You Asked for It—Graham McNamee’s Revelations

"Hear Ye—Hear Ye"
The Court of Human Relations

Babs Ryan
Confessions of a Film Canary

By Virginia Verrill

HOW WOULD you like to be just somebody else's voice?—Heard in movies but never seen—a singing double for famous stars?—Neither did I. My voice is part of me. One likes to be known as one's self. So I finally rebelled.

At last I had been singing in public since I was three. But I wasn't a child prodigy by any means. My Mother was smart about that. She let me do a bit now and then when I was a youngster, but my real career had to wait until I had finished school.

When I was three, Paul Whitman lifted me up onto a bandstand and I sang I Never Knew I Could Love Anybody. And from that minute, I guess, singing was what I wanted to do more than anything else. This finally led to the movie lots after school.

But I wanted to be Virginia Verrill singing, not someone else singing with Virginia Verrill's voice.

I had been in radio, too—at KHJ, in Los Angeles. And now that I'm singing at Columbia's key station, WABC, in New York, I'm perfectly happy. Maybe I'll go back into movies. I've done a couple of Paramount shorts just recently, one with Hoagy Carmichael and one with Isham Jones. But I'm through with 'dubbing' forever, I hope.

It was really funny the way I got into it. I'd been singing in a little play we were giving in John Marshall High School in Hollywood, when I was only thirteen. And I was heard by someone who knew that Barbara Stanwyck was seeking a singing 'double' for Ten Cents a Dance. Three hundred singers had been tried, but the film executives just couldn't find anyone who'd do.

At first Mother insisted that the idea of my doing such a thing was ridiculous. But I wanted to—and more and more people at the studio keptbegging her to let me. Finally we went.

I SANG. And I got fifty dollars for just about half an hour after school—eight or ten days. Maybe I wasn't proud of myself! I didn't realize then that I might get myself typed as a double. I didn't realize what being typed was. After that we kept getting lots of offers. My

Mother—she's Aimee McLean Verrill, and she was a vaudeville star, and after that publicity director for Pantages Theaters—is my manager. She started right then when I was thirteen, and now that I'm eighteen, and really launched on a professional career, she's still managing me.

Well, Mother was all for turning down every one of the offers until I was through school. And she did turn down most of them. But now and then I did a little doubling. And I sang occasionally for KHJ.

AND then, during my Easter holiday, just about a year and a half ago, I made my bow to the screen as myself. It all happened so suddenly that it took my breath away. And I didn't even have to suffer the agony of a screen test, although some friends at MGM had arranged one for me. We were sitting in the reception room waiting for the set to be fixed, when W. S. Van Dyke came through. He'd heard me sing on California Melodies and recognized me.

In half an hour I was on the set, sitting on a toy piano, and singing All I Do Is Dream of You, over my shoulder at the camera, in Robert Montgomery's picture Hideout.

And after that I had all the work I could do. I sang on a number of commercial radio programs—an oil show, one for Bessie Little's present sponsor, Hollywood Hotel with Dick Powell, and still another oil program. I sang with Orville Knapp's band, and I went on doubling in pictures.

MOTHER'S last job at that was in Reckless, when I did singing sequences for Jean Harlow. And Jean was perfectly lovely to work with. She realized that I couldn't have credit for my singing, and she went out of her way to give me a hand-up whenever she could. If a reporter were around, Jean would ask me to have lunch with her—and she'd say something like this:

"This is Virginia Verrill—she's working on the set next to me, just so I'd get my name in the paper, too. Sometimes she called me 'My child,' though she's only a couple of years older than I am."

I got to know Jerome Kern while I was working in Reckless, too. He directed the music himself.

But no matter how nice people were to me—no matter how many grand things they said about my voice—I didn't think I was getting anywhere doing that sort of work.

I liked singing to a microphone. And I really think that radio—and Dave Brokeman at KHJ—did a lot to help develop my voice.

I decided to concentrate on radio for the present. There will be time enough for movies in the future. So Mother and I came to New York.

AND WE hadn't been in New York twenty-four hours before I knew I was going to sing on the Biltmore roof. I was pretty proud, too, when Fritz Lang, Herbert Stoddard, Mike McLaughlin and Reckless, all from MGM, who had chartered a plane to go home, canceled it and stayed for my opening.

When I do go back to Hollywood—if I do—it's going to be as Virginia Verrill—not the double for somebody else—not the girl who looks like Myrna Loy. Not anyone but me, myself.

Virginia Verrill may be heard as guest star on several CBS sustaining programs throughout the week.
You Asked for It!
The Ace Announcer Declares That Audiences Have Changed. Here Are His Reasons—and His Promise of Giving You What You Want When Maxie Baer Meets Jimmy Braddock on June 13

By Graham McNamee

ADIES and Gentlemen of the radio audience, you've changed. Thousands of you who'll be listening in when I broadcast the Max Baer-Jimmy Braddock heavyweight battle over NBC networks on June 13, of course, will be the same people who heard the Dempsey-Tunney heavyweight match on NBC networks on June 13, 1927. But you've changed since then, and how and why the technique of the sport's announcer-announcer has changed. Here's the answer:

When radio was in its infancy in 1922, and from then until 1927, the main desire of the average listener was to be brought close to the scene. He enjoyed the intimacy of seemingly being present at these events. And in this respect I'm not speaking of fights particularly because the same was true about the broadcasts of all major public affairs such as the World Series, football games, and political conventions. Kentucky Derbies and inaugurals. Then, color was of tremendous importance—evidently so important, surely, as the factual reporting. The public wanted a colorful, vivid description, not alone of what was going on in the big show, but also in the crowd. It wasn't difficult to determine that. My mail did it for me. Listeners by the thousands wrote, almost in the same words: "I thought I was there with you."

GRADUALLY, however, the radio audience changed, and by 1928 the change became so widespread that it was necessary to alter the method of broadcasting these events. The novelty of hearing these important affairs broadcast, had worn off. The public had become educated to them. Radio had educated them so they wanted radio to give them more facts and more details, but mind you—and this is important—they wanted this along with the color.

Today, the public listening to these outstanding broadcasts wants facts more than ever. I should say that where eight and ten years ago a colorful description and a factual account were equally important, today the factual details are uppermost and color reporting comes seconded. Using a baseball broadcast as an example, I still believe that a fact in the grandstand is more important than the umpire's calling a ball or a strike, but not so important as a big hit, a great catch or a put out. In a fight if a fan in the three rows gets hysterical, starts tearing off his collar and punching the man in front of him, that's important, along with the boxers' blows.

WHEN I describe the Baer-Braddock fight for you, I'm going to give you facts from start to finish, but I'm not going to sacrifice any of the color or enthusiasm. Enthusiasm is the secret of creating an illusion over the air. I don't mean false enthusiasm. You can't manufacture it, you can't feign it, and you can't acquire it by any self-training or torturing analysis. It has to be genuine.

Is broadcasting a sports event more difficult now than it was in 1927? Say it is the toughest job in the world. It always was. At the coming Baer-Braddock fight I've got to remember at the ringside that I am representing the average fan. Now the average fan at the fight gets excited, and when a fist full of leather meets a chin and 200 pounds of human beef hits the canvas, he can yell his head off. But when there are 40,000,000 people waiting for me to tell them what the shouting's about, there's plenty to worry over.

When everyone is stark, raving mad, you've got to retain your self-control so you can transmit intelligently what's going on so that those millions can understand you. In the face of all this you must retain your enthusiasm, remembering also that although the average fan has his favorite, you've got to be impartial.

AND that's only one angle of the situation. You must try to please everyone. Out there in the radio audience are boxers, fight managers, experts, ignoramuses, men, women, children, motorists, clubs, families. Half the millions listening in probably do not know the difference between a right cross and a left hook and a one-two punch. But they want to know how the fight is going just the same.

The other half is vitally interested in all the technicalities. They want to be informed of every feint, every jab, every dodge and shift. Punches come a lot faster from four leather gloves than words from one mouth. Yet you've got to tell every important fact, every swift changing move, the color of the crowds, the progress of the fight, and a moving, dramatic picture of the whole scene.

TOUGH job! I'll say it is, but broadcasting of special events like those is most thrilling. Radio announcers sometimes are being bashed with questions about their greatest thrill. That happens to be an unfortunate assignment for my poor memory, because when it comes to dramatizing among my thrillers—well, I'm like the father of a big family who was asked to name his favorite child, and said simply, "I love them all."

I've probably lost track of a million or so special-column tangles during my career on the air. I have had some thrilling and unforgettable assignments, despite the fact that they have required a continuous alertness a tremendous show of nervous energy and at times a capacity for being in many places at once. The old flush of excitement comes back when I think of some of those moments—the pandemonium at that hectic Dempsey-Fireball battle, when the Manassa Mauler and the Wild Bull of the Pampas were knocking each other out of the ring—Chris Cagle, Army's flashy backfield star, breaking loose for spectacular runs—those moments during World Series games—the procession of these events still runs rampant in my mind's eye.

Pick out the greatest thrill? That's a tough job than I've got now—and anyway, who's the use? Who knows what might happen when the Baer-Braddock leather starts flying around? Whatever it is, I'll be telling you.

The Max Baer-Jimmy Braddock fight will be broadcast June 13 over combined coast-to-coast networks of NBC, at 10 p.m. EDT (9 EST; 8 CDT; 7 MST; 6 PST).
"Hear Ye—Hear Ye!"

One Reason the Court of Human Relations Broadcasts Have Been So Popular Is That the Substance of Their Scripts Is Taken from Real Life. Here Are a Few Others

By Jack Banner

If your daughter were in love with a married man—or if your son wanted to marry an adventuress—or if you had a secret which you were afraid to tell your sweetheart—what would you do?

Once a week the greatest jury in the world sits to decide questions like these. In no formal courtroom does this jury convene. Its millions of members are not even known personally to one another. Yet in Manhattan penthouses...Kentucky cabins...California bungalows they are united each Friday night by a radio program which breaks down sectional prejudices and merges the entire nation in a study of the age-old problems of mankind.

The Court of Human Relations has lived up to its name. To the Hoosiers and the General Johnnies it has left the paucity of wrinkles of transient worries, concerning itself solely with the deeper things of man's heart and home.

Ingeniously, this program is designed to make each member of its huge audience feel that he or she is one of the cast. Every performance is a trial scene in which the audience itself sits in judgment upon some human problem. At the end of each session the gavel of Judge Hemus is heard pounding upon the bench as in solemn tones he charges:

LADIES and gentlemen of the radio jury, you have heard the evidence. You will render your verdict in accordance...And with this thought-provoking injunction the audience is left to decide upon the merits of the conflicting human claims presented in the true-life drama which they have just heard.

That true-life stories actually do provoke thought, is borne out by the fact that for eight years this program steadily has increased in popularity until today it is one of the leading dramatic offerings on the air. As a matter of fact when the sponsor—this year for the first time—intimated that the show might be removed from the air for the summer months, such a storm of protest arose from the listeners that this tentative vacation immediately was abandoned.

