Read "—And His Violin"—The Thrillingly Human Story of Dave Rubinoff

Bigger—Better—More Detailed! It's The Great New Program Super-Section!
OFFICIAL STAR OF STARS ELECTION BALLOT

My favorite Star of Stars is
My favorite Musical Program is
My favorite Dramatic Program is
My favorite Actor is
My favorite Actress is
My favorite Children's Program is
My favorite Dance Orchestra is
My favorite Male Singer of Popular Songs is
My favorite Female Singer of Popular Songs is
My favorite Singer of Operatic or Classical Songs is
My favorite Comedy or Comedy Act is
My favorite Announcer is
My favorite Sports Announcer is
My favorite Commentator is
My favorite promising new star is
My name is
My address is


VOTE FOR YOUR FAVORITE RADIO STAR—NOW!

ANY many of Radio Guide's readers have voted in the great Star of Stars election—have boosted their favorite radio stars toward the greatest reward an entertainer can ask: evidence of a place in the hearts of his public. Many have already done this. Have you done your part?

If you have, you will be happy to turn to page 47 of this issue and see just where your favorite ranks among the nation's greatest air entertainers. You'll be glad you helped your chosen star reach the position he now holds. And you should. It is the kind of tribute a sincere admirer may properly make to a star who has given real pleasure. It is the kind most appreciated by the stars.

If you have not yet voted, there is still time to register your preferences in this greatest of all radio listener polls. Perhaps your favorite is already leading in his own group—or possibly it is your chosen star who is leading in the highest classification, the Star of Stars! Perhaps the star you think is the finest on the air is not even on the list. In either case, your vote is needed—now!

The leaders, as shown in the rankings printed in each issue of Radio Guide, are subject to "sniping" by the supporters of runners-up. No star is so far ahead at this time that he can be sure of victory. And at the other end of the tally, very few stars are so far behind that they have no chance of winning.

No matter what your preferences among radio's stars, vote for your favorite now! You may help him to radio's highest honor. Do it today! (See Star of Stars Standings on Page 47)

IN THIS ISSUE
Week Ending March 13, 1937
M. L. ANNENBERG
Publisher
CURTIS MITCHELL, Editorial Director

- Smash Features
  Miracle Man: The Story of Stephen Cartright by Mance Kerr
  The True Story of Nelson Eddy's Operation
  The News-Scoop of the Year

- Personalities
  David Rubindo "And His Violin" by Jack Jamison
  Monette Ellen: The Life Story of "Fanny Barnaby" (Part IV) by Louise Lander
  Martha Raye: A Giant-Gravel Portrait

- News and Comment
  Plums and Prunes by Evans Plummer
  Inside Stuff by Martin Lewis
  The Radio Week
  The Latest Radio News
  Music of the Masters by Carleton Smith
  Short Waves by Charles A. Morrison

- Pictorial Features
  We Applaud
  Orchids of the Week
  Dial-Time Stars
  Your Favorites' Photos
  A Dialer's Diary
  The Day-Dreamer's Diary
  Vocal Varieties
  Pictures of the Popular Show

- Departments
  Radio Guide's X-Word Puzzle
  The Metropolitan Opera
  Voice of the Listener
  Slogan Contest Winners
  Stories of Near-by Stations
  Hits of the Week
  Short-Wave Programs
  Contests on the Air
  Star of Stars Standings

- Programs
  Sunday, March 7
  Monday, March 8
  Tuesday, March 9
  Wednesday, March 10
  Thursday, March 11
  Friday, March 12
  Saturday, March 13

Cover Portrait by Charles E. Rubino

Radio Guide (Trade Mark Registered U. S. Patent Office) published weekly, December 11, 1925; July 23, 1932. Published by Iliff Press, Inc. Joseph Rubino, President; Stephen A. Smith, Vice-President; Charles E. Rubino, Secretary and Treasurer. Copyright 1937, by Iliff Press, Inc. All rights reserved. Copyright 1937, by Regal Press, Inc. Published by Regal Press, Inc. Office: 731 Plymouth Court, Chicago, Illinois. Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Subscription rates: $5.00 a year; $8.00, two years; $9.00, three years; $10.00, four years; $12.00, five years. Single copies 35 cents, $4.00 a year. Copyright 1937, by Iliff Press, Inc. Reprinted by permission. Published in Canada by Iliff Press, Inc., 103 Bloor Street West, Toronto, Canada. Copyright 1937, by Iliff Press, Inc. Reprinted by permission. Printed in the United States of America. Revised Edition. Copyright under seal of the Secretary of State.
LIKE THE BIBLE’S PARABLES, STEPHEN CARTRIGHT’S BRAVE SAGA IS BUILT ON INFINITE COURAGE, SOUL-FILLING FAITH—AND A MIRACLE!

BY
MARGE KERR

he can neither see to read nor hear words spoken to him, by what means does he come to know so much about today’s world? By what miracle has a man totally deaf and blind secured the most improbable job in the world—one might expect him to get? How has he become a radio news commentator and a radio personality?

Stephen Cartright answered these questions for me himself! Yes, a man who cannot see or hear questions! "He'll read your lips," I was told.

"But if he can't see, how can he read my lips?"

I protested.

"He reads your lips with his index finger. He won't miss a single word."

And sure enough, he didn’t, for he “heard” me with the delicate fingers which serve as his ears. From the minute he placed his fingers on my lips and throat, there was not a word I said or a question I asked that he did not understand perfectly. The vibration of my lips and throat muscles formed words—his sensitive fingers felt the shape of these words and he “heard” it plainly as you or I.

ABOUT forty-four years old, short, but trim and erect with slightly thinning hair and dark glasses, he cheerfully told me his life story—a story almost unique in a world where courage and determination count for more than brawn.

Steve’s story really begins, perhaps, on the evening of August 18, 1923, more than eleven years ago. That night he was listening to his radio, and as he turned the radio on, he thought of the voice in a loudspeaker, Jessica Dragonette filled the room with “Alice Blue Gown.” As she finished, the song and the melody slowly died and he felt as if he had the switch on the radio and turned to other things.

It was the last song he was ever to hear, for the next afternoon an accident took his sight and hearing away. On that fateful day, Stephen Decatur Cartright, aged 33, graduate of the Carnegie Institute of Technology and a successful engineer in the laboratories of the American Wire and Steel Company of Pittsburgh, Pennsylvania, was having the time of his life vacationing near Long Beach, California . . .

Like most vacationers, he was spending his time in the perturbed Pacific, matching his strength with the gray-capped surf which roared and tossed him through the sea. "It was a bright, sharp day," he told me, "and I decided to take one more plunge before joining my friends on the (Continued on Page 14)
Rubinoff and his violin! You heard him play his Stradivarius on 487 stations—and that's an all-time record!

Rubinoff, with his violin, as you read this, is the most widely heard artist on the air today.

Three hundred and ninety-four stations broadcast his transcribed programs, and on Sundays, over the CBS chain, he goes out over ninety-three more as solo artist on his famous Stradivarius and as a conductor.

His violin wasn't always a Stradivarius. Once, not long ago, he had just a middling-good violin, purchased painfully on the installment plan. Before that, there was a squeaky little fiddle that cost a dollar and a half in Russian rubles... But always it has been a violin, Rubinoff's violin. And always that violin has been his best friend, his companion, his adviser, his interpreter—the key that has opened locked and double-locked doors to him.

At home it is near his bed when he sleeps. At his office it lies on his desk, on top of the green blotter and the stacked papers, always before him.

"You may have heard people say I never talk, that I let my fiddle do my talking for me," Rubinoff says. "Why not? It has made me every friend I own. It has made me the four friends who are responsible for everything I have today."

The four friends who have lifted Rubinoff into the big-time, where he is today, are, respectively, Louis K. Sidney, John Philip Sousa, Rudy Vallee and Eddie Cantor. He met every one of the four, thanks to his fiddle.

A dozen years ago, a young Russian fellow who had come to America to make his fortune was making it, in a small way, playing in movie theaters in Minneapolis and St. Paul. His mother and father, whom he had brought over from the old country on his first earnings, were comfortably settled in Pittsburgh. He often had to go on tour, but once a year, without fail, he visited the old folks. On one of these two-week visits his mother said: "David, I'm sorry you're so far away from us. I've never heard you play on the stage."

"I'll tell you what I'll do, Mamma," Rubinoff said. "I'll see if I can get an engagement while I'm here, and you can come down and hear me play!"

The next day, downtown, he passed the Aldine Theater. He knocked and was shown into a tiny office, where there sat a very stout gentleman with rosy cheeks and stern eyes.

"I'd like to speak to the manager," "I'm the manager," this man said. "What can I do for you?"

"I'd like to appear here, at the Aldine," Rubinoff answered.

"I've got all the soloists I want in my symphony orchestra." (The symphony orchestra had seven musicians in it.) "Do you dance? Can you whistle?" the manager went on sarcastically.

Rubinoff had hardly expected that echoes of his fame—and he did have a certain amount of fame—in Minnesota—had traveled as far as Pittsburgh. But at least he hadn't expected to be treated with sarcasm. His cheeks flamed. "I'm pretty good," he said pugnaciously.

"Do you mean to tell me you're good?" he asked curiously.

"Let me have an audition," he said. The manager agreed. Rubinoff suspected that he would call in his friends and tell them, "Drop into the theater tomorrow morning if you want a laugh," so he hired the best pianist in Pittsburgh as an accompanist and practised all day. The next morning he showed up at the Aldine for his audition. Sure enough, the gruff manager with the tongue-in-cheek manner had brought his friends along. "All right," he snapped, "get up there and do your stuff. What will you play?"

"What'll you have?" asked Rubinoff grimly, climbing up on the stage.

"Anything you can play well, I'll have," said the manager, viciously chewing his cigar.

DELIBERATELY staring around the theater with a dumb look, acting like a yokel, Rubinoff tuned his violin clumsily, as if he had never had the instrument in his hands before. Then—he played one of his own compositions. The cigar went out, in the manager's mouth, and the seven musicians, count them, of the great symphony orchestra, who had come in for the morning rehearsal and were standing around talking and smoking, fell silent. When it was over the manager—Louis K. Sidney, now a big movie mogul in Hollywood—said:

"My stage is full, but if you'll work for a hundred and fifty dollars a week I'll make a place for you."

Rubinoff's mother had her wish. Dave played on the stage, and he gave her the hundred and fifty dollars. The second week his salary was doubled. Then, after he went back to Minneapolis and finished out his contract there, he returned to Pittsburgh. Louis Sidney and he, from that day on, were a team—inseparable. Mr. Sidney was rapidly rising to the top in the show business. Soon he was chief of production for all of the Loew theaters. But one day, a new theater was bought by the chain he took charge, and Rubinoff went with him. The big name which Rubinoff built for himself in the theaters helped him to win his position on the air today, and that name he owes primarily to Louis Sidney. And, because it introduced them to each other and established their friendship, to his violin.

Next, John Philip Sousa. When he was conducting the orchestra at the Midland Theater in Kansas City eight years ago, the fiddle introduced Rubinoff to the greatest American composer of marches who has ever lived. John Philip Sousa. Sousa, even at that time, was an old man, leading his band across the country for a farewell tour. They appeared at the Midland, the last show of his farewell tour. Rubinoff caught the quality of the young band-leader in the pit at once.

"I'll tell you what I'll do, you," he told Rubinoff later, "was your tune."

That was a curious thing to bring two men together, unless it happened to be musicians, but bring them together it did, and the old man and the young fiddle were friends. They sat in Sousa's hotel room by the hour and discussed the subject of which neither of them was ever tired: Music. And it was while they were discussing music that Sousa handed on to David...
Rubinoff is a great radio artist today — but success came the hard way. He owes it to four friends and a fiddle!

By Jack Jamison

Rubinoff the sacred trust which, today, means more to him than anything else in his life. He told him of the thousands of people in the country who, starved for music, cannot have it. Since that day, not a month passes but that Rubinoff takes his violin to an orphan asylum, a hospital for disabled veterans, an old folks’ home, or a prison. He has even played at asylum for the insane. He does not often speak of it. Neither did Sousa when he was doing it. But he does it, to share his music with the unfortunate of the world who otherwise might not have any of it.

