

LUXEMBOURG : LYONS
NORMANDY : PARIS
TOULOUSE : ATHLONE
PROGRAMMES
Jan. 23 - Jan. 29

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RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

EVERY
FRIDAY

3^D

★ **WHO ARE
THE B.B.C.'s
REAL BOSSES ?**

**BEHIND THE SCENES
WITH LOUIS LEVY
AND HIS BAND**

**THE GREAT A. J. ALAN
MYSTERY**

By Gilbert Nash

**TURNING THE CAMERA
ON THE STARS**

By F. Watts

**TAKING THE B.B.C.
SYMPHONY
ORCHESTRA ON TOUR**

By John Trent

**MEET THE
GLYMIEL JOLLITIES**

**THE WEEK'S RADIO
NEWS, GOSSIP AND
PICTURES**



Alice MANN

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THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

PRODUCER: Are you certain you advertised for chorus girls with retrousé noses?

ASSISTANT: Yes, Chief.

PRODUCER: How many turned up?

By Gracie Fields. (In the Fairy Soap programmes, Luxembourg, January 23 and 26.)

FULL UP INSIDE

BANDLEADER: Here, you boys can't hold up the show like this! Where have you been?

1ST VIOLIN: Havin' a lil drink.

BANDLEADER: So you've been having a little drink? Is that on the programme?

1ST VIOLIN: Sure. It shays here, "Grand Finale by the Full Orchestra."

By Neal Arden. (In Feen-A-Mint's Masters of Rhythm, Luxembourg, January 23 and 27, Normandy, January 26.)

BARGAIN SLICES

SINGER: How much will you charge to take my tonsils out?

DOCTOR: Five guineas.

SINGER: But a doctor told me yesterday he'd take them out for three guineas.

DOCTOR: More cut-throat competition!

By Arthur Tracy. (In Horlicks Picture House, January 23, Luxembourg, Normandy, Toulouse.)

THE PUBLIC-SCHOOL STAMP

CROONETTE: That's a funny necktie you're wearing. Are they supposed to be postage-stamps all over the front of it?

TROMBONIST: Yes, this is my old school tie.

CROONETTE: Why the postage-stamps?

TROMBONIST: It was a correspondence school.

By Judy Shirley. (In Cadbury Calling, Luxembourg, January 25, and Monday at Seven, National, January 24.)

IT'S A GIFT

"Ah," sang the poetic playwright lyrically, "before we can look round it will be spring again, with all the things turning green. By the way, Gladys, do you know the first thing that turns green in the spring?"

"Yes," cracked his girl friend, "Christmas jewellery."

By Barbara Blair. (In Teddy Joyce's all-girl variety, National, January 24.)

HOWLER

CROONER: Don't you just love to hear Baby cry?

WIFEY: I certainly don't.

CROONER: Oh, well, everybody says that Baby's voice sounds exactly like mine.

WIFEY: No wonder he's crying.

By Sylvia Cecil. (In Glymiel Jollities, Luxembourg, January 25; Normandy, January 28.)

THUMPING GOOD IDEA

"I supposh your wife will be furioush with you, going home as late as thish?"

"No she won't. She'll be fast ashleep."

"I shee. You'll take your shoesh off and creep upshtairs quietly?"

"No, keep my shoesh on and stamp upshtairs very loudly. She'll never hear me come in with all that noish going on!"

By Jimmy Miller. (In Runso Radio Revue, Normandy and Luxembourg, January 23.)

JANUARY SALE

"Want to buy some sweepstake tickets?"

"I don't mind. How much?"

"There you are—twenty tickets for half a crown."

"That's very cheap for a sweepstake, isn't it?"

"Well, this is for last Christmas."

By Joe Murgatroyd. (Sent every morning from Normandy by Nemakol and Kolynos, and from Normandy and Toulouse every Saturday by International Sporting Pools.)

ALTAR-ED

BEST MAN (after wedding ceremony): Ah, this is where we start kissing the bride!

BRIDEGROOM (darkly): Wrong. This is where you stop!

By Ruth Dunning. (In Reckit's "Out of the Blue," Normandy, January 27; Luxembourg, January 28.)

TALL STORY

ACTOR: How much for a room in this hotel?

HALL CLERK: Ten shillings first floor, seven and six second floor, five shillings third floor.

ACTOR: Good afternoon.

HALL CLERK: What's the matter, aren't the fees low enough?

ACTOR: Yes, but the hotel isn't high enough.

By Morton Downey. (In the week's Drene programmes, Luxembourg, Normandy, Lyons.)

CORKING PLAN

"I'm havin' a wee party in ma dressing-room, Sandy. Would ye lend me your cork-screw?"

"Aye, indeed. It would be a terrible thing if I couldna help a fellow Scots comedian."

"Will ye send your dresser up with it?"

"Och, no, mon—I'll bring it up pairsonally!"

By Eve Becke. (In the Snowfire programme, Normandy, January 23.)

VERB SAP

CROONETTE: Oh, Mr. Producer, can Charlie and me sing that new duet?

PRODUCER: Not "Charlie and me"—"Charlie and I."

CROONETTE: Oh, yeah? Then what about me?

By Johnnie Johnson. (Song Club, Toulouse, January 22.)

BLOWING STRONG

BANDLEADER: Did you know that Joe, our hot trumpeter, held a top note on the trumpet last night for four minutes?

FRIEND: You don't say?

BANDLEADER: Yes, the audience mistook him for Louis Armstrong.

FRIEND: But Armstrong is black.

BANDLEADER: Well, Joe was pretty black in the face too.

By Alfred Van Dam. (Maclean's Highlights on Parade, Luxembourg, Lyons, January 23.)

LEGAL PROOF

"I'm famous at last, I'm famous at last!" chanted the radio star.

"But you've been famous a long time," pointed out wifey.

"Ah, but this is real fame. In a courtroom yesterday the magistrate asked who I was!"

By Marmaduke Brown. (Every day from Luxembourg in the Phillip's Magnesia programmes.)

CLUB STORY

"What's the difference between learning to play golf and learning to drive a car?"

"I give it up."

"When you learn to play golf you don't hit anything."

By Billie Houston and Ronnie Hill. (B.B.C. "Palace of Varieties," to-morrow, January 22.)

NON-VOCAL

DOCTOR: Young man, you've been sowing too many wild oats. You've got to steer clear of wine, women and song.

PATIENT: Okay, Doc. I'll never sing again as long as I live.

By Evelyn Dall. (Lifebuoy programme, Luxembourg, January 23.)

SEE THE YOLK?

"Hey, what's your hurry?"

"Don't stop me—I've got a date with an egg!"

"A date with an egg?"

"Yes, and I don't want to break it!"

By Tom Brandon. (B.B.C. "Palace of Varieties," to-morrow, January 22.)

OH YEAH!

A radio star went to Hollywood, and when he got there it was raining hard.

"I thought it never rained in California?" he said to his American friend.

"It doesn't."

"Well, what do you call this?"

"Oh, that's orange juice."

By Billy Scott-Coomber. Beecham's Reunion, January 23, Lyons and Luxembourg.)



"My Gawd! A stowaway!"



Television star who broke into broadcasting, Lorraine la Fosse. She was the heroine of "You're the Girl," last week's musical comedy

NEWCOMERS TO

This Week's Gossip Presented

IF you're a movie fan—and who isn't—you must often come away from the cinema wishing there was someone to answer all the questions you'd like to ask about the stars you've just seen on the screen. Is Jean Arthur married? What colour are Barry K. Barnes' eyes? How tall is Shirley Temple? That's why the brand new type of Hollywood programme broadcast every Sunday from Normandy is making film fans sit up and take notice.

Highlight of the programme is a message cabled direct from Hollywood, California, by film scouts. Then there's the Mail Bag (you can ask any question you like about film personalities), a *Did You Know?* feature, and little intimate glimpses of Hollywood stars. If you're interested, tune in to Radio Normandy for the meetings of the Lux Toilet Soap Movie Club of the Air. It's 9.15 a.m. on Sundays.

GUESS a lot of readers must have got that big pink form with Sir Stephen Tallents' polite little note. It is hard to believe that ten thousand opinions can represent the views of ten million listeners, but they tell me at the B.B.C. that it is so—laws of probability, averages, and what not. Joke is that one form was delivered to a member of the broadcasting staff. Since the Post Office chose the listeners the chances against

ing the cameras and autograph hunters. Scottish hospitality is proverbial, and there is not a vacant date in his diary now that he has been there for a fortnight. In town we are getting used to the accents of Adrian Thomson, and it seems a pity that just as we are beginning to like his voice he should have to go back.

In a few weeks it is going to be more difficult than ever to identify announcers' voices. Apart from these temporary exchanges with the Regions, I hear rumours of a departure which will mean another new man in the team.

PRETTY cold, this weather, for a dip in the Thames, but John Snagge is planning to plunge next month. Of course, it will be warmer in a diving- than a swimming-suit, and as John will have a mike we may learn what it feels like to meet a mermaid in the mud.

Elders and betters have got to think back to July, 1926, for the first broadcast by a diver beneath the Thames. How thrilled they were in those days by stunts of this sort! This time John will have a companion (beside the mermaid), and we should hear a two-way conversation, if all goes well.

THESE O.B. boys certainly get out and about, and I could not help smiling when I heard that they are taking the mike to Uttoxeter next month. I always pronounce it that way, but they tell me that there are others. Some say "Yewtoxeter," others favour "Uxeter," while "Uxter" and "Utcheter" are more variations.

The place is in Staffordshire, as S. P. B. Mais will tell us, and we shall learn from the locals how they pronounce it.

NOW and again the B.B.C. advertises for a super-man. It looks for a trained musician with the skill of a sound engineer and the qualities

LISTENERS are dancing to John Watt's dansants. He knows that they are, but he won't say how. No fooling, it's true! When he started these evening *Ballrooms* and afternoon tea dances, he wondered whether they would be used. It was just an experiment, and he wanted to learn.

At first the response was small. Professionals, teachers and café folk wrote and applauded. John waited and persevered with the programmes. Vic Silvester and the others continued their non-vocal shows. Now John Watt has proof that he is right. Anyway, programmes for dancers have come to stay.

MET yesterday a man who wrote a four-act play when he was only nine years old. That is Leslie Stokes, that was. St. John Ervine took a look at young Leslie's maiden effort and liked it well enough to present the budding dramatist with a copy of his own play, *John Ferguson*. "To read when he grows up," was neatly written on the title page. Sadly, Leslie's play was never produced, though it had the merit of brevity. Each of its four acts lasted only one minute!

Now he is twenty-seven and producing for the Empire shows which we hear in home programmes from time to time.

YOU remember that night recently when listeners were alarmed by hearing what sounded like a scuffle in the studio? There is a very simple explanation. A speaker in one studio just chanced to say the words which were the prearranged cue for the engineers to switch over to another! With so many words in the language, the odds against such a thing happening must be about as heavy as those against a deal of a complete suit at cards.

Tough, wasn't it? Other explanations were offered, but this is the true one.



Hallo! Happy honeymoon picture of band-leader Syd Seymour and his high-kicker wife, Constance Evans

this happening were thousands to one. "If there is anything you would like to say, please write it on the back of this sheet," he read with goggle eyes. What that fellow had to say is nobody's business, because he did not have to sign his name.

STUART HIBBERD is having a grand time in Scotland, though it is wearing work dodg-

of a diplomat. What is wanted is a man who can read an orchestral score, who knows the needs of microphones and the limitations of transmitters, and yet can deal with the caprice of artistic temperaments

In short, it is trying to find a studio assistant. There are such men, and the B.B.C. gets them, but where they come from will always remain a mystery to me.

DANCE MUSIC

by Wandering Mike

SUCCESS in three annual instalments—but not easy ones!

Three years ago Hughie Diamond left school to work in a Glasgow furniture store (yes, the young singer you hear on the air in Eddie Carroll's broadcasts). Death nearly came when—en route in the van to Edinburgh, through driving snow—the lorry skidded, missed a tractor by inches, and Hughie was thrown out on to the road!

Moving a bedroom suite up four flights of stairs, our perspiring hero put his foot through the panelling, and was eventually sacked! Followed two months on the dole, accompanied by an attack of tonsillitis.

◆ ◆ ◆
IN the midst of this gloom, a letter reached Hughie from out of the blue, inviting him to give an audition for Teddy Joyce at a local theatre. His brother, unknown to him, had entered his name for Teddy's Juvenile Band competition. "Almost sick with excitement—and sick with toothache—I sang for Teddy Joyce after one thousand entrants had been heard, and was successful," said Hughie.

Nine months with the Juvenile band, then to London, and his first broadcast with Lew Stone. Young Diamond, now eighteen, has also made radio appearances with the two Jacks—Hylton and Payne. He's only been on the air about eight months, but here's one Diamond that's already an ace!

◆ ◆ ◆
NOW here's an even newer newcomer to radio dance-music—Freddie Williamson, who made his first broadcast on January 17. A likeable

KEN ("SNAKE-HIPS") JOHNSON, who brought his all-negro dance band to the mike for the first time recently, was also intended for a career far removed from music. Coming to England when quite young, he studied medicine at London University, to follow in his father's footsteps. But he preferred tap-dancing to dissecting, took lessons under Buddy Bradley, and got into the Leslie Henson-Frances Day film, *O Daddy*. Then—good-bye medicine, and on to America as feature dancer with Fletcher Henderson, noted swing maestro.

And that's how Ken Johnson, medico-to-be, became known as "Snakehips"!

With the Henderson hot-music in his blood, "Snakehips" sailed for British Guiana and Trinidad, collected his band of British negroes



Enchanting Pat Kirkwood, sixteen-year-old "Dandini" in the Prince's Theatre panto. She broadcasts to the Empire on February 4, and is often heard from the Manchester studios



When Phyllis Robins, blonde glamour-girl of radio, gives a party, a good time is had by all! You can see Teddy Brown junior and his sister at the top right-hand corner of the group, and the small boys in Eton collars are Peter and Gerald Kunz

—many of whom had learned music from British military bandmen—and returned to hit London with a wham!

◆ ◆ ◆
A WORD of praise for the orchestrators behind those grand "Concert Dance Orchestra" broadcasts in the Ovaltine shows. Phil Green, conductor, and Barry Tattenhall, are responsible for these arrangements, which—put over by a really brilliant outfit—are causing much comment in the music world. The *Melody and Song* theme tune, incidentally, was composed by Phil Green.

Star instrumentalists in the outfit include Bill Munraney, trombone, Bill Sniderman leading the six fiddles, and Jack Miranda (didn't he have

a swing outfit called the "Meanderers"?) leading the saxes.

Vocalist Monte Rey, who also performs in this programme, is raking in the fan mail still. He's even had to change his number and keep it out of the 'phone book!

Monte is introduced as a "Romeo of the Radio" in the Outdoor Girl programme to be broadcast next Tuesday, from Luxembourg.

◆ ◆ ◆
CLARENCE WRIGHT likewise sings in the *Melody and Song* shows, and is also one of the *Friends to Tea* that you hear on Mondays nowadays. A "Glymiel Jollity," too—but you can read all about him in this character on page 11.

A happy family man is Clarence, with a son aged two, a horse named "Gambler," an Alsatian, a Cairn, and a cottage in the country.

◆ ◆ ◆
MORE brain teasers. Do you know who Clifford Seyler is—or rather, was? He died comparatively unknown.

Well, "who?" you ask. Such is fame. He only happened to write some of Melville Gideon's most famous songs—such as *I'm Ticked to Death I'm Single*, and *The Girl in the Crinoline Gown*.

And who is Helen Taylor? Why, don't say you've never heard the song *I Passed By Your Window*. She wrote the lyric, also the lovely number, *Bless This House*.

And who is Holt Marvell—ah, but you know that one!

Don't think I'm trying to be "superior"—that was the only one I knew, too. Until I heard that these writers are to be featured in the "Words With Music" broadcast on January 27, which will give honour where honour is long overdue.

◆ ◆ ◆
DID you hear little Johnny Green, thirteen-year-old songster, on the air with Harry Saville recently? This little fellow became a star so young that everybody banned him. Jack Hylton, you know, booked him when he was

Please turn to next page

THIS WEEK'S RADIO GOSSIP—Continued



A lesson in the art of stool-perching from charming Hazel Jennings. Do you remember her in a recent radio panto, "Puss in Boots"?

than a scimitar to scare the worthy commissionaires who guard the portals in Portland Place. Some are old soldiers who have served in the East and know the language. At least, enough to get on with, so I am told.

IT is a far cry from a desk in an accountant's office to the bright lights of the television stage. Not many years ago, E. K. Boseley, new studio manager at Alexandra Palace, began work as an articulated clerk with a firm of chartered accountants. In 1931 he quit to become stage manager and director of the Manchester Repertory Company, and was still on the job this month when Gerald Cock "bagged" him for the Palace.

OFF the dais, Sir Adrian Bout is a country lover. Home in Surrey he follows the beagles, and on Sundays I have met him hiking the country in a pair of blue shorts.

Cycling is another hobby, and summer time he often takes his family and their bikes abroad.

At the office, Sir Adrian's next big thrill is the first performance in England of Schumann's "lost" concerto for the violin. Jelly D'Aranyl is playing the piece, which was "discovered" through spirit messages at a seance—believe it or not! Anyway, it is in their concert at Queen's Hall on February 16.

APOLOGIES for an error on this page last week. I mentioned Charlie Kunz's new series of programmes from Luxembourg, and assigned them to the wrong day. Sorry! They are on Tuesdays at 8.45 a.m.

NEW branch of Harry Roy Fan Club is starting in Leeds. Secretary is Mrs. W. Dunstan, 86 Earl Street, Bradford. She is waiting to hear from you.

nine-and-a-half, but the L.C.C. said "No." The B.B.C. made a special concession when he was eleven, and let him on the air. He's broadcast with other bands, such as Harry Roy's, Dave Frost's, Bram Martin's, Mantovani's and Oscar Rabin's, and soon will blossom forth as the world's youngest bandleader. His father is Syd Green, songwriter, who's just scored a hit with the *Moonlight Waltz* number.

GLAD to see that that charming and clever fellow Peter Fielding gets a late-night broadcast from the Oxford Galleries, Newcastle, on Tuesday. It's through all stations.

ITINERANT Sheikhs are putting Broadcasting House on their visiting list, for the B.B.C. intends to include these lords of the desert in their Arabic programmes, when they happen to be in Town.

Some travel with bodyguards, but it takes more



Mabel ("Mrs. Buggins") Constanduros congratulates her son, Michael, on his engagement to Miss Hilda Margaret Cobb of Edinburgh

THERE is a second Larry Adler playing in a Wolverhampton pantomime—fifteen-year-old Arthur Tolcher, who has already broadcast from Midland Regional, and is on the air again next month. He was engaged for a small part in this pantomime, which stars Wee Georgie Wood who heard the lad practising on his mouth organ in a dressing-room.

Whereupon Georgie insisted on Arthur doing his stuff in the show, and took a good deal of trouble, in presenting the act himself. Incidentally Arthur has broadcast in a Sandy Powell show, and Larry Adler, who happened to be present at the studios, was very impressed by the youngster's performance.

THEY tell me that there is talk about an all-women's concert party at Midland Regional. Well, it's certainly an idea, for they have some very capable and versatile members of the fair sex amongst their regular broadcasters there. I can see Dorothy Summers and Doris Nichols well to the fore, and there is to be a new harmony trio called the Three J's.

This will surely be the first all-feminine concert party in broadcasting—and the greatest difficulty will be to find suitable material for them. Male characters have a nasty habit of intruding into concert party sketches!

SO the B.B.C. had to advertise for a television announcer after all. Several he-men already on the staff had a cut at it, but the B.B.C. were not satisfied that they had the best man. Now hundreds of applications with recent photographs are being "seeded" in the Establishment office.

Future television announcers have Leslie Mitchell to thank for raising their pay. Since he left for a better job with British Movietone News, Broadcasting House has mentioned a maximum salary of eight hundred a year for the job. A good-looking actor is my tip for the post.

CONTINENTAL CAMEOS

No. 2

Spontaneous friendliness marks the mike
Personality of Luxembourg's chief announcer.

Off duty, such sociable
Games as skittles and the now fashionable
Darts delight him, and shooting and fishing are
Enjoyed by "Oggy" in a spot that is a
Never failing paradise for such things.

Savoir-faire epitomises the debonair
Manner of this large and
Irresistibly charming man who
Took to sponsored radio overnight and
Has swiftly endeared himself to every Luxembourg listener.
That's S. P. Ogden Smith.



S. P. OGDEN SMITH

ALICE MANN, whose laughing face looks out of our cover this week, is not only a talented vocalist and a charming person to meet. She is also famous as the girl who fell for the leader of the band—and married him! As Mrs. Billy Bisset, she continues to sing with her husband's outfit, while she is also featured every Sunday with Jack Hylton in the ever-popular Rinso Radio Revues. Fascinating and fair is she.

BROADCASTING history will be made on the last day of the month when Harry, known as "Pep," takes his *White Coons* to Alexandra Palace. They have been there before, but this time—for the first time—listeners will hear the sound part of a full-length television programme. It will be interesting to hear whether the programme suffers through being televised.

The team we know so well will be decked out in white pierrat suits and black pom-poms for the occasion.

Faces will be made up with grease-paint, and the Coons will perform in the glare of the television lamps. Lucky ones with television sets will both see and hear the show. If listeners are satisfied, the experiment will be followed by other broadcasts, and probably the time will come when all the snappy shows are televised and broadcast at the same time.

Which reminds me that *Top Hat* will be on the air on February 8 and 10.

The Great A. J. ALAN MYSTERY...

? That persuasive storyteller, A. J. ALAN came to the mike again recently—and still the secret of his identity is kept. The story of radio's biggest hoax is told here by Gilbert Nash, the novelist, who is a friend of the Mystery Man ?



The only photograph of A. J. Alan ever published—and even then he was too clever for the photographers. He's marked with a cross! On his right is Olive Groves and other radio favourites you'll spot are Philip Ridgeway, Eric Maschwitz, Mabel Constanduros, Claude Hulbert and Paul England

“LADIES and gentlemen—A. J. Alan.” The B.B.C. announcer in studio 3c moves back from the microphone, and another man, stockily built, with greying hair and ruddy cheeks, takes a firmer grip on the script on the desk before him and leans forward to the microphone.

