the dress rehearsal is under way. As the rehearsal moves along, he listens by means of a radio loud speaker in the booth and hears it just as it would sound if being broadcast. By means of a set of hand signals he may motion to the performers and thus control their interpretations, volumes, and the effects coming to his ears through the loudspeaker.

A stop watch is used to time the length of the show, and during dress rehearsal the director or an assistant marks down the times that certain points in the script are reached. These markings will be consulted during the actual broadcast to ascertain whether the show is running too fast or too slow or is "on the nose" which means the timing is exactly right. The half-hour show runs twenty-nine minutes and forty seconds, the quarter-hour show runs fourteen minutes and forty seconds. The remaining twenty seconds are allowed for station identification at the end of the program.

If, after the dress rehearsal, it is found the program is too long or too short, the director must decide what material will be added or cut. Last-minute suggestions and corrections are made.

Shortly before time for the program to go on the air, everyone takes his place, the director lifts his hand and lowers it to signal the start. From then on, it appears to be only the cast members who work. The director simply sits in his booth and makes signs with his hands and watches the clock. Most of his work has been done in preparing this finished product. It all looks easy. Actually while the show is on the air he is constantly alert and perhaps worried about whether everyone on the show will do just what he is supposed to do, and whether the show will come off on time. Perhaps he will appear very pleasant, for many of us have found that a pleasant countenance in the booth is encouragement for performers on the stage. But behind that is alertness and intentness which relax only when the last word has been spoken, the last note has been played, and the operator has signaled that the program is "off the air."

Actually, few programs produced by staff directors are as big, or require as much attention, as the foregoing might imply. His daily routine work finds the director handling many simpler assignments, such as properly placing a speaker before a microphone and timing his speech, or acting as disciplinarian on an "ad lib" (extemporaneous) program.

Good producers strive for the inattainable: perfection. They plead, tease, bluff, command, use any means to attain near-perfection and preserve or create showmanship.

Where do good producers come from? Most of them have had experience in allied arts. They have played instruments in or directed orchestras, acted in or directed professional or college stage productions.

So, if you wish to become a radio producer, it would seem essential that you be trained in music or dramatics, have the imagination necessary to picture in your mind the illusion you wish to transport to the listeners and the ability to deal with personalities, and successfully to coerce artists into creating this picture for you.

There are exceptions: Men who have secured all the training in radio itself, working through the various departments and studying the techniques and acquiring the knowledge and ability necessary to direct. This takes years, and might be called doing it the hard way; but I believe radio is beginning to produce its own directors who will have more valuable training and ability for all types of radio programs, and who will prove generally superior for their purpose to those who have narrow training in only one field of either dramatics or music.

I know some will dispute this belief. Perhaps you will, too, after you have read the next two paragraphs.

To direct musical programs you must know the sounds of all instruments and the tone colors produced by combinations of these instruments. You must understand musical shadings, voice characteristics, effects written by arranger or composer. You must have knowledge of all music — classics, popular, hill-billy. Each has its place and is important to radio.

To direct dramatic programs you must first see the action, the scenes, the sounds, the characters of the play. You must have known many characters in life. You must understand how to produce the story entirely in sound through the inflections of tone qualities of your actors in combination with radio's studio techniques.

If you have natural ability in these lines, if you study hard and observe well, and if you work long hours for little pay in a small radio station or two or three, it is my belief that you can eventually become a producer for one of the big radio stations. Then you will know how hard it really is to explain to the uninitiated who that guy is that sits in the little glass booth and makes faces and waves his hands during the program.

MEET THE WILBURN CHILDREN OF WSM

It's just a Big, Little Family Affair with the Wilburns, newest youngest Opry Stars.

From a small farm in Arkansas to the Grand Ole Opry is the path traveled by the Wilburn Children.

And they would not trade places with the Squire of Van Buren, Bob Burns.

Bob can have his Bazooka and Hollywood and all that goes with it. The Wilburn Children are satisfied with what they have, to put it mildly, and would not trade with the most famous citizen of Arkansas.

Ever since the oldest of the children first picked up a "gittar" — and that has not been long ago— their fond parents dreamed of the day when they would "make" the Grand Ole Opry.