“The strange thing is,” he says, “that I get the benefit out of it — real, practical benefit of two kinds. First, I learn how to adapt my music to the public. For old people I’ve learned to play ‘Turkey in the Straw’ when they were young, and things like ‘Blue Danube’ when they were mad, and dance. Insane patients have taught me that there are some people who like to watch a musician rather than listen to him; they like lots of motion, lots of technique, the most sensational compositions. I have learned that youngsters, whether they’re crippled children in hospitals or healthy ones in school, know when a piece is becoming popular before I do. Second, I’ve received another practical benefit. The thousands of school boys and girls to whom I’ve played in the past eight years are growing up, now, and many of them have become my fans on the air. That’s something I never expected.”

He cannot speak of Sousa without emotion. “There’ll never be another great man like him,” he says. “He was a prodigy. When he was two, he could play the whole of his own violin.”

Rubinoff became good friends, and soon a day came when Rudy was saying, while Rubinoff could hardly believe his ears: “Dave, there’s a free concerto which wants an orchestra for its radio program. The concert asked me to take the job, but I’d rather stay where I am. I’m going to suggest you for the job. I know you’re the man for it.” And it was Rudy personally who not only arranged for the audition but went along to make a speech of introduction.

“I’m extremely happy and joyous this evening, which is the last night of my dear friend Rubinoff,” he began. “I consider it a privilege to be able to introduce and tell you something about Rubinoff... The European continent knew him as an infant prodigy... and now we find a young man in whom we recognize a genius for the mixing of orchestral colors, and who has perfected an even greater degree his command of the violin.”

Rubinoff winning the audition hands down, Rudy made the same little speech when they went on the air for the first time. Nor would he hear a word of thanks from the fiddle he had done. He wouldn’t even accept the $300 to which, if he chose to think of himself as the agent who had designed the deal, he was legitimately entitled... ten per cent of the $3,000 agreed upon as the price for the basic program. Nor would Rudy let Rubinoff, who was green about such matters, pay a cent to any of the numerous would-be agents who immediately popped up from nowhere and claimed a right to all sorts of percentages. “That’s when I learned what a white man Rudy Vallee is,” Rubinoff says. “Four years, that program lasted — and I owe it all to Rudy.”

Five years from the date of that first broadcast — five years to the day, on January 11, 1936, Rudy was again to appear on the anniversary program. That night he said: “This, his anniversary of five solid years of pleasing American radio audiences, and the fact that it finds him going stronger than ever, makes me extremely happy in knowing that my prediction and my faith in him were more than justified. Congratulations, Dave Rubinoff!”

The four faithful friends to whom Rubinoff’s fiddle led him to Canter. Eddie came on the program, although few remember this, when it had already been going strong for a year. “You know why I left it?” Rubinoff asked. “What did you like about it?”

And Rudy, another musician, explained: “I always played the violin, and Eddie, who was then my roommate, was also a violinist. We used to play together, and Eddie was always my teacher. So when I decided to leave my violin, Eddie was the first person I told. He was very sad, but he understood. And that’s when I knew I had made the right decision.”

The others thought it was good fun and begged them to keep it up. Eddie asked Rubinoff if he minded. “As long as you spell my name right,” Dave quoted, “I don’t care what you say.”

And it was that wise-cracking, begun by virtue of the violin, that really set up their friendship. When they had both reached the pinnacle of their art together, Eddie always introduced Rubinoff as “my public enemy,” and that was exactly what he was — his public enemy, but his private friend. They like each other, personally, so much that last year Dave took his orchestra all the way to San Francisco to play a week at the Fox Theater there with Eddie. They got out to dinner together and spend hours hunting for restaurants where each of them can get his pet dish — noodle soup for Eddie, chopped liver for Rubinoff. “Eddie swings a nifty noodle,” Rubinoff says.

And a month or so ago, when Rubinoff opened his new musical variety show, Eddie Canter was the first listener-in to send him a wire. “Dear Dave,” he telegraphed. “Was thrilled with your program. It was truly great... Love and thanks, Eddie Canter.”

394 stations? 93 more on CBS! The most widely heard artist on the air today!

All because Louis K. Sidney led John Philip Sousa, who led to Rudy Vallee, who led to Eddie Canter. And all because of — a violin.

Rubinoff and his violin may be heard every Sunday over a CBS network at 6:30 p.m. EST (5:30 CST; 4:30 MST; 3:30 PST).
The darkest hour in Minetta Ellen’s life came at a time when it was hardest to take.

Twenty years had slipped away since her marriage. She had been so busy working for other people, making them laugh when they wanted to cry, giving herself unstintingly to this or that need, that she had forgotten about herself.

One morning she looked into the mirror and suddenly saw a middle-aged woman there. The radiant young girl who had stepped so blithely out of the Cataract House into marriage and motherhood was gone. The woman in the mirror was still slim and straight, but Minetta gasped to see how the brightness had gone from her hair and skin. There was a network of fine lines now that made a thin veil over the clear, fine features, even her hands, the hands that had worked so hard for so many babies, showed the marks of time.

Minetta had meant to do so many things before this would happen to her. Secretly and unceasingly she had dreamed that some day, when Donna was grown, when her husband was more sympathetic toward her life’s desire, a chance to act would come her way. But what chance would a middle-aged woman without youth, without professional training have now, no matter how many times a day she schooled herself to read lines aloud, making the syllables clear and musical, the words live and vibrant? It was too late. The knowledge rushed over her like a sudden torrent of cold water.

That very night, Minetta’s marriage came suddenly, tragically, to its end. She took her biggest blow as she had always taken everything: standing up. She had no reproaches, no apologies, no blame for anybody and she never has voiced any.

Several years previously, business had brought Minetta’s husband to the Pacific Coast and he and his family had made their home in Berkeley, that pleasant university city across the bay from San Francisco. Now Minetta decided to stay in Berkeley. Where else could she and Donna go? Besides, there were the Berkeley hills: they were healing, and the blue San Francisco bay: it was friendly. The town lay sheltered between bay and hills, and Minetta wanted shelter.

During the day she kept so deeply occupied with the hundreds of things there always were for her to do that she didn’t mind the loneliness of her new life. There was always a friendly tramp to feed and question; one day her old, old friend, the Lorrain, Ohio, days. Don Levy of the scarred face, came timidly to her door and she welcomed him with the biggest meal he had eaten for many a day.

But evenings were bad. Donna was going to college now and, loyal and loving as the younger was, her mother wanted the girl to have all the fun and companionship with people her own age that was part of college life. Night after night Minetta waved a cheery good-by to the girl and her friends.

Then she walked out of the empty house, into the hills that were so green in Spring, so brown in Midsummer, but so friendly and comforting at all times. Each night she walked as far as she could, then, when she seemed to have reached exhaustion, she would turn and the journey home would be sufficient to send her to bed, reeling with exhaustion and a weariness she would get through another night.

On one of these excursions she encountered one of those tribes that may change a lifetime. It was a flower, just a wild rose, which quite evidently was having a stiff battle to fight its way out of the yellow dust of the bank where it grew. The bush had been almost completely covered with the thick yellow dust which heaps California roads in the Summer, but out of the heap of loose yellow particles one stubborn blossom was pushing its way. Some of the yellow dust clung to the small pink face it was pushing up to the sky; leaves were forcing their way to the surface like small green arms trying to free themselves from bonds.

Minetta had reached her nightly zero point—in mind and body. And as she was about to acknowledge it to herself, she stopped in the California dusk, with a sunset flaming over the shoulder of one hill and the moon rising, opposite, and she saw the rose. She looked at the small flower-thing fighting its way through the dirt, and she brushed some of the dust from its face. And she laughed.

“I looked at that rose,” she says, “pushing its nose up through six inches of yellow dust just for the privilege of blooming a few days and I suddenly felt like an awful fool.

“I went home and looked myself square in the eye, in the mirror—first time I’d been able to do that since the blow had fallen. And I said, ‘Sure, you’re middle-aged; sure, you’re not as good-looking as you used to be. But you’ve got a lot of years ahead of you yet, and you might as well make the best of them.’

“Then the very next day she went over to the University of California and enrolled for dramatic studies. She was the only one in the class beyond her twenties. But there were things she knew she could learn there, things to improve in her voice and her posture and set her teeth and pretend she was young and just beginning, like the other members of the class.

She opened her house again to all who needed cheer, mothering, scolding or advice. And she acted, enthusiastically and whole-heartedly, in every role she could persuade some director to give her.

First came parts in Little Theater productions, character parts, mother roles. To Minetta, who from childhood had played parts like that in real
 vida, they were easy. But she worked hard on each of them, asked for criticism and took it.

Then Donna married. Not until she had kissed the blue-eyed, fair-haired girl, so like herself at the same age, and waved her out of sight to the train that would carry her to Boston, did Minetta know what it meant to be really alone.

That night she lay awake, hour after hour. In her ears, strangely enough, rang a sound that she had forgotten for many years, a sound forever linked with her childhood—the echo of a cowbell tinkling, lonely, in the green hills of Pennsylvania. The years dropped away; again Minetta was the child of long ago, the little blond girl in the funny old-fashioned gingham dress climbing a hill, longing for a playmate.

MINETTA wept, for the first time in years. She was free to do what she wanted, plan her life as she willed. She would go to New York, she could go to China, she had no responsibility, no claims on time and being a mother she wept at the very thought.

Of course she didn’t go away. She remained at the college, because she had so many friends there, so many people who needed her. And about this time, young men in some of the companies in which Minetta was playing discovered what a unique personality was the small woman with the gray hair and the bright eyes who played all the mother roles. Presently they joined the crowds of Sunday night supper guests in her home.

For years Minetta held an unusual position among the aspiring student actors at the University of California. She was the official “mother” in most of their plays, and long before she ever dreamed of becoming famous she was “mothering” Michael Raffetto, Bronnie Berwin and other members of the One Man’s Family cast in their campus shows.

And her first big role was opposite J. Anthony Smythe, in a play at the Fulton Theater in Oakland, California. Tony, now Mr. Barbour of One Man’s Family, was a fresh, bright-eyed student who had just come from the East, and Minetta was thrilled beyond words when she was awarded the part of his wife. Bachelor Tony and she often joke together about their long married life, “for they played husband and wife for several years on the stage!”

THEN came the depression. Stocks which had provided Minetta and her mother with a comfortable income fell and fell and fell. The bossy people who still gathered in orchards in her house never knew what an effort it was sometimes for Minetta to feed them, smile with them, advise them. She needed more money than irregular theater engagements in California could supply and she needed it soon.

Radio was just beginning to be recognized as not only the coming medium for entertainment, but one which would pay well. From the first, Minetta haunted broadcasting stations and radio men in the Bay region, appearing for auditions, hoping, fighting, for a chance. She had never actually talked into a microphone when Michael Raffetto telephoned her one day and told, “Come up to NBC—right away!”

It seemed that a new serial was to be put on the air. Mike was going to play one of his characters, a war veteran named Paul, and he had spoken to Carlton E. Morse, the playwright, about Minetta for the part of the mother. Of course, it wouldn’t pay much—but it would be every week and it would be microphone experience for Minetta.

Wouldn’t pay much! Not until long afterward did Raffetto know how welcome his telephone call had been, how much Minetta needed any job, even if it didn’t pay much. Daily, she stepped out of the elevator into the NBC headquarters, and there Mike introduced her to a big, scholarly looking young man whose gentle, slow-spoken words hid one of the keenest, fastest minds in radio.

When Minetta and he met, Morse was just beginning to be known as one of the pace-makers in his chosen field. He had been writing historical dramas and mystery serials and he was very, very tired of them. He had a new idea for a program, the story of a real, every-day family, not too much idealized. He wanted to enlarge the technique he had been developing of having the microphone appear to follow his characters from scene to scene like a picture camera, and he wanted to try out another idea. He wanted every actor and actress in his serial to fulfill as far as possible in appearance and temperament the kind of person he or she would play. He wanted to place these real persons in the situations he would design for them on the air, and watch their reactions to the plot as it advanced. He wanted to adapt the story to their own characters, the dialog to their own language. For years the stage had been doing this, writing a play around a star; Morse wanted to write a serial around a whole cast.