“I belong to a dining club—as a matter of fact, I'm the secretary,” he starts to explain in those familiar well-modulated tones. “But apart from that, there is nothing much to distinguish it from lots of other clubs of a similar kind. It's called the Nineteen Club. . . .”

There begins yet another broadcast by this man, who has kept up a “spoof” longer than any other ever attempted by the B.B.C.

His voice is at once extremely fascinating and extremely annoying. He has a dual personality in his microphone appearances as well as in his private life, and I dare say there are just as many millions who hate his individual style and have to rush and switch off the radio when he broadcasts, as there are millions of A. J. Alan fans.

So it is with every creative artiste; and you must admit that A. J. Alan tells a story as nobody else can do at the microphone, and that he has created a mystery personality which, begun from Savoy Hill some ten years ago, has kept millions guessing—even the heads of the B.B.C. staff, who would give a fat section of their salary to know who is this mystery man.

“He is Sir John Reith, broadcasting under another name.”

“He is Gordon Little.”

“He is Val Gielgud, broadcasting under an assumed name.”

“I believe A. J. Alan is really Claude Hulbert.”

“A. J. Alan is actually Eric Maschwitz, and he uses it as another name, just like he does Holt Marvell.”

These are only a few of the fantastic theories which I have heard put up as a supposedly accurate explanation of the real man behind the *nom de microphone* of A. J. Alan.

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I can assure you that Sir John Reith is not A. J. Alan himself, although the “D.G.” did know Alan socially for quite a considerable time before his stories were introduced to the B.B.C., and it was, incidentally, not Reith who was responsible for putting the mystery man on the air.

And as for any other fantastic theory that Alan is really Claude Hulbert or any of the B.B.C. executives, well—as A. J. Alan himself would say—I actually have photographic proof and all that to show that it really is nothing of the kind.

On this page you will see a picture—the only one in existence—taken of A. J. Alan in public, and there at the same gathering are Maschwitz, Val Gielgud, and, incidentally, Claude Hulbert. I wonder if you can spot who A. J. Alan really is in this group, because if you can, you are much more clever at the Sherlock Holmes business than are over three hundred B.B.C. executives and famous radio stars.

They all met A. J. Alan, but after they had shaken hands with him and had heard him speak, they were still none the wiser!

Does that give you any clue to who he is?

Every one of you must have heard that immaculate but friendly voice at the microphone. What do you picture the man himself to be?

Before I knew him I imagined him to be short, dapper, fair-haired, and in his early thirties; probably very undereducated manner, and as debonair as his voice.

But he is tall. He is broadly built. Over forty, I'm afraid, but he has a seafaring type of fresh complexion, with greying hair, a firm jaw,

and widely set eyes that seem to reflect the sea in the glint of their smile.

His voice does not, I am afraid, “go” with the sort of man he really is. But then, A. J. Alan himself is a curious mixture, and he has had a great deal of adventure and even danger in his life before he settled down to his present job.

He is a grand conversationalist and typically A. J. Alan stories roll off his tongue even in ordinary club-room talk. His ordinary conversation is adorned with the sort of quips he puts into his radio stories.

“He wasn't cruel—at least, not intentionally. He played the fiddle. . . .”

“It took my fancy. I don't know why. Perhaps it was because I'd never seen anything like it before. That must be why some women buy hats. . . .”

And so on. He's a fascinating talker, and a rapid one at that.

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Yet I can let you into a secret.

Every time he goes to broadcast a friend of his is sitting close by her loud-speaker with a shorthand book in front of her and a pencil in her hand.

She takes down the whole of his radio stories verbatim, for they are seldom given exactly as is anticipated from the notes he takes to the studio.

He likes to have the whole story roughed out in triple-spaced typing before he goes to the B.B.C., and all the main story facts and scientific details are underlined. He sticks to these, but the easy conversational style he gets absolutely impromptu in the studio.

That's why the stories as you read them afterwards always have an easy flow and reflect that charming manner which makes up A. J. Alan's radio personality.

I have no intention of hedging. I cannot in this article tell you in black and white who A. J. Alan is, for that would bring a great deal of personal unhappiness to a man who, in his time, has brought happiness to many. You see, not only do his radio stories depend on his anonymity, but his job depends on it too.

It is not, I think, revealing too much to say that he holds a very important Civil Service job—but by no means the sort of position which a man

could hold if he were a popular writer or a public entertainer; and “A. J. Alan” is both of these by now. He has broadcast his stories, written popular books, and made gramophone records, and all these three things would raise embarrassing difficulties if made known in the stern disciplinarian seafaring Civil Service activity which comprises his main job.

And anyway, it is not his fault. He did not want to be a broadcaster.

He was, as I have said, known socially to Sir John Reith, to Admiral Sir Charles Cappendale, and one or two others at the B.B.C., but it was left to a much more junior member of the talks department, some time in 1927, to suggest that a friend of his should be persuaded to recount one of his mystery stories at the microphone.

At a party, the man who is A. J. Alan rattled off a short story, quite impromptu, and so impressed the B.B.C. man, that within forty-eight hours a letter was sent off suggesting that this Civil Service official should broadcast a series of four stories from Savoy Hill.

Well, this ex-naval official (shall we call him Peter, for that's one of the names he answers to) raised every kind of difficulty, until it was suggested by a friend of the late Mr. J. C. Stobart that he should use the cleverly concocted name of A. J. Alan.

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Nobody then dreamed what fame and almost an industry would be built up by this pen name, and that this quiet, sedate Civil Servant would become the Edgar Wallace of the air.

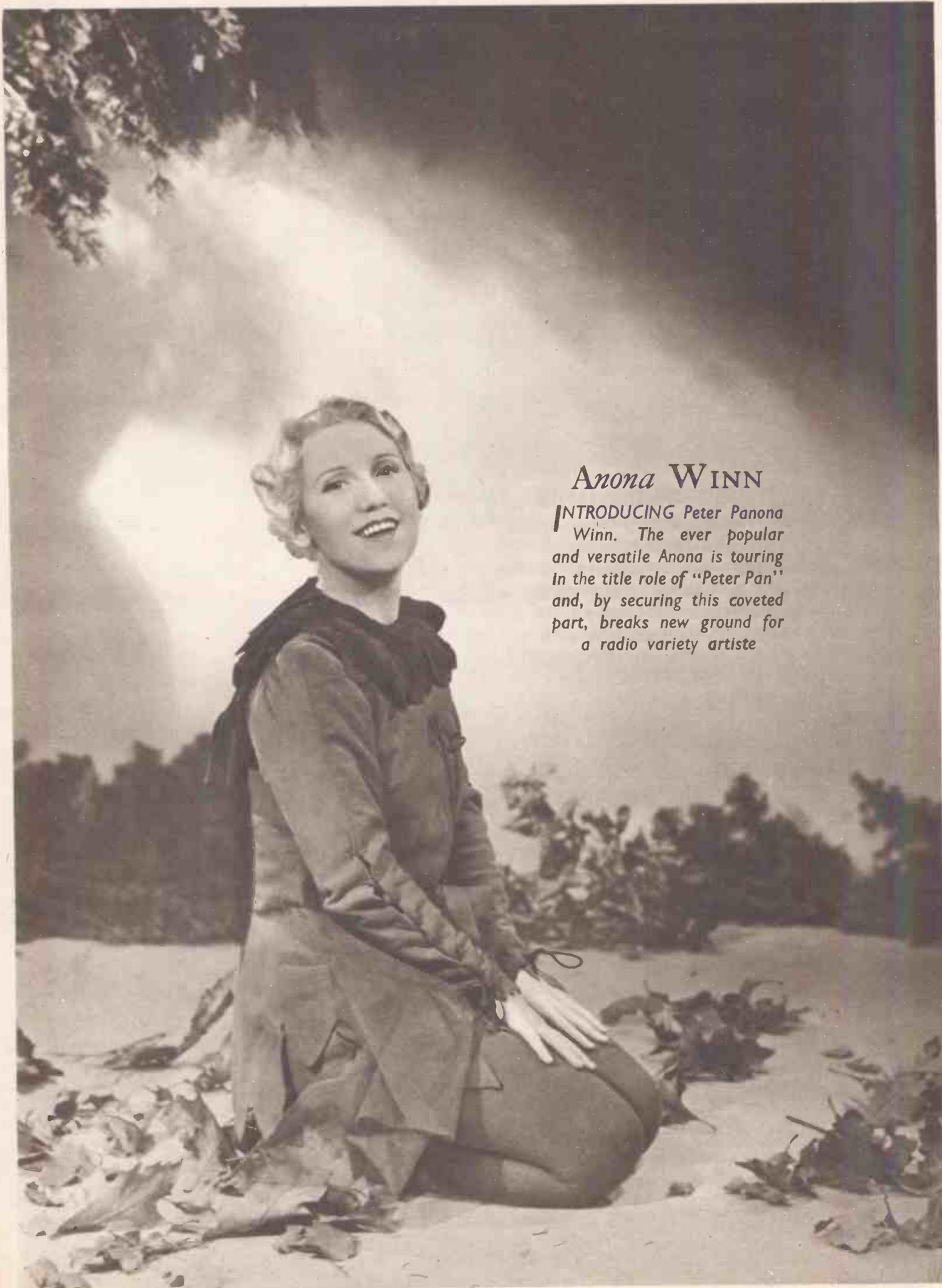
Yet the B.B.C., in its typically “close” fashion, has never helped A. J. Alan very much financially, and it is, perhaps, fortunate that the mystery man is well off and does not depend on his B.B.C. stories for his bread and butter.

He has, I understand, been paid as much as sixty guineas for a story, but his average is less than that.

You may not like either his style or choice of plots, but technically his stories are first rate, they are close knit, and are perfect specimens of the craft. They are worth every penny of a hundred guineas a time, but the B.B.C. has built up A. J. Alan's name

Please turn to page 27

By
**GILBERT
NASH**



Anona WINN

INTRODUCING Peter Panona Winn. The ever popular and versatile Anona is touring in the title role of "Peter Pan" and, by securing this coveted part, breaks new ground for a radio variety artiste

DON'T BE A KILL-JOY LISTENER

By
MICHAEL ACKWORTH

The poor radio comedians have to watch every joke they make or some crank is bound to protest! Our contributor pleads for listeners to use a sense of proportion before kicking up a fuss!

BROADCASTING comedians and B.B.C. producers are becoming more and more the victims of a type of individual who seems ever to sit in wait at the loud-speaker for a chance of hearing something which he can protest about, either by letter to the B.B.C. or, more often, through the Press.

The B.B.C. has a broad back. It can and does take plenty of criticism unruffled. When confronted with complaints it has always given them full consideration, at times admitted that a slip has been made, at other times assured complainants that their pet corns will not be trodden on in future.

But this protesting habit has become so widespread lately that, for the first time, the B.B.C. has shown itself ready to answer back. This it did when it found itself unable to see proper justification for a complaint made by a body representing Civil Servants. A joke to the effect that a man fainted because a labour exchange official was polite to him was the cause of the protest.

Sir Stephen Tallents replied, in effect, that since the B.B.C. itself was frequently poked fun at through its own microphones in a similar manner, it could not very easily find justification for telling its comedians to add the Civil Service to their already over-long list of banned subjects.

Now it may please some champions of the B.B.C. to see it meeting petty complaints with a good answer. But there is a danger in the method if it becomes at all frequent. The B.B.C. stands to suffer by it, even though its retorts may be justified. There are plenty of people about waiting diligently to list down all such incidents and store them by for a mass attack on the B.B.C. when an opportunity arises which suits their interests, and, should the B.B.C. ever be in a tight corner, a reputation for squashing its critics might prove a serious disadvantage to it.

Protests Growing Steadily

What must be avoided is a situation in which the B.B.C. on the one hand and the grumblers on the other are ever ready to get the best of each other. This state of affairs need not be if the good sense of the B.B.C. is assured—as I think it is. But, with the number of protests growing steadily, the best security would come from a spreading of reasonableness among those concocting these trumpery complaints.

Let us try a little reasoning. In almost every case, I think, we shall find that these people can point to a commendable enough motive behind their protests.

What must be pointed out to them is not the blunder of having a motive, but the blunder of getting it mixed up with the realm of make-believe and fantasy out of which every comic draws his jokes.

Take this Civil Service organisation. Its work is the protection of Civil Servants in all respects. It considers, apparently, a joke implying lack of civility in labour exchange officials to be damaging to the reputation of the profession.

The only basis for this consideration is an assumption that all who heard that joke are now, quite seriously, influenced into regarding labour exchange officials as rude people.

If that is the case, we might as well assume that as a result of certain vintage jokes we all regard mothers-in-law as abominations, marriage as a life sentence of argument, and being drunk as an immensely amusing situation!

You know, of course, how far-fetched such a belief would be.

Commendable as was the aim of the Civil Service organisation, it made the

short-sighted mistake of taking a joke as a fact. It could not expect many people to accept the resultant protest.

There was a case of a gentleman, holding a high municipal position in a certain town, who protested because, in a microphone tour of some caves, Tommy Handley made a few funny remarks about the queer geological formations he came across.

I cannot help wondering if this worthy, who held so vehemently that the geological wonders of the earth should always be dealt with loftily in terms expressing their wonder, had ever visited those caves himself. Since he had such feeling for them, let us suppose he had done so. Then, I wonder, did he not once make an amusing remark about anything he saw down there?

Tommy Handley was in that cave party to give relief to the serious description, and in these islands our safety valve for relief is, thank goodness, laughter. The most successful lecturers on subjects from dynamics to religion are those who can amuse their audiences. And the most successful leader of a municipality will be the one who can make his townspeople laugh, as well as pay rates.

There have been protests, too, about comedians mentioning certain towns in their patter. Here again we have a good motive—loyalty to the native township—exercised when it is quite unnecessary. Residents of Southend, Wigan and Aberdeen are good citizens, proud of their towns and ready to defend them against all critics, but they don't



A harmless joke by Tommy Handley annoyed a certain dignitary

start protesting every time a comic mentions these places. Southend long ago realised the value of publicity!

To object to your own town being made the butt of a comedian's gag savours, unfortunately, of lack of sportsmanship, and, if some of those who base their protests on a pride of their town realised how much sportsmanship had gone to making it a place to be proud of, perhaps they would see the foolishness.

Lack of Sportsmanship

It is not good to have to believe that more and more of our people are lacking this quality of sportsmanship. Yet every protest of this kind betrays a lack of it somewhere and leads one a step nearer that dismal conclusion.

It is not just a matter of having common sense to take a joke as a joke. I don't believe anybody is unintelligent enough to be ignorant of the fact that what a comedian says is jocular, fantastic, and not fact. The person behind these complaints is the one who, knowing fun to be fun, refuses to recognise it as such. And that wilful refusal to laugh is unsportsmanlike. There is no kinder word for it.

It's a pity that the folks who grumble at jokes about alcoholic drinks, who rise in wrath at a satirical tilt at the Empire, who fume about a clean joke about a naughty child, funny animals, amusing clergy and fruity Billingsgate fish porters (all these are subjects of past protests) do not pause a moment before telephoning their favourite newspaper or writing off to the B.B.C. and ask themselves just this: "Am I a kill-joy, a spoil-sport?"

"Do I object when my wife or my son or a friend at the club makes a joke? And, were I to get on a stage and amuse people with funny stories, would I feel it fair if suddenly a Scot in the audience objected to my telling that one about the three Scotsmen?"

If they—is it you, perhaps?—question themselves so, they should have the good sense to see that this petty, narrow-minded protesting does nobody any good—least of all themselves.

If they refuse even to reason thus, the only thing left is to leave them in the cold sea of indifference which will always surround such people once their clamouring has died down. The British public can be relied upon to distinguish which protests about the B.B.C. are justified and which are not, and to back or ignore the complaint accordingly.

SPONSORED BROADCASTS YOU WILL NEVER HEAR!



The Umbrella, Galosh & Macintosh Company singing: "It Aint Gonna Rain No More!"



When Louis Levy and his Symphony Orchestra comes to the Normandy air each Sunday in the Snowfire programme or to the B.B.C. for one of his famous "Music from the Movies" shows, you only hear the perfect, finished music. This article by the clever little maestro reveals some of the work that goes on back stage



behind the scenes with my band...

ON the air, already there are dance bands, octets, sextets, and quintets. When I introduced "Music from the Movies," I decided to have a large orchestra with a personnel capable of putting over film music, in either symphonic or dance form.

To do this, I have more musicians than the customary twelve to sixteen of a dance band. This adds to the cost (an important item in broadcast), and in addition this larger orchestra and its composition requires special orchestral arrangements of the tunes by a man able to arrange in this style, and such men are certainly not legion.

It also requires musicians of the first class, both on the instruments outside the dance combinations, and on the usual instruments of the dance band. Judging by my fan mail, I am assured that my idea when forming the band for "Music from the Movies" has been successful.

I will now introduce you to one or two people who do a vast amount of work behind the scenes.

Singers Gerry Fitzgerald and Eve Becke need no introduction to listeners, nor does Peter Yorke, whose excellent work as the orchestrator for these broadcasts is as familiar.

Girl Behind the Scenes

But you have never heard the name of a young lady who writes hundreds of letters, takes and makes innumerable 'phone calls in the course of a week in this broadcast business, as well as doing her job as my personal secretary in my work for Gaumont-British.

If you could see and hear her, harassed by the rush of fixing the arrangements, timing, and general routine, you would realise that this young lady, Miss Woodward, is some efficiency expert.

In this profession there is a man known as the Factotum. Mine is known as "Emil" to every orchestral musician in London. His job is never in the limelight, but nevertheless, it is one of a most responsible and arduous nature.

He must be in constant touch with every member of my orchestras to ensure the attendance of the particular men required, whether it be for film, gramophone session, or broadcast. He is always able to ensure that I have my own men at whatever day and hour I may require them.

I often think if there had been no "Emil," maybe there would have been no Louis Levy.

There are others whose work is "unhonoured and unsung." My staff at Gaumont-British are often required to give a hand in the work for the broadcasts of "Music from the Movies," copying band parts and suchlike, at times when they are head over heels in the work of recording for the films.

Neither in films nor broadcasts do you often hear of the orchestrators Hubert Bath, Bretton Byrd, and Charles Williams, who are on my regular staff. And what of my copyists? You can't realise what their job entails without watching them actually at work.

To Peter Yorke for the broadcasts, and to Messrs. Bath, Byrd, or Williams for the films, I give my ideas of orchestration, routine, and timing, and in a very short time they present me with a full orchestral score, embodying all my ideas and suggestions.

Then, of course, rehearsals follow, with the usual last-minute cuts to be done, or additions to be made, through alterations in timing of the film or broadcast.

A tune lasting two minutes in the actual performance may take two hours to rehearse for proper effects, not to mention long and arduous days spent by my music copyists in writing the band parts.

For the broadcast my orchestra comprises 8 violins, 2 violas, 2 celli, 1 string bass, 1 tuba, 1 flute, 1 oboe, 5 brass, 2 alto saxes, 1 tenor sax, 1 baritone sax, 1 guitar, 1 harp, 1 piano, 1 dance drummer, 1 tympanist.

Hard Day's Work.

I am justifiably proud of the orchestra. They are first-rate musicians and they don't mind hard work. Even after a hard day in the film studios, they have gone to the Royal Albert Hall with me and played, with a much augmented combination, for dancing and a cabaret until the early hours of the morning.

Once, after a day in the studios and a B.B.C. broadcast at night, they didn't mind waking up from their cosy beds at 2.30 a.m. to get down by

By

Louis Levy

car and cab to Portland Place for an Empire broadcast.

When we gave our last Empire relay, I had to be on my feet for over twenty-four hours without a wink of sleep. Jessie Matthews was appearing in the "Music from the Movies" programme for a broadcast to New York, at 4.45 in the morning.

Getting up early wouldn't have been so bad, but the difficulty was that Jessie, the grand little trouper she is, had been filming all day, and we hadn't had a chance to rehearse the dialogue for this broadcast.

So we both worked all the evening and duly arrived at Portland Place at 3 a.m. for a rehearsal in the 8a studio. Even the B.B.C. seems chilly and uninviting at that eerie hour of the morning, and we only managed to keep awake with the aid of strong coffee.

I Get Away From It

We rehearsed the dialogue (much of it was written on the spot with the assistance of Hugh Findlay) and by 4.30 we were all set for the broadcast.

The boys of the band had turned up, sleepy, but ready for action, and at 4.44 precisely the B.B.C. switched over to New York for our star broadcast on all stations.

Fortunately, there aren't days like that every week. As it is, my wife and I have all too little time in our cosy Mayfair flat, and so when—on rare occasions—there isn't any filming while they're changing sets, and when there isn't a B.B.C. broadcast that week, we slip away in a fast car, moving away from music and the movies as fast as we can, if only for a day.



Marjorie

Monte

Gwen

Clarry

Sylvia

Tessa

Meet the GLYMIEL JOLLITIES

ROSS REDFERN introduces the clever stars in radio's newest concert party. Hear them from Luxembourg at 4.15 p.m. on Tuesdays and from Normandy at 9.15 a.m. on Fridays

A PLEASANT young man, whose polished singing has been an agreeable feature of sponsored radio and B.B.C. shows for some years, steps right up to the top of the class for his work in connection with the new Glymiel Jollities.

He has written and devised the shows, cast them, produced them and, in addition, sings and acts in them. Nice work if you can get it.

The name is Clarence Wright. Clarence, take a bow.

The Jollities show is the latest concert party to hit the Normandy and Luxembourg air and it rings all the bells for bright, breezy, rollicking entertainment. It's a nice comfortable show; nothing arty-crafty about it, but a grand blend of first-class singing and good clean fun, in the real concert-party tradition.

"It's the sort of show that would pack a seaside pavilion night after night. Rightly so, because it boasts a star-studded cast such as would turn the average concert-party proprietor green with envy, and send him to the local round the corner to forget the competition!"