That's the dream of most gittar-plunkers and fiddle-scrapers in America, so it was not un-naturaly that the Wilburn parents, father and mother, should aspire to such a goal for their children rather than hoping one would ascend to the White House.

And the fact that both parents had musical attainments — but had not attained the pre-eminence of the WSM Grand Ole Opry — only added spice to their ambitions for the children.

When Lester responded so promptly to the instructions of his parents, they felt emboldened to start on the next youngest. That was Leslie. Once Leslie had mastered the rudiments of the mandolin, guitar and fiddle, they bought a mandolin and gave it to their only girl, Geraldine. And on down the list of their children from the oldest to the youngest, Mr. and Mrs. Estes Wilburn instilled in them a love of the old-time tunes of their forefathers and an ability to play and sing them.

After work on the farm had been completed, the Wilburn family would gather on the porch in the gathering twilight and engage in a family song-fest. From aged grandfather down to three year old Theodore, the Wilburns sang the songs that had echoed through the Arkansas hills for many generations.

HERE IS THE WILBURN FAMILY: from youngest to oldest (left to right)—Theodore, Doyle, Geraldine, Leslie and Lester.

Then, when grandfather and father were satisfied the children were ready, only grandfather stayed on the farm as Mr. and Mrs. Wilburn started out with the children.

They did not know where they were going first.

Theodore Wilburn, a radio star at six, is the biggest little man on the WSM Grand Ole Opry. He may not be able to reach the mike without the aid of a chair, but he can reach the hearts of millions of Grand Ole Opry fans when he sings the songs of the soil.

But they knew where they were headed for — finally. That was Nashville, Tennessee and the WSM Grand Ole Opry.

They made it this summer — and only this past month made their first appearance on the NBC network portion of the famed Opry show. Back in Arkansas — at the home-town of Hardy — and in other parts of the Razor-back state, countless friends gained real satisfaction when they heard the Wilburn family on the Grand Ole Opry.

But the biggest thrill for the Arkansas Travelers was the reception the Opry audience accorded them. By the thousands came letters to WSM praising "those cute little children from Arkansas," "How they can sing," "angelic voices," "among the best" and other flattering phrases that told the Wilburns in a language they could all understand — all the way from Theodore to Papa Estes—that they had made good on the toughest trial any folk singer can have.

Many of those who wrote in to WSM wanted to know about the Wilburn children. Radio Varieties has already received many letters asking about this youngest family group.

So here is the information about each one:

LESTER is the oldest. He is sixteen and acts just like a big brother, keeping the youngsters out of mischief. He plays the mandolin, guitar and fiddle, which he prefers to anything else. But given a choice between working on the farm and something else, Lester would take to fishing and hunting.

LESLIE is next in line. He is fourteen years old, in the seventh grade in school, but openly prefers music to mathematics. Or is it arithmetic in the seventh grade? Unlike older brother, he would take to farming next to fiddling, but like older brother he is a triple threat musician — mandolin, guitar and fiddle.

GERALDINE, the only girl in the family is thirteen years old but has progressed in school as far as her older brother. She also plays all three instruments and when not playing on the radio or studying her lessons, likes to help mother with the cooking and sewing.

DOYLE, who is nine years old is next in line. He is in the fourth grade in school and professes to like his school work next to music. He also likes baseball and will play it at the drop of a bat.

Youngest and most lively and mischievous is THEODORE, who is only six years old. Theodore is the only member of the family not versed on three instruments. This youngster has not mastered the fiddle, but can man-handle a man-sized guitar and make a mandolin cry. He is the darling of the Opry and it takes the best efforts of the rest of the family to keep Theodore from getting spoiled.

As most radio fans know, most of radio's "families" are fictitious. But not with the Wilburns. One look at their accompanying pictures is enough to convince anyone of that.

They come from Arkansas where Papa Wilburn says the people "use coons for watch-dogs and owls for roosters and Bob Burns is a sissy."

And where the Grand Ole Opry is an object of more admiration than the Metropolitan Opera to some sputtering soprano.