For days he had been watching middle-aged women, in the studios and out of the studios. And he hadn’t found Fanny Barbour. So he looked at Minetta and he didn’t speak.

YOU’RE a woman you know how she felt. "Sick!” she chuckled. "I thought: Oh, dear, if I were only younger and just a little bit good looking . . . Here I am, a faded old woman and a man, a young man, is looking me over appraisingly!”

"It was a terrifying moment but I couldn’t let this serious young man know it. I decided that since the sex appeal had long departed from Minetta she’d have to fall back on her sense of humor. I thought I saw a twinkle in one of his blue eyes, so I looked up at him impudently and then went into one of my very best burlesques of a star’s mother.”

Of course she got the job. Nobody has ever been able to resist Minetta when she wants to make you laugh. But the youthful writer of One Man’s Family couldn’t get her loss of nerve out of her head. She had plucked up courage to clown, she had looked into her face and seen Fanny Barbour there.

Minetta never did have that microphone audition she had been begging for! She still secretly knew what the inside of a studio was like when the day arrived for rehearsal of One Man’s Family. But up she stepped to the microphone, and with Fanny Barbour’s first lines Minetta virtually turned into the kind of person she would have been if she had been able to live her life as she chose. And she has lived that beloved character’s life ever since.

MINETTA’s pretty apartment atop San Francisco’s Russian Hill, filled with fine old furniture, old books and warm friendliness, is always open to her radio family.”

When Minetta’s mother, a gay little lady of ninety-one, died not long ago, Fanny Barbour’s usual mail—always heavy—went up several degrees. Mrs. Spencer had gloried in Minetta’s success up to the time of her last illness, and despite her advanced years had an active social life. She always called herself “the grandmother of One Man’s Family,” and shortly before she died she whispered, “I’m so proud—why, I feel like Sarah Bernhardt’s mother!”

Minetta has spent the last ten years to the bitter night of her birth in that wintry Iowa farmhouse, and suddenly realized what a long way she and her mother had come together.

“All I could think of was how glad I was that, thanks to One Man’s Family, I had been able to make the last part of our lives together happier than the earlier part had been,” says Fanny Barbour’s portrayer. “My mother and I had met in the midst of a storm; we parted in sunshine. How grateful I am to Fanny Barbour!”

Minetta Ellen may be heard as “Fanny Barbour” on “One Man’s Family” over an NBC network on Wednesdays at 10 p.m. CST; 7:30 EST, 6 MST; 5 PST and on Sundays for the West Coast at 9:30 p.m. PST (10:30 MST).

INDOMITABLE AND UNSWERING IN HER HIGH COURAGE, MINETTA ELLEN Fought THROUGH TO THE HAPPINESS SHE HAD KNOWN WOULD COME!

BY LOUISE LANDIS
THE TRUTH ABOUT NELSON EDDY'S OPERATION


BY KEN W. PURDY

Nelson Eddy: A throat operation made him happy —then newshawks found him in a Chicago hospital. "No danger at present," doctors said — still fans disbelief!

YOU could have duplicated that scene (well, almost!) in any Chicago newspaper office any day recently. For Nelson Eddy was sick, and his fans wanted to know about it! They were worried. Day and night they bombarded newspaper offices, radio stations, hospitals, seeking information about their idol.

There can no longer be any doubt in anybody's mind: Nelson Eddy, at least as far as American women are concerned, is tops among male singers!

All day long, and far into the night, they kept the phones ringing in every center of information. How sick is Nelson Eddy? Will his voice be damaged? Is it true that Nelson Eddy has had an operation to make his voice higher? Is it true that he is going to be a tenor instead of a baritone? When will he be well? When can he sing again?

They wanted to know! And they wouldn't be denied!

Sometimes, so great was their concern, they wouldn't even believe the information that was given them! On Sunday night, February 21, for instance, when Joseph Bentremelli, substituting for Eddy on his regular program, sang from a Chicago studio, a group of fifty of the thousand or more women who stormed the station refused to leave, even after the broadcast was over. They weren't convinced that the handsome radio and screen star wasn't in the studio! They were sure that if they stayed long enough, they would see him!

This in spite of the fact that they were given every assurance by studio employees that Eddy would not appear. But even more remarkable than the
 week-long demonstration of the Eddy fans' devotion itself, was the fact that there was any such demonstration. For Nelson Eddy's visit to Chicago was supposed to be a secret! He arrived without fanfare or publicity. He entered the Presbyterian Hospital under a shroud of secrecy. There were denials and counter-denials. But the fans found out—and then came the deluge!

As a matter of fact, Eddy was not seriously ill, and his voice was in no great danger. The trouble originated after a minor operation which was performed on the singer in Kansas City a few days before his arrival in Chicago for a scheduled appearance. Specialists had advised Eddy that there was a slight growth of extraneous tissue about his tonsils, that it ought to be removed, that an operation might enhance his already brilliant voice.

**DECIDING** that the value of the operation would justify cancellation of one of the concerts he was touring the country to make, as well as cancellation of a broadcast, Eddy went under the knife in Kansas City. Performed under a local anesthetic on February 8, the operation was simple and brief, and Eddy was described as being highly pleased with the results.

"I'll have four notes more range," he was reported to have exclaimed, "and twice as much volume!"

Whether or not the operation on his throat was a contributing factor in the attack of laryngitis that forced him into a hospital bed on his arrival in Chicago, Nelson Eddy fans may take comfort from the fact—that neither the operation nor the laryngitis that followed will have any detrimental effect on his voice.

Eminent Chicago medical men, however, expressed doubt regarding the singer's reported belief that the Kansas City operation would add four notes to his range. Although ready to believe that the operation might boost his powerful voice a tone or two, they were mystified at the means Eddy used to arrive at the exact estimate of four notes, were inclined to attribute the remark to the exuberance we all feel in that happy moment when the doctor says: "Well, I guess that's all!"

Eddy's quoted claim of "twice as much volume" they dismissed in the same manner.

**HAPPY** as a school-boy with the result of his operation, Nelson Eddy was a depressed young man a few days later when a sudden attack of laryngitis forced him to enter the hospital in Chicago.

Despite his doctor's assurance that the ailment was of no consequence, Eddy was worried about its possible effect on his voice, and was troubled over the necessity of canceling yet another concert and broadcast. Because of the unexpected cancellations, Eddy's concert schedule, originally intended to end March 21, will now be extended to a future date as yet undecided.

Two concerts and two broadcasts—those scheduled for February 14 and 21—had to be cancelled.

But hospital rules are stringent, and hospital nurses are not easily impressed, even by the temperament of a great radio star—so Nelson Eddy went to bed and he stayed there for ten long days!

And there in the quiet of a hospital room, Nelson Eddy did what he hadn't been able to do for months—he listened to the radio! He listened from early morning until late at night—and for the most part, he didn't like the programs that came to him over the air!

First in preference on the Eddy listening list were the news broadcasts, then came symphonic music, then superlatively hot, superlatively good "swing"—Eddy will sit up in bed any day to listen to the Dorsey Brothers or Benny Goodman—and last in preference—but really last—Eddy ranked the daytime dramatic serials.

"That's terrible stuff," he said one time, tuning out a popular serial. "I don't know how the radio audience stands it!"

Of everything on the air during his stay in the hospital, Eddy most enjoyed a concert by the Philadelphia Symphony Orchestra under the direction of Eugene Ormandy. Ormandy held the podium as musical director the night Nelson Eddy went on the air with his first sponsored program nearly ten years ago, and the two musicians have been close friends since. When Eddy appeared as guest artist with the Minneapolis Symphony Orchestra a year ago, Ormandy directed.

A N D so, while near-frantic women battered the doors of broadcasting studios and harried helpless telephone operators, while reporters wondered if they could get into his room disguised as mouthwash, Nelson Eddy listened to the radio, the miracle that has made him famous, and nursed his sore throat.

And after his secretary and his doctor had taken the precaution of suggesting to reporters that Mr. Eddy might be available for interviews on Wednesday, the singer quietly left the hospital on Monday afternoon to go into even more secluded seclusion. His stay in the hospital had left him well on the road to recovery, ready to resume his arduous concert tour.

But Nelson Eddy would probably be in the hospital yet if he had taken advantage of some of the well-intentioned offers of assistance that came from his distraught, worried Chicago fans!

Scores of home remedies, and formulae for additional tones, were sent to the hospital, to newspapers, and to radio stations. They ranged from frankincense poultices to gypsy incantations; from willow-bark tea to plain, ordinary, every-day aspirin!

But the all-time high was reached by a girl who called a doctor's office to say that Eddy's throat could certainly be cured by massaging his forehead.

"I'm just sure of it," she said. "It always works!"

"That's interesting. I'm sure," said the sympathetic doctor. "How is it done?"

The reply came quickly.

"Oh, I couldn't tell anybody else how to do it... I'd have to do it myself!"

**Nelson Eddy may be heard Sundays on Open House over a CBS network at 8 p.m. EST (7 CST; 6 MST; 5 PST).**
Benoit spoke over his shoulder to Mike Delberto, alias John Smith.

"Shut up," drawled Benoit.

"I must have you for the police car, they told me—"

Then the trooper turned and out into the highway and stopped.

"I'm coming, Mike," said Benoit.

"Then what do we do now, Mike?"

Delberto, alias Steve, drove the police car and out they came.

Three police cars, blocking the roads. Ypsilanti cars, Lenawee County cars, Jackson, Brighton cars, all blocking the roads.

And Frenchy Benoit had to listen.

"Then the stolen police car skidded, slid into a ditch—"

The wire biting into his flesh, the salesman was trussed up to the tree.

CRUEL, MERCILESS, FRENCHY BENITO TOOK A LIFE—FOR A THRILL! BUT HE FORGOT RADIO—AND THE MICHIGAN STATE POLICE!

MIchigan Blockade

The wire biting into his flesh, the salesman was trussed up to the tree.
CHICAGO.—According to a dispatch from Hollywood which was given wide publicity recently, Jack Benny and Mary Livingstone have signed an exclusive three-year contract, which will keep them busy until the Summer of 1940, for their present sponsor. By that time, Jack expects to have paid "The Bee." (I hope.) Jack confirmed the news of their having signed the contract this week between trains here. He was on his way to New York where he will join Mary and from which he will present his next three programs—the broadcasts planned for March 7, 14 and 21. The contract gives Jack and Mary Summer vacations and an income that continues that of President Roosevelt.

And I remember a forlorn, discouraged vaudeville m.c. who, in the Winter of 1931, was ready to throw in the sponge. He wanted a certain famous orchestra leader to build a dance band around him. Yes, the m.c.'s name was Jack Benny!

Hollywood sidelight: "Ben Bernie and all the lads" will be no more after they complete their present assignment at the Coconut Grove. He's going to disband his band! The Ol' Maestro will continue his radio and stage work, picking up an orchestra in much the same way that his pal Johnny Green, Buddy Rogers and Victor Young now are doing. Bernie's decision is based on the fact that he wishes to stay in Hollywood for motion-picture and radio work, and he is less expensive to "put up" an orchestra when he needs it, than to maintain his own group of horn blowers. Right now, he is hard at work placing his "lads" with other name bands—no small job, and a grand gesture!

One of the most extraordinary programs on record is being broadcast from the Pittsburgh home of former Anheuser-Busch McSweeney, wealthy industrialist, these Friday evenings. The show, entitled "The House that Jack Built," features the playing of Lois Miller of a huge pipe organ in the McSweeney home, and the appearance of a guest star. The peculiar angle about the program is that Mr. McSweeney's company has nothing to sell to the public directly—and that the show is presented by the railroad industry, one of the sponsor's best customers!

Ghost-tamer Arch Oboler, the "Lights Out" writer-experimenter, will get the husband angle into his next scripts, inasmuch as last week he secretly wed Eleana Helfand, University of Chicago co-ed. The newlyweds are planning a New England motor trip with visits to all haunted houses on the route. They'll live in New York City—or maybe in Hollywood. Oboler is being considered for a new network series for an electric refrigerator manufacturer.

Preferred diet selected from hundreds submitted to the reducing "Simi- lant" Ed McConnell is this: Breakfast—a hard-boiled egg, cup of black coffee (an angry), a slice of dry toast and a can of tomatoes, hot or cold, with salt. Luncheon—head of lettuce, hard-boiled egg, cup of orange juice, slice of dry toast and—can of tomatoes.