When Clarence Wright was given the task of building up these new shows he went into a huddle with himself and emerged with a great thought. "With competition so fierce nothing but the best can hope to succeed," said he to himself.

Now, that's not a particularly original idea, but it is amazing to me how many people overlook it when they get down to putting on a show. They forget that you can't fool all the people all the time and, more important, that you can't fool a discriminating listener any of the time. The mike shows up shoddy material like a sore tooth.

Clarry decided to book only artistes who would be prepared to play ball for the good of the show. He wanted singers who, in addition to doing their own stuff in their own inimitable way, wouldn't mind being turned into low comics, "noises-off" and odd-job men. So he's gathered around him a gang of troupers and the result (as I saw at one of the rehearsals) is that the Glymiel shows are being put on without a cross word, without a grumble, and without any of that annoying high-hattery that invariably shows up in the actual broadcasts.

Meet the cast.

Ladies first. Alphabetical order. Presenting the Misses Gwen Catley, Sylvia Cecil, Tessa Deane and Marjorie Stedeford. Now the blokes. Messrs. Neal Arden, Al Burton, Monte Rey and Clarence Wright.

Gwen Catley, dark and petite (she's been called the British Lily Pons) is one of our most brilliant coloratura sopranos in the considered opinion of Joe Lewis, the eminent conductor. One of her most famous appearances was in *The Magic Flute* at Sadler's Wells.

But, as well as allowing her to use her magnificent voice, Clarence Wright is persuading her to show her paces as a low comedienne . . . and she's enjoying herself very much, thank you!

"If there's a better soprano than Sylvia Cecil, I don't know her name," said Clarry to me. Apparently Rudy Vallee thought so too as he paid her 600 dollars to appear in a broadcast with him . . . and 600 dollars is a useful piece of money which ever way you look at it.

Sylvia is an ex-D'Oyley Carte star and, at present she is taking feminine lead in *Paris et Londres*, the current non-stop show at the Prince of Wales Theatre, London. In the Glymiel shows you will be hearing her not only as a soloist, but in sparkling duets with Monte Rey.

Next is popular Tessa Deane, glamorous lady with the golden-brown hair and grey-green eyes. She set out to be a classical pianist and won herself the Chappell Gold Medal at the Royal College of Music. Then, being a woman, she changed her mind and started to sing instead.

Her first break was in *Silver Wings*, her biggest success as Rose in *Derby Day*, and she's appeared in an array of B.B.C. musicals. Likes riding, swimming, motoring and playing poker. Collects old furniture and says her pet hate is a gambler who moans about how much he has lost.

Melbourne provided us with Marjorie Stedeford, of the strange attractive coiffure and the deep voice that comes right up from nowhere like Jean Arthur's on the screen. She's fitted right into the Glymiel plan partly because of her long experience with the "Air Do Wells." She can swing a num-

ber with the best, can play character parts in sketches as to the manner born and, unlike Miss Such-and-Such and other croonettes one could name if one wanted a trip to the Law Courts, not only possesses brains but uses 'em.

Commentating is done by Neal Arden, one of the best-known commentators and announcers on screen and radio. His is the voice that introduces the show and makes the commercial announcement entertaining. His famous "Good-bye, now," has become his trade mark.

Tall, dapper Al Burton (*Our American Friend*) appears in the sketches, mainly as an American. He spent six years as a recordist in Hollywood film studios and three years at Gaumont-British.

Monte Rey needs no introduction. You've heard him with Gerardo, with Joe Loss and in the *Ovaltine* shows but, gazing into the old crystal, I prophesy that you are going to enjoy his singing in the Jollity shows as you've never done before.

And here, my friends, is a joke. They've turned Monte into an actor. Imagine his surprise when he found that, in sketches, he'll have to take on all sorts of character parts . . . you'll hear that famous Scottish accent in burlesque songs and sketches.

Finally, Clarence Wright. I have already indicated that he is the guiding spirit behind the shows, but what is surprising is to find Clarence, besides singing as well as ever, working hard as a juvenile, a comedian and a dialectician. Certainly a new line for the young man whom you hear in the B.B.C. feature "Friends to Tea," and whose voice has impressed America to such an extent that he has been offered a contract there on very excellent terms.

For first-class entertainment you've got to hand it to the Glymiel Jollities.

By
JOHN
TRENT

Going Places!

Sir Adrian Boult and some of his orchestra off to a provincial concert

When the B.B.C. Symphony Orchestra tours it is no simple matter, as this article explains.

A SPECIAL train is chartered when the B.B.C. Orchestra fulfils an engagement out of town. Last week it was playing in Newcastle, in March it is to visit Nottingham and Aberdeen and in April it has a date in Plymouth.

Never before has this famous band been both seen and heard in these towns, and it is part of the B.B.C.'s policy to send one of the world's greatest orchestras to places where such a musical treat is rare.

Listeners all over the country contribute to its upkeep when they pay ten bob for their annual licence, and it is right that as many as possible should have the chance of seeing this magnificent team at work. However faithful the reproduction of a good modern set may be, the true musician claims that an orchestra must be heard in a hall if the greatest thrill is to be got from its music.

So the B.B.C. faces up to the expense, and sends its orchestra, costing one hundred thousand pounds a year, trekking about the country. This is the season when it gets on the move, and it is not a simple job.

Let us take the men and women first. Each instrument is in the hands of the greatest player that could be found in the British Isles. Almost everyone is a soloist and naturally many earn as much as a thousand a year.

Such a team cannot be moved around like a company of soldiers—even Mr. Hore-Belisha's recruits. They are accustomed to comforts in their everyday life and their temperament demands that they must have them if they are to give of their best when away.

Hence the special trains with first-class restaurant cars and sleepers when their journeys take them travelling through the night.

The instruments which they play, are valued at nearly twenty thousand pounds. Many are virtually irreplaceable, and even if you were to offer £20,000, I doubt whether you could buy the lot. Their owners would not part with such trusty old friends.

Paul Beard, the leader, for instance, plays a Guadagnini violin, dated 1740, while Laurence Turner treasures a "Strad," vintage 1684. Gifts are often more precious than purchases, and cash would never compensate Bernard Shore for the

loss of his viola. He is a lover of rare old instruments and the Montagnana which he plays was given to him by Lionel Tertis when he retired.

As the orchestra travels about the country, a heavy responsibility rests on the porters who load the instruments into a van designed specially for their transport. Great care is needed in handling harps, double basses and cellos, but in thousands of miles, barely a bob's worth of damage has been done.

These porters travel with the instruments they have packed and on arrival at the hall unload their treasures, which they place by the stands already set up.

At least one rehearsal is always held in the hall where the evening concert is to be given, and it is part of the orchestral manager's business to see that everything is in its proper place when the team lines up for the try-out.

One night they will be playing in the huge orchestral studio at Maida Vale, next afternoon music, instruments, stands and microphones will be ready in Newcastle, Aberdeen or Plymouth. And it is important that this change should be effected without fuss. The flute parts must be on the flautist's stand and the tympanist must have the right score, two, three or four hundred miles from home, just as though nothing had happened:

Eight orchestral porters are employed by the B.B.C. and the headman always travels with the van, which never jolts or jars its freight. It is his job to place the stands and chairs of all the players in exactly the right position for the conductor and the microphone.

His is a strenuous life, for the job does not end with "God Save the King." Long after midnight he will still be packing up, though he has stood by backstage throughout rehearsal and transmission. In whole or in part, the B.B.C. orchestra plays over four hundred programmes each year and an immense music library supplies its needs.

On Wednesday five works were broadcast from the City Hall at Newcastle. That meant six hundred parts—a score of each work for the conductor and band parts for each member of the orchestra. Allow twenty sheets of music for every instrument in each work and the total becomes impressive.

Music for each instrument is taken from the shelves in the music library at Broadcasting House, placed in order, checked and counter checked and then inserted, unfolded, in a large envelope and stamped with individual players' names.

Everything connected with the amazing Symphony Orchestra is on a gigantic scale. The library is the largest in the world, containing scores for twenty-seven thousand separate works. It occupies six large rooms and employs a staff of thirty-three men and women working full time.

Owing to excitement (or is it speed or temperament?) orchestral music suffers very hard wear, and the library's repair section keeps four workers permanently at work.

Then there is the duplicate and triplicate section. While the big orchestra is out of town some other orchestra in London may need one of the scores it is using for rehearsal, or a Regional orchestra may have got big ideas. So spare copies must always be available.

And remember there must be scores for the control room and for the man who balances the music according to the wishes of the conductor.

It is great fun this touring, but I know several players who wish that their stays could be longer. Not only is it inspiring to play to a fresh and enthusiastic audience, but there is always a party!

As soon as the concert was over at Newcastle, Sir Adrian and the orchestra repaired to the Station Hotel, where the grandees of Newcastle had assembled in force to meet the visitors at the invitation of the B.B.C.'s North Regional Director.

Time passes quickly at functions like this and every one was sorry to have to hurry away for the midnight special which was waiting to carry the orchestra back to Town.

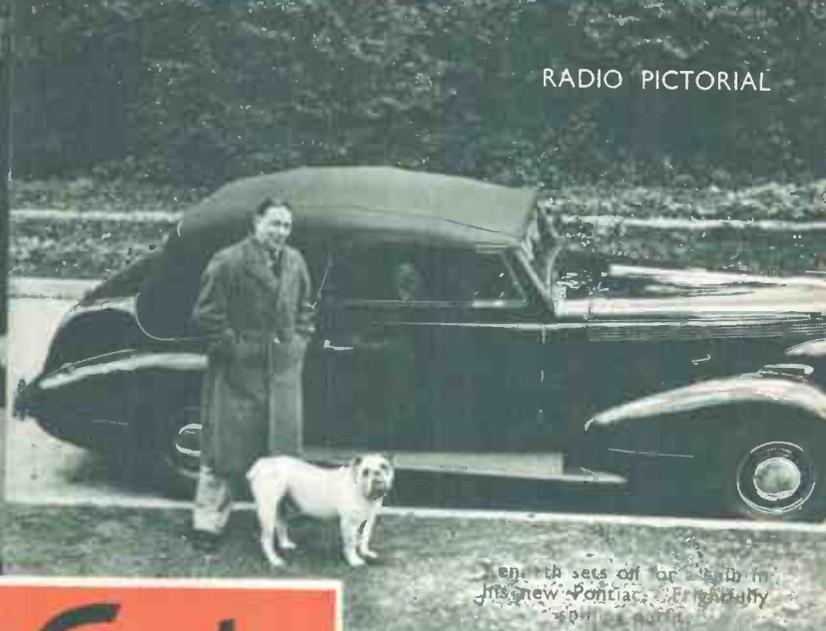
In order that no sleep may be lost, the train was run into a siding on arrival at Newcastle at six o'clock in the morning, and there it waited until breakfast time. Same thing happened on arrival in Town next day. That is Newcastle, that was!

Apart from the City Hall which the players saw during rehearsal in the morning and the performance at night, and the Station Hotel where the party was held, all that was seen of the Tyneside city was a glimpse in the afternoon. Maybe they were glad that they had packed their woollies.

Still, going places is always fun, though I think that you will agree that every trip means a headache for the organisers.



"Nice tricky bit of rhyming there, what?" says Kenneth to George.



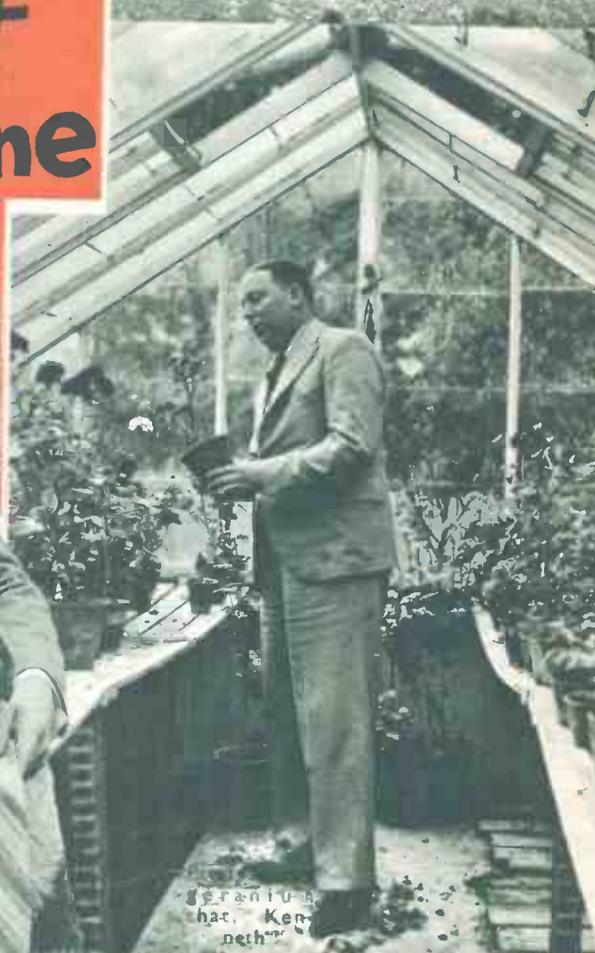
George sets off on a holiday in his new Pontiac.

STARS at Home



"I'm an airman," carols George—and bal jove, he is! A good one.

George invests "Rascal" with the Old School Tie.



George has Kenneth

HULLO, CADS!

THE WESTERN BROTHERS allow our cameraman to penetrate into their private lives for these exclusive pictures



George has Kenneth's "The Cad."



At rest on his summer

Turning the Camera

As Editor of "Pathé Weekly," "Pathé Pictorial," etc., Mr. Watts has filmed numerous broadcasting stars, many of whom have made their screen debuts for him. He tells some delightful stories about them in this specially written article

By **F. WATTS**
(Editor of "Pathé Weekly")



Gertrude Lawrence bangs the big drum: Freddy Watts' little studio in Wardour Street bangs no big drum but, nevertheless, manages to screen some sparkling radio acts each week to the delight of radio lovers who are also cinemagoers

WHAT do they look like?" This is one of the first questions radio listeners ask themselves when hearing broadcasters. It is a natural query. In the old days, one heard all sorts of "jokes" about golden-voiced girls with faces about as attractive as a policeman's feet.

The joke was a libel. And it occurred to me that people would be interested to see what stars really looked like. The screen was better than any posed photographs—animated and natural.

So for several years I have been having radio favourites in the "magazine" films that I edit. I try to have at least one a week. I do so because they have talent and because people have shown their approval.

And many a radio star has appeared for the first time before the movie camera in our small studio in Wardour Street. Compared with the vast stages at Elstree, Denham and other film-producing centres, ours is almost ludicrously tiny. Yet more notabilities have worked in it than in many other places.

A lot of the radio stars who have made their talkie debuts for me have since become established screen stars—the gay Western Brothers, Ronald Frankau, Tom Burke, Flotsam and Jetsam, Billy Bennett and George Robey, to mention a few. And Richard Tauber made his first English-speaking film appearance.

Yet they still come back to make occasional appearances in these film magazines.

They are queer people, these radio stars. You'd think they would have lost all traces of stage-fright. But when they come to face the cameras for the first time, some of them are as

frightened as children making their first public appearance.

On the other hand, others reveal their screen possibilities the moment they get going.

I always keep a bottle of brandy handy in case they collapse. (and a lot of comedians, hearing about this, pretend to collapse the moment they arrive at the studio!). It's really surprising how many are seriously affected by nerves. One very famous broadcaster nearly fainted recently, although he had been on the stage and in the broadcasting studios for years. But the movie camera terrified him.

Another, anticipating his own nervousness, brought along a couple of bottles of champagne to help him get through. And he needed them!

It would be impossible to give you a full list of the radio players who have appeared for me. The names would fill pages! As a rule, there is nothing particularly eventful about their visits to the studio. They come along, do their turns, and go away. No hitches occur. They are skilled artistes, and they give us very little trouble. But they are all interesting.

Take, for instance, Judy Shirley. This lovely singing commère faced the camera without any trouble. She filmed as attractively as her voice sounds over the mike—and I shouldn't be at all surprised to see her following in the footsteps of other "Pathé Weekly" screen "débutantes" who have made the movie grade.

Then there have been the amusing Norman Evans, violinist Albert Sandler, singer Robert Ashley, those two clever acts, the Two Leslies and Bennett and Williams, to name just a few.

Television artistes are particularly at their ease

before the film camera, and it was a pleasant experience to have Joan Miller, the "Picture Page" girl, working for me. Since this appearance, she has played in full-length pictures.

I have had Charlie Kunz two or three times. He is one of the quietest broadcasters ever to appear for me. That man is extraordinarily modest and shy. Knowing his nervousness about speaking, I have never asked him to use his voice in a talkie. I've always reckoned that his piano-playing more than speaks for itself.

He is, incidentally, one of the most difficult broadcasters we have ever attempted to film. I don't mean this in a personal sense. I'm referring to his technique. That famous style of his is extremely hard to record.

When he plays the soft notes, the microphone almost fails to pick them up unless the sound recordist is on the alert and works the controls properly. And, believe me, he has plenty of exercise at these controls when Charlie is playing!

I often tell Charlie that unless he fattens himself up, even the camera will fail to record him one of these days. Which brings me to Teddy Brown. It's literally a great event when he comes to the studio!

To begin with, he has to have the lift to himself. Then, even the biggest dressing-room is hardly large enough to accommodate him. And it's quite a tight fit when he gets into the studio itself.

For his size, Teddy is amazingly active. His agility staggered me the first time, and I wasn't very surprised when, before his turn was over, he was bathed in perspiration.

Lots of people don't know, by the way, that he is a marvellous saxophone player. He is famous as a xylophonist; but, to my mind, he is just as good on the sax. and I have induced him to play it several times in our pictures.

Bands are extremely popular with filmgoers, and I have had a number of famous orchestras working for me. Such well-known band leaders as Jack Hylton, Henry Hall, Billy Thorburn, Hal Swain and Joe Loss have brought their boys along to the studio.



Richard Tauber (seen here with his wife) did a screen appearance in just an hour

on the Stars

I've said that in most cases nothing very much happens when these broadcasters face the film camera. But now and then queer things do occur. One such happening stands out in my mind in connection with Jack Hylton's very first film appearance. The picture was not made indoors, and this was responsible for the trouble.

Jack was taking his band to the Continent, and I arranged to go to Victoria Station to make a picture of them departing. Jack promised that he would get the band to play a tune on the platform.

I took all the sound equipment along, and the cameras were placed in position. We were faced with a certain amount of difficulty concerning the sound, for it meant running cables a considerable distance. But we managed to do this, and the wires trailed all over the station.

Everything seemed to be going well. Then someone apparently tripped over one of the cables. The sound was cut off completely. Jack spoke, the boys played—but nothing whatever was recorded.

We were in an awkward predicament. We had a pictorial record, but this wasn't much good without sound. We got along all right, however.

I got in touch with a gramophone company and arranged for the use of Jack's latest record. We made a sound track of this, and synchronised it with the movements on the film. Then we mixed in various other sounds, such as a cheering crowd, trains puffing, and guards blowing their whistles.

And no one ever realised that the sound was not recorded with the photographs!

Jack Hylton has also worked in the studio for me. He brought his band along one-day, and it was over twenty-four strong. I have never seen such a squash in all my life. The studio was full of instruments, and the players could hardly move.

And when they played, they almost lifted the roof off!

I think I am safe in saying that Henry Hall made his first film appearance for me. Nothing very eventful happened. Henry was quiet and filmed well, and everything went off smoothly.

One point of interest, however, makes me remember this. Henry's crooner was good-looking Val Rosing. We took several close-ups of him, and he seemed to have extremely good camera features.

To-day Val Rosing is in Hollywood, with a screen career in front of him.

Radio stars are busy folk, and it's not always possible to get them for very long at a time. An appearance in, say, *Pathé Weekly* takes only a few hours to film. But as it has to be fitted in with their other engagements, it sometimes means a terrific rush.

Alfredo and his Gipsy Orchestra broke all records when they worked for me. It was arranged that the B.B.C. should broadcast the actual filming, so it was necessary to keep to a strict schedule.

The orchestra was playing at the Garrick Theatre, a short distance away, and was due to come off the stage at seven-forty. The broadcast was arranged for seven-forty-five. Their turn over, all the members of the band dashed from the stage, stumbled into taxis, and hurried up to our studio.

They were facing the cameras bang on the minute, and listeners heard the scene being rehearsed and then "shot." We had three cameras working, and everything went off according to schedule. The moment I called "Cut," they all rushed from the studio, tumbled once again into waiting taxis, and sped back to the theatre, where they were due on the stage at eight o'clock. They made it!

Richard Tauber was also responsible for a bit of record-making speed. I asked him if he would appear in *Pathé Weekly*, and he said he was willing to do so. The only difficulty was that he was tied up with various engagements for some time to come. The only day he could fit in was a Sunday.

So it was arranged, and the time set was twelve o'clock. Which, incidentally, was rather



astonishingly early for a singer. In all my experience, I have never known singers to like to use their voices in the morning.

The clock was actually striking twelve as Tauber, with manager, entered the buildings. He was in ordinary clothes, and not made-up.

He had to change and put on some make-up. Then he sang his number, and we filmed it three times. The scene completed, he wiped off the make-up, and changed back into his ordinary clothes. He found time for a drink and left the building exactly at one o'clock—one hour to the minute since he had reached it!

By the way, I must have had the power of intuition when Tauber arranged to come along. When I asked him if he would like a drink, he suggested a Benedictine liqueur (and at that time of the day!). And I happened to have some there. I've still no idea what on earth possessed me to take it along, for ordinarily I never dream of having it in the studio.

I found Tauber to be a completely charming subject. He was very cheery, and there was no suggestion of temperament. Between "takes" he sat at the piano and played jazz!

Gertrude Lawrence is another of the delightful people to have worked for me. What a grand person she is! She kept us thoroughly amused after completing her scene. She sat at the piano and gave us an impromptu entertainment.

She brought along a young and unknown composer, who played the piano for her. His name was George Posford. He has since become one of England's most famous composers of light music.

I like having comedians along at the studio. Most of them give us a great deal of impromptu entertainment. Robb Wilton is one. He always has a fund of new stories, and keeps us in fits of laughter.