And for six year old Theodore to achieve stardom on WSM's Grand Ole Opry is just as wonderful to his home-folk back in Arkansas as if Baby Sandy should be signed to sing Don Jose in "Carmen" at the Metropolitan Opera next season.

Theodore, the biggest little star on the Grand Ole Opry, is the man of the moment in Arkansas.

SHE WASN'T THE TYPE
A SUCCESS STORY ABOUT RADIO ACTRESS LESLEY WOODS

By Bob Hartman

For the third time in two hours an arresting blonde girl edged her way along the line which led to the assistant stage manager's office. She was a girl of unusual appearance, with fine high cheek-bones and a world of vitality in her carriage.

She self-consciously adjusted her sable neckpiece (borrowed) as her place in line landed her before the desk. The assistant stage manager gave her a cursory glance.

"You're not the type," he said.

"O. K.," answered the girl. She turned to go.

"Saaay — WAIT a minute!" said the man. You've been here before today."

"You bet I have," answered Lesley Woods. "There times! I die hard."

This little episode in Lesley's life may be indicative of why, in two short years, she's become one of Chicago's radio's busiest actresses.

Not very many years ago Lesley Woods walked out of Goodman School of the Theatre, cum laude, which meant that she could really wrap her tongue around a piece of the English language.

Almost immediately Lesley landed a job with a summer theatre and did everything from shifting scenery to walking on as leading lady when the star keeled over with the heat.

The season almost over, Lesley returned to Chicago to find another job awaiting her. This time with a stock company in Michigan. She got to play bits, quite a few ingenue leads, and a few starring parts when name players were ill.

Right here it better be stated that Lesley admits she's darn lucky when it comes to illness. She's never sick herself but twice a principal she's been understudying has had tough going and Lesley has been given the long-awaited chance to "go on in the part."

Finally the Michigan stock season came to an end and once more Lesley decided to return to Chicago when two other girls in the company said, "Come on. Let's go on to New York!"

Lesley scoffed. "You should see my bank roll!" she laughed.

"You should see OURS," they answered.

Blonde in real life, somehow Lesley Woods is never called upon to play dizzy blonde roles at the NBC Chicago studios. Lesley has made her mark as a dramatic actress appearing on three NBC dramatic serials, as an ailing wife in "Guiding Light"; a divorcee in love with a doctor in "Road of Life"; and as an office receptionist in love with a doctor in "Woman in White."

Anyway, the three young ladies set off for the great metropolis, their principal asset being an old Ford car.

Lesley Woods tackled Broadway a full-fledged actress. She'd had years of formal training. She'd had two seasons of actual experience. But Broadway treated her the way it treats all young actresses. It gave her the grand brush off and forced her to get in the hard way.

As a matter of fact, the gentleman who told Lesley she "wasn't the type" was one of her first job-hunting efforts and she didn't let him discourage her. She went home — returned the sables to the girl across the hall (who returned them to her lucky girl friend who had a steady job) and sat down and wrote a letter to the producer she'd just tried to see. On an impulse, Lesley dropped in a small picture of herself — a trick which won her many an appointment thereafter. In a few days a note came from Mr. So-and-So would see Miss Woods at 11:15 the following Tuesday.

Miss Woods saw Mr. So-and-So the following Tuesday. He gave her one look and started to say — "You re not the . . .

Lesley held up her hands. "I know," she interrupted. "I'm not the type."

"Frankly, you aren't," said the producer. "But let's hear you read anyway."

Lesley read some scripts, and proved to the producer and to herself that sometimes it's better to be a good actress than "the type." She got a bit part in the Broadway production of "Excursion."

There followed parts in the Theatre Guild play, "Love Is Not Simple," and Mark Hellinger's "Double Dummy."

In between shows Lesley modeled and clerked at exclusive Fifth Avenue shops, posed for photographers, and worked in movie shorts — anything to keep 20c in her pocket.

One day, after Lesley had battled through lines of actresses, wheedled a job out of a producer, toiled through weeks of grueling rehearsal, the show closed during dress rehearsal.

That was the day Lesley got sick of having only 20c in her pocket. She wasn't going to give up but decided it was time she had a change.