Romancing Ex-corsair radio producer Raymond below 91st Street and Ed McBride, of the "Gasライト 가스트라인," is a new cast ... Born: Son Bruce Miller, six pounds, nine ounces, to Mrs. William Miller, wife of the top tenor of "Contested Quartet." I like this story. It's about Tom Casey, who used to be one of the nestest and most polite page boys at NBC. He thought one certain quarter-hour program—"That of Christine, singing pianist—was pretty swell. He became Christine's most rabid fan. Not long ago, he was promoted to an announcer. And Christine immediately drafted him for her show!

Correction: Bessie Meller has decided to stay abroad a bit longer to work in France. But he'll be back in the States, because his sis, Shirley, is marrying Richard Mills.

Movie Scoundrels: Jack (Poetic Melodies) Falcon may fly to Hollywood this week-end for screen tests as a result of an invasion of the Windy City last week by three talent scouts. A gaggle of tiny pretenders are Virginia (Helen Trent) Clark and Louise (Marten's Girl). Patsy ...

Ted Peckham, the inventor and proprietor of New York's Escort Bureau, stopped off in Chicago last week, which he was on route to Hollywood to start a branch here. In the Cinema City he'll appear in a Bing Crosby program and make a picture for Paramount.

Photo caption: Jack (The Bee) Benny takes a violin lesson from Ben Bernie in the show. Bennie is the composer. Below: Robert Horst is a paragraphist for the late Casey Jones, famed engine driver. JERRY Gropper, one of radio's most popular singers, is going to take a bride. J. E. L. Mitchell, New York show-girl. Before he marry & Jean have lunch.
ROOSEVELT AIRS COURT STAND

Sayao Returns To 'Met' For 'Traviata'

Greta Garbo is not alone among American artists to star in "Camille." For when Bidu Sayao sings the leading role in Victor Hugo’s "La Traviata" for the Metropolitan Opera broadcast on Saturday, March 6, she’ll be playing the opera version of the great love story. "La Traviata" is based on the famous play by Alexander Dumas, fils, "La Dame aux Camelias," better known to American audiences simply as "Camille.

Miss Sayao, the brilliant young Brazilian soprano whose Metropolitan debut was made over the air on February 13, will sing the role of Violetta Valery when the opera is broadcast in its entirety Saturday, March 6.

Miss Sayao, whose operatic experience includes engagements at all the important French, Italian and South American opera houses, was engaged for the Metropolitan after her three successful appearances with the New York Philharmonic-Symphony last year under the direction of Arturo Toscanini.

Charles Kullman, who will support Miss Sayao, is a graduate of Yale University who intended to study medicine, was diverted into a musical career by a scholarship from the well-known Juilliard School in New York. Rito Ronzon will conduct the performance, with performances by David J. Goess, NBC opera commentator, at the microphone.

Saturday, March 6
1:55 p.m. EST (12:55 CST) NBC

Honor St. Patrick On National Barn Dance

A St. Patrick’s Day Party, with all the trimmings except a special guest of honor, will feature the National Barn Dance program on Saturday, March 13. The Irish will have all the best of it. Pat Barrett’s wife, Nora Cumeen, will come to the party as "Bridget O’Flynn." LuLu Belle and Skyland Scotty will sing "Paddy McGinty’s Goat." Bill O’Connor and Bill "Little Bit" of Heaven will bring "Little Bit of Heaven" and the beautifully haunting "Come Back to Erin." Saturday, March 13
9 p.m. EST (8 CST) NBC

March of Time Has Birthday

With its broadcast Thursday, March 4, "The March of Time" will enter its seventh year. The newly dramatized series over the WABC-Columbia network, the Anna Neagle production, will be on the air at 10:30 p.m. EST (9 CST) with the Howard Barlow orchestra and a cast of twelve of radio’s foremost actors filling the character roles.

Thursday, March 4
10:30 p.m. EST (9 CST) CBS
Martha Raye And
Menjou Bernie’s
Guest Stars

In one of the last broadcasts you’ll hear before Ben Bernie diabnds his orchestra (see “Plums and Prunes” on page 11 of this week) the O! Maestro will entertain Martha Raye and Adolph Menjou on the evening of Tuesday, March 9.

Miss Raye, held by many people who should know, to be the best torch singer on the air, will demonstrate various new techniques in swing for Bernie’s benefit.

The nature of the suave Adolph Menjou’s contribution to this musical hollary isn’t known as yet. The rumor that he will tell Bernste what the well-dressed man isn’t wearing this season has been denied in practically every quarter.

Tuesday, March 9
9 p.m. EST (8 CST) NBC

‘Pretty Kitty Kelly’ To
Debut on CBS Monday

“Pretty Kitty Kelly,” a new dramatic serial replacing “Renfew of the Mounted,” comes to the air for the first time Monday, March 14.

The story of Kitty Kelly, an attractive Irish lass whose past is a mystery, opens as Kitty arrives in New York from her native land. Alone in a strange world, she pils herself against the metropolis and sets about earning a living.

Alline Blackburn, young dramatic actress, has been chosen to play the title role. Born in New York, Miss Blackburn began her stage career at the age of three, appearing with no less a personage than Lionel Barrymore, then one of the first idols of the stage, in "The Bride of the Lamb" starring Alice Brady.

Frank Dohm, who has been engaged in radio work for the past twelve years, is writing the scripts. Until recently, Dohm was affiliated with a Chicago station as continuity writer, and he was formerly assistant manager director of KPO in San Francisco.

Monday, March 14
6:45 p.m. EST (6:35 CST) CBS

George and Gracie
On ‘Hotel’ Program

When Hollywood Hotel presents “Nancy Steele Is Missing,” new film starring Victor McLaglen, Peter Lorre, and June Long on Friday, March 5, an extra added dash of something or other will be added to the program by George Burns and Gracie Allen, appearing as guest stars.

“Nancy Steele” will mark McLaglen’s second Hollywood Hotel appearance in the last month. He was previously heard in “Sea Devils.” Peter Lorre and June Long will be on the show for the first time.

Friday, March 5
9 p.m. EST (8 CST) CBS

Lincoln Steffens Lives Again

The life story of Lincoln Steffens, famous journalist and writer whose brilliant exposés of the New York City political structure early in the century won him lasting fame, will be dramatized during the first half of the Made America program on its dateline show on Thursday, March 4.

Author of “Boy on Horseback,” “Moses in Red,” “The Struggle For Self-Government,” Steffens was most widely known for his monumental “Autobiography of a Nation.”

Thursday, March 4
2 p.m. EST (1 CST) NBC

Earhart Show Guest

Appearing on the Show Boat program Thursday, March 4, 9 p.m. EST (8 CST) Amelia Earhart, famous woman flyer, will discuss phases of her proposed 27,000 mile round-the-world flight. She’s shown above with Al Goodman, Show Boat bandleader.

Judy Garland To Sing Torch Songs

For Oakie, Goodman, on College Show

Judy Garland, 13-year-old blues singer who scored a personal triumph in the motion picture “Pigskin Parade,” will bring her music to Jack Oakie’s College for a little extra-curricular musical endeavor Tuesday night.

Judy recently guested for Bernie. The vivid swing of Benny Goodman, in New York, will be at alternate with Oakie’s gags and music in Hollywood. Goodman’s “quartet” — piano, drums, vibraphone and clarinet — brings to the Show every week probably the most authentic “jazz” on the air. Hot-music fans the country over hear their ears to the loudspeaker when the quartet begins to improvise. Goodman, one of the men who needs “class” to play today, has three acknowledged masters of hot music to follow him in the “quartet.” They are Teddy Wilson, colored pianist who is ranked among the all-time greats, Gene Krupa, often spoken of as the best drummer in the country, and Lionel Hampton, who does things with the vibraphone that have compelled the wonder of the great Stokowski himself!

Tuesday, March 9
9:30 p.m. EST (8:30 CST) CBS

Lasser With Philharmonic

Arthur Lasser, among the most promising of young American pianists, will play the fascinating “Variations on a Nursery Theme” by Debussy as guest soloist with the New York Philharmonic-Harmony Symphony Orchestra over the CBS-WABC network Sunday afternoon.

Artur Rodzinski conducts.

Sunday, March 7
3 p.m. EST (2 CST) CBS

McAtee Supports FDR

Support in no uncertain terms will be given President Roosevelt in his fight for Supreme Court reorganization Friday, March 5, when Sen. William Gibbs McAtee of California speaks over a Columbia network, from Washington.

Subject: “The President Is Right.”

Friday, March 5
10:30 p.m. EST (9:30 CST) CBS

Pianist Myra Hess
Will Broadcast
On Sunday

Myra Hess, English woman pianist who stands pre-eminent among instrumental artists of her sex, will appear as guest star on the Ford Sunday Evening Hour March 7.

Miss Hess began her active musical career five years after her birth in London in 1894, first appeared in the United States January 17, 1922, and has been a favorite here ever since.

Alert to a changing world, she is notable for her capacity of modern music. No faddist, her choice is always sound, her execution faultless. Her repertory is unusually wide, virtually all-inclusive. Alert to the contributions of modern English composers, she excels in the sonatas of Scarlatti, the “48” of J. S. Bach, and the concertos of Mozart and Schumann. Beeethoven and Brahms are also well represented in her active library.

“Is it we musicians who train the public,” Miss Hess will probably reply. “And since the public puts its trust in us, we should respect our old ascendancy. Nothing but the finest music should be considered for presentation.”

Musical presentation, in America as elsewhere, Miss Hess insists, is what musicians make it.

The English pianist’s current American tour will include some thirty-odd appearances and will end the last week in April. Miss Hess will then sail for England, where she will participate in the Royal Academy’s coronation concert.

Saturday, March 7
9 p.m. EST (8 CST) CBS

‘Top of the Town’ Is
Hollywood Hotel Show

Hollywood Hotel will present Universal’s “Top of the Town” in a preview airing March 12, with Hugh Herbert, Doris Nolan and George Humphries. A separate run is being considered.

“The Top of the Town” is a madcap tale based on the life of a former vaudeville performer who is trying to do something about the night-club situation—specifically, she decides it should be improved.

Acquiring a night club and an orchestra to live up to her premise, she launches a musical review presentation, which threatens to become the biggest failure of all time until the leader changes his mind.

The picture is a musical and new hit songs at the premiere when the show hits the airplanes from Hollywood’s Elbee theater.

Friday, March 12
9 p.m. EST (8 CST) CBS

Recital To Cover 134 Years

Compositions written at the extremes of a 134-year period—in 1799 and 1933—will feature the Library of Congress concert of the Coddington String quartet Thursday, March 4.

The quartet will play first the Quartet in G, Opus 77, No. 1, by Beethoven and the last offering will be Paul Hindemith’s Trio No. 2, composed in 1933.

Thursday, March 4
3:45 p.m. EST (2:45 CST) CBS

Prof. Quiz On New Spot

Moving out of his old broadcasting time, Professor Quiz and His Brain-Roaring Band will make their first time in the new spot Saturday, March 13.

Announcer Arthur Godfrey will continue this afternoon, and the professor will demonstrate to his audience volunteers just how to identify the acts they like. Saturday, March 13
8 p.m. EST (7 CST) NBC

THE RADIO WEEK

FAITH IN THE RISING SUN

The rise of the sun is symbolic of the new venture for the broadcasting business. It is the beginning, the time for new ideas and new combinations. It is a time for faith in the rising sun. The business is young and has not had a chance to prove itself. It can only be proved by the faith in the rising sun.
MIRACLE MAN
(Continued from Page 3)

beach. I came up shivering from the water and found that there was no one on the beach. I asked to borrow a cig-
ette."

And with that request, the sun went dim, the world went black, the roar of the ocean diminished, and the voices of people were blotted out. For more than three hours, Stephen Cartright, his unconscious mind with a cerebral hemorrhage, kept ignorant of his pain and misfortune by injections of morphia for twenty-one days during this period, death and life went on. And it was until the stronger of the two con-
quered and brought Stephen Cartright back to earth again. When he awakened, he found it was dark. He listened. But there was no sound. He looked. Slowly, patiently, she taught him to see. "It must be midnight," he said. "It's a very high noon on a bright September day."