If ever I want brightening up, or want a few new stories to tell, I get Robb to come along!

The same goes for Ronald Frankau. He has the readiest wit of any man I know, and we're often in very serious danger of spoiling his pictures through laughing aloud at his impromptu jokes.

The most amazing thing about Frankau is that, in spite of all his gagging, he can remember his lines so well. We invariably have to retake scenes, even if only to get different angles. His retakes are always perfect. I have hardly ever known him to forget his words.

He is just as amusing between scenes, and I don't think there is anything in the world that could dry him up.

Stanelli, too. You've heard his "Horn-chestra," of course. I've filmed that amazing contraption of his (and I'll never forget the look of blank amazement on the hall commissioner's face when he brought it in!).

Stanelli is quite an old-timer in the *Pathé Weekly*. He used to come along when he and Edgar were partners. Perhaps you remember the act. Stanelli used to pull Edgar's leg the whole time.

He pulled it just as much between scenes. For sheer practical joking, I've never known so much to happen in such a short time as when he and Edgar were film-making for us.

For instance, one day they came in, and Edgar went to sit down. And Stanelli pulled the oldest practical joke of them all. He quickly slipped the chair away, and Edgar sprawled across the floor.

A few moments later, he tried to sit down again. Stanelli was the other side of the studio, so he thought he was safe. But he shot up like a rocket, and looked down ruefully at his own hat. Stanelli had placed it there. And it was good-bye to that hat!

And as for Walsh and Barker—well, their impromptu stuff keeps me laughing for days afterwards. A pity we can't include it in the pictures. But there might be a bit of Censor trouble if we did!

They're good fun, these radio artistes.



If you would like to hear pleasant melodies, brilliantly played, listen to **ALBERT SANDLER** with his Trio every Sunday afternoon at 3.45 p.m. to 4 p.m. from **RADIO LUXEMBOURG** in programmes presented by



If you would like to have your favourites included in these programmes, write to Albert Sandler, Radio Department, Boots The Chemists, Nottingham, and ask him to play them for you.

THE WORLD'S LONELIEST LISTENERS

★ In far-off Tristan da Cunha radio has yet to make its mark. But with the march of Time the natives will soon join the great army of world listeners, thanks to the enterprise of the Island Chaplain

UTOPIA: 1937. This label is applied to the tiny island of Tristan da Cunha in mid-Atlantic where its 187 British subjects, living by barter under primitive conditions, escape the three major evils of civilised life—disease, unemployment and crime.

When I saw the Rev. Harold Wilde, its chaplain, facing the television camera at Alexandra Palace, I was intrigued to hear Leslie Mitchell, conducting "Picture Page," make this flip-pant observation:

"So you're going to be the Sir John Reith of the island in addition to your many other roles."

These roles, let me explain, take the form of chaplain, doctor, judge, dentist, store-keeper and minister of public works. But Leslie Mitchell's statement referred to the fact that Mr. Wilde will be returning to Tristan with a radio set for the islanders. In a sense this will be the first they have had. Mr. Partridge, the present chaplain's predecessor, installed a set in Tristan, but it could never be made to go properly as there was no means of recharging the batteries on the island.

The new radio will be in the sole and absolute control of Mr. Wilde who will choose programmes and settle the type of entertainment which the inhabitants are to have. He will be entirely responsible for Tristan's listening.

"Of course," he said, when I spoke to him afterwards at the headquarters of the Society for the Propagation of the Gospel, "I shall have no programmes or 'Radio Pictorial' to guide me, but I shall just fiddle with the knobs until I get something worth listening to. We have now solved the problem of keeping the batteries charged by a sort of windmill affair that we have set up.

"The nearest we have ever got to this kind of entertainment is a gramophone which was presented to us by King George V, who took a great interest in the island. The Royal Family has followed the work and life ever since the Duke of Edinburgh's time and we hear from Buckingham Palace with every mail delivery, which is once a year.

"When I return this time I shall take some records of the Coronation back with me. We also have plenty of dance music on the gramophone and Gracie Fields gave me a batch of her own records to take back some time ago.

"While the islanders are aware that gramophone voices and music have, in some mysterious way, been bottled up in the discs, they will be filled with wonder at the idea of listening to sounds that are actually being made at the time they hear them. It will be the end of Tristan's isolation.

"Our choice of stations will be limited. I am afraid it will be impossible for us to get the B.B.C.—direct at any rate—and we will be tuning in to Cape Town or Rio. We have also made plans for a transmitting station which will create a two-way link with the outside world. Morse, naturally.

"The one voice which the islanders will be



The Rev. Harold Wilde, who is installing radio in Tristan da Cunha

Sam Heppner interviews the REV. HAROLD WILDE, Chaplain of Tristan da Cunha, the little mid-Atlantic island that hardly knows of radio's existence

enormously thrilled to hear is that of the King.

"The islanders will be interested primarily in the news of the world; it will minimise their sense of detachment and isolation and satisfy their thirst for knowledge of the countries around them. Talks on agriculture and the raising of animals, too, will be enthusiastically received. But not the Fat Stock Prices! We have no money on Tristan.

"We will only have the wireless going at set hours; certainly not during the day, because everyone on the island is then at work. We finish normally at about five and I expect that everyone will troop into the Parish Hall where the set is to be installed, at six o'clock, to hear the news. In the absence of a printed guide I shall listen very carefully for announcements of future programmes and jot down the facts for reference.

"We have an organ in the church on Tristan which was given to us by Queen Mary; I am the organist. But it will be a

a year—at Christmas, Easter, Whitsuntide and other holidays. The only musical instruments we have on the island are a violin and two concertinas; our steps are rather quaint and traditional and I dare say they would seem very old-fashioned to you. But we enjoy jiggling round to the gramophone and now the wireless will enable us to hold many more dances—for the celebration of birthdays, etc.

"Modern dance music is very popular on the island; tastes, however, are catholic and the Tristan people will derive tremendous enjoyment from symphony concerts and chamber recitals. Mind you, I imagine the simpler classical forms of Bach, Mozart and Haydn will be more acceptable to them than the advanced impressionistic styles of more modern schools.

"I don't expect plays will feature in our programmes because while ordinary theatregoers, familiar with the general technique of stagecraft, often find them difficult enough to visualise, the islanders, who have never been to a theatre, seen or read a play in their lives, will, I fear, find radio drama quite unintelligible.

"Parliamentary debates and talks on politics will have a certain following among us because, in our remote seclusion, we are tremendously interested in the fascinating drama of international relationships and world politics about us. All the same, a good deal of the talks and political jargon will have to be explained by me.

"I should like to take advantage of RADIO PICTORIAL's columns," the Rev. Wilde concluded, "to express my gratitude to the hundreds of kind



The little church in this lonely island

tremendous thrill for the islanders to hear a real organ from some big church or cinema.

"The Sunday services will be much appreciated and the Children's Hour is bound to be a great joy to our youngsters. Arthur Mee has already provided them with a magnificent collection of books.

"We would have no use, I am afraid, for sports commentaries and football results. We take plenty of exercise on the island, rowing and swimming, etc., but have no organised games, so that the sporting terminology would be meaningless to my people. They simply wouldn't understand the intermittent bursts of cheering, say, at a football match; the scoring and the technical language.

"But they have a very great gift of humour and are so highly amused by some of the rather comical gramophone records we have, that I am certain the Variety Hours would prove very entertaining to them.

"At present we have no more than six dances

people who have sent me good wishes and gifts for the islanders. With so much work on hand—I have my lecturing and writing to do—there is plenty to prepare in the way of taking goods back to Tristan.

"I propose to return with a fifteen-ton load which will include, besides our year's rations, two hand-looms, some new agricultural implements, toys for the children, a trousseau, a wedding dress and ring for a bride-to-be, cats, dogs, pigs, poultry and even some bees.

"I have been marooned in England these last few months because no ship has been going Tristan-wards. I would have flown back but there is no fuel on the island which would enable an aeroplane to return.

"I find it really quite impossible to reply to each correspondent individually, but I should be happy if they would accept my expression of thanks and treat it as if I were addressing each one of them separately."

It comes out at night!



Its music comes out of your radio — but how? Does it come out recognisable as a saxophone (because that's what it is)? To make sure it always sounds like one you'd better get an Exide Battery.

R.34



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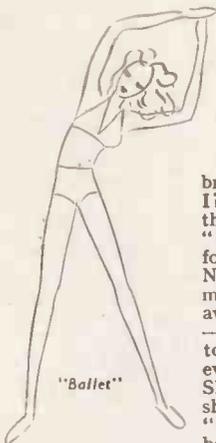
THE 1938 FIGURE

Achieve it by foam baths and exercises

says ANNE TEMPLER

1293 METRES

Radio Luxembourg every weekday afternoon Mondays to Fridays 3.30-5.30 Saturdays 4.15-6



"Ballet"

ONE of life's minor tragedies is the woman with the "difficult" figure. She goes to dress shows, where she sees lovely gowns worn by lovely mannequins. They glide tantalisingly before her, and for a brief moment she thinks: "Could I? Dare I? No!" She knows that afterwards she will hear, "We shall have to make it up for you in your size, Madam." No chance of slipping into a marvellous new frock straight away. She has a difficult figure—a figure for which dresses have to be eased round the hips, and even then never look right! She longs to wear the models she sees in shop windows, but, "alas," she sighs, "I shall never be able to."

This season, especially, women desire a pencil silhouette—the long lean thigh line, the flat stomach, the straight spine, a waistline that is not "disfigured" by that bogey of bogies, the "rubber tyre." The vogue for drapery, that hid a multitude of figure sins, is out. Straight, slim and clinging are modern dresses for day and evening. Sweeping curves, but not the exuberant curves of the Gibson girls, are what we nineteen-thirty-eighters are trying to acquire.

Somebody whispered once to the lady with the "difficult" figure: "Why not try exercises?" We all know about these. At school we called them "physical jerks," and a dull, and at times uncomfortable, performance they were. Fashion is just as tyrannical as gym mistresses, but when she whispers "exercises," she means, not "physical jerks," but "relaxation."

All good exercises that are to do the mind and body good are based, not on taut muscles and stiff awkward positions, but on relaxed positions. Before we can have mastery of any one part of our body we must know how to relax it. Every dancer knows this. It is not, of course, possible to reduce drastically purely by exercises. A figure badly out of shape—too fat, for instance, in the lower hips and upper arms—needs more than exercises to get it back into the right lines. But a figure that is difficult without being a "disaster" can really be coaxied back into fashionable lines by exercises done in the right way.

Try a routine of exercises concentrating on your own particular weaknesses, but first do this exercise to loosen every muscle and nerve in the body. It should be done in one continuous motion from 5 to 10 times, very slowly, if possible, to one complete waltz record on a gramophone, so that you do not have to think about counting. (In all exercises the number of times is less important than the rhythm.)

Stand with feet apart, diaphragm slightly tucked in and the rest of you relaxed. Slowly let your head fall forward, followed by shoulders, arms and as much of your middle as is natural. When you have reached your limit (at first hands may not touch the floor), rest for a second, then rise as slowly, feeling that all the force which is pushing you upright comes from under the soles of your feet. Your head should be last, and if you have really relaxed, it will be heavy and full of resistance. This exercise is called "Sleepy Flower."

For stretching and strengthening the abdominal and rib muscles, and teaching you to use shoulders, arms and hands in a rhythmic line:

After your exercises, a foam bath in "Dreft"—the new soapless lather, which cannot form a lime scum. This beauty treatment only costs 6d. a packet, but here's a warning: don't use soap in your foam bath as soap and "Dreft" do not mix

There's nothing drastic about the newest methods of slenderising! Languid foam baths and restful, relaxing exercises are the way to give a "difficult" figure correct, graceful lines. Try the four exercises on this page: you'll positively enjoy doing them



"Hip Roll"

Stand with feet slightly apart. Raise arms above the head in a relaxed oval. Moving continuously and not bending forward, describe an arc with your arms, head and upper trunk, shifting your weight to your left foot as you pass through your centre of balance. Come back and bend to the left, your weight moving over to the right foot. Do this at least 5 times each way. Put the left foot slightly ahead of the right and reach up and back, as if your abdominal muscles were pushing your hands up to touch the sky. Shift your weight to your right foot and repeat. End by bringing your arms down in a wide half circle on each side. This is known as "Ballet."



"Sleepy Flower"

For stretching and strengthening the loin muscles try the "Hip Roll."

Stand with feet slightly apart, with your hands exactly where your legs join your body. Sway to the right as far as you can, bringing your weight over to the right foot. Describe the largest possible circumference with your loins, all the way round, shifting your weight as you go from one foot to the other.

"Bicycling" for stretching and reducing the back and leg muscles:

Lie flat on the floor. Raise legs at right angle to the body, and go through the motion of riding a bicycle. Keep the knees taut on the downward stroke.

Learning how to stand properly:

Lie flat on the floor, trying to put as much of your spine as possible against it. Run your hands over your torso and feel how your diaphragm is tucked in and up, your shoulders down and flat; your loins relaxed at the front, contracted at the back. Stand up and try to resume the same posture, feet slightly apart. Walk round the room with legs and arms swinging from the centre. You will see how relaxed your head, arms and legs can be, and how easily your shoulders can ride on top of your torso.

Altogether you are experiencing, perhaps, for the first time in your life, the great thrill of being co-ordinated and free. Pretend you are one of those lovely mannequins, and perhaps if you persevere you will soon be able to "walk into" one of those lovely frocks.



"Bicycle"



Sole Agents for United Kingdom:

WIRELESS PUBLICITY, LTD.

Electra House, Victoria Embankment, W.C.2

Temple Bar 8432



Conducted by AUNTIE MURIEL, the North's most popular Children's Broadcaster

HELLO, EVERYONE!
Well, how is 1938 treating you? Are you keeping those diaries and remembering to feed the goldfish and all that? Mick the Micrognome hasn't made any resolutions because he says there's no one to congratulate him if he keeps them! Quite a good argument, but I don't think he realises how many young readers of RADIO PICTORIAL take a great interest in his welfare. I shall have to tell him.

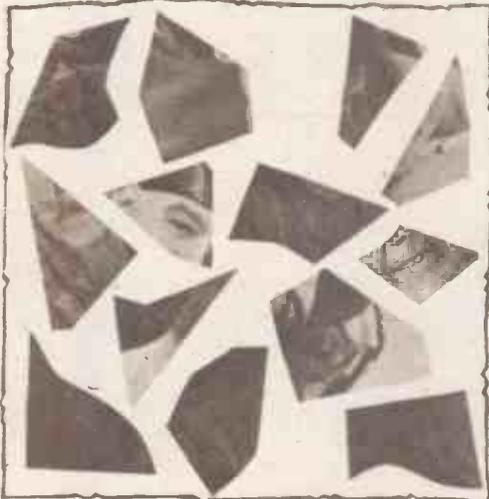
Mollie O'Brien says she would like to hear Mick broadcast. Perhaps he will one day. You never know!

Good luck in the play, John Simmons.
More next week.

From
AUNTIE MURIEL.

RADIOPIC COMPETITION

Whose Photo is This ?



WHEN put together, the pieces in the picture above form the photograph of a well-known radio star. When you have assembled the pieces, paste them on to a postcard, write neatly the name of the star, and, together with your full name, age, address and school, post not later than January 27 to: AUNTIE MURIEL, RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2.

Four half-crowns will be awarded for the best picture with the correct title attached. Age will be taken into consideration.

Another Fine Competition Next Week

ADVENTURES OF A MICROGNOME

Mick Entertains

"EVERYONE in the world," mused Mick the Micrognome, "seems to have had a party—except me!"

He sat reflecting on the sad fate of micrognomes who dare not give parties or go to them in case they were caught and put into captivity.

"On the other hand," he said to himself, "there's no reason why I shouldn't entertain someone my own size."

As though in answer to his thoughts, there was a sudden scratching sound near him, and a tiny mouse head peeped fearfully from a hole in the corner of the room.

"Hey, you!" called Mick; but at the sound of a voice, the small mouse disappeared immediately.

Mick grinned to himself. It was a new sensation for anyone to be afraid of him.

"I'll ask 'em all to tea," he muttered, and with a hairpin (found on the carpet) dipped in ink (stolen from the desk) he wrote on a small piece of paper: PLEES KUM TO TEE TODAY.

Then, extremely pleased with his handiwork, he ran to the mouse-hole and stuffed his invitation inside.

Sure enough, at four o'clock, Papa Mouse appeared.

"This isn't a trick, is it?" he said severely.

"Certainly not!" replied Mick. "I've asked you for tea, and-I hope you'll enjoy it."

The Mouse looked at Mick a shade doubtfully, but eventually returned to the hole and whistled.

The entire mouse family then emerged, and soon were enjoying Mick's imitations of famous radio stars; also the delicious cheese which Mick had cleverly extracted from various mouse-traps in the basement!

The party was in full swing, and Mick was in the middle of reciting *Albert and the Lion* like Stanley Holloway, when his mouth fell open and the words became frozen on his lips. There in the doorway, his eyes alight with joy, stood NOTHING the cat!

"Ooch!" gurgled Mick.

The mice all turned to look, and for a moment they too were frozen into inactivity.

"It is a trick!" squeaked Papa Mouse. "Home children!"—and before Nothing had time to



Mick has the mice to tea

complete his careful spring, the mice had scuttled back to their hole, squeaking with terror.

"How dare you spoil my party?" cried Mick, throwing the cheese at Nothing.

"Meow!" grinned Nothing.

And that was that!

More About Mick Next Week.

Results of "Father Christmas" Competition

- ANITA ZERMAN (Age 10), 56 Shaftesbury Road, Forest Gate, London, E.7. (Shaftesbury Junior School.)
- BARBARA ADAMS (Age 7), 50 Cottesmore Road, First Lane, Hesse, Yorks. (Hesse School.)
- NISBET REID (Age 14), 11 Waverley Drive, Airdrie, Lanarkshire. (Coalbridge Technical College.)
- MAXWELL STONES (Age 13), 17 Bismarck Street, Beeston Hill, Leeds, Yorks. (Deansbury Road School.)



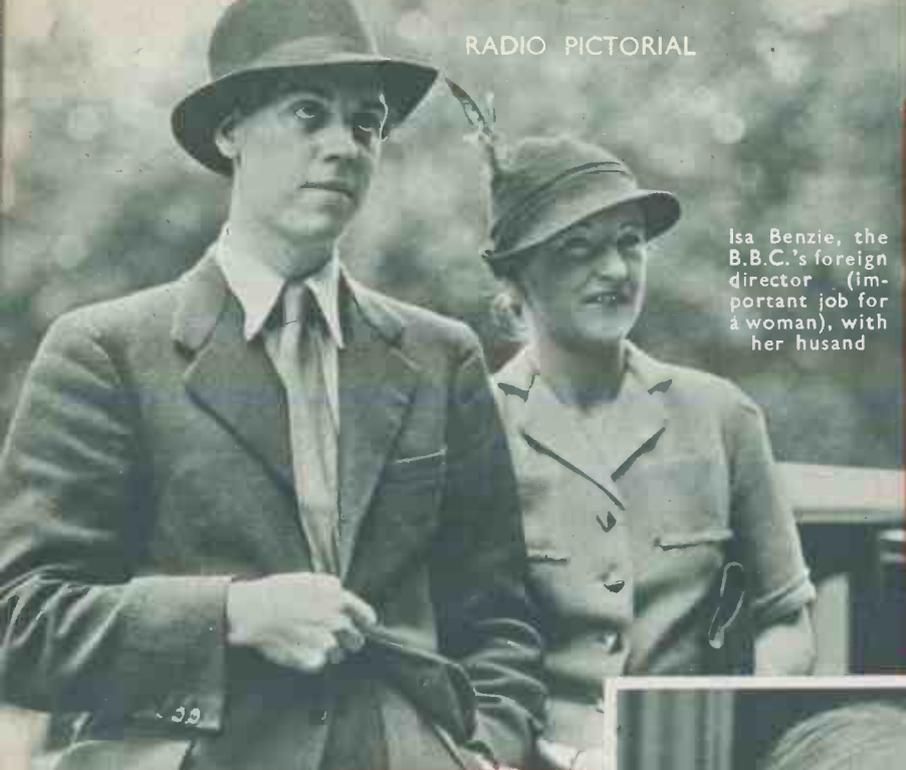
The "MIGHTY ATOM"—

Gravies, stews and all meat dishes, enriched with Oxo, are as tasty and nutritious as the rich goodness of beef can make them.

Oxo encourages appetite and sound digestion, and makes other foods more nutritious by ready assimilation.

Adds Strength! — Adds Flavour!

OXO
THE GOODNESS OF BEEF



Isa Benzie, the B.B.C.'s foreign director (important job for a woman), with her husband

The B.B.C.

Second Article in the Revealing Series.

“BROADCASTING HOUSE WITH THE ROOF OFF”

by an ex-official

B.B.C. STUDIOS

were pregnant with officialdom. Minister of Health Sir Kingsley Wood had been asked to broadcast a talk, and

the staff were running round like mad. If Royalty had been invited there couldn't have been more fuss. And one weary official, sitting in another studio, tired after his day's work, was talking to his pal about things far removed from the lofty status of Cabinet Ministers. He said, "That bloody man . . ."

The microphone was on, and millions of listeners to the Regional programme on that fatal Friday were shocked.

But it was not by any means the first time that the too modern *Pygmalion* word had been accidentally broadcast. At an Air Force display it had unfortunately crept into the microphone as part of the unofficial running commentary.

However, this time it dropped pat into the programmes like a pearl of wisdom coming immediately after Sir Kingsley Wood had finished his radio talk.

Thousands of listeners must have thought they were eavesdropping on to an unofficial B.B.C. criticism of the famous speaker!

Sir Kingsley Wood only chuckled when they told him.

"We wish to make an apology . . . part of a conversation in another studio was inadvertently transmitted. We wish to apologise to listeners for the terms of this conversation, and to explain that it had, of course, nothing to do with the preceding programme."

In other words, "That bloody man" was not Sir Kingsley Wood!