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CARL HOFF LOST AT SEA

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Once he reported that Kress, trying to tie a shirt to the radio antenna for a distress signal, was nearly washed overboard, and then, ironically, no one saw it. After dark the Coast Guard told Hoff to set off rockets or dip a mop in oil and burn it over the stern. He had no flares or mop aboard. The sea was rough, the wind high and the Caprice was lost and tossing.

At 10 p.m. the Hermes reported to Cannom that it had covered 300 square miles, in ever widening circles between Catalina and the mainland, but still had not found Hoff.

Next came a call from Hoff that he could see lights which he believed to be somewhere on Catalina. Cannom and the Hermes' skipper both told him it must be the mainland, according to the normal drift he should have had. Meanwhile Hoff had been using his searchlight for SOS dots and dashes, and finally that wore out. Cannom and Niles, waiting at dock in Balboa, were helpless and very worried. At midnight Hoff was still lost.

At about 1:30 a.m., the Norconian III, a charter boat going from Wilmington to Catalina, picked up Hoff about six miles off a lonely part of Catalina and towed him to Avalon, main town of the island, arriving about 2 a.m. With the radioed report of the rescue, the Hermes lost no time in rushing there to check up on what seemed to have been a "sea phantom."

"How did you ever drift back to the island, going against the wind and tide," the Coast Guard skipper asked Hoff.

"Well, I left my motor running, because we didn't seem to pitch and roll so much then, but of course that did make us zig-zag all over the ocean. I guess I forgot to tell you that in my reports," the exhausted Hoff explained.

When Pearce asked Hoff the same question the next day, the wearied maestro had recovered his sense of humor somewhat. His only answer, paraphrasing Arthur Q. Bryan on the Pearce show, was

"Mr. Pearce, it wasn't easy."

IRENE RICH - Glorious One

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"The Lady In Question" will be released late in August and is being directed by Charles Vidor, who directed "My Son, My Son." Other stars in the picture will be Rita Hayworth, Dorothy Burgess, Edward Norris and Glenn Ford,

The Irene Rich radio program, "Glorious One," continues without an interruption through all the picture work she is undertaking. A third picture is reported being planned for her already.

"Glorious One" is heard every Sunday night on the NBC Blue Network.

More than $5,000 was raised recently by Miss Rich, when she visited Miami at the invitation of Mayor Alexander Orr to make a personal appearance for the American Red Cross.

As a result of her nation-wide offer to pick up personally checks for the American Red Cross in the amount of $5,000 or more, she headed the greatest show ever produced in the Florida city.

The star of "Glorious One" made the trip to Miami as a result of the sponsor's co-operation is shaping up the show around incidents which did not involve "Judith Bradley," the character she plays on the air.

The event was a result of Mayor Alexander Orr's response to Miss Rich's Red Cross appeal after a spurious telegram had been sent in his name. Rising to the challenge, Mayor Orr said immediately that Miami would make good, and on July 5th would deliver at least $5,000 into Miss Rich's hands. Seventeen civic clubs of Miami joined in a special luncheon on July 5th and all professional talent in the area was included in the program. A chorus of 150 trained voices, the American Legion Drum and Bugle Corps, 29 widely known singers, and a committee of the city's leading business men participated in the event. In charge of arrangements for the day was Mr. E. E. Seiler, who has been in charge of Orange Bowl festivals for Miami's New Years Day football classics for several years. Price of the luncheon was one of the method used to raise Red Cross funds during the day.

SHE WASN'T THE TYPE

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With an empty purse, and a stunning wardrobe (the perennial paradox of young actresses) Lesley arrived in Chicago for a short vacation with her mother. She intended to stay to weeks. She stayed two years.

On one of her first evenings at home, Lesley went to a party given by radio people. They talked about their work, as radio people are wont to do. They said to Lesley, "why don't you take a crack at it?"

Lesley could think of no good reason why not and the next morning found her "taking a crack at it," which consisted of cooling her heels outside a radio producer's office.

When the first comment after her first radio audition was "you're not the type," Lesley took it as an omen of luck rather than one of misfortune. And wisely. She stubbornly beat away at the portals, and finally the great god Radio gave her the green light. Producers began to notice the slight blonde girl always so smartly dressed, always so full of energy, always so alert as to what was going on.