Yet this deeply human show has had a highly artificial beginning. It grew out of an attempt of the Columbia Broadcasting System, then in its infancy, to sell a block of stock to Bernard Macfadden. Mr. Macfadden declined, but instead bought the time for this program, sponsored by one of his publications. He has kept buying it ever since.

"I wish I had bought both," says Mr. Macfadden. "The show caught on immediately. Beyond the dreams of radio producers, the public responded to true, homely drama; and here is a startling fact for aspiring radio dramatists: For those eight years that vast, growing audience consistently has liked best the presentations which dealt with the simplest and most ordinary human problems!"

When, as occasionally happens, a drama dealing with high life or unusual circumstances is presented, the stream of listeners' letters immediately falls off. But audience mail floods the studio in response to the age-old problems of boy-and-girl love, marital unhappiness, loyalty, treachery, and self-sacrifice.

In fact, listeners sometimes get so wrought up over a Court of Human Relations problem as it is enacted over the air, that their letters reveal the strongest emotional reactions. As an example, quite often the script deals with an erring wife whose indiscretions are forgiven by her husband. Here are a few listeners' reactions following one such broadcast:

"If she were my wife I'd shoot her!"

"I'll have strangled them both."

"On the other hand, as usually comes from women: "It was the husband's own fault!"

"A man can get away with murder. But a woman..."

It is not only through the humanity of its content that this program is able thus to sway the emotions. Much of the credit for its success is due to the excellent manner in which it is presented. The cast is one of the best in radio—all veterans with years of stage and microphone experience.

Yours, the listeners, are jury and court attendants every time a Human Relations trial is held.

Lucille Wall, regular member of the cast, who is either the wronged wife or the deserted sweetheart.

Rita Vale and Hanley Stafford, who re-enact the heroine in distress, and the heavy villain.

William Swets is the high plenipotentiary of the program, and in him are vested the titles of author, casting director and production man. Swets is one of the pioneers of radio, having cast his lot with the ether realm more than eleven years ago.

While a majority of the performers who bring this weekly program to life are regular participants in each show, Swets estimates that he has auditioned more than 8,000 artists in the eight years that it has been on the air. So exciting are his requirements that not more than 100 of these professional aspirants have succeeded in making the grade. And of these 100, not more than a score or so have been called upon with any degree of regularity.

Casting a Court of Human Relations program entails a tremendous amount of work. Beginning each Wednesday morning and continuing through the day, a steady stream of legitimate actors, circus performers, imitators, and specialists in practically every phase of the amusement world, file into the huge studio that
A C T U A L. Rehearsals begin on Thursday mornings.

At 10 o’clock the cast gathers in studio 3, atop the twenty-second floor of the Columbia Broadcasting System building, and takes its places before the microphones. Sweets retires to the control room with the engineer and motions to the artist who is to deliver the opening lines. Every eye is directed to the control room as the script’s action is re-enacted, for Sweets delivers all the cues by arm and hand signals.

Seated in a chair, eagerly absorbing the tempo of the script, is Arnold Johnson, the director who supplies the musical interludes that do so much to enhance the emotional qualities of the broadcasts. Maestro Johnson puts in the better part of the morning and afternoon in studying the moods, effects, and pacing of the show, and then retires to his musical library, where he selects and composes the musical bits that serve to interpret the drama of the show.

F RIDAY is the hearing day. From early morning until about 3 o’clock in the afternoon the cast rehearses the show set to music. One hour is allotted to lunch, and after that comes more and still more rehearsing. By 6 o’clock that night nerves are snapping, and a score or more of hungry performers are glad to pile out for a breath of fresh air and dinner. They are back again in forty-five minutes, however, and this time the rehearsal takes on a formal note—the all important dress rehearsal.

black-moustached Paul Douglas, the announcer, makes the opening address, to a musical background that sets the mood of the story’s opening. At a signal from Sweets the opening lines are punched out by the actors; the recorded buzz of the courtroom activities is set off by the sound effects man, the judge pounds the gavel, and the gamut of emotions as demanded in the script is reeled off by the cast. The clock hands spin the minutes by, and the dress rehearsal ends punctually on the hour of eight. Thirty minutes later the actual broadcast is going out to millions of enthralled listeners.

While Percy Hemus has a minor role so far as actual speaking lines are concerned, a great deal of the responsibility rests with him. He portrays the ponderous-voiced judge who weighs the evidence, summarizes it for the audience, and asks the audience to deliver the verdict. Hemus is a portly individual, florid-faced and with a grey shock of hair that gives him an air of distinction and makes him look very much like a judge in life.

"Judge" Hemus has been connected with radio for more than seven years, and has been with the Court of Human Relations for the past three. Paradoxically enough, he came to radio from the musical comedy stage, where he was noted for his singing and comedy roles.

L UCILLE WALL usually is called upon to play the part of the wronged wife or the deserted sweetheart with a technique that is remarkably convincing. Such emotional roles, of course, call for a great deal of crying, and the sobs heard over the microphone are not only realistic—they’re authentic. For Lucille actually does cry every time the script calls for a tear.

Helene Dumas, who looks remarkably like Greta Garbo, plays the heartbreaker roles. Her voice, even more so than her looks, is caressingly seductive. Her smooth tones have led astray more errant radio husbands and sweethearts than even the most famous vampires of history—yet Helene in actual life dresses in the prim garb of a schoolteacher, and her cheeks and lips at all times are guileless of any touch of artificial coloring. As a matter of fact, Helene started life as a schoolteacher, and (Continued on Page 13)
When Summer Comes

Even the Moon Will Be Eclipsed in the Variety of Broadcasts Scheduled for the Torrid Months

By Harry Steele

Radio this Summer is going to steer clear of those old drums in which it has been known to founder during the warm months. It has set its course for the open waters of year-round entertainment. The programs will not be as robust as those of Winter. They will be streamlined to meet the mode, but will have sufficient speed and stamina to offset the competition of outdoor diversion.

So much attention has been spent on the development of the Summer programs that they will rate next in importance to the ice camp beverage and the electric fan. In fact they will be so fitted to the season that they will emerge from the loudspeakers everywhere but air-cooled.

Studio executives have reached the decision that the tunes do not become turpitud during warm weather. Sponsors have concluded that the public brushes its teeth, yearns for innovations in desserts, and powders its nose as assiduously during the growing season as it does after the first frost matures the pumpkin.

Of course there are a few shell-backed advertisers to whom this all seems revolutionary—but it wasn’t so long ago that radio itself was branded radical, so to these pioneers in Summer advertising falls the lot of lifting from radio the stigma of being labeled a cold weather medium.

There is a single field in which extra emphasis will be laid, it is sports—but even this disposition to revel in the domain of the three R’s, running, riding, and rowing, will be tempered by the interlarding of programs featuring drama, comedy and the usual flood of music, both light and in the classical vein.

There will be new programs and old, with a smattering of the broadcasts that are invariably of interest to the general public. From the CBS schedule, we learn that:

Boake Carter: News
Ted Husing: Sports
Abe Lyman: Melodiana
Fred Waring: Choral, Comedy and Band

"This series will be heard three times a week, every Tuesday, Thursday and Saturday evening, concluding on Tuesday, June 1. Subsequent series during the Summer months will feature the Los Angeles Symphony Orchestra, conducted by Henry Swedrosky, the Portland Symphony Orchestra, conducted by Wilmann von Hoogstraten, and the Seattle Symphony Orchestra, conducted by Basil Cameron.

Other musical highlights of Columbia's Summer schedule will include Howard Barlow's Symphonic Hour every Sunday afternoon, the concerts of the Cincinnati Orchestra every Saturday morning, probably starting in July; the La-Forge-Beaumont Musicals on Wednesday afternoons; the recitals of Gene Buler, noted young baritone, with Howard Barlow’s Symphony Orchestra on Wednesday afternoons and a new series of outstanding chamber music recitals by the Compinsky Trio from the West Coast every Sunday afternoon, beginning late in June.

The Summer months will continue to feature Hollywood Hotel with Dick Powell and motion picture stars; Ethel Merman in her rhythm songs; with Al Goodman’s Orchestra in Rhythm at Eight; The Night Singer, Melodies, with Abe Lyman’s Orchestra, Yvonne Segal and Oliver Smith, Singin’ Sam, Fred Waring’s Orchestra; National Amateur Night with Ray Perkins and Arnold Johnson’s Orchestra; Boake Carter, Horace Heidt’s Brigadiers, who will be heard from Chicago while they fill a Summer hotel engagement in that city; George Burns and Gracie Allen with Ferde Grofé’s Orchestra; the new oil show with Hallie Stiles, soprano; James Melton, tenor; the Revelers Quartet and Frank Tours’ Orchestra, with Leo Lahr, comedian; Just Plain Bill; The Story of Mary Martin; The Romance of Helen Trent and the new Lux show, with outstanding vocal and theatrical stars, tentatively scheduled for Monday evenings.

Other commercial highlights will continue to feature Wayne King’s Orchestra, Frances Langford and Raymond Page’s Orchestra, and Richard Humber’s Orchestra.

The CBS schedule will also feature a variety of track, golf and turf classics, with intercollegiate regatta events during the early Summer.

Ted Husing will report track events of the Princeton invitation meet at Palmer Stadium, June 15, and the senior amateur track meet at Lincoln, Nebraska, on July 4. Both contests are expected to attract star athletes from all parts of the (Continued on Page 12)
Remote Control

John Fairchild’s Efforts to Collect $50,000 Reward for the Capture of the Ghost Gang Boomerang at Him with Amazing Results

By Arthur Kent

What Has Gone Before: John Fairchild, handsome young announcer of Station WWF, is suspected of being in league with the Ghost Gang, world’s first mob of radio-scientific criminals. He is in love with Helen Wright, station secretary. Dreamer Devine, bulky, lunch-playing detective, at first asked John to help him trap the Gang, but he believed they were using WWF to send out coded, cryptic orders to Gang members. That very night the Gang raided the studio, robbing six Junior League debutantes, amateur performers, of a fortune in jewels. Suspicions and ridicule are heaped upon John because the Gang, by threats against Helen and himself, force him to cover their raid by broadcasting reassuring messages to the public.

Later, John intercepts a letter which seems to confirm his suspicions that Doctor Workman, an unctuous little spiritualist, is a member of the Gang. Helen and the young announcer plan to trap Workman and the mob, obtain a large share of a $50,000 reward, and get married. All is read—Workman is broadcasting his scheduled séance from a darkened studio; present are: John and Helen—Oakwood, the fussy station manager—Bert Rupert, slyly advertising salesman—Little Charlie Golden, lanky publicity man of WWF—Teddy Stewart, good-natured control engineer, and newspaper reporter. Suddenly, in the dark, a shot kills Workman. Devine accuses John of the murder. “And now!” says the detective. I’ll tell you why John Fairchild killed Workman!”

N THE big studio there was an instant of stunned silence. Every eye turned to John and Helen. They stood close together beside the standard mike.

“Mother of Moses!” intoned Teddy Stewart, sticking his red head still farther out of the control room window. Dreamer Devine smiled confidently. His friendly, moon face with its weak chin looked even more disarmingly bony than ever. But John Fairchild, with alert battle for his liberty and happiness, thought he could detect just a shade of uncertainty in the detective’s gray eyes. There was none in his voice, however.