But listeners weren't satisfied. They rang up Broadcasting House in their hundreds that night, and the head woman telephonist had to get out of bed and ring round the emergency call list for girls to "man" the switchboard!

After 9 at night, and sometimes earlier, the commissionaire in the vestibule is left on duty to tackle all comers. And he was swamped by an avalanche of calls from people demanding apology, insisting on speaking to Sir John Reith himself, and wanting to query or bully the staff.

There's a weakness about the B.B.C. It's too impersonal. When a major microphone crisis crops up, like the Sir Kingsley Wood incident, or the "Fleet's lit up" at Spithead, or the man who was eavesdropped on while saying "Blast Tommy Beecham," the listening public, which means you, don't know whom to blame.

Even the names of the announcers are cloaked because the B.B.C. wants to keep anonymity about the staff. It is high time this cloak was dropped, so that the men and women to praise and blame stand revealed.

All credit to them; they don't want to hide behind this B.B.C. smoke screen. But it's as much as their job's worth to publicise themselves.

An announcer nearly got fired in the old days for standing outside Savoy Hill studios and handing out postcards of himself to the young autograph fiends!

"You can't give away picture postcards like that," he was told by an official. "The Corporation deprecates your desire to publicise yourself."

But right away Mrs. Lines, once Sir John Reith's secretary, later put in charge of all B.B.C. photographs, was deputed to see that all picture postcards of staff officials were to be paid for! The B.B.C. didn't mean to lose money through announcers' vanity.

Unfortunately, Jack Payne was hit by this, as a large slice of any band-leader's post-bag consists of requests for autographed pictures. Seldom are stamps, even, enclosed to cover return postage, and a band-leader



Mr. R. C. Norman, the Chairman of the B.B.C. Governors and (right) Sir Charles Carpendale, two of the B.B.C.'s Big Bosses

who consistently refused to send autographed pictures would soon lose his "fans."

Jack had little money to spend on picture postcards. He has since revealed to me that though at that time he was being paid a big figure by the B.B.C. for himself and the band, he had to pay all the boys out of his own wage. Some of the top-liners such as Jack Jackson (then chief trumpet player in Jack Payne's B.B.C. band) were drawing £60 a week.

On several weeks Jack had only about £26 10s. a week left after he'd paid the band. That wasn't altogether the B.B.C.'s fault; they had paid what was then an adequate amount, but Jack always believed in paying top salaries for the best instrumentalists—even if it meant that he himself was nearly "broke."

But there was little left to send out thousands of picture postcards a week—and when the B.B.C. refused to supply them, a major crisis was only narrowly averted!

But behind all the Jack Payne discontent, trying to patch things up, was a grand man for whom listeners have much to thank.

His name is Gerald Cock, and you may remember that he is now in charge of television.

Gerald was in those days the outside broadcast engineer. Sounds dull, but he was a pioneer.

Boat-race broadcasts, Wimbledon, relays from St. Martin's-in-the-Fields; Ambrose, Harry Roy, Roy Fox, Charlie Kunz from West End hotels; even the King's Christmas broadcasts from Sandringham; all these things which are now by-words of the radio he pioneered. And not only suggested, but personally fixed up by 'phone or cable, arranged the microphone lines himself, and saw to everything. Wiry, dapper, immaculate, he was a live wire at the B.B.C. That is why, years later, when the popular broadcasts from outside the studios were beginning to run themselves, he was asked by Sir John to take over television. It was a new,

tough, nerve-racking job, and Sir John knew that Gerald was the man for it.

But in Savoy Hill days it was livewire Gerald Cock who, with Roger Eckersley (brother of the one-time B.B.C. Chief Engineer Peter Pendleton Eckersley), sat in a little room in the basement and heard rehearsals of a new dance-band which a Mr. Payne had brought round from the Hotel Cecil.

Gerald had heard Jack Payne and his band playing at the Cecil (just round the corner from the B.B.C.), and then Jack himself had come in and asked for a job. Jack got it in the end, at more than he'd asked for, but there were weeks of discussion over a contract; and that first B.B.C. contract is still in Jack's possession, and is one of the funniest things I've ever read!

Then when Jack decided to leave the B.B.C., after years of broadcasting, to go to a gramophone concern, Gerald sat at home for a week and went through all the dance-band lists in the country.

There was a Mr. Hall, who had once or twice been broadcasting from the Gleneagles Hotel on Gerald's outside broadcast schedule.

Hall was wired to come to London, and threw up the offer of a big hotel-chain job to join the B.B.C. under Gerald Cock. One dull Spring afternoon he was shown a deserted, dusty office in the then-new Broadcasting House, given a chair and a baize-covered table, and told to get a band together!

But behind all the fun and games of the dance-band and variety sections of broadcasting are some serious-minded executives; they are the real men and women who run the B.B.C. They are not, as you might think, mere pawns in the hands of the brawny, lofty Director-General. They have been picked by him to control your radio after he decided to leave his Broadcasting House office for ever. . . .

There are seven Big Bosses—the B.B.C.

C's Real Bosses...

★ This important article tells the true story of the men and women at the B.B.C. who are really important . . . the governors, the advisory councillors and the departmental heads

governors. Lady Snowden doesn't now belong to the board. She retired at the end of her term, and, was the first governor to argue openly with Sir John Reith.

She wanted her own way because she thought that the board ought to know and meet the staff, and not merely do what the staff managers suggested. Sir John Reith, trained in the stern schools of the North, disagreed. Personally they were and still are the greatest of friends; but at the B.B.C. they were both so keen on getting things done each in their own different ways.

The board meetings aren't so stormy now, but that doesn't mean the governors never do anything! There are two women, now, to put the woman's point of view to the "D.G."—and don't forget that technically the governors run the B.B.C., and the Director-General is bound only to act on their advice.

Meet them: The ladies are Lady Bridgeman and Miss Margery Fry.

The Chairman is Mr. R. C. Norman (brother of that elusive "Mr. Skinner," boss of the Bank of England), and the rest are H. A. L. Fisher, Sir Ian Fraser, Charles Goulden Millis and Dr. J. J. Mallon.

Never hear of them?

Never mind. They meet often once a week, run your broadcasting policy for you, must retire after five years, and draw a total of £7,100 a year in salary.

In case you think that's a lot of money, remember that some of these famous people are almost giving their services to the B.B.C. as their time in other spheres is so valuable. And that £7,100 a year is only 0.21 per cent. of the B.B.C.'s total income!

Typical of them is the latest of them, Charles Howard Goulden Millis, D.S.O., M.C., now vice-chairman for



And here is Dame Sybil Thorndike, the eminent actress, who also assists to run the B.B.C.

The solemn Council Chamber wherein many weighty matters are deliberated

These are the B.B.C.'s Big Five.

Boult, however, is not officially a Controller, and in his work ranks equal with the variety chief (now John Watt), or with Henry Hall when he was on the staff. His knighthood was well deserved, for he has a great musical mind.

If these names sound dull to you, please remember that they are the men who count. They are the men of whom over a thousand B.B.C. employees go in awe and admiration. Sir Charles Carpendale—"Carp" to his intimates—was for years an able second to Sir John; for 14 years the staff went in fear of his discipline, and benefited by his handling of staff affairs.

But it is the Big Five who will take over when Sir John Reith eventually bids farewell to Portland Place.

"Carp" was so valued that, though he should have resigned at 60, after another three years he was still going strong.

"B.E." (Nicolls) gave up a good job in India to come to the B.B.C. He is well liked though he gets the kicks for many queer and difficult B.B.C. contracts which, on behalf of the B.B.C., he offers to new staff.

There was almost a Big Sixth to the B.B.C.'s bosses, one of the nicest women on the staff—Miss Isa D. Benzie.

We were all thrilled when, while she was in Paris, her engagement was announced to John Morley.

For Isa was the B.B.C.'s Foreign Director (first woman to hold such a vital job), and John was a new member of the television squad.

She has had a wonderful career at the B.B.C., and proves that even in Broadcasting House merit will out! She joined in 1927. Major Atkinson was then Foreign Director, and Isa was little more than a typist.

But she was so good, so expert a linguist and so helpful at international meetings that she was recognised as an executive and not as a secretary.

Result was that when the Major left the department to take up special B.B.C. work she was offered the job! She can argue wavelengths and frequencies in six languages, and at last year's big radio conference of all European nations in Paris, she was the only woman among over 500 experts from all countries!

But her job wasn't so big in the offices that she couldn't be human—and she was very human, and fell in love. She was soon engaged to Morley, who was helping with the "Picture Page" feature in the television studios; and as Isa is blonde and attractive, John is a lucky man indeed.

When one-time waiter Maschwitz, netting hundreds a week for his stage play and film rights, gave in his notice to the B.B.C., John Watt—who fears no one and has a nasty habit of saying what he thinks—took over the job. To Maschwitz the job was worth £36 a week.

Watt's appointment was expected. But what was interesting was that an ex-announcer, Douglas Moodie, was picked on to fill Watt's place in the variety section. Now he helps Harry Pepper in shows like "Monday at Seven."

People tell you that B.B.C. folk don't know their jobs. Well, I recall that Moodie started in a small staff job at the B.B.C., and rose to be chief announcer at Edinburgh.

He liked fooling around with programmes, so they gave him a break in the Empire programmes. When he'd produced a few shows like "Hotel Tariff," and "Fame on Parade" they gave him a big chance.

Doesn't mean much more money. Starting pay for a job like this is £8 a week. But it may lead to fame outside, and to opportunities of doing big West End and film productions—"Good Night Vienna" and "Balalaika." It is the short-cut to success for which thousands in "Tin-pan Alley" would sell their souls if they had any.

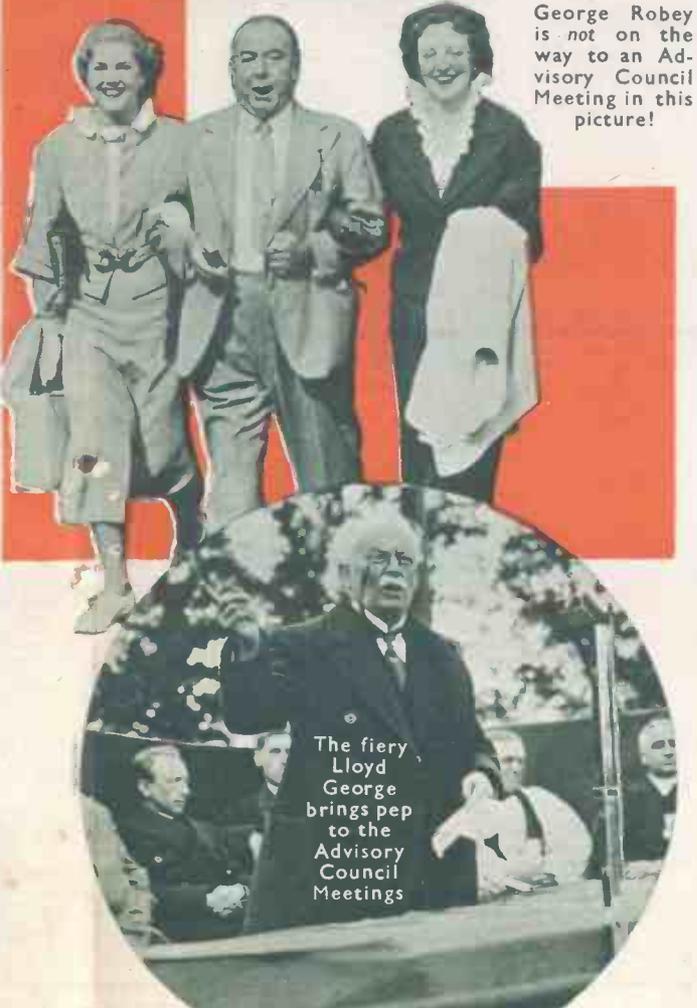
Most of the variety boys get publicity. All listeners know names such as those of Harry Pepper ("Pep") and John Sharman.

Though there is a strong 'varsity atmosphere about B.B.C. variety, people aren't afraid to say what they mean.

If you doubt this, catch shirt-sleeved John Sharman almost any mid-week morning rehearsing for a Saturday music hall!

And on one famous occasion, when John Watt had just taken over his job of Variety directorship,

Please turn to page 37



George Robey is not on the way to an Advisory Council Meeting in this picture!

another four years. He is 43, served during the War in France, was wounded and was awarded the D.S.O. and the M.C. under strenuous conditions of fighting. After the War was called to the Bar, but transferred to the solicitors' branch of the profession, and later joined the Board of Baring Brothers, the bankers. That is the sort of man we can have plenty of at the head of the B.B.C.—no funk, a legal brain, keen business experience, culture, but not a high-brow.

Now what happens when the board meets? They have a light-wood panelled room at the corner of Broadcasting House. They sit at walnut desks. Sir John comes down with a sheaf of papers. Tea is served by three waitresses.

It all looks very quiet and like a parish meeting. But in one half-hour your dance music may be sliced or doubled, Sunday programmes may be brightened or made gloomy again, high finance of the B.B.C. may be run through with a blue pencil, a hundred new jobs may be made vacant, or some of the staff may be put on a transfer list.

Biggest business of the B.B.C. is done at these quiet meetings.

"Why don't they have men like George Robey on the board?" you want to know. "Their variety experience would help."

Well, it does. George and many other famous people are on a second board of B.B.C. advisors.

They meet behind the scenes just like the governors' board. Nobody knows them or hears of their activities. But they advise on the whole policy of the B.B.C.

They are Mr. L. S. Amery, M.P., Major J. J. Astor, the Earl of Elgin and Kincardine, Mr. J. J. Lawson, M.P., the Dowager Marchioness of Reading, Sir Josiah Stamp, Professor George Gordon (expert on pronunciation—but don't blame him for B.B.C.'s pseudo-Oxford accents), Lord Macmillan, Sir Hugh Allen, Miss Margaret Bondfield, Sir Walter Citrine, Mr. Lloyd George, Dame Sybil Thorndike—and George Robey.

"I shall do my best to represent the man in the street, who likes to get some laughter out of life," said George when he was offered the job on the B.B.C. Council. "I have had 47 years on the stage, and in that time have had a very wide experience."

These experts aren't B.B.C. staff members. But their advice is passed on to B.B.C. staff chiefs. Meet them.

Captain Cecil Graves, programmes chief; Sir Noel Ashbridge, chief engineer; Sir Adrian Boult, music chief; Sir Stephen Tallents, public relations chief; Mr. B. E. Nicolls, staff chief.

The fiery Lloyd George brings pep to the Advisory Council Meetings

LISTEN TO RADIO LUXEMBOURG

1,293 metres

Chief Announcer : Mr. S. P. Ogden-Smith

Assistant Announcers : Mr. S. H. Gordon Box and Mr. John Bentley

SUNDAY, JAN. 23

- 8.15 a.m.** Request Programme
8.30 a.m. NEAL ARDEN'S MASTERS OF RHYTHM
Presented by the proprietors of Feen-A-Mint.
8.45 a.m. Your Old Friend Dan
 Singing his way into the home.—*Presented by the makers of Johnson's Wax Polish.*
9.0 a.m. GEORGE ELRICK
 Maclean's Laughing Entertainer and His Band
Presented by the makers of Maclean's Stomach Powder.
9.15 a.m. Fifteen Minutes of Variety at the Cafe Au Lait, featuring Felix Mendelssohn and His Orchestra, George Barclay and Guest Artiste, Mantovani, broadcasting for the first time on this station.—*Presented on behalf of Nestle's Milk Products, Ltd.*
9.30 a.m. Master O.K. the Saucy Boy
Presented by the makers of O.K. Sauce.
9.45 a.m. SHOWLAND MEMORIES
 A musical cavalcade of theatreland, past and present, with Jan Van der Gucht Olive Groves and "The Showlanders"
Presented by California Syrup of Figs.
10.0 a.m. Old Salty and His Accordion
 To-day, Old Salty's Adventures with the Mermaids.—*Presented by Rowntree's Cocoa.*
10.15 a.m. CARSON ROBISON AND HIS PIONEERS
Presented by the makers of Oxydol.
10.30 a.m. DAVY BURNABY
 The Jovial Compere
Presented by the makers of Bisurated Magnesia.
10.45 a.m. The Dream Man
 Clive Arnum, the dream man, tells you what dreams may mean to you. Mrs. Jean Scott gives you free 'cookery' advice.—*Presented by Brown & Polson.*
11.0 a.m. Elevenses
 With Geraldo and Diploma.—*Presented by the makers of Diploma Cheese.*
11.15 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.

CARROLL LEVIS'S MOST POPULAR DISCOVERY

On Sunday, January 9th

was

CONSTANCE IMPEY

singing

"Mine Alone"

This artiste received the greatest number of votes from listeners and has therefore been awarded the Quaker Oats Cash Prize for the week.

Don't miss CARROLL LEVIS and his latest RADIO DISCOVERIES next week!

AND DON'T FORGET YOUR VOTE. IT MAY MEAN A STAGE CONTRACT FOR ONE OF THESE "UNKNOWN'S"

NORMANDY
5.15 p.m.
SUNDAY
Transmission through I.B.C. Ltd.

LYONS
8.30 p.m.
SUNDAY

LUXEMBOURG 10.30 p.m.
SUNDAY

- 11.30 a.m.** Luxembourg Religious Talk (in French).
12 (noon) Calvert's Front Page
 Re-creating the most outstanding events of the world.—*Presented by Calvert's Tooth Powder.*
12.15 p.m. The Rowntree Aero Show
 Harry Roy and Bill Currie in the lighter side of life, while the famous band "swings" it.—*Presented by the makers of Rowntree's Aero Chocolate.*
12.30 p.m. Peter the Planter
 Presents H. Robinson Cleaver at the organ of the Regal Cinema, Bexley Heath, and his guest artiste, Kenneth Blain.—*On behalf of Lyons' Green Label Tea.*
12.45 p.m. HUNTLEY & PALMER'S GAIETY STARS
 with Leslie Henson Fred Emney Mary Lawson Gaiety Singers
 Written and devised by Leslie Henson and Douglas Furber with the Gaiety Stars Orchestra under the direction of Wolsley Charles
1.0 p.m. Princess Marguerite Programme
 Music by Grant Hughes and His Orchestra.—*Made by Theron.*
1.30 p.m. OVALTINE PROGRAMME OF MELODY AND SONG
2.0 p.m. The Kraft Show
 Directed by Billy Cotton, with Pete Williams, Alan Breeze, Jack Doyle and Rawicz and Landauer.—*Presented by the Kraft Cheese Co., Ltd.*
2.30 p.m. Songs You Will Never Forget
 Featuring Fred Hartley and His Orchestra, with Brian Lawrence (Vocalist) and John Stevens (Narrator).—*Presented by the makers of Johnson's Glo-Coat.*
2.45 p.m. FAIRY SOAP
 Thos. Hedley & Co., Ltd., proudly present MISS GRACIE FIELDS, introducing new songs, and an old favourite in every programme, accompanied by Fred Hartley and His Orchestra.
3.0 p.m. MORTON DOWNEY
 The Golden Voice of Radio
Presented by the makers of Drene Shampoo
3.15 p.m. WALTZ TIME
 with Billy Bissett and his Waltz Time Orchestra
 Esther Coleman Hugh French and The Waltz Timers
Presented by Phillip's Dental Magnesia.
3.30 p.m. Black Magic
 "The Ace of Hearts Orchestra," in a programme for sweethearts.—*Presented by the makers of Black Magic Chocolates.*
3.45 p.m. ALBERT SANDLER
 with Jack Byfield (at the piano) and Reginald Kirby (of the 'cello)
 Compèred by Stephen Williams, and *presented by Boots The Chemists.*
4.0 p.m. THE HORLICKS PICTURE HOUSE
 Master of Ceremonies : Vic Oliver
 Arthur Tracy Steve Evans Sylvia Welling Charles Vaida Rhythm Brothers and The Horlicks All-Star Orchestra under Debroy Somers
Presented by Horlicks.
5.0 p.m. RAY OF SUNSHINE PROGRAMME
 compèred by Christopher Stone
Presented by the makers of Phillip's Tonic Yeast and Betox.
5.30 p.m. THE OVALTINEYS
 Entertainment especially broadcast for the League of Ovaltineys, with songs, and stories by the Ovaltineys, and Harry Hemsley, accompanied by the Ovaltineys Orchestra.—*Presented by the makers of Ovaltine.*

- 6.0 p.m.** UP-TO-THE-MINUTE RHYTHM MUSIC
 Ambrose and His Orchestra with Evelyn Dall Sam Browne Vera Lynn and The Manhattan Three
Presented by the makers of Lifebuoy Toilet Soap.
6.30 p.m. RINSO RADIO REVUE
 featuring Jack Hylton and His Band Alice Mann Dick Murphy Peggy Dell The Henderson Twins Jimmy Miller Tom Waring compèred by Eddie Pola
Presented by the makers of Rinsol.
7.0 p.m. DR. FU MANCHU
 By Sax Rohmer /No. 60.—The Queen of Hearts
 A further episode in the timeless war between the famous criminal investigator, Nayland Smith, and Dr. Fu Manchu—arch-fiend of the Orient.
Dr. Fu Manchu—Frank Cochrane Nayland Smith—D. A. Clarke Smith Dr. Petrie—John Rae Logan—Vernon Kelso Tasir—Vernon Kelso Sir Baldwin Fraser—Arthur Young Li Sing Su—Arthur Young Zarmi—Rani Waller
Presented by the makers of Milk of Magnesia.
7.15 p.m. Eddie Pola and His Twisted Tunes. A programme of twisted words and music.—*Presented by the makers of Hudson's Extract.*
7.30 p.m. SONGS AND SENTIMENT
 A programme of piano and vocal duets, featuring Helen Clare and Ronald Hill
Presented for your entertainment by the makers of Danderine.
7.45 p.m. DINNER AT EIGHT
 Enid Stamp-Taylor, introducing, "My Friends the Stars," with the C. & B. Dance Band, directed by Sydney Lipton
Presented by Crosse and Blackwell, Ltd.
8.0 p.m. PALMOLIVE PROGRAMME
 with Olive Palmer and Paul Oliver
8.30 p.m. Luxembourg News (in French).
9.0 p.m. HIGHLIGHTS ON PARADE
 with Alfred Van Dam and his Gaumont State Orchestra and Wyn Richmond
Presented by Macleans, Limited.
9.15 p.m. BEECHAM'S REUNION
 with Jack Payne and His Band with Marjorie Stedeford Peggy Cochrane and Billy Scott-Coomber compèred by Christopher Stone
Presented by the makers of Beechams Lung Syrup and Germolene.
9.45 p.m. Colgate Revellers
Presented by Colgate Ribbon Dental and Shaving Creams.
10.0 p.m. A SERENADE TO MELODY
Presented by Pond's Extract Co., Ltd.
10.30 p.m. QUAKER QUARTER-HOUR
 featuring Carroll Levis and His Radio Discoveries Lily Prince (Vocalist) Eddie Tobin (Banjo) Henry Williams (Vocalist) Grace Peace (Soprano) Alfred Brown (Cowboy Songs)
Presented by Quaker Oats.