Lesley started to do radio work, and radio directors discovered that although she might not be "the type" when she walked into a studio, she possessed such splendid technical background in acting that she was able to turn out the kind of job they had in mind before rehearsal was over.

Lesley has made a name for herself in radio on such programs as Edgar Guest's "It Can Be Done," heard over CBS some months ago; and "Campana's First Nighter" which returns to CBS airwaves September 3. She is now being heard in the featured roles of "Carol Evans" in CBS and NBC's," Road of Life," "Midge" in "Midstream" and "Janet Munson" in "Woman in White" heard over NBC.

Although Lesley is seldom if ever confronted with "You're not the type," anymore, when she DOES hear it, Lesley treats herself to a good laugh!

"When they say that to me now," says Lesley, "I know for sure I'm on the right track!"

GETS NEW ROLE IN "ROAD OF LIFE"

Lovely Muriel Brenner, who has just been cast as Helen Gowan Stephenson in the NBC serial, "Road of Life", is filling a role that has been portrayed at one time or another by such finished actresses as Betty Winkler, Betty Lou Gerson, Donna Reade and Janet Logan. Muriel has ample experience for the assignment, however, having served a valuable stretch in West Coast film studios before coming to Chicago in 1938.

RADIO HONEY

Daisy Bernier, the "Honey" of the singing trio, "Two Bees and a Honey", is a newcomer to the Fred Waring Gang. Previously, she appeared in Broadway revues and was last seen in a featured role in the hit, "Sing Out the News." The newest "Pennsylvanian" hails, incidentally, from Massachusettes.

I. Q. Goes East

In the front rank of inquisitors swarming the airwaves in every manner of quiz programs is young Lew Valentine—"Dr. I. Q." in person. He has just moved his lively show from Billings in the Rockies to Broadway's Capital Theater and will continue to be heard over the NBC-Red Network Mondays at 9:00 p. m., EDST.

GOOD THINGS IN THREES

Betty Ruth Smith, charming NBC actress, is a firm believer in the rule of three—especially when it's a question of breaking into big-time radio. After eighteen months local station work at home in Wichita, Kansas, Betty came to Chicago one Monday in 1939, saw sights on Tuesday, and visited NBC on Wednesday. After three auditions she was signed up. Three days—three tries—and now Betty plays Karen Adams Harding on the serial, "Women in White."

IN THE GROOVE

Dora Johnson, pretty young NBC dramatic star, started out as a singer, but had her career nipped in the bud by illness. In a short time, however, she re-established herself as an actress and thereby re-established herself in the family tradition. Dora, you see, has one brother an actor and another a playwright, and any work away from the theater is next door to oblivion. Dora's door is the role of Evey Fitz, the married daughter, in the serial, "Oxydol's Own Ma Perkins", heard over the NBC-Red Network every Monday through Friday.

New Shows and Stars Over NBC This Fall

Vacationing radio programs will begin their return to networks of the National Broadcasting Company early in September, with new programs scheduled offering a wide variety of entertainment and information.

Programs already definitely scheduled are:

Sept. 1—Chase and Sanborn program, variety; NBC-Red, Sundays, 7:00 p. m., CDST.
1—Walter Winchell, news comment, NBC-Blue, Sundays, 8:00 p. m., CDST.
5—Good News of 1940, variety; NBC-Red, Thursdays, 7:00 p. m., CDST.
9—True or False, quiz program; NBC-Blue, Mondays, 7:30 p. m., CDST.
15—Olivio Santoro, boy yodeler; NBC-Blue, Sundays, 4:15 p. m., CDST.
24—Bob Hope, variety; NBC-Red, Tuesdays, 9:00 p. m., CDST.
29—Bob Becker's Chats About Dogs; NBC-Red, Sundays, 2:45 p. m., CST.
29—Dorothy Thompson, news comment; NBC-Blue, Sundays, 6:30 p. m., CST.
29—Sherlock Holmes, dramas; NBC-Blue, Sundays, 7:30 p. m., p. m., CST.
29—Ahead of the Headlines, news analysis by Newsweek editors; NBC-Blue, Sundays, 10:45 a. m., CST.
30—I Love a Mystery, dramas; NBC-Blue, Mondays, 7:00 p. m., CST.
30—Tom Mix Ralston Straight Shooters, juvenile dramas; NBC-Blue, Mondays through Fridays, 4:45 p. m., CST.