"I used to review my life during those endless silent hours," he said of that time. "My boyhood in Penn-
givania, for instance ... the death of my parents, my sister and I as orphans. Then later, going to Carnegie Tech with only $5 in my pocket, getting up at 2 o'clock every morning to peddle papers before classes, and working in a drug store when classes were done. All for what? A dividend of desolation and blinding fear of a shareholder more dead than alive!"

BUT the years were not wasted after all—and though Steve Cartright had no way of knowing it then, the double-locked door that had finally finished the career of an ordinary man was the handicap that was to lead him straight into a brand-new calling!

For one day, not long after his acci-

Slowly spelled out and she must have done it a dozen times before I understood."

From that day on, Stephen Cartright's story became the story of Mary Goodelle, Plantner, graduate of Vassar College, brilliant social worker and an heiress in her own right. Cartright's plight had challenged her generosity and compassion. If time and money could help him, she decided, she would contribute both to bring this man out of his silence and darkness.

And so did. In fact, she devoted eleven years of her life to doing it, and in the end was repaid by a stu-
dent who graduated into one of radio's most interesting personalities.

Now, she told me, the Morse code ... by marking the letter of the alphabet on the back of his hand and interpreting it in telegraphic dots and dashes. Hour after hour, day after day—dot, dash, dot, dash, dot—until finally, Cartright learned the whole alpha-
bet in that way. And the task was easier. They talked together, rapidly tapping what they had to say.
Next, she taught him to read the raised letters in Braille. But remem-
ber, he could not read aloud. "This is A. This is B. The fingers moved over the raised letters. She had to tele-
graph each letter by tapping his hand, and he, in turn, had to remember how each raised letter was to be felt. Forty-one painful year passed before Cartright mastered that.

Then suddenly he could read. But it wasn't enough. This man who had already had to fight so hard in life, who at a stroke of lightning, but Miss Plantner only smiled. When there is will to fight, the victory is as sure as good!

So they went to the Perkins Speech Institute at Watertown, Massachusetts, and there the teacher became a stu-
dent too. She learned the shape of letters and words and taught them to his pupil, like this: "Put your index finger on your lips," she signaled him, "and the thumb and forefinger of your other hand on my throat. I'm going to repeat the letter 'T' over and over again. I want you to remember how my throat vibrates and my lips move."

And he would try to remember. Soon, on one sharp mind, that vocal vibration was registered as plainly as sight registers on your eye or sound on your ear.

THOSE were hard days, months, years, but finally the sun came slowly into Stephen Cartright's mind and stayed there. The day finally arrived when he could "hear" what anybody said by listening with his fingers in-
stead of his ears.

After this decisive battle was won, he and Miss Plantner went to London for a much-needed vacation. There one of the editors of the London Times heard about him and asked if he might see him for an interview.

Just an ordinary interview, or so it seemed to Stephen. They talked of this and that in the every-day conver-
sational tones that one ordinarily uses in discussing the weather or the casual topics of the day. But when it was all over—when the last plastic chair had been exchanged, the editor rose triumphantly and guided Stephen's hand to a strong metallic object that hung above his head. It was a microphone, the first that Cartright had ever seen, and surprisingly enough, the casual con-
versation he had just concluded was his initial radio program on the air! He was stupified with the knowledge of what had been done.

"In London," he told me, picking up the story here, "the microphone hit upon the idea of making a lecture tour through Europe. Together, we found the speakers' platforms in England, France, Germany, Russia. And while the lecturer were he got as much information as he gave. He asked questions. He studied the international situation. He became an authority on world politics. Eventually, he and Miss Plantner returned home.

Here, at the age of forty-five, a sixty-year-old teacher decided that her pupil had progressed beyond her. The ground-work was done, now was the cul-
tivation. Besides, she wanted to return to England and he married. She had found romance left in life, but there was Cartright left, no reward on earth than the most important award, the reward of a long and useful association, the two of them parted. Miss Plantner to marry Steve Cartright—well—well, he wasn't sure what.

"Then suddenly," he told me hap-
pily, "I remembered that night in Lon-
don when a microphone had been hid-

en before me. Radio—that was my answer. If I could broadcast in Great Britain I could do it in America. Or at least.

S O he went to Chicago, where, high-
up in the great shadows of the Merchandise Mart, he auditioned for NBC. And there, facing a microphone that often sends men who can see and hear down to ignomious defeat, the man who was both deaf and blind again was the unquestionable victor. Announcer Charlie Lyon worked with Cartright every day. When the final ar-
 rangements were completed, Stephen was to bring to his interpretation of the news over the NBC network daily, and was to appear on the RCA's Magic Key program once a week.

But this isn't the story of a super-
human miracle. It is, occasionally pay to human frailty, even as you see, with its cutting gates sweeping in the lake, its hustle and bustle of hurrying hu-
manity, the blackness of the one-word atmosphere, frightened him. He could not see the traffic of the people, but all day long he could feel the fearful pounding pulse of the city's

"I couldn't stand it," he said simply. "On the air, among people, with friends lived." There in Primghar, a sympathetic banker heard his story and wrote to the local, general manager of the Central States Broad-
casting Company. They asked Cartright to go to KFAB in Omaha for an audition, and not more than a week later, he began broad-
casting over KFAB and KOIL of the Central States network.

He's been broadcasting ever since. To prepare for his programs, he first receives the KFAB-
KOIL newspaper. These are read to him. Then a sympathetic letter is written between blanks, the secretary reads to him continuously—from books, maga-
zines, newspapers, periodicals, political pamphlets, every-
thing that might remind him in some form, while he sits opposite, holding his fingers to his secretary's lips. Then the secretary writes notes to be stamped out in Braille. When he is on the air, he reads these two-word notes remind him, what his topics are to be—yet the body of his speeches is printed nowhere except in his own mi-
raculous mind.

ELEVEN years ago Stephen Cartright was helpless, a lump of humanity crammed into a funny blind mole living in the rays of the sun he could not even see. Today, he's captivated a highly per-
sonalized individual filling an efficient niche in an civilized world where efficiency is almost a god.

Yesterday, few people had ever heard his name. Today, he's a factor in world affairs make important step-
ning-stones which the world's minds can neither see nor hear. That is, it's more than radio. It's a miracle!
Many Diets Short In Vitamins

Few People Realize Whether Their Meals Are Undersupplied with Vitamins—Until Ill Health Shows It. But—by Adding ONE FOOD to Your Regular Diet, You Can Be Sure of a Regular Supply of these 4 Vitamins Every Day

![Diagram](image)

**Many People** today suffer from some degree of vitamin deficiency, because their meals do not provide enough of these health-building food elements.

A shortage of even one of these important food elements can undermine your vitality and lower your resistance to disease.

The addition of just one food—FLEISCHMANN’S fresh YEAST—helps to increase your supply of these vitamins. It assures you an EXTRA daily quota of 4 important vitamins—A, B, D and G—over and above what your ordinary meals provide.

No other one natural food gives you such a rich supply of these 4 combined vitamins.

Just eat 3 cakes of Fleischmann’s Yeast daily—one cake about 1/2 hour before each meal. Eat it plain, or dissolved in a little water. Start now to build up your vitamin health. Order 2 or 3 days’ supply at a time from your grocer. Fleischmann’s Yeast keeps perfectly in the icebox.

LESTER STOEFEN
Giant California Tennis Star, has the steel-like strength, energy and stamina that show he is well supplied with these 4 essential vitamins—A, B, D and G.

---

**Copyright, 1937. Standard Brands Incorporated**
MUSIC of the MASTERS

BY CARLETON SMITH

The foremost woman pianist of our day makes her only radio appearance of the season on the coming "Sunday Evening Hour." And she, as every connoisseur and lover of the piano knows, is Myra Hess. For where else can one turn to find as richly gifted an artist as Myra Hess? Miss Hess is, in her way, like her. She radiates an ineffable charm. Perhaps she may not like this comparison, for there are many ways in which they differ, and this analogy, like all others, has its limitations. But no matter! Miss Hess, along with Pad- 
ereweik, knows full well that music is an art which has the power to make the eyes hear as well as the ears see.

Jane Brookss reviewed the age-old argu- ment the other day as to whether men or women are the greater artists. Their efforts, he said, "while often praiseworthy and reaching real artis- tic excellence, never reach the greatness. They are physically limited from attaining the standard of the man, and they are limited tem- porarily, besides."

Naturally a storm of protests de- scended upon Mr. Hurff from every side. There is much to be said on the subject, which we shall have occasion to say in a few weeks. We tried, in vain, to draw Miss Hess out on the subject. As a recognized leader of her sex, her views would be interesting. "I see no need for the distinction," she claimed. "Why should I be called a woman pianist? There are good or bad artists. Nothing more need be said.

Plain 'pianist' is good enough for me, and I am happy if audiences think I am good.

YOU certainly could not describe Miss Hess as a feminist, and yet she is undeniably a woman. That, too, has an influence ranging impetuous and mysterious and not capable of analy- sis, on her playing and her moods. She does, however, express some hopeful dicta about American listen- ers. "As I have in the past fifteen years grown to know your audiences, I have learned that the better the music you play for them, the more re- sponse you have. Even in small cities, I have been surprised to see throns of people coming to a recital that had not a single show-piece on it.

"I feel that, finally, the perfor- ming artists who educate the public. Why, let me ask, should we educate listeners to the beauty of music, a superfi- cial and emotional thing? We can as eas- ily give them the best and the worth- while and present it as it should be, in its proper setting. That, to my mind, could be the whole responsibility of all artists... and the biggest responsibility of the musician, I think, is the bug's responsibility."

No doubt long before this Deems Taylor has had his mis-statement called to his attention. Some time ago when he spoke of Jean Sibelius, Mr. Taylor mentioned that the Finnish had won no radio phonic. As every music lover knows, seven symphonies by the great. Fin- nish master have been published, and there is an Eighth, a program sym- phonie, still in manuscript, in the Hel- sius University library with the title, "Kullervo," and along with the two early Sibelius tone-poems that have been making their way in this country.

"The tone-poems, "Kullervo," and the Maids of Saari," (a strangely sensuous and mysterious love exaltation just unlike the "Tristan" Liebrect) and "Lenminkainen in Tuonela," are companion pieces to the famous "Swan of Tuonela" and "Lenminkaini- nen's Return," which all our leading orchestras play. So far, these newly re-discovered manuscripts have not been heard outside Scandinavia. When I was privileged to hear them last No- vember. The composer, that is, is not certain that they will be a success, and is reluctant to let them out of his hands. Our enterprise con- ductors should not neglect to use them in America, for no con- temporary pieces that I know make so rich and valuable an addition to the tone-poem literature.

ONE listener, at least, will be grate- ful when our symphonic program includes in our repertory the last four Sibelian symphonies. Now we hear only one out of his two essays in the symphonic form. Why neglect the great- est, the Fourth? It has been under- understood and appreciated, as they deserve to be, on the scores of- fering hearing. Here is a pioneering task for Doctor Rodzinski who, this Sunday, gives the Wagnerian symphony and the Beethoven Piano Concerto No. 5, and next week plans an all-Russian program including the Tchaikovsky violin concerto and the Mussorgsky Sixth Symphony. On March 21, the Philhar- monic-Symphonic presents the hundredth anniversary of a marvelous version of Richard Strauss' "Elektra," not exactly Palm Sunday music, but the Easter presentation of the last act of "Parsifal" will be redeemed.

The final CBS broadcast for the Fool- ridge String Quartet from the Library of Congress occur this week, on Tues- day and Thursday, and they are full of interest for every mus- 

FRANK CHAPMAN is too intelligent and experienced to allow himself any wishful thinking. And, certainly, that must be what he is doing. For, if my radio can be trusted, he should never attempt such dramatic and intense baritone arias as Tonia of prologue from "I Pagliacci," which he has been working on this nature unfortunately did not en- dow him with a voice capable of put- ting over these challenging and very first stage and, by no stretch of the imagin- ation, does he meet the requirements of any performances in this area. He aggraves them, moreover, in singing these familiar arias, he invites comparison with the sonorous and colorful baritone of our greatest artists, Lawrence Tibbet, John Charles Thomas, Nelson Ed- dington, and Richard Crooks. Comparisons are in- evitable and the result is not flattering to Mr. Chapman. Would it not be sat- isfactory all around if he would con- 

Soprano Lucille Browning is to sing the role of "Anna" in "Maometto."