- 10.45 p.m.** THE COTY PROGRAMME
 presenting John Goodwood
 A new programme of haunting melodies, beauty information, and John Goodwood, astrologer and student of the stars, who will tell you how the planets shape your destiny.
11.0 p.m. Half an Hour to Dance
 With Marius B. Winter, and his full dance orchestra, featuring: The Seven Swingers, Paula Green, Bob Howard, and the Two Black Notes.—*Presented by the makers of Bile Beans.*
11.30 to 12 (midnight). Request Programme.

MONDAY, JAN. 24

- 8.0 a.m.** WALTZ TIME
 with Billy Bissett and his Waltz Time Orchestra
 Esther Coleman Hugh French and The Waltz Timers
Presented by Phillip's Dental Magnesia.
8.15 a.m. HORLICKS
Presented by Horlicks.
8.30 a.m. Scott's Movie Matinee
Presented by the makers of Scott's Emulsion.
8.45 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
9.0 a.m. MELODIES FROM THE MASTERS
 compèred by Peter Heming
Presented by the makers of Kolynos Tooth Paste.
9.15 a.m. THE HAPPY PHILOSOPHER
 A new programme of particular interest to all dog lovers. Both adults and children eagerly await the arrival of their old pal, The Happy Philosopher.
Presented by Bob Martin Limited.
9.30 a.m. With the Immortals
 A musical problem, introduced by Orpheus and presented by the makers of Bisodol.
9.45 a.m. Keeping House with Elizabeth Craig. Introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.
10.0 to 10.30 a.m. Tommy Dallimore and His Band broadcasting from the Luxembourg Studio.
3.30 p.m. Concert of Music by the Luxembourg Station Orchestra, directed by Henri Pensis.
4.0 p.m. Fireside Memories
 A programme of "worth-while" music.
Presented by the makers of Coalite.
4.15 p.m. The Dansant
4.30 p.m. The Family Circle
 Gramophone records compèred by Christopher Stone.—*Presented by the makers of Phillip's Tonic Yeast.*
4.45 p.m. MARMADUKE BROWN
 The lovable eccentric inventor and his patient wife, Matilda.
Presented by the makers of Milk of Magnesia.
5.0 p.m. Borwick's Baking Powder Concert.
5.15 to 5.30 p.m. The Sunny Side
 Featuring That Friendly Fellow.—*Presented by British Tutorial Institute.*
6.30 to 7.0 p.m. Request Programme

TUESDAY, JAN. 25

- 8.0 a.m.** HILDEGARDE
 The most fascinating personality of the year
Presented by Phillip's Dental Magnesia.
8.15 a.m. 8.15 and All's Well
 Featuring: Browning and Starr.—*Presented by the makers of Aika Seltzer.*
8.30 a.m. Household Hints
 by Mrs. Able.—*Presented with the compliments of the makers of Vitacup.*
8.45 a.m. CADBURY CALLING
 and presenting Reminiscing with Charlie Kunz (playing melodies with memories) and Judy Shirley and George Barclay (singing for you)
 Compère, Ralph Truman
Presented by the makers of Cadbury's Milk Tray Chocolates.
 Please turn to page 25

LUXEMBOURG NOTES

FUN OF THE FESTIVE SEASON

by S. P. Ogden-Smith

HULLO, everybody! Here's Radio Luxembourg back with you again, and with all the festivities over for another twelve months. Before we leave this subject, may I take this opportunity of thanking all of you who sent Christmas and New Year greetings to the English announcers here? Without any exaggeration whatsoever, there were hundreds of listeners who spared a few minutes to wish us all the best, and it would obviously be impossible for us to reply to you all personally; we have already thanked you on the air, but Gordon and John join me in asking this small amount of space to thank you all once again. You cannot believe how fine it is to know that we are not just voices to you, but real friends, and we thoroughly appreciate your kind thoughts.

Our Christmas Day Request Programme was the most successful from the point of replies that I have known since I have been in Luxembourg. When the time for the programme drew nearer, I began to wonder whether we should be forced to devote the whole half-hour to reading out names only! However, owing to the kindness of the Director of the French programmes, we managed to get a spot of extra time, and, as you know, the whole show was a great success.

I am sorry that I am a bit late in telling you of the times during which Tommy Dallimore and his Dance Band will play for you, as you will have heard him already; but, so that you can make a note of them, the times as arranged at present are: Mondays, 10 to 10.30 a.m.; Tuesdays, 5 to 5.30 p.m.; Wednesdays, Thursdays, and Fridays, 6.30 to 7 p.m. Tommy is open to play any of your requests during any of these sessions—you know by now that he specialises in dance and swing numbers—so send in as soon as you like, indicating the day when it will be most convenient to you to hear your own favourites. I expect that, after a week or two, we shall be using Tommy even more, as I believe that our listeners prefer to have a live orchestra as a change; there is no doubt that your announcers do!

We had a really good "do," as my Lancashire friends say, on New Year's Eve—here in Luxembourg. Gordon, John, my wife, and I went to a dinner-dance, and saw the New Year in to the accompaniment of a great deal of jollity. We were only a few yards from the studio, and as soon as midnight was struck, poor Gordon had to rush to the studio to take the late dance-music session. If you noticed that he was breathless when he opened the programme, you now know the reason! When he finished there, he rejoined us, and we danced until the early hours.

This "do" of ours was very kindly provided by our London agents, Wireless Publicity, Ltd., and you may be sure that we did not forget to thank them in the proper way during the dinner.



Tommy Dallimore, Luxembourg's popular resident bandleader



OUR GRACIE

—THE STAR WHO NEVER ACTS A PART

When Miss Gracie Fields' name appeared in the New Year Honours List a fitting tribute was paid by the nation to a lady who has brought more real happiness into millions of houses than, possibly, any other one person. But years ago the public had already conferred *their* honour and *their* title on this great-hearted lady. For to them she was "Our Gracie." And to-day, when an Honour has followed fame and fortune, she is still the same "Our Gracie." For that is Gracie Fields' greatest charm, her unspoiled, generous nature. Meet her "back-stage" . . . see her pouring out tea for the staff in the studio, see her dispensing hospitality to a "full house" at her palatial Hampstead home . . . you will meet and see the same Gracie whose broad humanity and complete sincerity has won her such immense popularity all over the country.

THOSE VOCAL GYMNASTICS!

To her audiences the amazing vocal gymnastics that Gracie Fields introduces into her songs must seem like carefully rehearsed efforts. They are not . . . as those who have listened to her rehearsing in a broadcasting studio have discovered! They are completely spontaneous and, if you listen carefully to her singing the same song on different occasions you will realise this for yourself. That is why a rehearsal with Gracie Fields is never the bore it can be with certain other artistes who take themselves rather more seriously. For Gracie delights in introducing a vocal gymnastic at one part of a song at the first band rehearsal . . . then popping it in at some other part at the next rehearsal. But what band leader could be confused by a Gracie who says, "Coom on, lads . . . let's have it again . . . I made a mistake last time"? That's "Our Gracie" . . . always ready to turn her humour against herself.

NOW . . . TWICE WEEKLY ON YOUR RADIO!

How often have you said, "Why ever don't we hear Gracie more often on the radio?" You needn't say it any more . . . although, being greedy for such grand entertainment, you probably will! For Gracie Fields now broadcasts twice every week . . . from Luxembourg every Sunday at 2.45 p.m. and from Radio Normandy every Wednesday at 3.15 p.m. in the Fairy Soap Quarter-Hour. Listen to her in the comedy songs that only she can sing, listen to her in the ballads that reveal the full power of the wonderful voice that Tetrizzini admired so greatly.

GRACIE FIELDS in the FAIRY SOAP Quarter-Hour

Every Sunday 2-45 p.m. Radio Luxembourg

Every Wednesday 3-15 p.m. Radio Normandy

THANKS A MILLION!

More than a million listeners express their appreciation of Carson Robison and his Oxydol Pioneers by tuning in to this programme every time it's on the air. As the nigger said when he put his finger on the buzz-saw, "There must be a



reason." . . . And the reason is . . . the versatility of this gay crowd of Westerners. From humour to pathos, from comedy to ballad, from violin to mouth organ, they range the whole field of entertainment. Rather different from their old job of riding the range . . . but done with the same careless nonchalance that is so typical of men and women whose lives have been spent in the great open spaces. Tune in to the C.R. Ranch for a breezy quarter-hour . . . any Sunday from Luxembourg at 10.15 a.m. and every Wednesday too, from the same station at 5 p.m. They make Sunday livelier; also from Normandy at 10.15 a.m. and Radio Lyons presents them at 6 on Sunday evenings, too.

CARSON ROBISON and his Oxydol Pioneers in the OXYDOL Quarter-Hour

POPULARITY IS EXPENSIVE —IN BUTTONHOLES!

You'll seldom see Morton Downey without a red carnation in his buttonhole. You'd *never* see him without one . . . if he wasn't so popular. All of which is rather cryptic . . . until you've seen Morton's spectacular entry to every stage-door at any town at which he happens to be appearing—not that Morton wants it to be spectacular . . . he's the most retiring of men in private life. But girls will be girls whilst there are boys like Morton about . . . and so his entry to the stage-door perpetually takes on the aspect of the first day at a sale. And by the time he's panted and pushed his way inside, his red carnation has gone! Such is the price of popularity . . . a double buttonhole bill for every twice nightly appearance. Well, Morton, blame it on your golden voice . . . although we prefer to praise it. And if you want to know why . . . listen to Morton Downey on Sundays at 3 p.m. from Luxembourg and from Lyons at 6.15 p.m. And as you'll still want more—listen again on Wednesday at 3.30 p.m. Normandy and, once more on Friday at 5 p.m. Luxembourg.



MORTON DOWNEY in the DRENE Quarter-Hour

3 CHANCES EVERY SUNDAY

for you to hear

The Greatest RADIO ENTERTAINER of the age!

The man who brought new blood to variety—

CARROLL LEVIS

with his
RADIO DISCOVERIES



NORMANDY	LYONS	LUXEMBOURG
5.15 p.m.	8.30 p.m.	10.30 p.m.
Transmission through I.B.C. Ltd. 269-5 metres	215 metres	1293 metres

JOIN THE QUAKER RADIO CLUB

and see Carroll Levis and his
Radio Discoveries at work!

See Carroll Levis and his Radio Discoveries preparing the Quaker Oats Radio programmes—get a look right behind the scenes of radio. Just fill in the coupon below and you will receive free by return of post, membership card of the Quaker Radio Club. At the same time your ticket will be sent for free admission to the Odeon Theatre, Leicester Square, W.C.2, on Sunday, February 6, 2 p.m., where you will see Carroll Levis and his Radio Discoveries preparing the famous Quaker radio programmes.

COUPON

Please send me free membership card of the Quaker Radio Club and ticket of admission to the Odeon Theatre, Leicester Square, for Sunday, February 6, at 2 p.m.

Name.....

Address.....

VOTE HERE FOR YOUR FAVOURITE DISCOVERY
MY FAVOURITE ARTISTE IN THE QUAKER
RADIO PROGRAMME on Sunday.....1938 was

NAME OF ARTISTE

ALL VOTES MUST BE RECEIVED BY TUESDAY
MORNING FOLLOWING THE BROADCAST

OUR RADIO LETTER BOX

Readers Write to the Editor . . .
. . . and the Editor Replies

Half-a-crown is paid for each letter published on this page. Write to "Radio Letter Box," "Radio Pictorial," 37/38 Chancery Lane, London, W.C.2. Anonymous letters are ignored. Write on one side of the paper only.

From Mr. Inman Race, 46 Southey Crescent, Sheffield, 5.

WHY are relays from working men's clubs ignored? Some of the finest artistes in the land are engaged for club concerts.
[Certainly an idea for the B.B.C. talent-spotters.—Ed.]

From Mr. Geoff Hardie, 16 Victoria Avenue, Levenshulme, Manchester 19.

WHAT has happened to Van Phillips and his two orchestras of late? There is nothing I enjoy more than symphonic jazz as rendered by Van Phillips and Louis Levy. Both these bands broadcast far too rarely.
[Many listeners are concerned by the long absence of Van Phillips. He is busy with his inimitable arrangements. However, Louis Levy can now be heard every Sunday at 1.30 p.m. from Normandy.—Ed.]

From Mr. N. J. Goodney, Clare College, Cambridge.

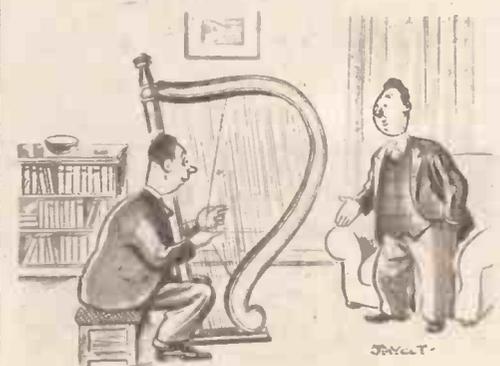
IS the photograph you published on page 32 of the December 22 issue really of Binnie Hale? I could swear it is Grace Moore. And, by the way, who was the bright spark at the B.B.C. who allowed "Little Boy Who Santa Claus Forgot" to be broadcast in a morning record recital, and in lunch-time, tea-time and late-night dance music sessions on one day and from the same station? A bunch of aspidistras to him.
[Yes, it was Binnie Hale. "Little Boy" is a hit and the B.B.C. thinks we cannot hear too much of a hit. That's why song-plugging still flourishes.—Ed.]

From Miss Constance Webster, Jeremey's Farm, Higham, near Nelson.

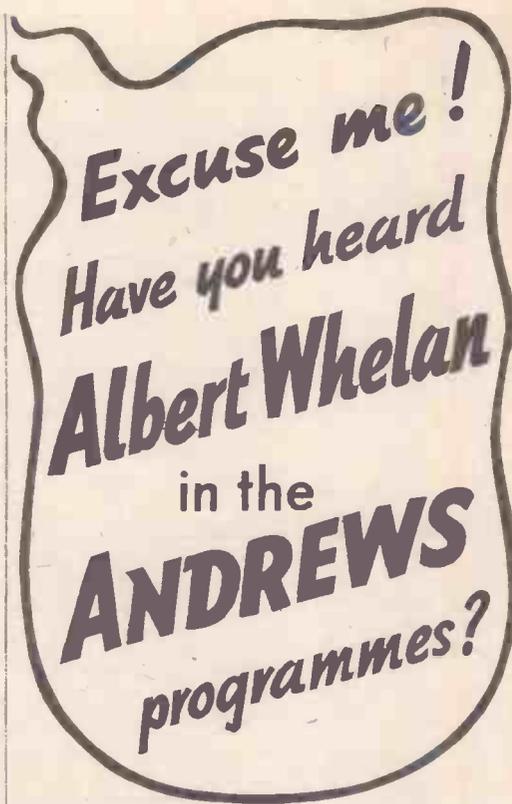
WHEN in the past Edwin Styles compered Hall's Wine's Amateur Hour from Luxembourg, he went one better than Carroll Levis in that he offered money prizes to listeners also. £5 was awarded regularly for the card giving the best reasons for choosing an artiste. Why can't Levis do likewise? Besides making his Quaker Quarter Hours more exciting, it would keep up the interest in the voting.
[An excellent suggestion which I commend to the Quaker Oats sponsors.—Ed.]

From Captain D. A. F. Needham, 43a St. John's Wood, High Street, N.W.8.

WE can put up with a certain amount of song-plugging in the case of dance-numbers as they die a natural death in due course, but why should this repetition be extended to other kinds of musical entertainment? For instance, how many times recently have we heard "Christopher Robin Saying His Prayers"?
[There seems to be no general "weeding-out" by those who pass the programmes, and it is a pity.—Ed.]



"I suppose you have to pull a lot of strings to get a job as a harpist?"



If you want a quarter of an hour's "different" listening, tune in to Radio Luxembourg and hear that celebrated entertainer, Albert Whelan, broadcasting for the makers of Andrews Liver Salt.

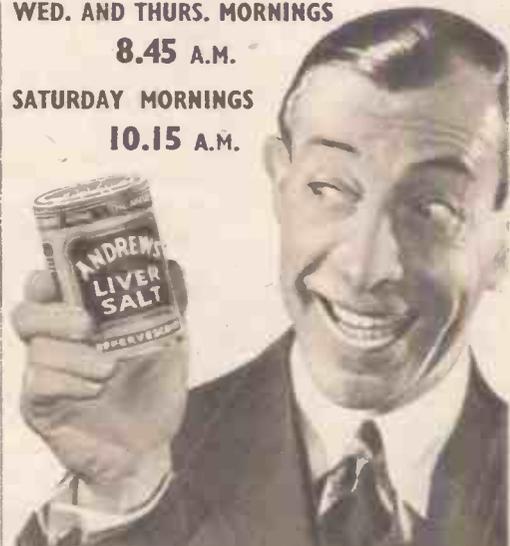
Hear Albert Whelan philosophise . . . listen to his sympathetic homely common sense . . . laugh at his jokes, they're amusing enough. There's music, too, of just the right kind, and on Saturdays, original items to interest the children. Andrews programme gives you a quarter of an hour's new enjoyment—three times a week from Luxembourg.

WED. AND THURS. MORNINGS

8.45 A.M.

SATURDAY MORNINGS

10.15 A.M.



ANDREWS LIVER SALT

The Ideal Tonic Laxative

RADIO LUXEMBOURG'S PROGRAMMES Continued from page 22

9.0 a.m. **MUSIC ON THE AIR**
Presented by the makers of Kolynos Tooth Paste.

9.15 a.m. With The Immortals
A musical problem, introduced by Orpheus, and presented by the makers of Bisodol.

9.30 a.m. Brown & Polson Cookery Club. Club news and cookery talks by the president, Mrs. Jean Scott.

9.45 a.m. **THE MILTON SISTERS**
Dinah Miller and Pat Hyde with their entertaining announcer Bob Walker and Arthur Young at the piano
Presented by Milton.

10.0 a.m. "Fit as a Fiddle"
Presented by the makers of Castorets Brand Tablets.

10.15 to 10.30 a.m. Request Programme

3.30 p.m. Concert of Music By the Radio Luxembourg Station Orchestra, directed by Henri Pensis.

3.45 p.m. "Ah, Bisto!"
On the air is Sidney Torch at the organ and Webster Booth, the famous tenor, in popular melodies and songs.

4.0 p.m. Fifteen Minutes of Variety At the Café Au Lait, featuring Felix Mendelssohn and His Orchestra, George Barclay and Guest Artist, Pat Taylor.
Presented on behalf of Nestle's Milk Products, Ltd.

4.15 p.m. **THE GLYMIEL JOLLITIES**
with Sylvia Cecil Tessa Deane Marjorie Stedelford Gwen Catley Clarence Wright Monte Rey Neal Arden Al Burton and the Glymiel Orchestra
Presented by the makers of Glymiel Jelly.

4.30 p.m. **HUNTLEY & PALMERS ASSORTED**
A mixed musical programme.—Presented by Huntley & Palmers.

4.45 p.m. **MARMADUKE BROWN**
The lovable, eccentric inventor and his patient wife, Matilda
Presented by Phillips Dental Magnesia.

5.0 p.m. Colgate Revellers
Presented by Colgate Ribbon Dental and Shaving Creams.

5.15 to 5.30 p.m. Tommy Dallimore and His Band, broadcasting from the Luxembourg Studio.

6.30 p.m. Request Programme
6.45 to 7.0 p.m. Radio Luxembourg Presents—

WEDNESDAY, JAN. 26

8.0 a.m. **THE CHARM OF THE WALTZ**
Bringing you each week melodies from the pen of a celebrated composer of Waltz Music. To-day: Lincke.—Presented by Phillip's Dental Magnesia.

8.15 a.m. **HORLICKS "MUSIC IN THE MORNING"**
Presented by Horlicks.

8.30 a.m. Scott's Movie Matinee
Presented by the makers of Scott's Emulsion.

8.45 a.m. **GOOD MORNING**
A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.

9.0 a.m. **The Biggest Little Programme**
Starring Louise Browne, Paul England, and Monia Litter.—Sponsored by Rowntree's.

9.15 a.m. **The Happy Philosopher**
A new programme of particular interest to all dog lovers. Both adults and children eagerly await the arrival of their old pal, The Happy Philosopher.

9.30 a.m. **OLIVER KIMBALL**
The Record Spinner
Programme presented by Bisurated Magnesia.

9.45 a.m. Radio Favourites
Presented by Brooke Bond Dividend Tea.

10.0 to 10.30 a.m. **CARROLL GIBBONS AND HIS RHYTHM BOYS**
with Anne Lenner George Melachrinio and The Three Ginx
Sponsored and presented by the manufacturers of Stork Margarine.

3.30 p.m. Concert of Light Orchestral Music.

3.45 p.m. **MACLEAN'S MUSICAL MATINEE**
Presented by the makers of Maclean's Peroxide Toothpaste.

4.0 p.m. Variety

4.15 p.m. **PUTTING A NEW COMPLEXION ON LIFE**
Presented by D.D.D.

4.30 p.m. **THE FAMILY CIRCLE**
Gramophone Records, compered by Christopher Stone
Presented by the makers of Phillips Tonic Yeast.