“Now, will you explain,” he asked gently, turning to John, “how you could possibly know of a forthcoming raid of the Ghost Gang—unless you are a member of the gang?”

“That’s easy,” John replied. But his tanned face was pale.

“Help yourself,” invited Devine with a shrug.

“How do you know that the Ghost Gang planned a raid tomorrow night?” the young announcer demanded calmly. “Unless you are a member of the gang.”

“I...”

“... for a moment Devine was nonplussed. Then he chuckled, and the look he shot at John was tinged with admiration. ‘You’re clever, Fairchild,’ the detective admitted. ‘You’d have to be clever to pull off the stunt you’ve been getting away with around here. But you’ve come to the end of your rope. You’ve—’

“Nuts!” interjected John Fairchild.

YEAH? Devine was angry now. “Nuts, eh? And I believe those black eyes when you were overheard saying to your lady-friend here, that tomorrow night is the Gang’s last job. After that we’ll be sitting pretty!”

Laugh that off. Do you deny saying it?”

“I said it!” John replied shortly. “How did you find out?”

“Ah—I that is—Oakwood seemed to have trouble speaking, but at last he got it out, mopping his bald head with a handkerchief. ‘I overheard your remarks to Miss Wright, Fairchild,’” he said. “I considered it my duty to report the fact to Mr. Devine.”

For a moment John said nothing. The little station manager was a picture of woe. His pompous but kindly face seemed to have aged in the past few moments. At last Fairchild smiled at him gently.

“Don’t worry about it, Mr. Oakwood,” he told the older man. “You did your duty, but you didn’t hurt me any. I’m innocent.”

“I—I hope so,” Oakwood said. His tone was very peculiar.

“Just very touchingly,” drewled Devine. “But it gets us no farther, does it?”

“Oh, can’t you understand?” Helen cried. “What John meant was that we were planning to catch the Ghost Gang. After that, we would be sitting pretty on the reward money.”

“Say, Devine,” one of the reporters spoke up, “you said that you had a plan to catch the Gang and—”

“Workman was killed because he was about to broadcast a signal to the Ghost Gang.”

THAT’S right!” John interjected. Devine turned upon him swiftly.

“Oh, you admit it!” he accused. “I admit that he was killed for that reason,” said John. “But I didn’t kill him. I think he was just about to issue secret orders, telling the other members of the Gang where to crack the next bank.”

“Go on, pure Devine.”

“ ‘He was shot as he was about to mention the name of a town. Somebody in the studio—somebody who still is in this studio—killed him to prevent that signal from being given out.’

“ ‘Then,’ snapped Devine, ‘why didn’t this desperate killer give Workman some kind of warning before his broadcast?’

“ ‘Warning?’ echoes John. ‘For some time the moment the occasion had caused him to forget the letter, addressed to Workman, which he had intercepted. Unconsciously, his hand strayed towards the right-hand pocket of his coat.’

Devine sprang at him. The detective’s vast frame hurled across the space which separated them. His huge hand clamped the youth’s wrist—jerked John’s hand and the letter out of that pocket.

The announcer made no attempt to resist, as Devine took the crumpled letter, unfolded it and read rapidly.

‘The detective mumbled quietly. ‘Nuts, eh?’ There was no shadow of uncertainty in his gray eyes now. “So this is what you were so anxious to stick in your pocket, when I came into the office this morning?”

“Aha—I that is—”

“ ‘You asked me if it was a message from the Ghost Gang and—’

“ ‘No, I didn’t! I don’t know what you’re talking about.’

“ ‘Oh, I see. You asked me if it was a message from the Ghost Gang and—’

Devine looked around the studio, slowly and impressively. He held up a restraining hand towards a reporter who was reaching for the letter.

Listen to this!” he commanded, and read the note aloud. “I lay off until further instructions, Wise guy. You may tumble. You know who I mean.” Devine nodded judicially. “And it’s signed J. F.9” he continued. “J. F.9 for John Fairchild.”

“ ‘It isn’t signed J. F.9” John exploded. “That final J. F.9 refers to me. I’m supposed to be signed by me!”

“ ‘Oh it isn’t, eh?’ Devine mocked. “Well then, suppose you just give me your explanation of the whole thing, from start to finish.”

“ ‘Gladdy,” John agreed. “I found this letter in the studio. Late at night. It had not been delivered when we all left. That meant somebody must have sneaked in and delivered it on the quiet. Somebody who wanted to warn Workman not to broadcast the signal tonight. Somebody who was afraid that ‘Wise guy’ J. F.9 might tumble to their racket.”

Devine’s voice sounded casual, but John realized that behind the big man’s innocent-looking face, a keen brain was ticking off every word.

“My suspicions were aroused further when I saw that though the letter bore a canceled stamp, it had not gone through the mails.”

“How did you know that?” Devine demanded.

“The stamp was postmarked, but there was no postmark on the envelope. Somebody had stuck a can-celed stamp on the letter.”

AT THIS reply, the detective nodded thoughtfully.

“Say,” Fairchild continued, “I opened the letter. The letter you just read aloud.”

“If you are on the level,” Devine interrupted, “why didn’t you take your time?”

For the first time, John hesitated. “I—I...”

“Tell me!” Helen cried. “John wanted to catch Workman right in the act of giving out a signal. Then, he was going to turn him over to you. John wanted to have just as much to do with catching that Gang as he could. He wanted the (Continued on Page 26)
Reviewing Radio
By Martin J. Porter

The crew of the Show Boat was a bit stunned early this week when they heard that The Gibson Family, once hailed as a new talent sensation, was fading out. The latest in their output, which began as part of serial June 16, is an old character out of Show Boat.

Point of resemblance between the new feature and the original are these:

The Show Boat is headed by LANNY ROSS and Captain Henry. The new event is starring CHARLES WINNINER, the original Captain Henry.

Show Boat’s Lanny Ross is to be paralleled by CONRAD THIBAUT, formerly a vocalist on the original program.

The new series retains one Negro character, and adds another. The first, Theophilus, will be joined by a partner who, as may be suspected, will counteract the MOLASSES AND JANUARY team.

The orchestra on the new show will be that of DON VOORHEES, who started out with Show Boat. There will also be a quartet to parallel the Show Boat Quartet;

LOUIS BENNETT, quite possibly, will be the new front line, and there are, besides these, other points of resemblance.

From all of this one readily can imagine how turned up the proprieters of Show Boats are!

From way out in a closely built past of the sticks comes a letter penciled with greatest effort, but containing an interesting suggestion. The writer urges that RONO KIMO express himself editorially in behalf of the victims of volume.

"I have been a correspondent, " said the correspondent, "radio publications should crusade for a rule by the broadcasting stations by which several times during the day special advice for tuning could be given, thousands of persons would have been made happier. It is a growing and alarming custom for people to tune in the broadcasting stations and let them ride, paying little attention to them. Often sick persons are thus driven to distraction. Radio in other cases becomes a curse rather than a blessing. In Oil City a boy killed his father for turning the radio on too loud. In New York a woman became so nervous over an over-volume program tuned in by a neighbor that she killed herself by jumping from a window. A man killed his brother in Canada because he turned on the radio late at night and woke the household.

"If announcers were to advise listeners to be thoughtful and less possessive with regard to volume, it would probably mean a happier world and a larger radio audience."

You remember the Oriental ruler who disguised himself at night and roamed all over his kingdom to see who they would call? You may remember, too, the Old Henry yarn, Voice of the City. It was substantially the same.

Now radio will attempt this sort of thing, but not in disguise.

Beginning June 10 the NBC is sending out a mobile broadcasting unit to wind its way three nights a week to the various corners of New York, and to relay to the studio a broadcast of whatever may happen. The studio will pick up the broadcast and show it all over the network. It’s just Harvey El Raschid in modern make-up.

BEATRICE LILLIE wins up her radio activity with the present sponsor June 14 and will go back to England to be with her son, who is at school there. Some have been around for the milk firm—but now it becomes known that the sponsor, though possessing options on time until next December, is not interested in proceeding farther than June.

This was the case of a product which could not be kidded successfully; whereas the Little series must be classified in the category of flops.

Here’s one for the book: There are two gents who conduct radio stations in Australia. Each had his problems, and each was anxious to visit Radio City for new ideas. Each sailed, on the same date, from America, but on different ships. The arrival of the first was New York the same day, and the same night they arrived Radio City—where officials of the NBC introduced them to each other, for they never had met.

IT HAS BEEN estimated that nearly $15,000,000 is involved in chain letters directed to radio artists, and that less than one-third of the artists showed interest. In lieu of a campaign for the nation’s health, NBC is contemplating a program featuring musical reminders of such letters. His program might well include Mail, Mail, the Gang’s All Here, Letter Smile Be Your Umbrella. I guess I’d have to change my Plans, Chain Letters in the Sand, Brother Can You Spare a Dime, and Ten Cents a Chance.

When Phil Baker and Butterfly returned to Chicago to broadcast from the Windy City, the crowds that turned out to welcome them took one look at Butterfly’s scarlet splendor and cheered him for the Jester. Notice Buffalo’s disgust

Plums and Prunes
By Evans Plummer

PRUNES also to those ladies of radio who continue to themselves billed as or pretented as the Gabors of the airwaves. First, if they expect ever to be radio tops, they have to stand on their own feet and not Greta’s, despite the fact that her pediment extases do have sufficient magnitude to stand the strain. Anyone who is this Gabor person to deserve such raves?

BEEFLE’S identity since the JESTER PHIL BAKER show returned to its native Chicago, has undergone a change; as you may perceive if you point your ears carefully; and the receptive gentry who razors the hair of a Gabo, despite NBC’s protest that measures to keep the secret, is none other than ARTIE AUBRECHT, the former Collier’s expert. Artie is therefore doubtless on the show. During the first show of Baker’s Chicago visit, BASIL LOUGHRANE, the sex-appeal ex-Royal Canadian Mounted copper, played the role. It was the sponsor’s wish that the Baker presentation be performed from the Chicago NBC studios, but Phil is offsetting his nostalgia for area broadcasting weekly to Mrs. Baker and the kids on Long Island.

WHAT was FRANCIA WHITE’s bad luck on Tuesday evening, May 28, proved to be the other kind for her substitute, 30-year-old SYLVIA BREMA, who sang the leading solo role of the specially written operetta, Jenny Lind.

The Beauty Box Theater had prepared the piece in honor of Miss White, whose singing voice it was you heard in the motion picture, The Mighty Barzan, dubbing for VIRGINIA BRUCE. At the last moment and too late to change to another operaetta, the Beauty Box Theater officials found that Miss White would not be able to take part—much to their surprise and that of the audiences.

Inasmuch as the rest of your network is filled with a sustaining mine-run hotel orchestra pickup which is not to be compared with the excellent music of Miss White’s in the beauty, the show will be fed to the balance of your network sans commercial. Miss White will sell the rest of the states to some other non-competing sponsors, or maybe sell vacation motor tours through the Northern and Western states. They’d love that.
Inside Stuff
Along the Airialto

By Martin Lewis

SOME sponsors still insist upon insisting the intelligence of the listeners with advertising blurs. Unquestionably it is their privilege, but some of them have, under the guise of a program to entertain radio audiences. But why should they abuse this privilege beyond reasonable bounds?