Charles Kullman will star with Miss Sayao March 6

Norman Corden, well-known basso, will sing "Dr. Greenvi..."
Radio Guide’s

J. W. Charles
Pine, Portland, Huron, Oklahoma City, Okla.
Columbia Drive, N. St., Junction St., Junction

have always enjoyed Martha be my blood boil
and mediocre from perfect, because could not walk through the country.
of of readers. Such a poem, of which the poems mean little if they had a chance. Mrs. Lindsay, as a young man in Springfield, Ill., gathered around him, the reading of young men who did study and poetry, and the influence of those days has stayed with some of them all of their lives. Mrs. Glen G. Render, Peoria, Ill.

"DON'T-LIKE" DIALING

Editor, Radio Gym: My radio dial
would be much more enjoyable if I had not to listen to the following: Mary Livingston, who is very un
sung, and would have been off the air long ago if Jack Benny were not her husband.
Pick and Pat, the so-called comedians, who seem to think that jokes grow better with age.
The Al Jolson show, which would be very mediocre if it were not for Martha Raye. Sils Silvers as a comed
an is terrible.
Portland Hofs (Mrs. Fred Allen), who, like Mary Livingston, is on the air only because her husband has a pro
gram.
Lastly, I think that the silliest thing I have ever heard on the air is the studio audience applauding the commercial announce
ments on Bowmer's amateur hour. Of course, I may be all wrong.
—Janet of New York.

BENNY'S DIXIE

Voice of the Listener. I am a regular listener to Jack Benny's program and have always enjoyed it, but I can't say it is perfect, because of his imperfections of southerners. It makes my blood boil every time I hear his so-called impersonations of southerners on their programs. If they would really do it, their popularity they had better "lay off!"
—M. Heims, Charlotte, N. C.
IN THIS ISSUE

RADIO GUIDE introduces the greatest listing of radio programs available to the public in any form. This is the enlarged Program Super-Section. Greater, better, more detailed. You’ll “Double Your Radio Enjoyment” with the new PROGRAM SUPER-SECTION

1000 LIGHTS FROM 1 MATCH!

CAN-O-LITES! An amazing new breath-taking invention, with a magic turning into the millions. Can-O-Lites banishes lighters and matches forever—gives you 1,000 instant fires with this mysterious new kind of matches. Sure as a match, it strikes like a match, and replaces the match. Yet there are no burnt matches strewn around. Instantly you have a big, giant flame that will light a pipe, cigar, cigarette, gas dome, and serve the hotel-bed and one uses a match. NEVER has to be refilled. And CAN-O-LITES sells for the astounding low price of 25c each complete—with whoping big profits.

One Salesman Sold over 15,000 in Three Months!

What is the mysterious scientific principle that makes source of 1,000 lights from 1 match? What strange power lies hidden in the little container which, hundreds and hundreds of times, day after day, as easily as you strike a match, instantly produces a giant-size flame many times bigger than a match-flame? Turn CAN-O-LITES upside-down—nothing happens out. Shake it—nothing happens. Blow it—nothing happens. Crack it—nothing happens. NEVER put anything into it to re-fuel—entirely self-contained! See CAN-O-LITES is completely captured by its own novelty and usefulness. You sell from 6 to 6 dozen at a crack, your repeat business alone will stagger your weekly figure.

J. C. BALL

REVERSE ENGLISH

BY BEN BYERS

MOST entertainers make good—and go to Hollywood. Here’s the story of a lad from Chicago who moved to Hollywood—and then made good! Twenty years ago, a garden out west knew something about a new home with first prize and was soundly scolded for participating in the affair.

Recently, that same boy went home to his wife in Hollywood and they both resolved to finally accomplish what he was going on the air from Coast-to-Coast in a program of his own. That boy is Tommy Harris . . . the “Little King of Song.”

For fifteen years, Tommy has had a full and eventful life. At the age of nine, Tommy began a stage career that finally was to lead him to success. His endeavors were directed mostly towards amateur nights, country store nights and parties—and he had to sneak out of all of them—because his family didn’t want him to go on the stage! Yet he was sixteen years old, Tommy sang on the stage and in vaudeville. One of his first jobs was in the old Grandpa theater in San Francisco. Later he organized a band of his own.

The publicity agent for the Dollar Steamship Lines heard Tommy’s orchestra and immediately signed him for a tour of the world during which they were to play abroad one of the ships.

It seems that the captain of the particular ship to which they had been assigned did not like Tommy. At that time Tommy couldn’t play an instrument. His job was simply to lead the orchestra and to do the vocals. Well, the captain dismissed this and told Tommy that he would tell him what instrument he could play. The young singer felt that the xylophone should be easy and named that. Many a night thereafter the passengers were forced to listen to a xylophone dubbed in with the orchestra!

At the termination of that trip, the orchestra disbanded and Tommy went back to vaudeville. A booking agent for a chain of theaters in Canada heard Tommy and signed him for a tour of the circuit. It was while he was playing in Port Arthur, Ontario, three thousand miles away from home, that the little “King of Song” was stricken with appendicitis. Tommy was there just sixteen years old, at that time and lied about his age in consenting to an operation. His health bad, he returned to San Francisco and went to work for his father.

It was during this time that Tommy missed his carefree days the most. Still coming through his veins was the blood of the trooper, and Tommy couldn’t resist the temptation to sing. He sang for parties and school events until he was nineteen years old.

It was during one of the school events that he met the girl he married. They were both kids . . . the sixteen and the nineteen. But age didn’t stop them . . .

The urge to sing was so great that he resisted after he became married and Tommy left his father’s business to go to Radio Station KFRC in San Francisco. He started the hard way. Tommy had been listening to the radio, that time you would have heard the voice of Tommy every morning at an early hour. The “dog watch” always listed Tommy among its artists. The two were a big hit on the radio.

Then he went with Meredith Wilson. It was then that he became the recognized as the “Little King of Song” and it was at that time that Tommy began a definite search for success.

At NBC he sang with Ted Fio-Rito, Meredith Wilson, and was a member of the original Al Pearl’s Gang. He began so popular that NBC decided to send him to New York and build him up. Tommy went, with his heart and a song on his lips.

But joy was bitter how sweet, seldom lasts for long.

One of those bugs that cuts all men down, big and small, got into Tommy’s lung one month after he arrived in New York and it was back to the Coast for him. It was while he was lying in a sanitarium that Tommy realized how many friends were his. They pried his room: Both joy and sorrow! He has put together number hundred of letters. After leaving the sanitarium, he went back to his best friend, Meredith Wilson. Tommy wasn’t completely well, but the fire that burned within drove him on and on, as it always had in the past. Singing with Meredith wasn’t enough, he must and arc.

REVERSE ENGLISH

BY BEN BYERS

MOST entertainers make good—and go to Hollywood. Here’s the story of a lad from Chicago who moved to Hollywood—and then made good! Twenty years ago, a garden out west knew something about a new home with first prize and was soundly scolded for participating in the affair.

Recently, that same boy went home to his wife in Hollywood and they both resolved to finally accomplish what he was going on the air from Coast-to-Coast in a program of his own. That boy is Tommy Harris . . . the “Little King of Song.”

For fifteen years, Tommy has had a full and eventful life. At the age of nine, Tommy began a stage career that finally was to lead him to success. His endeavors were directed mostly towards amateur nights, country store nights and parties—and he had to sneak out of all of them—because his family didn’t want him to go on the stage! Yet he was sixteen years old, Tommy sang on the stage and in vaudeville. One of his first jobs was in the old Grandpa theater in San Francisco. Later he organized a band of his own.

The publicity agent for the Dollar Steamship Lines heard Tommy’s orchestra and immediately signed him for a tour of the world during which they were to play abroad one of the ships.

It seems that the captain of the particular ship to which they had been assigned did not like Tommy. At that time Tommy couldn’t play an instrument. His job was simply to lead the orchestra and to do the vocals. Well, the captain dismissed this and told Tommy that he would tell him what instrument he could play. The young singer felt that the xylophone should be easy and named that. Many a night thereafter the passengers were forced to listen to a xylophone dubbed in with the orchestra!

At the termination of that trip, the orchestra disbanded and Tommy went back to vaudeville. A booking agent for a chain of theaters in Canada heard Tommy and signed him for a tour of the circuit. It was while he was playing in Port Arthur, Ontario, three thousand miles away from home, that the little “King of Song” was stricken with appendicitis. Tommy was there just sixteen years old, at that time and lied about his age in consenting to an operation. His health bad, he returned to San Francisco and went to work for his father.

It was during this time that Tommy missed his carefree days the most. Still coming through his veins was the blood of the trooper, and Tommy couldn’t resist the temptation to sing. He sang for parties and school events until he was nineteen years old.

It was during one of the school events that he met the girl he married. They were both kids . . . the sixteen and the nineteen. But age didn’t stop them . . .

The urge to sing was so great that he resisted after he became married and Tommy left his father’s business to go to Radio Station KFRC in San Francisco. He started the hard way. Tommy had been listening to the radio, that time you would have heard the voice of Tommy every morning at an early hour. The “dog watch” always listed Tommy among its artists. The two were a big hit on the radio.

Then he went with Meredith Wilson. It was then that he became the recognized as the “Little King of Song” and it was at that time that Tommy began a definite search for success.

At NBC he sang with Ted Fio-Rito, Meredith Wilson, and was a member of the original Al Pearl’s Gang. He began so popular that NBC decided to send him to New York and build him up. Tommy went, with his heart and a song on his lips.

But joy was bitter how sweet, seldom lasts for long.

One of those bugs that cuts all men down, big and small, got into Tommy’s lung one month after he arrived in New York and it was back to the Coast for him. It was while he was lying in a sanitarium that Tommy realized how many friends were his. They pried his room: Both joy and sorrow! He has put together number hundred of letters. After leaving the sanitarium, he went back to his best friend, Meredith Wilson. Tommy wasn’t completely well, but the fire that burned within drove him on and on, as it always had in the past. Singing with Meredith wasn’t enough, he must and arc.
HITS OF THE WEEK

This week's song-sensation is not "When My Dream Boat Comes Home," which holds first place for the second straight week. Any song good enough to reach the top should be good enough to hold it two weeks. The real surprise is "This Year's Kisses," which is continuing its rapid rise, this week going from the No. 8 spot it had last week to third position.

"I'veGot My Love to Keep Me Warm" is another fast comer. It's in fourth place this week, and probably will go higher. Time will tell; and this week time has shown these songs the nation's favorites:

1. When My Dream Boat Comes Home
2. I'm a Little Slow on the Uptake
3. This Year's Kisses
4. I've Got My Love to Keep Me Warm
5. Chapel in the Moonlight
6. Trust In Me
7. Rainbow on the River
8. Have I the Air
9. Make a Date for Christmas
10. Plenty of Money and You
11. Moonlight and Shadows
12. Little Bamboo Bridge
13. Serenade in the Night
14. Something in the Air
15. Love and Learn

DENTYNE WAKES UP LAZY MOUTHS...
PEEPS UP HALF-HEARTED SMILES.

You may still have your mother's charming natural smile. But today's soft foods may rob you of the fine healthy teeth and gums, the natural, easy smile of her generation, with its hard foods that gave the mouth the exercise it needed. You can keep that mouth-happy smile the way other smart moderns are doing it...by chewing Dentyne. Its special consistency helps keep the teeth white, stimulate and harden the gums. And it gives those smile-muscles the workout they need to bring our the smiles.

A FLAVOR THAT MAKES CHEWING A REAL PLEASURE. Dentyne has a grown-up, educated taste that holds its flavor. It gives a substantial satisfaction that stays satisfying...as long as you chew. And it's all wrapped up in a package sensibly flat...exclusive with Dentyne...to fit snugly into your pocket or pocketbook.