4.45 p.m. **MARMADUKE BROWN**
The lovable eccentric inventor and his patient wife, Matilda
Presented by the makers of Phillips' Magnesia Beauty Creams.

5.0 p.m. **CARSON ROBISON AND HIS PIONEERS**
Presented by the makers of Oxydol

5.15 to 5.30 p.m. Glyco-Thymoline Programme. Numerology—a fascinating talk showing how your birth-date affects your whole life, by James Leigh, the famous Numerologist.

6.30 to 7.0 a.m. Tommy Dallimore and His Band, broadcasting from the Luxembourg Studio.

THURSDAY, JAN. 27

8.0 a.m. **THE CHARM OF THE WALTZ**
Bringing you each week melodies from the pen of a celebrated composer of waltz music
To-day: Noel Coward
Presented by Phillip's Dental Magnesia.

8.15 a.m. **HORLICKS "MUSIC IN THE MORNING"**
Presented by Horlicks.

8.30 a.m. **THE OPEN ROAD**
Presented by the makers of Carters Little Liver Pills.

8.45 a.m. **GOOD MORNING**
A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.

9.0 a.m. **MELODIES FROM THE MASTERS**
Comped by Peter Heming
Presented by the makers of Kolynos Tooth Paste.

9.15 a.m. Ann French's Beauty Talks
Presented by the makers of Reudel Bath Cubes.

9.30 a.m. Brown & Polson Cookery Club. Club news and cookery talks by the President, Mrs. Jean Scott.

9.45 a.m. Keeping House With Elizabeth Craig.—Introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.

10.0 a.m. **MACLEAN'S MORNING MELODY**
Presented by the makers of Maclean's Stomach Powder.

10.15 to 10.30 a.m. Request Programme

3.30 p.m. **THE MEDICINE CHEST**
A programme of tunes and tonics devised by Boots The Chemists, with Tom Kinniburgh Comped by Stephen Williams

4.0 p.m. Fireside Memories
A programme of "worth-while" music
Presented by the makers of Coalite.

4.15 p.m. G. P. Tea-Time
George Payne & Co., Ltd., present a Cavalcade of Memories (1897-1937).

4.30 p.m. Your Old Friend Dan
Singing his way into the home.—Presented by the makers of Johnson's Wax Polish.

4.45 p.m. **MARMADUKE BROWN**
The lovable, eccentric inventor and his patient wife, Matilda
Presented by the makers of Milk of Magnesia.

5.0 p.m. **NEAL ARDEN'S MASTERS OF RHYTHM**
Presented by the proprietors of Feen-A-Mint.

5.15 to 5.30 p.m. An Earful of Music
Featuring, Cella Ryland.—Presented by Rentals, R.A.P.

6.30 to 7.0 p.m. Tommy Dallimore and His Band, broadcasting from the Luxembourg Studio.

FRIDAY, JAN. 28

8.0 a.m. **HILDEGARDE**
The most fascinating personality of the year
Presented by Phillips Dental Magnesia.

8.15 a.m. Record Review
A programme of popular melodies chosen by Donald Watt.—Presented by the makers of Parminit.

8.30 a.m. Chivers Concert
Presented by Chivers & Sons, Ltd.

8.45 a.m. **OUT OF THE BLUE**
The programme of surprises brought to you out of the blue. Introduced by Ruth Dunning—The Reckitt's Reporter
This week's surprises include a British band leader and star-maker, introducing his latest discovery, and a young lady out of the headlines
Presented by the makers of Reckitt's Blue.

9.0 a.m. **ZEBU TIME**
A musical contrast of Grandmother's romantic songs, with the gay rhythm of to-day.
Presented by the makers of Zebu.

9.15 a.m. Countryside
A musical panorama of our glorious country highways and byways, featuring Simon the Singer, and the Carnation Countryside Quintet.—Presented by Carnation Milk.

9.30 a.m. **THE MILTON SISTERS**
Dinah Miller and Pat Hyde with their entertaining announcer Bob Walker and Arthur Young (at the piano)
Presented by Milton.

9.45 a.m. Brooke Bond Concert
Presented by Brooke Bond Dividend Tea.

10.0 a.m. **MUSIC ON THE AIR**
Presented by the makers of Kolynos Dental Cream.

10.15 to 10.30 a.m. "Ah, Bisto!"
On the air is Sidney Torch at the organ, and Webster Booth, the famous tenor, in popular melodies and songs.

3.30 p.m. Concert of Music By The Luxembourg Station Orchestra, under the direction of Henri Pensis.

4.0 p.m. Thé Dansant
4.15 p.m. Master O.K. the Saucy Boy
Presented by the makers of Mason's O.K. Sauce.

4.30 p.m. **THE FAMILY CIRCLE**
Gramophone Records Comped by Christopher Stone
Presented by the makers of Phillips Tonic Yeast.

4.45 p.m. **MARMADUKE BROWN**
The lovable, eccentric inventor and his patient wife, Matilda
Presented by the makers of Milk of Magnesia.

5.0 p.m. **MORTON DOWNEY**
The Golden Voice of Radio
Presented by the makers of Drene Shampoo

5.15 to 5.30 p.m. Glyco-Thymoline Programme. Numerology—a fascinating talk showing how your birth date affects your whole life, by James Leigh, the famous Numerologist.

6.30 to 7.0 p.m. Tommy Dallimore and His Band, broadcasting from the Luxembourg studio.

11.0 p.m. Dancing Time

12.0 (midnight) Princess Marguerite Programme of Music.—Presented by Theron Laboratories.

12.30 to 1.0 a.m. Late Dance Music

SATURDAY, JAN. 29

8.0 a.m. **PROGRAMME OF POPULAR MUSIC**
Talk by Nurse Johnson on child problems
Presented by California Syrup of Figs.

8.15 a.m. **HORLICKS "MUSIC IN THE MORNING"**
Presented by Horlicks.

8.30 a.m. Sunny Jim's Programme of "Force" and Melody.

8.45 a.m. **CADBURY CALLING**
Two great attractions in radio's new blend of entertainment: "The Exploits of Mr. Penny," by Maurice Moiseiwitsch No. 8.—Napoleon of Room 101
Featuring Richard Golden as "Mr. Penny" and Doris Gilmore as Mrs. Penny" with Ernest Seton, Foster Carlin, and Maurice Denham. And the music of Blackpool's Wizard of the Wurlitzer, Reginald Dixon.
Presented by Cadbury Bros., Ltd.

9.15 a.m. **THE HAPPY PHILOSOPHER**
A new programme of particular interest to all dog lovers, but of special interest to children who will eagerly await the arrival of Uncle Phil.—Presented by Bob Martin Limited.

9.30 a.m. Brown & Polson Cookery Club. Club news and cookery talks by the president, Mrs. Jean Scott.

9.45 a.m. Keeping House With Elizabeth Craig. Introduced by Peter the Planter, on behalf of Lyons' Green Label Tea.

10.0 a.m. Uncle Coughdrop's Party For the Kiddies.—Presented by Pineate Honey Cough Syrup.

10.15 to 10.30 a.m. **GOOD MORNING**
A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.

4.15 p.m. The Dansant
4.30 p.m. Station Concert
4.45 p.m. Station Concert

SHOWLAND MEMORIES
A musical cavalcade of the theatreland, past and present with Edward Reach Olive Groves and "The Showlanders"

Presented by California Syrup of Figs.
5.30 p.m. King's Cigarettes
Football results programmes.—Sponsored by Ardath Tobacco Co., Ltd.

5.30 to 5.45 p.m. With The Immortals
A musical problem introduced by Orpheus and presented by the makers of Bisodol.

5.45 to 6.0 p.m. Station Concert
6.30 to 7.0 p.m. Outside Broadcast
From The Alfa Café.

11.0 to 1.0 a.m. Dancing Time



WITH CHARLIE KUNZ playing MELODIES WITH MEMORIES



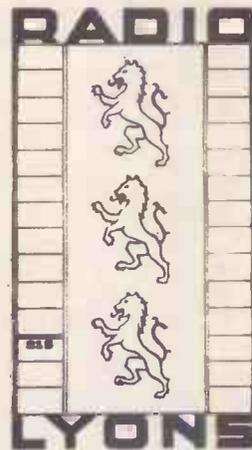
CHARLIE KUNZ who plays a non-stop medley of your favourite tunes.
Lovely JUDY SHIRLEY who sings the refrains...
... together with that popular vocalist, GEORGE BARCLAY

Don't forget MR. PENNY on Saturdays
Cadbury calling on Tuesdays — to bring you Charlie Kunz, well-known wizard of the keys. And to tell you about another favourite — Cadburys Milk Tray Chocolates.
RADIO LUXEMBOURG
1293 METRES
Tuesday morning
January 25th
8-45

Radio Lyons Calling!

215 metres

Announcers: Gerald Carnes and Johnny Couper



MONDAY, JAN. 24

- 10.0 p.m.** Dance Music
A delightful programme of rhythm hits.
- 10.15 p.m.** Sunny Jim Transmitting
"Force" and Melody. A new-time ballad concert.—Presented by the makers of Force.
- 10.30 p.m.** OUT OF THE BLUE
A Programme of Surprises
The Big Stars and Personalities Brought to you out of the Blue introduced by Ruth Dunning
The Reckitt's Reporter
Presented by the makers of Reckitt's Blue.
- 10.45 p.m.** Lancashire Hot-Pot
Umpteenth helping, served by our excellent staff of chefs at Radio Lyons.
- 11.0 p.m.** The Stage-Door Lounger
Radio Lyons' backstage reporter with his weekly "bag" of theatreland-celebrity gossip, and music from the hit-shows of the moment.
- 11.30 p.m.** Comedy Corner
Famous humorists are represented in a delightful half-hour of mirth and melody.
- 12 (midnight)** Close Down

Please turn to page 29

JOAN SHADWELL, Carroll Levis discovery and daughter of Charles, the Orchestra Leader, made her first broadcast from Lyons on January 9 in the Quaker Programme. Has made quite a rapid rise to popularity for one so young. 1937 found her typing, not singing, in a music publishers' office in the Charing Cross Road. This summer she appeared in concert party at Scunthorpe where she made a great hit with holiday-makers. Writer remembers pleasant evening spent with Joan at a small London cinema where the trains rumble overhead, eating monkey nuts.

THOSE Remember Medleys which listeners like so much in the Stork programmes have been put on disc at last. Recorded by Carroll Gibbons on Columbia, this one introduces some of those grand old favourites which revive memories. It's funny how tunes are always connected with incidents, and if you enjoy this sort of thing, there's plenty of entertainment to be found in the new series devised by Johnny Couper—"A" Stands For... which appears on Mondays.

SINCE its first broadcast on January 2, *Tunes of the Not-so-famous*, the new series of Beecham's Re-unions, has drawn a large response from listeners who are asked to write for their favourite tune. If you would like to hear Peggy Cochrane, Marjorie Stedford, Teddy Foster or Jack Payne singing or playing your favourite, listen to these—programmes on Sundays at 6.30 p.m.

OPTIMISTIC entrants in the *Guess the Bands* feature write submitting their entry and also the cinema they would like to visit. Usual procedure is to wait until you've won!



Two brilliant and well-loved people—Paul Robeson and Elisabeth Welch—are featured in a Coloured Cabaret programme this Sunday at 11 p.m.

SUN., JAN. 23

- 5.0 p.m.** Gramo-Variety
Fifteen minutes of variety on gramophone records.
- 5.15 p.m.** Your Old Friend Dan
Songs and sound advice from Lyle Evans, with music by the Johnson Orchestra.—Presented by the makers of Johnson's Wax Polish.
- 5.30 p.m.** Dance Time
Fifteen minutes of rhythmic harmony.
- 5.45 p.m.** Peter the Planter
Presents Fred Hartley's Sextet, with Brian Lawrence.—On behalf of Lyons' Green Label Tea.
- 6.0 p.m.** CARSON ROBISON AND HIS PIONEERS
From the C.R. Ranch, far out in the West, these favourite songsters bring you their rhythm, melody and humour of the range.—Sent to you by courtesy of the makers of Oxydol.
- 6.15 p.m.** MORTON DOWNEY
Radio's Golden Voice and the Drene Orchestra
In a programme of song and melody.—Presented by the makers of Drene.
- 6.30 p.m.** BEECHAMS REUNION
with Jack Payne and His Band
Billy Scott-Comber
Ronnie Genarder
Peggy Cochrane and Marjorie Stedford
The whole programme compered by Christopher Stone.—Sponsored by Beechams Pills, Ltd.
- 7.0 p.m.** CARROLL GIBBONS AND HIS RHYTHM BOYS
with Anne Lenner
George Melachrino
Sam Costa and The Three Ginx
A programme of dance music, songs and melodious memories by those famous artistes.—Presented by the makers of Stork Margarine.
- 7.30 p.m.** At The "Micetersingers" Club
A novel programme of merry music and song.—Presented by the makers of Liverpool Virus.
- 7.45 p.m.** Station Concert and News
- 8.05 p.m.** Dance Music
On gramophone records.
- 8.15 p.m.** "Highlights on Parade"
With Alfred Van Dam and His State Broadcasting Orchestra, and Wyn Richmond.—Presented by the makers of Maclean's Peroxide Toothpaste.
- 8.30 p.m.** CARROLL LEVIS and His Radio Discoveries
Further "unknowns of to-day and

WAR between Radio Lyons' own Ben Bernie and Walter Winchell—The Man on the Set and "kindly, philosophical" Tony Melrose—still rages. This week's bouquet of orchids goes to The Man on the Set for the following: "The Tony Melrose Fan Club is holding a bridge party on Monday, if they can find a fourth."

FROM a constant Lyons listener comes this amusing limerick: Said The Man on the Set to our Tony, "Finding film stars has fair got me stoney; But I get 'em, by heck, Sometimes risking my neck," To which Tony just murmured "Boloney."

LANCASHIRE likes our "Lancashire Hot-Pot." When this feature was dropped a few weeks back, irate listeners in Lancashire wrote demanding its immediate return. One gentleman, who retires early, requested that it be broadcast "just a little earlier as I am so bad at getting up in the morning." Another helping served by our brilliant chef at Lyons makes its appearance this week.

ALWAYS full of bright ideas, "Sunny Jim" has something amusing and interesting up his sleeve ready to produce on Wednesday, February 9. A new series of "Force and Melody" programmes makes its debut then, with the title *A World Tour*. Starting in France, we go on to all sorts of wonderful places with that amazing personality, "Sunny Jim," as our guide. Watch out for this series—you'll enjoy them.

probable stars of to-morrow" include, this week: Lily Prince (vocalist), Eddie Tobin (banjo), Henry William Smith (vocalist), Grace Peace (soprano), Alfred Brown (cowboy songs). Discovered by Carroll Levis and presented by Quaker Oats, Ltd.

- 8.45 p.m.** Station Concert and News
- 9.0 p.m.** Young and Healthy
A programme of modern, snappy dance-rhythm and swing.—Sent to you by the makers of Bile Beans.
- 9.15 p.m.** The Zam-Buk
Programme of melody, song and humour.—Presented by the makers of Zam-Buk.

- 9.30 p.m.** HILDEGARDE
Radio's most fascinating personality. Presented by the makers of Phillip's Magnesia Beauty Creams.
- 9.45 p.m.** WALTZ TIME
with Billy Bissett and His Waltz Time Orchestra
Esther Coleman
Hugh French and The Waltz Timers
"An invitation to the Waltz," from the makers of Phillip's Dental Magnesia.
- 10.0 p.m.** SONGS AND SENTIMENT
Helen Clare
Ronald Hill and Jay Wilbur and The Dandeline Orchestra
In a delightful and informal programme of vocal duets.—Presented by the makers of Dandeline.
- 10.15 p.m.** DR. FU MANCHU
By Sax Rohmer
A further episode in the timeless war between Nayland Smith, criminal investigator, and Dr. Fu Manchu, arch-enemy of the Orient.
Episode No. 47. "The Sleeping Venus."
Dr. Fu Manchu—Frank Cochrane
Nayland Smith—D. A. Clarke Smith
Dr. Petrie—Gordon McLeod
Weymouth—Arthur Young
1st Policeman—Arthur Young
2nd Policeman—Vernon Kelso
Woman's Voice—Rani Waller
Inspector Walford—Vernon Kelso
Voice—Frank Cochrane
Preston—Arthur Young
Rorke—Arthur Young
Presented by the makers of Milk of Magnesia.
- 10.30 p.m.** SHOWLAND MEMORIES
A programme of hits from musical-comedy with Olive Groves, Webster Booth, and the Showlanders.—Presented by the makers of California Syrup of Figs.
- 10.45 p.m.** To-day's Horoscope
A programme of mystery and music for everybody. Birthday predictions and advice for the future.—Presented by the makers of Jersey Lily Beauty Lotion.
- 11.0 p.m.** Colour in Cabaret
Negro artistes of American and English radio featured in half an hour's floor-show. Those taking part include Josephine Baker, Hutch, Paul Robeson, Elisabeth Welch, Fats Waller and his Rhythm, and various other coloured songsters familiar to you all.
- 11.30 p.m.** As You Like it
Songs, dance numbers and request items of all kinds from Radio Lyons listeners.
- 12 (midnight)** Close Down

TUNE IN TO

RADIO LYONS

EVERY

SATURDAY

EVENING AT 11-15

FOR THE DAY'S

FOOTBALL POOL DIVIDENDS

Who's Marmaduke Brown ?

Thousands of women in England are married to men just like Marmaduke Brown—lovable, loyal, but unpractical. Men who live their lives dreaming of a great to-morrow and accomplishing nothing to-day. Marmaduke is an inventor. But what he invents never amounts to very much. So his wife, Matilda, is the breadwinner. The whole town chuckles at Marmaduke—except Matilda. She loves him in spite of everything. So will you! Hear Marmaduke Brown from Radio Luxembourg. A new instalment every day.

RADIO LUXEMBOURG
Monday to Friday 4.45—5 p.m.

Presented by
the makers of "MILK OF MAGNESIA" "PHILLIPS DENTAL MAGNESIA" and "PHILLIPS MAGNESIA BEAUTY CREAMS."

MUSICAL NEWS
&
DANCE BAND
The Musicians' Magazine **6 D.**
FEBRUARY ISSUE ON SALE JAN. 31
Place your order to-day

GREAT A. J. ALAN MYSTERY

Continued from page 7

and now leaves it to the magazine and book publishers to foot the bill.

Peter is a great natural writer, but he is not pigheaded, as so many storytellers are.

In the past ten years he has taken a great deal of useful advice from a literary friend of his, Charles Lavell, who, in a book-lined little room in Clement's Inn, runs a critical eye through each new A. J. Alan story in the rough and usually has a fund of constructive criticism to make before the stories go on the air. Lavell is one of about a dozen people who really know who A. J. Alan is.

In fact, so well has the secret been kept during all these years, that any time he broadcasts, A. J. Alan can walk straight into the B.B.C., meet a certain friend of his in the vestibule, and go straight up to the studio—generally the library talks studio, No. 3d—and he is not recognised by a soul in the building.

The queerest thing about Peter is that a number of his photographs have appeared in other connections, and nobody knows that it is A. J. Alan.

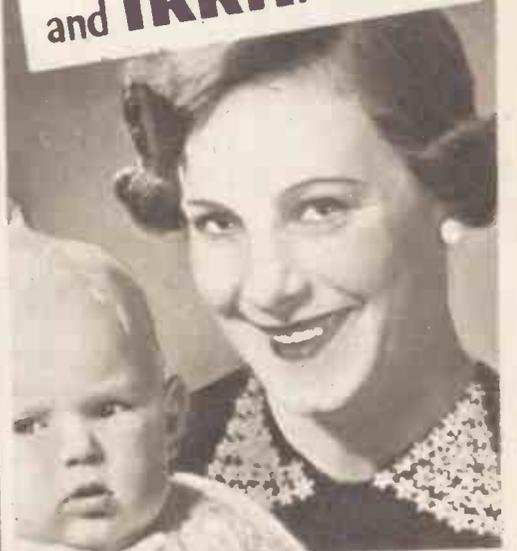
In fact, he wrote one of his most fascinating stories, "The Hair," only the day after he had been badgered by a Press photographer.

He wrote in the story: "There was a flashlight photograph of a dinner I've been at. You know what happens. Just before the speeches, a lot of blighters come in with a camera and some poles with tin trays on the top, and someone says, 'Will the Chairman please stand,' and he is helped to his feet. Then there's a blinding flash and the room is full of smoke, and the blighters go out again."

And then, as a final crack at the photographer, he said, when he told this story over the air from the B.B.C.: "You've no idea how difficult it is to get a decent full-face photograph of a man who knows you by sight without him knowing."

It's because of this persistence that "P. A. J. A." has been able to hold his secret for ten years.

HARASSED and IRRITABLE!



NOW happy and carefree after taking

BEECHAMS BRAND PILLS

WORTH A GUINEA A BOX



Become an expert PIANIST

Famous dance band leaders praise Billy Mayerl's famous tuition
Try this Song Hit over on your Piano

"SO RARE"



Reproduced by courtesy of Keith Prowse & Co. Ltd.

READ THESE TESTIMONIALS:

JACK PAYNE SAYS:
"The clearness of the tuition is excellent, and I most certainly advise all those pianists who are interested in this modern style of playing to lose no time in getting in touch with you."
HENRY HALL SAYS:
"I have the greatest pleasure in recommending this course."
BUT THE BEST TEST OF ALL—STUDENTS SAY:
"I appreciate the way in which your lessons are detailed, and I have become quite interested in the mastery of syncopation."
"Your lessons are so concise, that one can't help but grasp your instructions."
"I am becoming expert in playing this class of music. Although I have only had the first lesson and just started on the second, I have felt an improvement already."
"I should like to congratulate you on this course. Although I have only had the first lesson and just started on the second, I have felt an improvement already."

FILL IN THIS COUPON NOW!

BILLY MAYERL, 1 and 2 George Street, Manover Square, W.1.
Please send me at once, without obligation, full particulars of your Rhythm Course: Beginner's Course. (Please strike out course which does not apply.)