Oct. 1—Fibber McGee and Molly, variety; NBC-Red, Tuesdays, 8:30 p. m., CST.
1—Ben Bernie, musical audience participation show; NBC-Blue, Tuesdays, 7:00 p. m., CST.
2—Cavalcade of America, historical dramas; NBC-Red, Wednesdays, 7:30 p. m., EST.
2—Eddie Cantor, variety; NBC-Red, Wednesdays, 8:00 p. m., CST.
4—Arch Obolers Plays; NBC-Red, Fridays, 8:30 p .m., CST.
6—Jack Benny, variety; NBC-Red Sundays, 6:00 p. m., CST.
13—Tony Wons' Scrap Book, readings; NBC-Red, Sundays, 3:15 p.m., CST; Tuesdays and Thursdays, 12:15 p.m., CST.
27—Quaker Oats program, variety; NBC-Red, Sundays, 4:30 p. m., CST.

Nov. 12—Uncle Jim's Question Bee; NBC-Blue, Tuesdays, 7:30 p. m., CST.

Nov. 15—Information Please (new network, time and sponsor); NBC-Red, Fridays, 7:30 p. m., CST.

WATER, A RADIO AND TOMATO SOUP

Chuck Acree, who conducts "Everybody's Hour" and "Man on the Farm" for WLS, Chicago, also "We, the Wives" on NBC, has one of the largest collections of cross questions with crooked answers in the world. He added to them this summer on a six-weeks trek through Central America. Several years ago on a question-and-answer program, Chuck asked an interviewee what three things, if he could have only three, he would take with him for a ten-year stay on a lonely island. On his Central American junket, Chuck found the answer for himself, as reflected in this page from his diary.

By CHUCK ACREE

I hope I never see a quinine tablet again. I wish we could find just one place where we could rest for one day without worrying about catching malaria and fever from the mosquitos. I'd give anything for a bar of soap and the privilege of striking a match. I wonder what it feels like to sleep in a real bed.

I'd give ten dollars for a drink of clear, cold water that I know is safe to drink. A ten-cent can of tomato soup would be a supreme delicacy. I wonder what Hitler is doing now, if the English have driven the Nazis out of Norway. I'd trade all my baggage for a radio that would get short wave programs. I wonder if the next white man we find will have one.

For three days we have had nothing to drink but native beer. Water is plentiful, but we dare not drink it for fear it carries the amoeba germ that causes dysentery. Boiling doesn't seem to kill them. Distilling the water will, but we have no apparatus with us to distill the water and must wait until we get "into port" before we find water that is safe. And even then it will not be cold — just warm — but it will be wet.

Every night we sleep under a mosquito net that has such a "tight weave" that it is almost suffocating. But despite this precaution a few of the devils nip us anyway. That's why we take quinine. We started with just a few grains of quinine a day. Now we gobble down so many that our heads ring, and already I am noticing that I can't hear as well as I should.

We had matches, plenty of them. But as we travelled we gave first one packet to one native and another packet here and there until suddenly they were all gone. Now if another white man came through here with some, we would not stop at begging for them just as earnestly as the native.

Soap is scarce, too. We have three cakes left, the small cakes like the ones you receive when you stay at a hotel. They are cakes we just happened to take with us when we got off the boat. The natives "in port" always send their children to the dock to beg for the small cakes of soap that cruise-passengers might happen to have when they leave for a sight-seeing tour. I couldn't understand that three weeks ago, but now I know. I'd like to meet one of those passengers right now myself.

Sleeping in a hammock is a great experience — the first night. The next night you wish you could get your back on a feather bed. Sleeping on a pile of freshly cut twigs is better, but the creases left in your back make you remember the nice innerspring back home.