DENTYNE CHEWING GUM
STAYS WHITE
KEEPS THE TEETH WHITE

MOUTH HEALTHY

-DENTYNE CHEWING GUM
KEEP THE TEETH WHITE

-DENTYNE CHEWING GUM
KEEP THE TEETH WHITE

MAKE A DATE WITH DENTYNE

Radio Guide is consistently giving its readers, every week, new and varied lists of stations, programs and other statistical information available in no other publication.

Next week you will be greeted with a cross-index of the log just published. This new log will have all the stations in the United States, Canada and Mexico arranged alphabetically by call letters and showing locations and frequencies. Look for it!
Short Wave

By CHAS. A. MORRISON, president, INTERNATIONAL DX-ER'S ALLIANCE

(Figures in Parentheses Are Megacycles)

ON MONDAY, March 1, DJB (1) of Rome opened on the air with the evening program from Germany,beamained on North America until 7:45 p.m. EST, thus ushering in its first full season for short-wave reception much to the delight of DX-ers. With the increased activity on the 19-meter band is found in the excellent signal-picture quality from Rome, thus adding to the popularity of the station in the States. Since this is the last program before the end of a second season, we can only await the early return of DJB.

The perennial favorite, England, which is now transmitting the last part of transmission IV, daily from 4 to 5:45 p.m. EST (3 to 4:45 CST). Evening reception from Europe on the 25-meter band is also far ahead of the usual seasonal activity, both G2D (11:35), Daventry, and DJD (11:45), Daventry, are providing enjoyment of DX stations, at times reaching mid-Summer strength.

On Tuesday evening, February 16, a new Mexican station, giving off free multiplex, was heard logged on 11,895 megacycles (heterodyning the new Panama station, HAT4) announced its call letters as XE8R when signing on at 9:15 p.m. EST.

In line with the general improvement in reception, the amateur bands are also becoming increasingly active. Australian amateurs are again being heard on the 20-meter band from daybreak to as late as 7 or 8 a.m. EST (6 or 7 CST). On Wednesday, February 17, at 8:15 a.m. EST (7:15 CST), VK15, with an approximately 10,000-watt cycle, provided the lowest signals ever heard from a VK amateur.

VUB (9.565) of Bombay, India, one of the hardest of all stations to log on the United States, is now operating on Fridays and Saturdays from 11:30 a.m. to 7:30 p.m. EST (10:30 a.m. to 12:30 p.m. CST).

Plans for Italy's new imperial short-wave center, recently approved by the Italian Council of Ministers, include increasing the power of 2RO's present two transmitters from 25,000 to 100,000 watts each and the addition of two new 100,000-watt transmitters and a 250,000-watt transmitter at various stations. Any one of the four principal new broadcasters will be able to work on either of two wave-lengths, each carrying a separate program. The antennas are complete and the omni-directional, will include fourteen 240-foot, lattice-work towers.

PHI, Huizen, now on its Summer frequency of 17,757 megas, is operating on Sundays, Mondays, Thursdays, Fridays and Saturdays from 7:30 to 9:30 a.m. EST (6:30 to 8:30 a.m. CST) and from Sundays to 6:30 to 7:30 a.m. EST (5:30 to 6:30 CST).

New and interesting amateurs to try for this week are E8T, Belgrade, Yugoslavia, and Gyroco, Italy, heard with loud signals, calling QV Canada, at 6:15 a.m. EST (5:15 CST), and VIU, in the Italian Alps, at 6:30 a.m. EST (5:30 CST), heard using three frequencies of 143, 143.4 and 141.5 megacycles, near 5 p.m. EST (4 CST). Dr. Earl Hall of Winchendon, Mass., says this station often worked him from Canada, and also in Caballeros, Spain, on 143.4 megacycles, has been heard at the same time.

The new Canadian broadcaster, CFRX (6.07), that recently took the air out of Montreal has been heard on both sides of the border. CFRX Corp. Ltd. and relays the programs of broadcaster CFRB of Toronto. It transmits programs from 11 a.m. to 12 mid. EST (7 a.m. to 11 a.m. CST) and on Saturdays from 10:30 a.m. to 12 mid. EST (9:30 a.m. to 11 a.m. PST), signing off using the familiar "God Save the Queen." Try for the following African commercial stations being heard at present: ITK (16.380) of Mogadiscio, Italianos (11.830) on the air from Rome, 5 to 6 a.m. EST (4 to 5 CST); IDU (12.380) of Addis Ababa, Ethiopia, phoning from 9 to 10 a.m. EST (8 to 9 CST); and OKC (11.855) of the company, operating from mid. CST (11:45 a.m.) to 1:30 a.m. EST (11 p.m. to 12:30 a.m. CST).

Answering queries from two listeners of American birth, LN5B and DJ6B, in the 3000 meter band, the station's leaders of program activities, is heard at present on a frequency of 60.1 megas, notwithstanding its power of only 30 watts. Paul Dig, Evanston, Ill., states that the station comes on at 2:15 a.m. EST (11:15 CST), on Mondays and Fridays and irregularly other evenings. A lady listener writes: "At 7 a.m. EST (6 CST) the ship's whistle is blown three times. An unanswerable good-night song, sung to the accompaniment, followed by "God Save the King," and the closing selection, after which the station leaves the air at 7:30 a.m. EST (6:30 CST)."

MI9, abroad the S. S. Kenilworth, 11,000-ton luxury liner, which calls at most Australian ports, is heard at present on a frequency of 60.1 megas, notwithstanding its power of only 30 watts. Paul Dig, Evanston, Ill., states that the station comes on at 2:15 a.m. EST (11:15 CST), on Mondays and Fridays and irregularly other evenings. A lady listener writes: "At 7 a.m. EST (6 CST) the ship's whistle is blown three times. An unanswerable good-night song, sung to the accompaniment, followed by "God Save the King," and the closing selection, after which the station leaves the air at 7:30 a.m. EST (6:30 CST)."

The new daily schedule of W2XEE of New York City, New York, follows the announcement of the new station's program. It includes the International Philharmonic Society's "March Violets" on Thursday, W2XEE (9.53), and Ronne's "Night Flight to Latin America," on W2XAF (9.53) on Saturdays to 12 midnight.

A "Philharmonic Society's March Violets" on Thursday, W2XEE (9.53), and Ronne's "Night Flight to Latin America," on W2XAF (9.53) on Saturdays to 12 midnight.

A new Latin station, HPS1 (11.89), Aguadulce, Panama, is being heard irregularly from 8 to 11 p.m. EST (7 to 10 CST). New Mexicans, thicker than mosquitos in a swamp, are causing many an experienced listener to shake his head in bewilderment. The latest to be reported by Lyle Nelson, Yamhill, Ore., and John Taylor, Pawnee, Okla., are XE8R, on 11,885 mgs., until 8 p.m. EST (7 to 6 CST), and then 6,065 megacycles, XE2S (6.65), Mexico City, on nightly until 11:30 p.m. EST (10:30 CST), or XE2F (6.65), Mexico City, on 10:30 to 11:30 p.m. EST (9 to 10 CST), and then to 6,133 mgs. has been heard at the same time.

The new Canadian broadcaster, CFRX (6.07), that recently took the air out of Montreal has been heard on both sides of the border. CFRX Corp. Ltd. and relays the programs of broadcaster CFRB of Toronto. It transmits programs from 11 a.m. to 12 mid. EST (7 a.m. to 11 a.m. CST) and on Saturdays from 10:30 a.m. to 12 mid. EST (9:30 a.m. to 11 a.m. PST), signing off using the familiar "God Save the Queen." Try for the following African commercial stations being heard at present: ITK (16.380) of Mogadiscio, Italianos (11.830) on the air from Rome, 5 to 6 a.m. EST (4 to 5 CST); IDU (12.380) of Addis Ababa, Ethiopia, phoning from 9 to 10 a.m. EST (8 to 9 CST); and OKC (11.855) of the company, operating from mid. CST (11:45 a.m.) to 1:30 a.m. EST (11 p.m. to 12:30 a.m. CST).
... for Joe Penner’s and Gertrude Nielsen’s singing of a swing duet at the big show which opened CBS Studios in Hollywood.

We applaud...

... for the brand new radio comedy that ventriloquist Edgar Bergen gives to dialers.

... for Francia White and Conrad Thibault (above), who bring tuneful solos and duets to the Fred Astaire airings each Tuesday.

... for Andre Kostelanetz (left) and Nino Martini, who air fine music every week.
Coast-to-Coast from San Francisco—that's the honor her new role in the popular dramatic radio serial, "One Man's Family," brings to petite, blond Helen Musselman.

The talented John Held, Jr., piles up more laurels! Already a cartoonist, novelist and humorist, he finds his job as a radio master of ceremonies well suited to his many abilities.

DIAL-TIME STARS

Starred at nineteen! Billed as the youngest news commentator on the networks, Lad-die Seaman's air personality rapidly is gaining for him an enthusiastic audience! He's good!

She started out to be a teacher, but work in the college glee club provided Annette King with training which proved to be a shortcut to a career as a radio songstress.
"Guess? Not me!" says Carolyn Roberts, ranking tennis star. "I know that the coffee I buy just couldn’t be anything but really and truly fresh... because I buy Maxwell House in a can you open with a key!" Yes—you never guess with Maxwell House. It is one coffee that always comes to you strictly roaster-fresh.

"I’ve been around!" says Charles Wright, one of New York’s outstanding entertainers. "And I’ve tasted plenty of coffees in my time... but I’ve got to hand it to the Maxwell House people. They sure make the finest coffee I’ve ever known!" It takes the world’s choicest coffees, blended to perfection, to bring you the incomparable flavor of Maxwell House.

"A Real ‘Freshener-upper!’" says Paul Haakon, famous dancer now starring in the Broadway hit, "The Show Is On"... "that’s what Maxwell House Coffee is to me! Its friendly stimulation picks you up... drives away that tired feeling... puts you on ‘top’ in great shape!"

Are you wasting money?
Next time you buy coffee, ask yourself this: "Am I paying money for something I don’t get? Am I getting all the flavor, freshness and full-bodied coffee goodness I’m paying for?" Then remember—Maxwell House is one coffee that always gives you full value for your money!

For Maxwell House is packed in the super-vacuum, Vita-Fresh can—the only way science knows to always bring you coffee without loss of flavor... coffee as fresh and delicious as the hour it left the roaster! So, be sure you get what you pay for. Get a can of Maxwell House Coffee—today!

"We just changed to Maxwell House recently," says Mrs. John Carver of Brooklyn, N.Y. "And I must say that we never knew before how wonderfully delicious coffee could be! It’s always so deliciously fresh and full flavored, packed in the Vita-Fresh can!"

MAXWELL HOUSE COFFEE
GOOD TO THE LAST DROP
Radio Guide Presents
GIANT-GRAVURE

Clara Bow made yesterday's movie star RAYE—the "Swing-It" girl. Critics called her a cross between Marie Dressler and Clara, but loud-cheering audiences call the vivacious comedienne and former night-club songstress the most sensational find of 1936!
Today I was taking my ease after a full Sunday dinner, when the good wife did dial the “Penthouse Serenade,” a sprightly show indeed, and F. Martin played.

Tonight—’tis on a Tuesday evening—came over my radio set the voice of a page-boy calling lustily, but in answer came music by Russ Morgan.

Today, a Monday, and a blue one too, but did finally find a note of cheer in the gay music of Horace Heidt and His Brigadiers, as gay a group of minstrels as I have heard in this past six-month. And I'll hear them again.
Of all the varied music on the air, there is nothing that doth so move me as the full-throated song of the symphony orchestra—and so today was I deeply thrilled to hear from Chicago a full concert orchestra playing with devotion and care, the great works of the masters, under the direction of one Henry Weber, a scholar and an artist.

One Friday my aimless dialing brought me to the zany Victor Moore, a droll fellow, to be sure. With him was one Helen Braderick, a female jester of great talent whom I have often seen in vastly humorous moving-picture plays.

Passing hard it is to tell, from the lilt of a lady's voice alone as it comes over the wireless, whether or not she be a comely lass. But today I heard such a one—Muriel Wilson—and I was sure she had other beauties than of voice.
WLW's "Smoothies" are an important unit of the "Vocal Varieties." Here they are in an unusual portrait: Babs, Little Ryan, and Charlie Ryan. The "Smoothies" again! This time they're snapped during a broadcast, with Little Ryan at the left, Charlie Ryan center, & Babs next.