For instance, last Friday night we sat in the studios to watch PHIL BAKER put on his program. With the enthusiastic support of the ireless plug, announcer HARLOW WILCOX told us all how wonderful the sponsor's meal of the month was. Fred put on an unusual bit for Min John Public, and invited other listeners to send in their comments. He further went on to state that if there were any women in the studio who would like to voice their opinions, all they had to do was step up to the microphone and do so.

Here's where the laugh comes in: Two women followed each other to the mike, each extolling the fullest extent the sponsor's product, but reading their prepared extemporaneous remarks from a WELL PREPARED SCRIPT, much to the amusement of us all present. And Wilcox made matters worse by adding, "Why that's lovely, ladies—you should be on the payroll!"

Does the sponsor actually believe the public is gullible enough to believe that honey? This of course is no reflection on the comedy and musical portions of the program, which we thought was one of the best of the Baker shows. Maybe his returning to the Winkyl City atmosphere, and the addition of ENRIQUE MARIQUER'S band, were responsible for it. ARTIE AUBRECHT, who speaks English with a broken handwritting, seems to have added much to the show. In our opinion, he is one of the most entertaining dialects heard on the airwaves.

Mentioning advertising announcements, we feel that PHIL BAKER's sponsor and others might take an example from FRED WARING's boss. We doubt if there is another program on the air that devotes so little time for its commercials, yet we believe if they have built up considerable good will with the listeners.

We visited the Waring program the night before departing from the Eastern shores, and considered it time well spent. However, we couldn't help but sympathize with the maestro, who looked pretty tired. We learned later there was plenty of reason for it. The gang had been rehearsing almost up to broadcast time, due to some disagreement caused by some of his boys getting sick, and the departure time before that night of STUART CHURCH, who hoped to arrive at his home before his mother passed away. Stubart was one hour too late. As tired as they all were, the show was a half-hour after-broadcast entertainment for the visible audience. After playing several request numbers, someone in the audience dared Fred to sing. Never let it be said Waring wouldn't accept a temptation of joining in with It's Not Louis. What gave us the biggest laugh was when the producer walked across the stage in front of Waring rubbing his nose with his fingers. In other words, the broom-wielder agreed with Poley. If you are lucky enough to get tickets for a Waring broadcast, by all means don't miss it.

The three dollars per head tax for broadcasting imposed on hands playing in New York hotels and restaurants, has taken the color out of our best-known bands and most of the others. But new bands are cropping up from other cities and are being heard on the networks. Some of them are establishing quite a reputation for themselves with the tuners, which ultimately will result in high dividends.

When Doctor M. Sayle Taylor, The Voice of Experience (left) went to William Jewell College recently, he stopped long enough on route to greet your columnist and to tell an amusing story of faith.

KILROY CHATTER: There is something in the wind concerning those two perennial favorites, AMOS 'N ANDY. New plans for their future should slip out almost any day now...

...The same Winkyl City winds blow a rumor in our direction to the effect that the PHIL BAKER show will fold at the expiration of the contract in a few weeks. We've informed the new president of the concern that is not sold on radio as an advertising medium, due to his living in England in the past several years and being in sympathy with the non-commercial English custom of broadcasting. It is our belief the prez will change his mind before many moons roll by. In the meantime Baker has two bidders for his services... LUM AND ABNER have clicked so well on the Mutual chain that their bosses are considering bringing the boys back on the larger net... BING CROSBY'S brother BOB has left the Dorsey Brothers and is now conducting a band of his own... COURTICE ALBANI signed up for another two years for his last program to take a short vacation in Porto Rico, where his father lives, whence he'll travel to Hollywood for some picture work. The songstress will return to the same hosiery program early in the fall.

The agency for whom THE VOICE OF EXPERIENCE broadcasts the advisor insured for $125,000... PHIL COOK fades from the airwaves almost altogether. The NICK PARKE, who is registered at the Hollywood Knickerbocker Hotel in Hollywood, California, is none other than HARRY EINSTEIN, better known to some of us as Parkyakker... Announcer DAVID ROSS is spending some of his Sunday afternoons sitting on the lawn in Central Park, probably working up poetic inspiration. But take off those smoked glasses, David, we know you...

Someone suggested to GERTRUDE BERG that she put a sign on the door reading House of Glass, just to prevent anyone from throwing stones...

ED LOWRY, after being asked what he thought of crooners, replied, "Oh, I suppose they're all right in their way, but sometimes they get in your ear..." GEORGE STOLL is the proud owner of the horse, Only George, which won at Caliente on a recent Sunday, paying odds of 17 to 2. Stoll was aboard with 100 backs and BING CROSBY had 200 on the nose. A pleasant afternoon was had by all.

Most readers undoubtedly remember GEORGE PRICE, who has appeared on the airwaves for sixteen different sponsors. Well, George is now a stockbroker with a traveling office in the Wall Street section. He's being listed in the New York Times under the title of "Traveling Life Insurance Broker and Life Insurance Broker." A fine picture of George was used in the Sunday Times of New York City. One of the men who introduced his life insurance firm to the American public is GORDON GILROY. He was AAUW's".

FRED ALLEN'S last program before departing for the Coast will be on June 26. The following Thursday, GIFFER GIFFORD signs off for the season on the Caravan show. On June 30 the curtain will fall for "Red Skelton's Show." It is the opinion of the Broadcast's Executive that the show is concerned, and the duck salesman will head West for the film colony. JACK BENNY, who already is out there, started rehearsal for his show on July 4.

As we write this wire is received from the CBS headquarters in New York advising us that the Waring show will be heard at a new date and time, and a new set of sponsors. Still Starring Waring was heard on Tuesdays at 9:30 p.m., EDT (8:30 EST; 8:00 CST and MDT; 7:00 PST) and will feature those two well-known clowns, the Philistine COLONEL STOOPNAGLE and BUDD, who have ironed out their differences with their previous sponsors. The addition of the comedians is in keeping with the policy of the sponsor to introduce a change in the program every six months.

Just before we left the office in New York to depart for the airport, we received a call from DOCTOR M. SAYLE TAYLOR, The Voice of Experience, telling us he was looking for that afternoon by train to attend ceremonies at the William Jewell College in Liberty, Missouri, and would I care to wait over. It was too late to cancel my plane reservations, so I met Doctor Taylor at the station the next morning in the Winkyl City.

Of the many interesting stories he had to tell, one in particular struck our fancy. It seems the Voice of Experience, after confessing to being a devotee of the boarding of gold, the listener would now like to turn it in, but feared arrest and a fine. What should he do? After communicating with Federal authorities, Doctor Taylor was authorized to accept the gold and turn it over to the Treasury Department, who would give him the equivalent in currency. In that way he would be acting as middleman without any harm coming to the original party. The Voice of Experience read the letter over the air with instructions to send the gold to him, and after exchanging it for currency, said he'd send his check for the amount.

Ripley it not to date, The Voice of Experience has received gold from various sources amounting to forty thousand dollars.

Immediately after the May 24 broadcast of Hollywood's NOT YOUR OLD LADY, and departure of cere- monies, this program, hopped a train bound for Anna- polis, where he is to make a companion-piece for Flirta- tion, another of his productions.

He will be absent from Hollywood Hotel for about four weeks. No substitute will take his place, but he will return to the East for at least two songs and maybe a third.

ABE LYMAN, one of the richest of the bandleaders, has purchased 100 tickets for his whole orchestra crew to attend the undergraduate commencement at Brown University. After spending the money for the duets he discovered that his manager had bought 200 tickets for a Detroit appearance the following night, so a flock of cabs will be on hand at Madison Square Garden bowl after the scrap to rush the orchestra and its boys to an airport and a plane for Detroit.
**Coming Events**

**CST and CDT Shown**

**SUNDAY, JUNE 9**

A new international labor conference in Geneva, Switzerland, will be rebroadcast in this country over a CBS network at 10:45 a.m. CST (11:45 CDT). The program will be devoted to a picture of the effects of the conference on labor and world conditions, and will be the first of two broadcasts from the meetings. The second will be announced at a later date.

An international broadcast from the Swiss Alps will bring to American listeners the concert of the famous Eichenzon Monastery. The program, in commemoration of White Sunday, will be heard over an NBC-WABCT network at 12:30 p.m. CST (1:30 CDT).

**WILLIAM ROBISON**, called the Evangelist of Rhythm, makes his debut with his Deep River orchestra over an NBC-WAEF network in a series of broadcasts every Sunday at 12:30 p.m. CST (1:30 CDT). The program replaces Harry Reser's Spearmint Club, which vacates the air.

A new weekly series starting on this date introduces the talents of young American groups and soloists. The program is sponsored by the Coca-Cola Co. and the Central Committee of the National Screen Guild. The first broadcast will feature Billy Joel, a young American pianist, and his band, the Coca-Cola Singers, over an NBC-WABCT network at 2 p.m. CST (3:30 CDT).

The compositions of RICHARD and JOHANN STRAUSS, as well as those of FRANZ LEHAR, will be another White Sunday tribute relayed to American listeners. It will originate in Germany and will be heard over an NBC network at 2:30 p.m. CST (3:30 CDT).

**WILL ROGERS** on this date concludes his series of weekly broadcasts on the Gulf Hotel program. Over the CBS network at 6:30 p.m. CST (7:30 CDT), Will Rogers will be succeeded by Lew Lahr. On Sunday, Hal Stiles of Frank Toms's orchestra.

**HALLIE STILES**, Chicago Civic Opera singer, featured in a series of Sunday evening programs.

**W**hite Sunday, or Pentecost, is the day of the baptism of the Holy Spirit. It's a day of jubilation, with many church services held on this day. It is a time to celebrate the descent of the Holy Spirit upon the apostles, as described in the New Testament.

**W**HITON, Chicago, is the day of the baptism of the Holy Spirit. It's a day of jubilation, with many church services held on this day. It is a time to celebrate the descent of the Holy Spirit upon the apostles, as described in the New Testament.

**Music in the Air**

**By Carleton Smith**

**Paul Althouse**, operatic and concert tenor, will be featured guest artist on the Ford Sunday evening hour over CBS network at 7 p.m. CST (8 CDT).

**Grandma's Wild Oats**, a new and original radio comedy, will be presented over the NBC-WABCT network at 8 p.m. CST (9 CDT).

On this date CHARLES WINNINGER returns to the air in the leading role of the weekly series. The Gibson Family, heard over an NBC-WEAF hookup at 8 p.m. CST (9 CDT).

**Monday, June 10**

**Arrival of the U.S. FLEET at San Diego harbor will be described over CBS-WABCT at 12:30 p.m. CST (1:30 CDT).**

**EDWIN C. HINES**, in a series of broadcasts over an NBC-WABCT network at 11:30 p.m. CST (12:30 CDT) will be heard at the same time each Monday and Friday.