But none of these inconveniences compare with the punishment of not having a radio. We brought a portable radio with us, but never stopped to think that we wouldn't be able to get any "long wave" stations in Central America. And the radio isn't equipped for short wave reception. We've been near a radio three or four times since we left the boat, once at Puerto Cabezes, Nicaragua; again at Managua, Nicaragua and a third time at San Carlos up in the hills on the Pacific side.

A bit of dial twirling at San Carlos taught us much more quickly than all our diplomats' cautions that German propaganda is permeating the Central Americas. We never had thought much about short-wave stations before, but here it was suddenly brought home to us how important short-wave broadcasting is to the well-being of the relations of the Americas. From Germany came "strong" short-wave broadcasts in Spanish (which we learned to understand very quickly) telling about the tremendous benefits the German Reich was contributing to civilization. From England came the matter of fact assurances that all would be well. Somehow I feel that all won't be well. That was two weeks ago we heard that last broadcast. I wonder how things are going now. I wish we could find another radio someplace — a radio that would get what all Central American owners say that prefer: "An unbiased short-wave news report from the good old Estados Unidos."

I never knew short-wave broadcasts were so important. I never knew they could mean so much.

How well I remember that question I asked during the "Man On The Street" broadcast about what three things a person would take with them for a solitary stay of ten years. I could make up my list easy now.

First of all there would be plenty of good drinking water — plenty of it. Second: I would like a radio — a radio that would receive short-wave programs. And then I would have hundreds and hundreds of cases of canned tomato soup just to help remind me that there was such a thing as civilization.

You can fight mosquitos, go dirty and do without matches, but you can't fight thirst, hunger and the desire to keep in touch with civilization. Give me a drink and something that I like to eat, and I believe I could last the ten years all right. But a mosquito bar, a few cakes of soap and some matches would certainly be appreciated.

DELL GIBBS OF WFAA

A sort of Orson Welles is Dell Gibbs, new addition to the announcing and continuity departments at WFAA, Dallas. Gibbs not only is an announcer and writer of program and commercial continuity, but is as well an accomplished musician, musical arranger and, of all things, a lawyer.

As a 1940 graduate of the University of Florida at Gainesville, Gibbs holds a Bachelor of Science in Business Administration and a Bachelor of Law degree from that institution. His career as an announcer began while at the university, while he worked as an announcer at WRUF, owned by the State and operated by the university.

Adequate testimony to the fact that Gibbs knows his law is the fact that he won the $100 first prize award in the 1940 Nathan Burkan Memorial Contest sponsored by the American Society of Composers, Authors and Publishers, with a paper on "Radio Infringement of the Interpretive Rights of the Musical Artist and the Rights of the Phonograph Record Manufacturer."

Although the essence of musical arranging, especially the arranging of popular dance music, does not seem to have any excuse being wafted through the halls of a law school, Gibbs accomplished it. He was for three years arranger and trumpet player with Dean Hudson's Florida Clubmen, an organization now heard on the networks of NBC.

He was a newspaper columnist for three years at the University of Florida, writing a weekly column on radio for the campus newspaper and contributed literary articles to the Florida Review. He also was feature editor of the university yearbook and associate editor of the publication at another time. While all this was going on, he was playing in dance bands to pay his way through school.

Gibbs was born on Friday, January 13, 1917 at Jacksonville, Fla., and attended the primary and high school grades there, going to the University of Florida for his higher education.