WHEN "VOCAL VARIETIES" GOES ON THE AIR FROM CINCINNATI'S WLW, THESE STARS ARE SINGING TO YOU!

"VOCAL VARIETIES"

Above, right: Singing Sisters: The three deVore, Marjorie, Ruth, and Billie, in a serious moment at the microphone. In the left background, Chic Gatwood, guitarist. At right, Announcer James Leonard puts "Vocal Varieties" on the air! Below: The entire vocal orchestra — except Baba Perron of "The Smoothies" — grouped around a pair of WLW microphones. William Stoes is conducting, the deVore sisters are in front with an even dozen men — count 'em! — in attendance!
Monday
March 8

WALTER BLAUFFUS
Mon. 11:30 am CST

(WJJD-Safety Court
WJDM-Musical Variety Revue
(WJDD-Continuing Story Reading
MTG-Gen Assn. Music
WOC-Inquiring Mike
WOC-Woof, Home Finer Frod
WLW-Helen Kimberly
WBBM-Rhythm Age
WTAD-Poise News
WTJ-Mystery Plays

CBS Rich Man's Darlin', sketch (Affiliated)
WBMB-The Real Foundation
WLW-Allenby: WHRM XOMDB WFMB WHAN
(WJJD-Newsworld
WBBM-Hollywood Brevities
WBBN-Young Men's Assn.
WCNR-Mike Peterson
KSD-Ad to Farm
WDN-Woodsmen's Test
WTAD-Round the Town
WTJF-Dick Corner, organist
WTJ-Farm Bureau
WWT-Deans Orch.
WTV-Home of the Saints
WTJ-News: Heirloom Grandmothers

AFTERNOON

12:00

NJC-Joe Williams, WFCL (sw-15.23)
CBS-Eve of Revue (Kane & Linda)
WBBM-Dietrich: Hotel Congress
WLW: Bill Johnston, Haley Hayman
WCCO-WBKB XOMDB WHIS
WBBM-HO XD (sw-9.53)

1:00

NJC-Eve of Revue: WFCL (sw-15.23)
CBS-Eve of Revue: (Kane & Linda)
WOC-Donna: Hotel Congress
WLW: Bill Johnston, Haley Hayman
WCCO-WBKB- Whirlpool

2:00

NJC-Doctor Who: WFCL (sw-15.23)
CBS-WBKB XOMDB WHIS
WBBM-WBKB XOMDB WHIS

3:00

NJC-Doctor Who: WFCL (sw-15.23)
CBS-WBKB XOMDB WHIS
WBBM-WBKB XOMDB WHIS

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bing/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell

CBS-Bingo/Draft: WFCL (sw-15.23)

WJTJ: Perry B. Atchley, WJTJ: Perry B. Atchley

WBBM: Wilbur F. Mills, WBBM: Harry B. Crowell
**Monday, March 8**

**MAXINE**
Mon. 3 pm CST

---

**Frequencies**

- **WMZK-1060**
- **WIBO-1150**
- **WDOO-1200**
- **WRUN-1360**
- **WSBT-1360**
- **WXYL-1360**
- **WBBM-1380**
- **WOC-1380**
- **WWTEM-1380**
- **WSBT-1390**
- **WDBO-1400**
- **WHAS-1410**
- **WJPR-1420**
- **SDJQ-1430**
- **KMOX-1430**
- **WOC-1440**
- **WBBM-1440**
- **WGBY-1450**
- **WJW-1460**
- **WIBO-1470**
- **WOC-1480**
- **WRUN-1490**
- **WIBO-1500**
- **WOC-1510**
- **WBBM-1520**
- **WOC-1530**
- **WIBO-1540**

---

**Richard Himber and his STUDEBAKER CHAMPIONS**

**WIN A 1937 STUDEBAKER SEDAN**
**Tune in for complete details!**
Wednesday March 10

FRED ALLEN, 8 & 8:30

(3:45 pm. Continued)

WIBH Linda's First Love
WBBM Lend Me Your Umbrella
WCFL Herman Nagel, food chemist
WIZH Zion's Hospitality
WJZB-H Hymn Hour
WGN-H Buddy Turner, pianist
WJNO Irene Novak
WJSE Annie Allen's Romance
WIBA-R Baseball & Basketball
WNID The Hollywood Lens
WJZI- SM Harry Barry, organist
WJZD Fred Beck, organist
WATD Yellow Fang
WTAG-M 12:00

NBC Adventures of Little Orphan Annie (Derby Race) WJR (sw-9:53)
CBS Suspense: Joie Corn

NWC&K Marie Louise & pianist: WHO
WGN America's Favorite WFOS
WCBS Airthrush WFDS
WMXK Josephine Halpin, cornetist
WJMS Connie Keenan, pianist
KSD WMAQ

WJOV WIBA WYER

WBBM-TV WABC

NIGHT

5:00

NBC Harry Kane's Orchesta (Christmas) WJZ
CBS-Buddy Clark, songs: WJZ (sw-9:52)

BIBF Our American School SS: WIBA

WGN-Our American School

WOR, Grace Coolie, southerner: WOR

WBBM-John DeRoe, pianist

WQCX-WBSE Orchesta: WOR

WBBM-Sea Church Orchestra: WOR

WGN-Decca Orchestra: WOR

WBBM-Joan Fiedler: WOR

Studs and Friends: WOR

KSD Ad Libs: WOR

Woodward Puppets (sw-11.57)

5:15

NBC-Louis Armstrong's show time: WOR

WJZ-George Metesky, character: WJZ

WBBM-George Metesky, character: WJZ

KSD-Announcer: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR

WBSE-Tommy Dorsey Orchestra: WOR

WBBM-George Metesky, character: WOR

WJZ-Studs and Friends: WJZ

5:30

WJZ-Parade: WJZ

5:45

WJZ-Parade: WJZ

KSD-Announcer: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR

KSD-Announcer: WOR

WJZ-Studs and Friends: WJZ

WJZ-Parade: WJZ

WBBM-Tommy Dorsey Orchestra: WOR

WBBM-George Metesky, character: WOR

WBBM-Louis Birk's Orchestra: WOR

WJZ-Parade: WJZ

WBBM-Louis Birk's Orchestra: WOR

WJZ-Parade: WJZ

WBBM-Decca Orchestra: WOR

KSD-Announcer: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR

WBBM-George Metesky, character: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR

KSD-Announcer: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR

WBBM-John DeRoe: WOR

WOR-Decca Orchestra: WOR
STANDINGS IN THE STAR OF STARS POLL

Following are the leaders in the Star of Stars election. The votes are in progress. You will find a ballot for your vote on page 3 of this issue.

STAR OF STARS

1. Jack Benny
2. Nelson Eddy
3. Bing Crosby
4. Lanny Ross
5. Eddie Cantor

MUSICAL PROGRAMS

1. Vick's Open House
2. Your Hit Parade
3. Show Boat
4. Kraft Music Hall
5. Lady Esther Hour

DRAMATIC PROGRAMS

1. Lux Radio Theater
2. One Man's Family
3. First Nighter
4. Gang Busters
5. Mary Martin

CHILDREN'S PROGRAMS

1. Singing Lady
2. Drakon Annie
3. Kalemeyene
4. Coast-to-Coast on the Air

DANCE ORCHESTRAS

1. Wayne King
2. Guy Lombardo
3. Shep Fields
4. Benny Goodman
5. Rudy Vallee

MALE POPULAR SINGERS

1. Bing Crosby
2. Kenny Baker
3. Lanny Ross
4. Frank Parker
5. Jimmy Valley

FEMALE POPULAR SINGERS

1. Frances Langford
2. Kaye Smith
3. Vera Ellen
4. Doris Kephart
5. Miss Dennis

OPERATIC & CLASSICAL SINGERS

1. Nelson Eddy
2. Jessica Drapontelle
3. Lawrence Tibbett
4. Enrico Caruso
5. Grace Moore

COMEDIAN OR COMEDY ACT

1. Jack Benny
2. Eddie Cantor
3. Fred Allen
4. Burns and Allen
5. Fletch Burch

ANNOUNCER

1. Don Wilson
2. Howard Van Dorn
3. Glenn Williams
4. Milton Cross
5. Tiny Rafferty

SPORTS ANNOUNCER

1. Ted Husing
2. Bob Riehl
3. Graham McNamee
4. Clem McCarthy
5. Pat Flaherty

COMMENTATOR

1. Booke Carter
2. Lowell Thomas
3. Edwin C. Hill
4. Walter Winchell
5. Paul Sullivan

ACTOR

1. Don Meche
2. Fred MacMurray
3. Jack Benny
4. Scotty Mccreary
5. Walter Winchell

ACTRESS

1. Rosalind Green
2. Jazmin MacDonald
3. Helen Hayes
4. Joan Blair
5. Jean Negri

PROMISING NEW STAR

1. Deanna Durbin
2. Helen Morgan
3. Betty Breen
4. Shep Fields
5. LuLu Langham

HERES PROOF

If you haven't taken your course in radio work, you may be interested in a new record-keeping plan which has been developed by the Radio Experts. This plan is designed to help radio operators keep track of their work and to assist them in their efforts to improve their skills.

J. E. SMITH, President, National Radio Institute

A free book tells how to mail coupon

Do you want to make more money? Radio offers you many opportunities for well-paying work and full-time jobs. And you don't have to give up your present job or leave home and spend a lot of money to become a radio expert.

Many Radio Experts-

$30, $50, $75 a Week

Radio broadcasting offers young people, operators, station managers and put up to $500 a week. Space time jobs on radio stations are as good as $1800 a year. More and more radio operators are finding it possible to work on a space time basis while going to school or college.

There's a Real Future in Radio for Well Trained Men

Radio already offers jobs to more than 300,000 people. And the need for radio operators is still growing. More and more people are buying radio sets, and more and more radio stations are beginning to fill these sets. It is possible to find a job in radio work, in one of these areas:

1. Station Operators
2. Radio Repairmen
3. Radio Salesmen
4. Radio Showmen
5. Radio Engineers

Many Make $5, $10, $15 a Week in Space Time Work

If you are interested in finding a well-paying job, you should consider radio work. Many young men and women are making $5, $10, $15 a week in space time work. And the opportunities are increasing all the time.

I Give You Practical Experience

I give you radio work experience and show you how to conduct experiments and build circuits which illustrate important principles used in radio work. You will be shown how to put into practice theories and principles you have learned in your studies.

Mr. Fairless Knows

Mr. Fairless, one of the foremost experts in the field of radio work, has been teaching radio courses for many years. He is well known for his practical approach to radio work, and many of his students have gone on to successful careers in the radio industry.

Money Back Agreement Protects You

I am so sure that I can train you successfully that I agree to write you a check for any money you pay if I fail to satisfy you. I will sign a money back agreement with you.

Find Out What Radio Offers You

The money now is the key to the future. If you take this course and become a radio expert, you will be able to find a well-paying job. You will be able to work in one of the exciting and growing fields of radio work.

Mr. Fairless, one of the foremost experts in the field of radio work, has been teaching radio courses for many years. He is well known for his practical approach to radio work, and many of his students have gone on to successful careers in the radio industry.

J. E. SMITH, President, National Radio Institute

Washington, D. C.
They have been tempted...

GLENDA FARRELL . . . was offered love, wealth—but not marriage!
DICK POWELL . . . was promised a career—on strange conditions!
JOAN BENNETT . . . risked her parents' anger—for a man!

Screen Stars are human, too!
They have grave decisions to make, hard problems to solve—
temptations! Read the frank, revealing story in SCREEN GUIDE

WHEN TEMPTATION BECKONED
WHAT DID THESE STARS DO?

Read the daring stories, "True Story of the Hollywood Secret Service,"—"I Have Killed!" by Errol Flynn—"Science Chooses the Perfect Mate for Clark Gable"—"They Have Been Tempted!" Get the magazine with the larger pages, bigger pictures, fresher news!
Buy SCREEN GUIDE! You'll revel in—

PHOTO PARADE
It's the most startlingly different feature ever published in a movie magazine! It's in tune with the times—a revolution in picture presentation! It starts in the APRIL issue!

NOW ON SALE at ALL NEWSDEALERS . . . 10c