**The DULUTH CIVIC SYMPHONY** will be heard over an NBC-WABCT network at 7 p.m. CST (8 CDT).

**Tuesday, June 11**

As a feature of the Pomeroy Convention in Washington, D.C., there will be a special broadcast over an NBC-WABCT network at 10 a.m. CST (11 CDT) describing the Indian members as they participate in the colorful pageant. A broadcast at 11:30 p.m. CST (12:30 CDT) will be direct from the Convention meeting in the National Theater, with Robert S. Phipps, Robert Temple, and Attorney General Cummings, as speakers.

**Doctor Walter Damrosch** will be heard over an NBC-WABCT network, also at 11:30 a.m. CST (12:30 CDT) over the CBS network at 12 p.m. CST (1:00 CDT).

**In a national broadcast from London, C. C. Chesterton will be heard over the NBC-WABCT network at 7 p.m. CST (8 CDT).**

**Astronomy** as a hobby will be the subject of an NBC-WABCT network broadcast at 7 p.m. CST (8 CDT) on Tuesday, June 11, as a feature of the Science Service series.

**Continued on Page 11**
And Now It's Amos, Andy 'n' Henrietta

For All the Years the Popular Pair Have Been on the Air They Never Have Shared a Program. Now They Have Taken Unto Themselves the Support of a New Charmer

By Howard Wilcox

A few weeks ago Mrs. Harriette Widmer was just a youthful matron of La Grange, Illinois, caught up in the whirl of suburban social life and busy with the task of rearing her two sons and seeing to the welfare of her overworked husband, Sheldon Widmer. Mrs. Widmer had made occasional forays into radio acting, filling minor roles here and there, to afford an extra pair of boots for young Jack or those wanted roller skates for the growing girls.

Had a loving gypsy fortune-teller paused at the Widmer home and predicted that the lady of the house was destined to be catapulted into national prominence, her prophecy would have been met with little tolerance. Things, according to Mrs. Widmer’s outlook, just didn’t happen that way.

But there are some events which even fail to cast the traditional shadow, so it was out of a clear sky that Mrs. Widmer received word that because of her excellent Negro characterizations in other NBC dramatic series, she had been requested by Gosden and Correll (Amos ’n’ Andy) to audition for a part which they were considering for their famous series.

Excitement was rife on South Wailea Avenue in La Grange. Even Mr. Widmer forgot a smoldering distaste for his wife's radio activities. Elated boys spread the word at school that "Mama was goin' to act with Amos 'n' Andy." Growing boys ponder little

Amos, Freeman Gosden, looks with approval upon the addition of a third person to the broadcasts of Andy and himself as a result the boys are rather committed to retaining her. Because they were in doubt, they openly sought the public’s opinion on the matter, and the response was about 90 percent in favor of the new character. To throw her out now would be flagrantly to twist the old, respected radio team. Gosden and Correll no longer are much interested in what the listeners think. It is a fact that they are gravely concerned about audience reaction but an emphasized craving for privacy has mitigated against the satisfaction of their concern.

HER splendid sense of repression, coupled with her intimate knowledge of the young Negro woman, immediately engaged the public's fancy. Always alert to the appeal of the Amos 'n' Andy script, they have taken her into the fold with complete acceptance. Her portrayal of the role is purely a matter of progression.

Mrs. Widmer was born in the South, in Water Valley, Mississippi, to be exact. She reports that her parents were of the old Dixie school, prim and exacting and completely out of sympathy with any dramatic trends within the family circle. Her name was Knox. From infancy Harriette was accustomed to contact with the humorous "darkies" of the post-slavery era. They constituted the servant and home labor group, and were as familiar around the home as a valet in an English motion picture.

When, during Mrs. Widmer's early childhood the family moved to Arkansas, Harriette not only was surrounded with Negroes as retainers but knew them intimately as playmates. Neither tradition nor inhibition found fertile ground in the heart of a child, and little Harriette was very much amazed one sunny Saturday afternoon when she was severely punished for running off for almost an entire day with a group of her "pickaninnies" companions. Perhaps she fortunately had escaped the cruelties of prejudice by never having attended public schools. All of her education was acquired from tutors during her years in Arkansas and a brief stay in California. At 17 she was married to Mr. Widmer, and it was through his indulgent influence that she found her way to a public career.

At home she even had been compelled to abstain from the childish theatricals which are a part of most juvenile development. Public appearance was beyond the pale, so when the youthful Dixie belle found herself transplanted to an atmosphere where these things are approved, she felt none of the dramatic lure which so often tempts young brides to risk domestic peace by at least attempting a career. It was not until after her two sons were born that her latent skill became evident.

ASKED directly why they should include a woman on their broadcast, particularly at this time, Gosden and Correll (Amos 'n' Andy) replied: "We have been looking for a woman to take a part in the programs for two years or more. The only thing that kept us from doing it was that we couldn't find the woman. That is the only reason we have taken her on—right now or any other time. Mrs. Widmer has the stuff.

The public already has accepted Mrs. Widmer. And

Andy, Charles Correll, already is finding himself enmeshed by the siren he and Amos have added to the affairs of the Fresh Air Taxi Company Officials

over the odds when fifteen or more persons are striving for a coveted job. To them a tryout by Mother predestined victory.

Their faith was rewarded. Mrs. Widmer, by virtue of her lifelong acquaintance with the type she was to portray, plus her inimitable skill at reproducing it, was chosen for the part of Henrietta Johnson.

One artist's conception of Henrietta Johnson, drawn after listening to the first of the air shows that included Harriette Widmer.
Coming Events

MIKeroScope Delay
S GREAT HAS been the response of readers desiring the 1951 MIKeroScope Album and Log Book that al-
lowed a reprint order has been placed. If you are one of those who have not received your copy, please bear with us.

On the Consumers' Committee program over the CBS-WABC network at 8:45 p.m. CST (9:45 DTL). KARL T. TOMON presents "Is the Massachusetts Ins-
stitution of Technology and the American Medical Association.

HOLLYWOOD HOTEL will feature Dixie Lee (Mrs. Bing Crosby) and John Boles, guest stars at 7 p.m. CST (8 DTL) over the CBS-WABC network.

FULLZ TIME will replace Bernie Cheese on vacation, with Lucy Macarewicz, radio and concert soprano. Hear her and Frank Moon at 7 p.m. CST (8 DTL) over the WABC-WEAF network.

BLYNN BRICE, celebrated comedienne, will be Bea Lillie's guest at 7 p.m. CST (8 DTL) on the CBS-WABC network.

SUNDAY, JUNE 15

The Princeton Invitation Tennis Tournament will be scribed and supervised by T. D. HUGH-
over the CBS-WABC network at 3:30 p.m. CST (4:30 DTL).

When Summer Comes—

When Summer Comes...

(Continued from Page 6)

nation, including such running headliners as Bill Blass, Glen Cunningham, Gene Vezne and Jack Lovecock.

"In the turf division, Thomas Bryan George, and well-known rac-
ing authority, will describe events of the racing season.

"Husky will also describe the historic collegiate rowing regatta at Poughkeepsie on June 19.

"Columbia's Summer schedule will also continue to feature such favorite sustaining programs as 'Gun Justice,' the newest in thestrain dramatic series; Columbia's Variety Show; Mickey of the Circus; Columbia's Kuntrina program; Men's Meetings and many others.

Among the current CBS programs which are to be continued are those featuring Kate Smith, Blanche Sweet, Ben Bernie and All the Lads from Wrigley Casino on Catalina Island; and the usual dance pickups from casinos and cafes around the country.

The National Broadcasting Company is equally determined to prevent a sag in audience interest when the weather's hot. Its broadcasts, too, will provide time for every phase of radio coverage, and even delve into the scientific and the educational in the effort to round out a complete Summer schedule.

For those who turn to novelty there will be a running account of the National Geographic Society's 1939 trip to the flight, while the scientifically minded will hear full details, narrated in expert style, of the lunar eclipse on July 16. For those for whom the moon has more romantic implications, there will be an abundance of Summer music in which the masterpieces and the modern compositions will be staggered judiciously as an aid to faltering tongues and a back-
ground for the remainder of Nature's aids for Cupid.

NBC will widely tunnel a series of pro-
grams for those folks who just can't wait for their vacations and who, after the first of this week, are already looking forward to work. This will come under the heading of "America at Work," and will deal with industrial background.

But for those who play whole-heartedly, this series will be delivered by one in which the Americans will be portrayed at their diverse activity, supplying the wealth of entertainment for those who will-

Association for the Advancement of Science, will speak on the subject.

MIKEROSCOPE DELAY:

S GREAT HAS been the response of readers desiring the 1951 MIKEROSE ALBUM AND LOG BOOK that al-
lowed a reprint order has been placed. If you are one of those who have not received your copy, please bear with us.

The MAX BAER-JIMMY BRAD-Dock fight for the Heavylweight Championship of the World will be brought to listeners from the ring as for the com-
bined coast-to-coast networks of NBC, Grantland Rice, who described the contest. It is sponsored by the makers of Quips. Blue Binos.

PAUL WHITEMAN'S show will not be heard tonight, to give place to the Championship Prizefight.

THE ROLLICKERS, new program featuring of Al Roth's orchestra, with Bucky Baker, the Three Bears and the Harmonettes, will be heard over the CBS-WABC network at 8:00 p.m. CST (9:00 DTL)."
**For Mountain Time**

**Subtract One Hour**

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**Programs for Monday, June 10**

**For Central Daylight Time**

**Add One Hour**

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**Stars Indicate High Spot Selections**

**Afternoon**

**12:00 Noon**

- [KOJY](https://www.KOJY.com) - [KPLM](https://www.KPLM.com) - [KRMZ](https://www.KRMZ.com) - [KXKS](https://www.KXKS.com) - [KZHK](https://www.KZHK.com)

**Newspaper Sections**

- [Chicago Tribune](https://www.ChicagoTribune.com) - [St. Louis Post-Dispatch](https://www.StLouisPost-Dispatch.com)

**Sports**

- [USA Today](https://www.USAToday.com) - [The Sporting News](https://www.TheSportingNews.com)

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**Evening**

**7:00 P.M.**

- [CBS](https://www.CBS.com) - [ABC](https://www.ABC.com) - [FOX](https://www.FOX.com)

**Newscasts**


**Sports**

- [ESPN](https://www.ESPN.com) - [NBC Sports](https://www.NBCSports.com)

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**Night**

**10:00 P.M.**

- [National Geographic](https://www.NationalGeographic.com) - [Discovery Channel](https://www.DiscoveryChannel.com)

**News**

- [CNN](https://www.CNN.com) - [Fox News](https://www.FoxNews.com)

**Sports**

- [NFL](https://www.NFL.com) - [MLB](https://www.MLB.com)

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**Late Night**

**11:30 P.M.**

- [The Late Show with Stephen Colbert](https://www.TheLateShow.com) - [The Tonight Show](https://www.TheTonightShow.com)

**Comedy**

- [South Park](https://www.SouthPark.com) - [The Office](https://www.TheOffice.com)

**Sports**

- [SportsCenter](https://www.SportsCenter.com) - [NBA On Demand](https://www.NBAOnDemand.com)
Monday—Continued

KLPM—Red Horse Ranch
KMOX—Frank Hazard, tenor & orchestra
KSL—Jeck Hammick
WOC—Bond and Boys
WABC—Humphrey CHANCE
WBBM—Chas. W. Hamilton
WGN—Dexter Keating, tenor
WLS—Lovers and Honey
WFR—Palm Beach, Fla.