Dell Gibbs

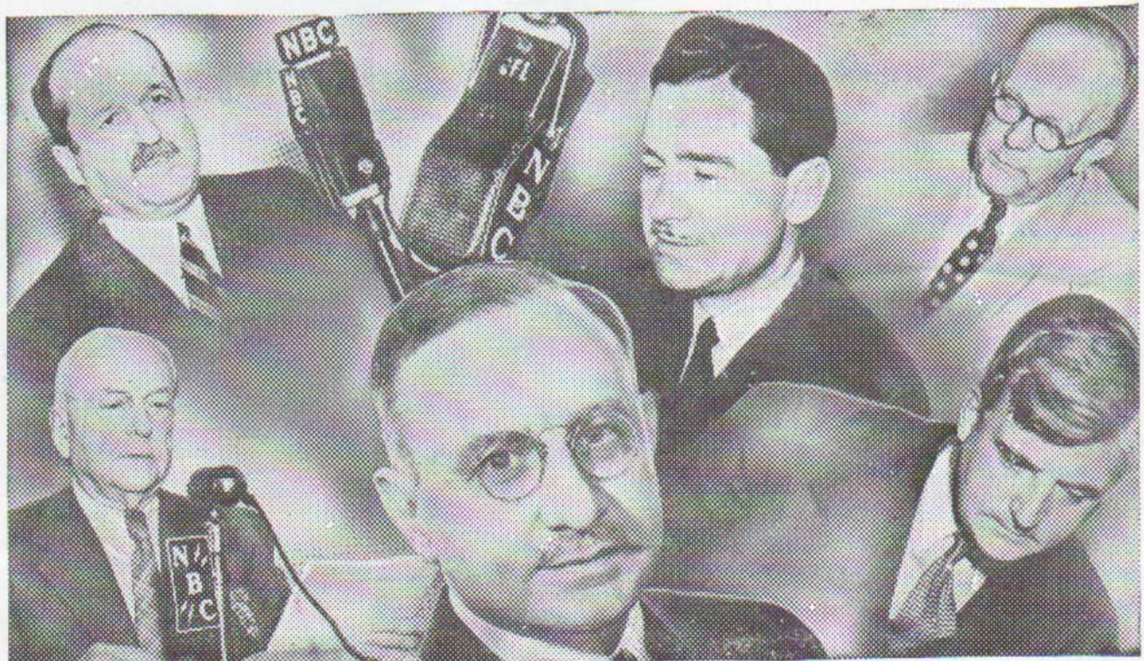
He was a page in the United States Senate in Washington during the 1931-32 session, and served such noted senators as the late Huey P. Long, Hattie Caraway, Tom Connally, and other noted Democrats.

Gibbs is a member of Phi Delta Theta social fraternity, Florida Blue Key, an honorary leadership and service fraternity at the university; Phi Delta Phi, national honorary legal fraternity and Alpha Kappa Psi, national professional commerce fraternity.

NBC BRINGS YOU "WORLD WAR No. 2"

In front line trenches, atop hills looking down on shell-pocked battlefields, in the heart of Europe's largest cities with air raid sirens screeching and bombers roaring overhead, from ships at sea crowded with survivors, and at the side of rulers of state, cabinet members and generals in the field-from these and many more points at home and abroad, NBC's radio reporters, commentators and military experts bring to radio audiences the play-by-play account of Word War No. 2.

Pictured here are the men and women who man the microphones in war-torn Europe. Top row: Left to right, Charles Lanius in Rome; Joan Livingston in Shanghai; John McVane in London, and William C. Kerker in Berlin. Bottom row: Left to right, Archinard in Paris; Martin Agronsky in the Balkans; Helen Hiett in Madrid, and Fred Bate in London.



Where there is war, there also is an NBC representative, and back in Radio City and Washington expert commentators organize and broadcast interpretations, and late bulletins. Above are the men who cover NBC's home front. Top row: left to right, T. R. Ybarra, who broadcasts a nightly European roundup at 9:00 p.m., CDST; Lowell Thomas, who brings the news to the supper table at 5:45 p.m., CDST, and Earl Godwin, who goes on the air at 7:10 a.m., CDST, with news and views from Washington. Bottom row: left to right, Maj. Gen. Stephen O. Fuqua, NBC's military expert; H. R. Baukhage, lunch hour Washington commentator, and John B. Kennedy, who broadcasts the European news at 6:15 p.m., CDST.

Betty Winkler

They hired Betty Winkler to do her first role in radio because they thought she had a soprano voice. Nobody knew until three days later, when a throat cold had relaxed its grip on her vocal chords, that Betty was actually a contralto. But by that time she was well launched on a radio dramatic career and nobody has been able to get her away from that career since, not even her marriage to Robert Jennings, advertising agency executive. One of radio's best known actresses, Betty plays the title role in Girl Alone over the NBC-Red network Mondays through Fridays at 4:00 p.m. CST.

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Radio Varieties Magazine

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