6:30 p.m.

NBC—Donna Brown, tenor
WABC—Bob Hill, pianist
WBBM—Don Franklin's Orch.
WOC—Chesney Allen
WMAQ—Jack Green, tenor

8:15 p.m.

WGN—Bob Hill, pianist
WBBM—Herbert Brown, tenor
WLS—Bob Beatty
WOC—Lenoir Keller's Orch.
WTV—Chesney Allen

NBC—Max Baer, in "Lucky


WBBM—Dorothy Collette, tenor
WLS—Sidney Green
WOC—Sidney Collette, tenor
WTV—Sidney Green
WGN—Sidney Collette, tenor
WFR—Sidney Collette, tenor

NBC—Horatio Zoro's Orchestra

KBFM—Chesney Allen

WBBM—Bob Hill, pianist
WOC—Lenoir Keller's Orch.
WTV—Chesney Allen

WBBM—Fay M. Koffman, tenor

The Suffering I Had to Bear in Secret

WHA—a toll Piles take—in pain,

WOC—Don Franklin's Orch.
WBBM—Lenoir Keller's Orch.
WLS—Sidney Green
WOC—Sidney Collette, tenor
WTV—Sidney Collette, tenor
WGN—Sidney Collette, tenor
WFR—Sidney Collette, tenor

Bette Worth is another good bad girl

WHA—a toll Piles take—in pain,

WOC—Don Franklin's Orch.
WBBM—Lenoir Keller's Orch.
WLS—Sidney Green
WOC—Sidney Collette, tenor
WTV—Sidney Collette, tenor
WGN—Sidney Collette, tenor
WFR—Sidney Collette, tenor

Bette Worth is another good bad girl

WHA—a toll Piles take—in pain,

WOC—Don Franklin's Orch.
WBBM—Lenoir Keller's Orch.
WLS—Sidney Green
WOC—Sidney Collette, tenor
WTV—Sidney Collette, tenor
WGN—Sidney Collette, tenor
WFR—Sidney Collette, tenor

Bette Worth is another good bad girl

WHA—a toll Piles take—in pain,

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Bette Worth is another good bad girl

WHA—a toll Piles take—in pain,
**CALLING ALL SINGERS**

**Enter THE TEXACO "Radio Open"**

An opportunity to win radio fame — a cash prize — and to sing on the nation-wide Fire-Chief Program.

There are many singers whose voices have not had the recognition they deserve. In order to give every singer—man or woman—professional or non-professional — an opportunity to be heard, we are inviting them to enter the Texaco "Radio Open". It's a chance to win radio fame — a cash prize — and to sing on the Fire-Chief program over a national hookup. If you don't sing yourself, you know someone whose voice deserves a hearing. Get him or her to enter the Texaco "Radio Open" to try for radio recognition and cash prizes.

---

**HOW TO QUALIFY**

1. **Listen to the Fire-Chief broadcast** and find out when and where local auditions will be held, in the area in which you live. Then write giving name, full address, age, sex, type of voice. Also, state whether you have studied music... how long. Have you ever sung rhythm music... or are you a natural singer? State reasons why you can successfully appear with Eddy Duchin and his Fire-Chief Dance Orchestra.

**AUDITIONS** — If your application is accepted, you will be notified when and where to appear for your audition.

**PRIZES** — Two singers will be selected weekly (one male and one female vocalist). Each will be awarded a prize of $100.00. These will appear on the Summer Fire-Chief program.

2. There will be 16 qualifying broadcasts. At the end of 16 weeks, finalists will be selected. These will be the two winning male singers and the two winning female singers selected from the local winners all over the United States. They will receive all expenses to New York City to compete for the Grand Prize of $1000 each, one for the male—one for the woman. The two "runners-up" will receive $500 each.

The two male singers will appear on the first Fire-Chief program of the Fall Series. One will be selected as the Grand Prize Winner. The two female singers will appear on the second Fire-Chief program of the Fall Series. One will be selected as the Grand Prize Winner.

**JUDGES** — The committee which will decide local winners will include Laurice Witten, Eddy Duchin and well-known Radio Editors and Publishers.

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**ENJOY EDDY DUCHIN AND HIS FIRE-CHIEF ORCHESTRA**

**TUESDAY EVENINGS N. B. C. NATION-WIDE NETWORK**
For Mountain Time
Subtract One Hour

Programs for Thursday, June 13

1:45 p.m. NRC—Dreams Come True; Barry Melnick, narrator, preview of "Bar- ry's Mystery"; WMAQ 1130; WBBM 780; WGN 720; WBBM-FM 95.9

2:15 p.m. NBC—Three Angels; NBC 540; NBC 580; NBC 1510; WMAQ 1130; WBBM 780; WGN 720; WBBM-FM 95.9

3:45 p.m. NBC—The Dunes of Death; NBC 540; NBC 580; NBC 1510; WMAQ 1130; WBBM 780; WGN 720; WBBM-FM 95.9

6:15 p.m. WMAQ—Musical Programs

6:45 p.m. WMAQ—Music programs

7:00 p.m. WMAQ—Music programs

7:30 p.m. WMAQ—Music programs

8:00 p.m. WMAQ—Music programs

9:00 p.m. WMAQ—Music programs

9:30 p.m. WMAQ—Music programs

10:00 p.m. WMAQ—Music programs

11:00 p.m. WMAQ—Music programs

11:30 p.m. WMAQ—Music programs

12:00 Noon WMAQ—Music programs

Afternoon

12:00 Noon NBC—Little French Princess; WBBM

1:15 p.m. NBC—Pizza; comedy; NBC 540; NBC 580; NBC 1510; WMAQ 1130; WBBM 780; WGN 720; WBBM-FM 95.9

2:15 p.m. NBC—Three Angels; NBC 540; NBC 580; NBC 1510; WMAQ 1130; WBBM 780; WGN 720; WBBM-FM 95.9

3:45 p.m. NBC—The Dunes of Death; NBC 540; NBC 580; NBC 1510; WMAQ 1130; WBBM 780; WGN 720; WBBM-FM 95.9

6:15 p.m. WMAQ—Music programs

6:45 p.m. WMAQ—Music programs

7:00 p.m. WMAQ—Music programs

7:30 p.m. WMAQ—Music programs

8:00 p.m. WMAQ—Music programs

9:00 p.m. WMAQ—Music programs

9:30 p.m. WMAQ—Music programs

10:00 p.m. WMAQ—Music programs

11:00 p.m. WMAQ—Music programs

11:30 p.m. WMAQ—Music programs

12:00 Noon NBC—Little Old Man; WENR 1300; WBBM 780; WGN 720; WBBM-FM 95.9

For Central Daylight
Add One Hour

1:45 p.m. WMAQ—Music programs

2:15 p.m. WMAQ—Music programs

3:45 p.m. WMAQ—Music programs

6:15 p.m. WMAQ—Music programs

6:45 p.m. WMAQ—Music programs

7:00 p.m. WMAQ—Music programs

7:30 p.m. WMAQ—Music programs

8:00 p.m. WMAQ—Music programs

9:00 p.m. WMAQ—Music programs

9:30 p.m. WMAQ—Music programs

10:00 p.m. WMAQ—Music programs

11:00 p.m. WMAQ—Music programs

11:30 p.m. WMAQ—Music programs

12:00 Noon WMAQ—Music programs
**FOLKS, HAVE YOU HEARD ABOUT OUR GRAND, NEW SHOW SONG BOOK?**

Don't miss this all-star show! And you'll learn, too, how easily you can get one of these marvelous song books!

W hat a grand and glorious show Captain Henry has arranged for you this Thursday! One sparkling hour, packed to the last minute with beautiful songs, rollicking fun and thrilling music ... with the greatest cast of stars in radio.

Here they are ... you'll hear them all! Lanny Ross, Muriel Wilson, Conrad Thibault, Helen Oelheim, the Show Boat Four, Molasses and January, and Gus Haensch with his famous Show Boat Band!

Don't miss this all-star show! And you'll learn, too, how easily you can get one of these marvelous new Show Boat Song Books that people everywhere are talking about! A beautiful book ... 64 pages ... pictures of all the Show Boat stars ... 55 of their favorite songs ... and lovely scenes of old-time show boat days along the Mississippi.

Be sure to tune in the Maxwell House Show Boat this Thursday! Over your favorite station.

**Tune in Thursday Nights over NBC Nation-wide Network**

**MAXWELL HOUSE SHOW BOAT**

---

**Thursday — Continued**

**KOLI—News**
**KSPF—Sports Reporter**
**WGN—Father House Ensemble**
**WHO—Little Orphan Annie**
**WTOE—To be announced**
**WOW—News**

**Night**

6:00 p.m.  
**NBC—Variety's Variety Hour**:

KFI—WOW WTVK WAAB WCBS KMEX KFMB KFRC

6:05 p.m.  
**CBS—Katie's Special**

KFI—KFI

6:15 p.m.  
**NBC—Desert of Barr-Braddock Fight**

KFI—KFI

6:20 p.m.  
**KPLM—Desert of Barr-Braddock Fight**

KFI—KFI

6:25 p.m.  
**KFI—KFI**

KFI—KFI

6:30 p.m.  
**CBS—Katie's Special**

KFI—KFI

6:35 p.m.  
**KPLM—Major League Baseball**

KFI—KFI

6:40 p.m.  
**KMOX—Gladsby Post, continued**

KFI—KFI

6:45 p.m.  
**WGN—Danse des Merveilles**

KFI—KFI

6:50 p.m.  
**WGN—Sing Hiss of the Week**

KFI—KFI

6:55 p.m.  
**WGN—Sport’s Music**

KFI—KFI

7:00 p.m.  
**KFI—KFI**

KFI—KFI

7:05 p.m.  
**KMOX—Rock of Ages**

KFI—KFI

7:10 p.m.  
**KMOX—Wireless Orchestra**

KFI—KFI

7:15 p.m.  
**KMOX—Wireless Orchestra**

KFI—KFI

7:20 p.m.  
**KMOX—Wireless Orchestra**

KFI—KFI

7:25 p.m.  
**KMOX—Wireless Orchestra**

KFI—KFI

7:30 p.m.  
**KMOX—Wireless Orchestra**

KFI—KFI

7:35 p.m.  
**KMOX—Wireless Orchestra**

KFI—KFI

7:40 p.m.  
**KMOX—Wireless Orchestra**

KFI—KFI

7:45 p.m.  
**KMOX—Wireless Orchestra**

KFI—KFI

8:00 p.m.  
**KMOX—Desert of Barr-Braddock Fight**

KFI—KFI

8:05 p.m.  
**KMOX—Desert of Barr-Braddock Fight**

KFI—KFI

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KFI—KFI

8:40 p.m.  
**KMOX—Desert of Barr-Braddock Fight**

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KFI—KFI

8:50 p.m.  
**KMOX—Desert of Barr-Braddock Fight**

KFI—KFI

8:55 p.m.  
**KMOX—Desert of Barr-Braddock Fight**

KFI—KFI

9:00 p.m.  
**KMOX—Desert of Barr-Braddock Fight**

KFI—KFI
SHANDOR was born in Nagy-Roce, his father was the town tavern keeper, and both his parents hated gypsies. Not the lazy habits, for the huge wine bills they could run up and never pay. Their one great fear was that the gypsies might steal their only son, but instead of that young Stevie was kidnapped by a group of well-loved gypsy music. But he ran away to America when he was 15. "At the Stevie Wonder Wind Shrine," wrote the musicologist (Mr. Fred Duvall, Peoria, III.)

ZORA LAYMAN, heard in Our Home on the Range, was born in Hutchinson, Kansas. She is known as the Midnight Silver Voice, as she sings concert style and hot dance music. She plays the ootz, or harmonica, but is not fond of playing any other instrument. She is married to Frank Latham. "I have been singing with Johnson, and the M.O.M. with KXMO."

RITA LESTER, NBC contract, was born February 26, 1910, in Glenns Ferry, Idaho. Made her first appearance as an entertainer at the age of four, when she sang solo and kept repeating it at the request of the audience until she had to be carried off the stage. She was a swimming sun-bathing and yachting to travel and usually gone by the time she got a height of five feet five inches, weighing 112 pounds, and has black hair and blue eyes. (Edith, Dayton, O.)

The theme song of the Song of the City is Sweetest Story Ever Told. (Mrs. J. G., Peoria, III.)

JACK BENNY'S adopted baby's name is Joan. BURNS and ALLEN'S is San Diego. (Mrs. J. G., Peoria, III.)

FLORENCE GLODEN (Phyllis Sessions in the Life of Mary Sweeney) has been with WLW since 1924. She was born in Cincinnati and is married. Has musical recordings, books, and her chowl can be heard on radio. (Mrs. J. G., Peoria, III.)

Mr. Fairfax answers personally only. All mail should be accompanied by addressed return envelope and postage. Address him in care of KGLO, Radio "B," Milwaukee, Wis.
Programs for Saturday, June 15

**Star** Indicates High Spot Selections

**For Central Daylight Time**
**Add One Hour**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
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<tr>
<td>5:00 a.m.</td>
<td>WLS—Smile-A-While</td>
<td>WNAX-AM</td>
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<td>KFAB—Contemporary Concert from Fiji</td>
<td>WTMJ-AM</td>
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<td>KNX—Morning Devotion</td>
<td>WGN-AM</td>
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<td>KFAB—The Morning Show</td>
<td>WHO-AM</td>
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<td>KOIL—Moderation</td>
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<td>KSL—Music, Alexander, Michel     Old Timers</td>
<td>WHTM-AM</td>
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<td>6:35 a.m.</td>
<td>Time Service</td>
<td>KSRO-AM</td>
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<td>7:10 a.m.</td>
<td>KFAB—The Morning Show</td>
<td>WCFL-AM</td>
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<td>KOIL—Moderation</td>
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<td>WBAT—Time Service</td>
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<td>WLS—Newswave</td>
<td>WETM-AM</td>
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<td>WTMJ—Morning Exercises</td>
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<td>KSRO—Moderation</td>
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<td>8:00 a.m.</td>
<td>WLS—The Breakfast Show</td>
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<td>KFAB—The Breakfast Show</td>
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<td>WLS—Morning Music</td>
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<td>KSRO—Moderation</td>
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<td>8:00 a.m.</td>
<td>WLS—and Coffee</td>
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<td>KSRO—Moderation</td>
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<td>8:15 a.m.</td>
<td>WLS—Newsmaker</td>
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<td>12:00 Midnight</td>
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**For Mountain Time**
**Subtract One Hour**

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<td>4:00 a.m.</td>
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<td>12:00 Midnight</td>
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Amos, Andy 'n' Henrietta

(Continued from Page 11)

children and their friends. But the hush that could hide her light hadn't been devised, and before long society and clucks were seconding the talented young matron to give her performances for charity affairs and the like.

A chance attendant at one of these shows was Miss Judith Waller, a station executive of WMAG. At that time WMAG was experimenting with television, and Mrs. Widmer was brought in to put on a performance on the air. It was as successful as the television equipment of that day permitted, but it was of greater consequence in that it suggested to Miss Waller, now executive of WMAG, that Mrs. Widmer would abandon that phase of entertainment and put on a Protonic radio act in which she would play all the roles — featuring, of course, her Negro dialect.

The first of these shows was a 6:30 p.m. broadcast from the WMBR studios on April 20, 1937. Mrs. Widmer still plays the puppets as her principal characters, but sometimes she is of an id, all-encompassing mind and does not dwell on a single occupation. She goes in for interior decorating, spangle building, ship models, furniture adornment, and each of her performances is a delightful city sidlesch that suggests themselves fingers.

Amos 'n' Andy's program is on the air any night except Saturday and Sunday, and the show plays at 7 p.m. CDT (6:30 p.m. Central Time), and 5 p.m. CDT (4:30 p.m. Central Time) on KWJZ. For children and adults alike, the program provides hours of entertainment.

Fun Flashes

Mary Livingstone: Oh Jack, are we doing a hair-raisin' mystery story today?

Jack Benny: That's right, Mary. Why do you ask?

Mary: Because I must call up my Uncle. He's bald-headed and I want him to listen in.

—Jack Benny's Show

Bea Lillie: Sorry I disturbed you—were you writing George Bernard Shaw?

Bea Lillie: Then you were practically sleeping.

—Bea Lillie's Show

Irene Noblette: Why are you wearing your Easter tie tonight, Tim?

Tim Rocket: It's Easter tie. What makes you think it is?

Joe Cook's Circus
Remote Control
(Continued from Page 7)

Well, believe me, sister, you'll have a bell of a time explaining that crack you made about blood money. Remember that, eh? You said it today in court.

"Leave her alone, you!" John stepped close to Devine. His knuckles were white with the tenacity of his fist. "Two detectives sprang forward and grabbed him.

"You've been pretty smart, Fairchild." Devine began.

Laughter crowed John. "Do I have to listen to that all over again? Sure I'm smart. It's too bad smartness isn't like sand that falls through the hourglass. Then you might catch it from me."

"But you've come to the end of your rope, the big detective repeated blandly. "Take him in there, boys." He pointed through the glass wall of the patrol car, through the door to a private office, opening off the main office.

"What are you going to do?" Helen demanded. Her fine blonde hair was disarrayed, blue eyes keen with anguish.

"I'm going to let him out of him," Devine snarled. "If it takes all night!"

"No, you can't do that!" the girl almost screamed. "He isn't guilty, I tell you-he isn't guilty!"

Caldly, speculatively, Devine looked at him. "I shall get it out of him," he said distinctly. "I'll get it out of Devine." He walked away from the detectives who still held John, "I'll get it out of Devine," he ordered, "march him in there.

Suddenly the entire studio appeared to be held in a strange, silent, nervous rapturous, for the second time, took a flash-light picture.

"What the hell out of here!" Devine roared at him. He swung a long arm around in an impotent gesture at the unattended boy. "Don't you go, you fool! You can all go now."

Devine, one of the news-hawks said dispositively. But the entire crowd left in a rush to get their stories into print. What more could they have seen? Murder in a studio-the Ghost Gang—young love. They almost hurt themselves trying to get through the door all at once.

Following hard on their heels, the two detectives hurried after John. Devine ordered the little office Devine had designated. With a sudden heave of his broad shoulders, the detective announced. At that moment Devine threw his two captors off. Before they could register in upon him again, he wheeled and confronted Devine.

"I'll Kill You!"

Devine half raised his arms, but John made no attempt to attack him. Instead, he said, in a very loud tone, "I don't know what you're talking about. I just want to get away from here.

"Lay off of her—or I'll kill you!" And then, before the two detectives, inifen, in the case with which he had flung them about, seized John and hustled him into his office.

Immediately, the studio seemed to come to life. The little office—Oxwood and Ruper, all of whom had stood mute most of the time, under the shock of the past few minutes—stood about to talk to Oxwood about the matter. "I hope you don't think—" Oxwood began. Apologetically, he turned to Oxwood.

"He's dead!" said Bert Ruper, looking down at the still form of Workman, where it lay upon the floor, neat and dignified to the last in black clerical clothes and the Rocca book, the little spirituallist had placed his glasses, was lea.

Looking Oxwood entirely, Helen shuddered. It was true. It was true. It had all happened within the past five minutes, outside, in the office. Helen heard one of the detectives. "Well, he's finding out about spirits once again, grinly, his eyes still upon the body.

"Boy, what publicity!" cried Lil. Ogden excitedly.

"You fool!" Oxwood retorted, his voice the loud one, "Shall I ruin the hotel!"

"Oh, Mr. Oxwood!" The bald-headed manager raised his head as Stewart called from the control room. "What? was that rumpus, I looked up from the Victorian Room, but they're on their last number. I can shift to the Grille now, but somebody ought to take this announcement."

"Oh yes—uh—" twittered Oxwood, with characteristic indifference. His hands flitted unconsciously to the splendid piano's big frame filled the studio doorway. "It was the murder of a detective, a seemingly one from another. "Is there any reason why somebody shouldn't take the announcement?" "We are not afraid to sit in a room with a dead man—any of you?"

"So even you aren't sure that John is guilty?" Helen's voice rang out, clear and sharp, "How can a man be settled with a murderer still standing in this studio?"

The murdered man had not settled his last appeal. Has always been turned down by the governor!" Devine answered.

"Your murderer is in this room!" Helen cried. She pointed her finger, first at Ruper, then at Oxwood, at Stewart, and finally at Devine herself.

"I didn't yell—nor you!" she said. "One of you shot Workman."

"How about yourself?" suggested Devine softly. "You were here in the dark with all of the rest of us. You could have pulled a trigger."

"Yeah," interjected Stewart drily. "This is a swell debate, but the seconds are ticking away. What the hell is it? Who do you think is in the hell gone to make the arrangements when I switch over to the Grille?"

Oxwood looked as if he would explode at the question.

"I'll take it!" Helen said. She was trembling, but her red lips were firm, her voice steady. "How soon do I go?"

"Don't be a fool!" Tuffy an swered, glancing at the clock.

"You're making that announcement. Devine will be out to be the only identifying witness. We'll be back in the studio, with Stewart looking at his admirably through the open panel of his control room, in that same room, and for once the Johnson-faced little jester was serious. "I wonder if the woman like you, John?"

"I don't know if you've done it," he replied, in a low voice. "It is as sure as you told him."

"He looked at the clock. "Okay, kid!"he warned. "You've got less than a minute."

Helen stepped up to the standard mike, adjusted the telephone. The red light winked on. "Hello, everybody," she said to the invisible world which lay outside of that microphone. "This is WAWP. Chicago radio in the Golden Potter House. We are now going to take you to our Grille, where you will be in the studio tonight. Don't be late. There was a slight quaver in her voice as she continued her announcement."

"After the announcement, the blonde girl grasped the tall standards of the mike for her support. And then the studio opened briskly and genial. Dreamer Devine, Chicago's ace detective stood there eyeing coldly. Something was amiss. Helen knew it. She wanted to tell the Grille, "You know there's an announcement," Devine said. "John Fairchild has just confessed that he shot Workman."

"Was John guilty? Why did he confess? Additional episodes will be found in next week's show."

The Cover Girl

CITE Miss Babs Ryan as the girl who put the "air in deblonde." While a nation listens to the chatelaine of the seemingly all-powerful, her singing—and even while she's accommodating the public with behind-the-scenes information, she is the world's fastest typist. She once won a medal for speed typing.

Babs Ryan is on the air. She would like to be a songwriter. She is a combination of hillbilly and prairie flower. Born in Davison, Tennessee, she was raised in Michigan.

By the time she had reached the ma jority of age, she was playing pianists with her mother, an accomplished musician and an instructor of music. Babs was invited to the school and her own school orchestra. At the age of fifteen, she ran away and showed up across the river in Kansas City, Missouri. She was a full-fledged radio artist by the age of twenty and then she graduated to the radio networks.

Babs is heard on the Hal Kemp program over NBC-WJZ and in networks in the East Coast. 7 CST; 6 CST; 5 MST; 4 PST.
Voice of the Listener

Traces Sin Tulare
Dear Vol.
Tulare, Calif.

Just a letter of appreciation of the musical programs and others coming over the air. Can't we have a less rhythmic noise called Jazz? And now of the crooners and war whores, the Blues Singers. The former give me a pain and the latter leave me in the blues. I wish I knew their sponsors, as I turn the dial as soon as I hear the meaning noises.

Then how about giving us a little less relaxed comedy? If these fellows are worth $100,000 a year, I wish I were worthit. Orphan Annie is too astute for anything, if my daughter spoke in that impartible voice I'd be giving her a good spanking and sending her to bed.

W. J. Bennett

Verse and More of It
Dear Vol.
Richmond, N. J.

May I say a word to your readers? Being a very ardent listener of many air programs as well as radio programs, I was over two years I might say it is "These Weekly," (the latter). Can you spare a little room for a few lines in these magazines, as I myself am quite partial to the programs I have listened to.

To a News-Stand I go

For when I get out
I have RADIO GUIDE."

L. A. Y.

Hard to Please
Dear Vol.
New York, New York

Being a reader of RADIO GUIDE, I want to say that some time ago I had the pleasure of hearing a wonderful Western ballad, Golden West. My friends and I have wondered why such a pleasing and lasting melody hadn't been sung oftener after the air. After listening to all sorts of trash, we can't imagine why a real song coming from the land where men are God's country shouldn't be given preference.

William J. Hardt

Pro-Bowe-no Publico
Dear Vol.
Topeka, Kansas

Was out and an orchard to Major Bowe, and a bell to Dorothy N., of Lancaster, Pa.

We enjoy the questions he asks those amateurs this particular project and feel sure that in many instances the answers to his questions have added in the enjoyment of his listeners. Anyone in order to make a success before the public in theatrical or any other work must have a personality, a sense of humor and be an all-around good sport. Feel positive the majority of these amateurs are good sports and welcome the opportunity to display that talent as well as their musical talent.

Mrs. F. E. Young

Valle of Dreams
Dear Vol.

Savannah, Georgia

Sister Melva Belongia brought up the subject, it seems, in order to continue. Melva is quite right when she says many people tune in the Valle Hour just to hear Rudy. As a matter of fact, Rudy is the whole show. His quiet charm and dignity and his inimitable voice will always do that; make that program what it is—to say nothing of his direction of it. And speaking of his voice, perhaps you have noticed that it has become more pleasant than ever.

N. Comer

Meet TONY and GUS

The Scrapping, Lovable Characters—Read About the Man Who Created Them—and Come Behind Scenes to Follow These Shows in the Making; Also, Meet E. R. JOHNSTONE

The Author of the Buck Rogers Scripts, One Man Who Made His Dreams Come True

And Dozens of Other Celebrities of the Air, in Feature Stories and Gossip and Photographs—All Next Week in RADIO GUIDE

WHY MEN GO BALD

Science Finds Easy Way to Remove German Baldness by Application of Scalp Stimulate Root Growth to Promote Hair Growth

"Read Free Offer"—A free booklet, "How to Battle of Dandruff"—get deep into the scalp skin in many cases of anterior baldness and in some dangerous types of baldness. It cures dryness, roots, baldness, and produces permanent hair growth (sprouts) from growing new hair. Weating and Waltering—For men who have dandruff. Find out how this discovery can stop or cure dandruff. Write to: Mr. A. Forman, 4812 W. 27th Ave., Denver, Colo. Ask for a booklet free.

Meet E. R. JOHNSTONE

The Author of the Buck Rogers Scripts, One Man Who Made His Dreams Come True

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Star Tellers Swamped

Ben Bernie's orchestra has a good chance of winning.

Championships in the six categories of entertainment are at stake! The listeners have spoken through the medium of the ballot—spoken in a voice that counts. Now the decision on the winners comes from the real High Court—the public. No studio executives, no hand-picked judges, no radio editors have a say in this contest. The results entirely exemplify that very elusive element, The Voice of the People. Now it remains for the overwhelmed, deluged tellers in the Rano Guide's Star of Starring Music to emerge from the avalanche of votes with the final tabulation which will signify what artists and programs are to be awarded the significant gold medals which will be permanent reminders of the reader-audience choice of popular music for 1935. But it will be some time yet before those final figures are available. As was predicted from the last-minute rush of voting, the heaviest of the contest, and each day's figures show a shifting about in position among the leaders and even among those who, during the life of the voting, were supposed to be mere run-ups. What a race—what an exciting finish to a contest that has stirred the country!

Bag after bag of mail containing nothing but Star Election ballots is carried into the Rano Guide offices, and each succeeding flood of votes finds the Tellers more deeply buried. The special office devoted to counting and tabulating these is covered with piles of ballots, clerks and tellers are working day and night in a feverish effort to get each succeeding delivery of mail cleared up before the next contest begins.

And every thousand votes or so result in a change in the standing of the contestants. So closely grouped are artists in each of the six divisions that an hour's tabulation may result in a complete reversal of the positions of the fifteen or twenty leaders. As a flood of votes comes in from one section of the country particularly strong for a certain performer or orchestra leader, that one man or woman may assume a commanding lead, often jumping from far down the lists. Then other ballots from other parts of the country will equalize the last spurs. Often times positions are disputed until the last ballot of the day is tabulated.

Artists, sponsors and readers simply will have to hold their breath until the closing minute when the final tabulation can be compiled. Meanwhile it is fascinating to watch the alterations as they are affected by the daily count. Current leaders have no assurance that they will finish in front. The teams division offers ample proof. In that group the two teams currently in the clear have shifted standings from day to day. And the present writing Amos 'n Andy are ahead, but Jack Benny and Mary Livingstone's popularity has been largely on the job, and the hopes of seeing their favorites take second place seem to have fired them with die-hard intent to put the lovable comedians in the lead.

And it's the same in other divisions. Last-minute spurs have been indicated in nearly every group, as in the case of the announcers where Phil Stewart already assumed sixth place and Harry Von Zell drew up on the popular Don Wilson, who is second only to Jimmy Durante.

Another charging contestant is the National Rhythm Dance, which edged itself into a much higher place than before.

And there will be more changes. Watch for them in forthcoming editions of the Rano Guide. Meanwhile, herewith are listed the standings among the leaders, as revealed by the latest tabulation:

PERFORMERS
1. Jack Benny
2. Eddie Cantor
3. Bing Crosby
4. Burns and Allen
5. Jack Benny & Mary Livingstone
6. Harry Von Zell
7. Jimmy Durante
8. Jack Hulbert & Aileen Pringle
9. Johnnie Ray
10. Jack Benny & Mary Livingstone

ORCHESTRAS
1. Wayne King
2. Guy Lombardo
3. Richard Himber
4. Ben Bernie
5. Don Besser
6. Red Norvo
7. Ray Kiser
8. Red Grange
9. Louis Felsen
10. Harry Clinton
11. Harry Korn
12. Ray Noble
13. Royal Philharmonic
14. Glenn Miller
15. Ted Weems

MUSICAL PROGRAMS
1. Show Boat
2. Rainbow's Star
3. Ben Bernie's Pr.
4. Hap Palmer's
5. Nat King Cole
6. Town Hall Tonight
7. Pleasure Island
8. Jas. Van Der Velden
9. Johnny Rochester
10. Jack Benny's Sup. Club
11. Ben Bernie's Pr.
12. Bing Crosby's Pr.
13. Greater Minstrels
14. Wayne King's Pr.
15. The Trailsmen
16. Metropolitan Opera
17. Jack Whiting's Pr.
18. Porter Gibson Family
19. U. S. Marine Band
20. NBC Symphony
21. Little Jack Little's Pr.
22. Gibson Show
23. Roadway of Romance
24. Pause That Rhythm!
25. Sigmund Romberg's
26. Midnight Flyers
27. Kentucky Colonel
28. Josephine Drapett's
29. Len Cabbin
30. Harry Von Zell

DRAMATIC PROGRAMS
1. Jack Benny's Family
2. Radio Theater
3. March of Time
4. First Nation
5. Mary Plunkett
6. Mary Pickford
7. Showboat
8. Today's Children
9. Myrtle and Margo
10. The Telephone
11. The WOOL
12. Katharine Hepburn
13. Kaiser's Joke
14. Crime Cues
15. Vicky and Ken
16. Bruton's
17. Amos 'n Andy
18. John Brown's Body
19. The Duke of York
20. The Secretary

TEAMS
1. Amos 'n Andy
2. Jack Benny & Mary Livingstone
3. Burns and Allen
4. Myrtle and Margo
5. Lum and Abner
6. Hiawatha
7. Easy Aces
8. Jack Benny & Mary Livingstone
9. Ray Lay
10. Don Ameche and David Niven

ANNOUNCERS
1. James Whalen
2. Don Wilson
3. Charlie Curtis
4. David Ross
5. Don Haines
6. Phil Stewart
7. Joe Penner
8. Tiny Ruffner
9. Don Ameche
10. Paul Douglas
11. Graham McKamey
12. Andre Baruch
13. Pierre Andree
14. Bob Brown
15. John J. Kelly
16. Joe Kelly
17. Hal O'Malley

STARS
1. Lawrence Tibbetts
2. Marjorie Main
3. Edward G. Robinson
4. Ruby Keeler
5. Jack Benny
6. Bing Crosby
7. Fred Allen
8. Jack Benny
9. The Gumps
10. Jimmy Durante
11. Phil Silvers
12. Don Ameche
13. David Niven
14. Don Ameche
15. John J. Kelly
16. Hal O'Malley
17. Hal O'Malley
18. Larry Niven
19. Don Ameche
20. Jimmy Durante