Name:

Address:

LEARN FROM A MAN WHOSE WORK YOU KNOW R.P.

FILM STARS I HAVE MET



Radio Lyons' popular film gossip introduces himself with sidelights on his early radio days and his subsequent adventures in journalism and filmland

By THE MAN ON THE SET

ON January 14, 1910, a great roar of joy shattered the rural calm of North Kent. The inhabitants of the little village of Keston had just heard that I had "arrived" and was doing well. In later years some were all for throwing me in the famous Keston Ponds, but on that famous January 14 all was good cheer and rounds of good ale among the simple, good-hearted villagers.

Let me see? What happened next? Oh, I know. I was sent to a preparatory school—the same "Prep." school, as a matter of fact, at which Christopher Stone, now my very good "Chief," received his early education. In the holidays I became known in my village as the first to introduce "That 'ere wireless muckins" to the neighbourhood.

My own first experience of listening-in I remember well: it was on an old wartime trench-set, fitted with a Heath Robinson sort of loud-speaker, which had been given to a nearby doctor by an airman, in payment for curing his daughter of galloping mumps.

But, seriously, my own first receiving set is a happy memory which still thrills me in reminiscence. It was

one of the first crystal sets marketed, and with one pair of headphones its market price was £7 12s. 6d.! Think of that, all you whose six-guinea all-wave models nowadays bring you the world! My crystal set brought the morse time-signal from the Eiffel Tower, a lot of ships' "spark," and an occasional bleat from a very primitive 2LO.

When, in order to acquire a genuine Old School Tie, I was sent to a public school—where, incidentally, my housemaster was Christopher Stone's elder brother—there was more primaeval radio fun. I was a signaller in the O.T.C., and therefore privileged to maintain, in my diminutive "study", a field telephone set which communicated with the other members of the Signal Section scattered throughout the great college.

These buildings were also connected by an ingeniously-designed single-line wireless service for the masters, each of whom had a loudspeaker fed from a big central receiver. We boys were forbidden to have radio sets, but my telephone line ran parallel with the masters' wireless supply line, and I found that by listening very carefully in my telephone handset, I could hear the broadcast programmes quite clearly.

The fact that I spent most of my hours of "prep" thus engaged probably accounts for the fact that I have never been as strong in ablatives, datives, and *oratio obliqua* as my dear teachers would have liked, and why, when years later I took up residence at Lyons, the French station staff laughed so unreasonably at my irregular French verbs. Very irregular!

Apart from winning a prize for playing the trumpet—yes, honestly, this is true, and many people reading this article will probably gather that I've not yet forgotten how to blow my own trumpet—my career at school was uneventful. We used to swop the cricket scores with rival schools by wireless telegraphy; but little did I think as I sat tapping out in painstaking iddy-umpties, "Garthwaite Tertius l.b.w., Poggsbury Minor 2," that one day I would be "in wireless," not the iddy-umpty but the makee-talkie kind.

When I left school, I got a job as what was grandiloquently called a "sales clerk" in a famous firm of precision instrument makers. The "precision instruments" were the sort of things which measure the cubic content of carbon monoxide in the breath of the household flea (*pulex irritans* . . . I must have learnt something in the Classical Sixth after all!), and they bored me to tears, because I couldn't understand them.

I wanted to be a journalist, and managed to get taken on trial by a big Sunday newspaper, and later by its "daily" companion. Those were great days! I "covered" tram smashes, always arriving just after the last traces of "twisted wreckage" had been removed. I reported Shakespeare plays given by amateurs on stages made up of disused brewer's wagons. I was sent to nineteen different outbreaks of fire in three months, and never saw so much as a wisp of smoke, so quick and efficient is our London Fire Brigade. But it was all fine training, and when the paper sent me to its Manchester office, I was fully up to the many curious assignments I was given.

After some time in Manchester there followed a period as a Special Correspondent in Newcastle-on-Tyne, where, incidentally, I first met my "rival" film gossip of to-day, Jane Carr, then known by her real name of Rita Brunstrom, and the prettiest girl on Tyneside.

Then south again to London, where I and two other young newspaper men opened a free-lance office in Fleet Street. We soon lost the office key, and had to climb in through the skylight to work every morning.

Then we all got steady jobs and forgot about the office, and when we went back to have a look three months later, they had taken away all the furniture.

My job was on a weekly film paper. It took me to all the studios and all the premieres, and was definitely the beginning of the most pleasant and interesting period of my life. Lots of Hollywood personalities were beginning to visit London; we used to meet them all. I remember interviewing Charles Farrell, on his honeymoon with Virginia Valli; and Janet Gaynor on hers, with Lydell Peck; and Clara Bow, also honeymooning with her cowboy-actor husband, Rex Bell; Doug. Fairbanks, sen., and Mary Pickford—nearing, alas, the end of their fourteen-year honeymoon; Marion Davies—scores of these famous stars.

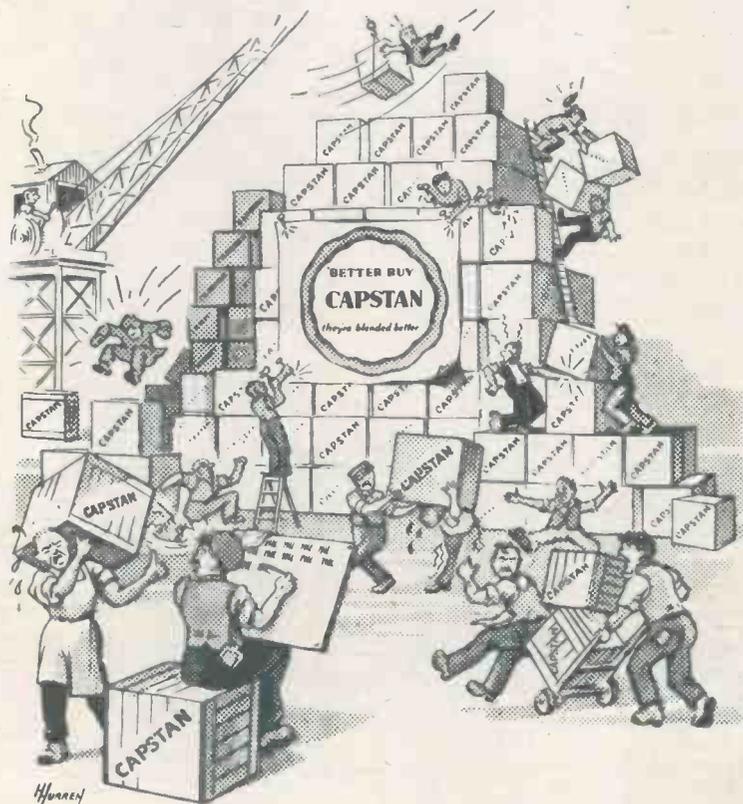
The most intellectual of the lot, I think, was Ruth Chatterton: the most genial, Edward G. Robinson; the most shy and self-effacing, Harold Lloyd, whom I interviewed through his bathroom door; the most obliging Clive Brook, who met me by appointment at the appallingly early hour of 8.30 a.m. because he knew I had to rush my article to press; and, since I seem to have started this "superlatives" game, the most beautiful woman I ever saw was, and is, Madeleine Carroll.

The gaiety and lithe grace of Jessie Matthews; the dark, petite prettiness of Fay Wray; the pert, golden charm of Anna Lee, and the exotic allure of Merle Oberon; all these stand out in my memories of film stars whom I knew and later worked with; but for sheer, breath-taking loveliness, the kind that makes a man stop and stare unashamedly, Madeleine Carroll is the queen of them all.

And what a "good fellow"! She has been described

Please turn to page 37.

The demand for CAPSTAN increases daily - say W.D. & H.O. WILLS



"They don't 'arf keep us busy, they don't" . . .

"'Oo do?" "They don't!"

WILLS' CAPSTAN CIGARETTES. 10 FOR 6D. 20 FOR 11½D.

RADIO LYONS PROGRAMMES—Continued



Denny Dennis

WEDNESDAY, JAN. 26

- 10.0 p.m.** Dance a Little
To the strains of "sweet" style rhythm-bands in their latest recordings.
- 10.15 p.m.** "Sunny Jim's Consultation Series." In which this famous character interviews housewives from all parts of the British Isles.—Presented by the makers of "Force."
- 10.30 p.m.** PALMOLIVE TIME
With Olive Palmer, Paul Oliver, and the Palmolivers. Palmolive's own collection of radio-favourites in songs, duets and rhythm.
- 11.0 p.m.** Film Time
Another up-to-the-minute programme of news from Screenland, with delightful musical selections, by The Man on the Set, Radio Lyons' Friend of the Stars. Address the Man on the Set at 10 Soho Square, London, W.1.
- 11.30 p.m.** Old and New
Certain records, bearing early numbers in the Radio Lyons library-list, have become firm favourites. Here they are played with request-items, alternating with selections from the latest arrivals—the favourites of to-morrow.
- 12 (midnight)** Close Down

TUESDAY, JAN. 25

- 10.0 p.m.** Variety
Something for everyone in an enjoyable entertainment.—Offered by the makers of Stead's Razor Blades.
- 10.15 p.m.** Bolenium Bill on Parade
With his army of daily workers in a programme of stirring songs and marches.
- 10.30 p.m.** Artistes and Models
Thirty minutes with the artistes who are most frequently imitated, and with their imitators. Among these are Bing Crosby and Gracie Fields and the models Denny Dennis and Florence Desmond.
- 11.0 p.m.** G Stands For —
Quite a lot of things, including song-titles, some of which go to make up another intriguing edition of our alphabetical series.
- 11.30 p.m.** The Night Watchman
Brings another selection of pleasant music for the closing programme.
- 12 (midnight)** Close Down

THURSDAY, JAN. 27

- 10.0 p.m.** Dancing With —
Dianne, Charmaine, Ramona, and a few other girl-friends of the past in this first musical-romance.
- 10.15 p.m.** Cavalcade of the Stars
With famous artistes in selections of their great hits.—Presented by the makers of Thermos Flasks.
- 10.30 p.m.** The Movie Club
Hollywood Highlights and Stop Press News cabled direct from the film capital, with intimate glimpses of your favourite stars.—Presented by the makers of Lux Toilet Soap.
- 10.45 p.m.** Organ Parade
A feature which is ever popular with listeners who delight in the work of Britain's famous cinema organists.

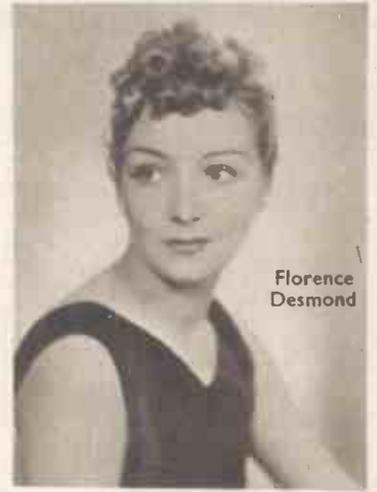
- 11.0 p.m.** Guess the Bands
Radio Lyons' fascinating competition-feature, which has already become one of the most popular programmes on the air. You may win an attractive prize: don't miss this bright half-hour.
- 11.30 p.m.** Trans-Atlantic
Half an hour of rhythm and laughter in recent recordings from famous artistes in the U.S.A.
- 12 (midnight)** Close Down

FRIDAY, JAN. 28

- 10.0 p.m.** Dancing Time
Foxtrot, waltz, tango, rumba and maybe "Big Apple" in this fifteen minutes programme for dancers.
- 10.15 p.m.** Bolenium Bill on Parade
A programme of stirring songs and marches with Bolenium Bill and his army of daily workers.
- 10.30 p.m.** Vaudeville
Old-timers, the stars of yesterday; and the modern snappy teams of to-day's music-hall, collaborate to produce 30 minutes of variety.
- 11.0 p.m.** Alone
Not a man-on-the-set interview with Garbo, but a programme of recordings made by famous instrumentalists.
- 11.30 p.m.** Afterthoughts
Wasn't your pet" record in the last request programme; Don't despair, it may be in this selection of songs, solos, and request items.
- 12 (midnight)** Close Down

SATURDAY, JAN. 29

- 10.0 p.m.** Hits and Highlights from Stage and Screen.
Music from stage-shows and motion-pictures of yesterday, to-day and to-morrow.—Presented by the makers of Macleans Peroxide Toothpaste.
- 10.15 p.m.** Cavalcade of the Stars
Great stars in their greatest successes.—Presented by the makers of Thermos Flasks.

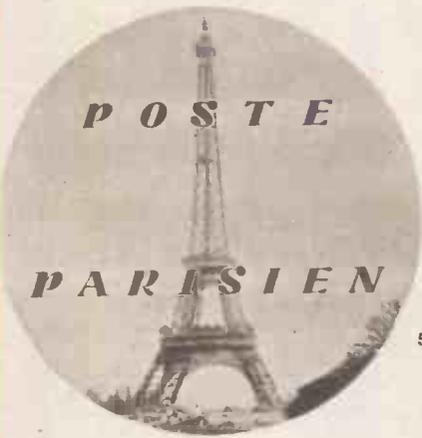


Florence Desmond

- 10.30 p.m.** THE OPEN ROAD
Is calling and our Caravan of Health weaves its way down "Happiness Lane."—Sponsored by the makers of Carter's Little Liver Pills.
- 10.45 p.m.** Film Time
Radio Lyons' own film-reporter, The Man on the Set, brings you the latest news from Screenland in another of his interesting, up-to-the-minute, first-hand bulletins.
- 11.15 p.m.** Empire Pools Special
A programme of songs and good cheer announcing to-day's football pool results.
- 11.30 p.m.** PASSING BY
Tony Melrose, bringing more messages of cheer. His address is 10a Soho Square, London, W.1.
- 12 (midnight)** Close Down

Information supplied by BROADCAST ADVERTISING LTD., of 50 FALMALL, LONDON, S.W.1, Sole Agents for RADIO LYONS, Programme Dept.: Vox, 10a Soho Square, London, W.1.

Gay like Paris...



Times of Transmissions
Sunday: 5.00 p.m.—7.00 p.m.
10.30 p.m.—11.30 p.m.
Weekdays: 10.30 p.m.—11.00 p.m.

Announcer:
John Sullivan

SUNDAY, JAN. 23

- 5.0 p.m.** Film Favourites
To-day I Feel So Happy, Abraham; The Wedding of the Painted Doll, Brown; One Good Tune Deserves Another, Noble; Theme Songs from Famous Films.
- 5.15 p.m.** Request Medley
From Michael Burton, Worthing. Morning Papers, Strauss; King Cotton, Sousa; Punjab March, Payne; Artist's Life, Strauss; Belphegor March, Brepsant.

Paris Broadcasting Station

60 kw. 312.8 m. 959 kc/s.

- 5.30 p.m.** Sporting Special
Selection: On the Avenue, Berlin; At the Café Continental, Gross; Love, Here is My Heart, Silesu; Oh, They're Tough, Mighty Tough in the West, Erard; Birdie Out of a Cage, Lerner; Song of Songs, Moya-Lucas; Caravan, Ellington; Land of Hope and Glory, Elgar.—Presented by International Sporting Pools, Bath Road, Bristol.
- 6.0 p.m.** Music Hall
Chinatown, My Chinatown, Schwartz; The Greatest Mistake of My Life, Nelson; I'm a Little Prairie Flower, Saronv; Humpty Dumpty, Ray; Horsey, Horsey, Box.
- 6.15 p.m.** OPTIMISTIC OUTBURSTS
Swing is in the Air, Lerner; There's a Small Hotel, Rodgers; The Crest of a Wave, Reider; I'm Gonna Kiss Myself Goodbye, Gordon.—Presented by Messrs. A. Thompson, Albert Rd., Manchester, 19.
- 6.30 p.m.** THE OPEN ROAD
Valencia, Padilla; Here Comes That Rainbow, Pola; Andalusia, Gomez; It's a Parade, Vicanna; Sons of the Brave, Bidgood.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

- 10.45 p.m.** Have You Danced to this Tune? Love is the Sweetest Thing, Noble; Blue Danube—Waltz, Strauss; Old Fashioned Dances; Dream Lover, Scherzinger.
- 11.0 p.m.** Cabaret
Nagasaki, Dubin; Blame It on the Rumba, McHugh; A Little White Room, Nicholls; Can I Forget You? Kern; Mood Indigo, Ellington.
- 11.15 p.m.** Request Medley
Broken Hearted Clown, Noel; Pennies From Heaven, Johnston; Sweet Lillani, Owens; When You Grow Up Little Lady, Evans.
- 11.30 p.m.** Goodnight Melody. Close Down.

THURSDAY, JAN. 27

- 10.30—11.0 p.m.** Dance and Light Music. Argentina, Evans; Be Still My Heart, Flynn; Rhapsody in Blue, Gershwin; One Hour With You, Whiting; Faster and Faster, Ellis; Bell Matador, Stelio; Conversation, Stelio.

FRIDAY, JAN. 28

- 9.0 p.m. (approx.)** French Theatre Relay.

SATURDAY, JAN. 29

- 10.30—11.0 p.m.** Dance and Light Music. How Long Will It Last? Meyer; The Dubarry, Millocker; Sufro, Canaro; Teleranas, Domenech; Maria Mia, Quintero; Ven que estoy triste, Carlos; A Little Golden Locket, Kennedy; Rehearsing a Lullaby, Sigler; Nobody's Sweetheart, Myers.

MONDAY, JAN. 24

- 10.30 p.m.** Relay of Cabaret from the Pavillion De L'Élysee.

TUESDAY, JAN. 25

- 10.30 p.m.** Relay of A French Play from the Studio.

WEDNESDAY, JAN. 26

- 10.30 p.m.** Relay of Cabaret from the Scheherazade Night Club. Compèred by John Sullivan.

Information supplied by Anglo-Continental Publicity Ltd., 6 Cavendish Mansions, Langham Street, London, W.1. (Telephone: Langham 1162.)

FOR BRIGHTER RADIO . . .



RADIO NORMANDY

269.5 m., 1113 kc/s

Times of Transmissions	
N.B.—All Times Stated are Greenwich Mean Time	
Sunday:	7.45 a.m.—12.30 p.m. 1.30 p.m.—7.30 p.m. 10.00 p.m.—1.00 a.m.
Weekdays:	7.45 a.m.—11.30 a.m. 2.00 p.m.—6.00 p.m. †12 (midnight)—1.00 a.m.
*Thursday:	2.30 p.m.—6.00 p.m.
†Friday, Saturday, 12 (midnight)—	2.00 a.m.

SUNDAY, JANUARY 23

Morning Programme

- 7.45 a.m.** Sacred Music
The Thought for the Week. The Rev. James Wall, M.A.
- 8.0 a.m.** In Search of Melody
Chocolate Soldier Waltz, Strauss; Ramona, Wayne; A Birthday Greeting, Ketelbey; The Skaters' Waltz, Waldteufel.—Presented by Pynovape Brand Inhalant, Yeo Street, E.3.
- 8.15 a.m.** I.B.C. TIME SIGNAL
Musical Potpourri. Maybelle, Ellis; Morgenblatter, Strauss; When I Grow Too Old to Dream, Romberg; Chase the Ace, Engleman; Smile When You Say Goodbye, Parr-Davies.
- 8.30 a.m.** Musical Alphabet
Nursery Rhymes Medley, Trad.; Noche de Reyes, Maffia; No, No, Nanette: Vocal Gems, Youmans; Nola, Arndt.—Presented by Kla Ora.

- 8.45 a.m.** Sporting Special
Sing Something in the Morning, Brodsky; Vienna Blood—Waltz, Strauss; Rose Marie, Friml; I've Got My Love to Keep Me Warm, Berlin; Waltzes from Theatreland; Let's Have a Basinful of the Briny, Butler; The Moon Got in My Eyes, Johnson; Gipsy Love—Overture Lehar.—Sent you by International Sporting Pools, Bath Road, Bristol.
- 9.15 a.m.** I.B.C. TIME SIGNAL
The Movie Club. Highlights of Hollywood and a Hollywood "Stop Press News" cabled direct from the Film Capital. Intimate glimpse of John Barrymore and Gladys Swarthout.—Presented by the makers of Lux Toilet Soap.
- 9.30 a.m.** SHOWLAND MEMORIES
A Musical Cavalcade of Theatreland Past and Present
with
Webster Booth
Olive Groves
and
"The Showlanders"
Presented by California Syrup of Figs, 179 Acton Vale, W.3.

- 9.45 a.m.** The Smoking Concert
A Convivial Collection with a Cigarette and a Song on their Lips, featuring Charlie the Chairman and The Smoking Concert Company.—Presented by Rizla Cigarette Papers, Rizla House, Beresford Avenue, Wembley, Middlesex.
- 10.0 a.m.** WALTZ TIME
with
Billy Bissett
and his Waltz Time Orchestra
Hugh French
Esther Coleman
and the Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.

- 10.15 a.m.** CARSON ROBISON AND HIS PIONEERS
Presented by Oxydol Co., Ltd., Newcastle-on-Tyne.
- 10.30 a.m.** Eddie Pola
And His Twisted Tunes. A Programme of Twisted Words and Music.—Presented by the makers of Hudson's Extract, Unilever House, Blackfriars, E.C.4.
- 10.45 a.m.** The Rowntree Aero Show
Harry Roy and Bill Currie in the Lighter Side of Life, while the Famous Band "Swings It".—Presented by the makers of Rowntree's Aero Chocolate.
- 11.0 a.m.** I.B.C. TIME SIGNAL
PUTTING A NEW COMPLEXION ON LIFE
On the Bay of Naples; Silvery Moon and Golden Sands, Haid; Girl in the Hansom Cab, Kennedy; Please Pardon Us, We're in Love, Revd.—Presented by D.D.D., Fleet Lane, E.C.4.

- 11.15 a.m.** THE STORK RADIO PARADE
Presented by the makers of Stork Margarine from the Stage of the Union Cinema, Kingston-on-Thames
featuring
Rose Perfect
Jack and Eddie Eden
with
Phil Park
and
Jack Dowle
at the Organ
Directed by
Harold Ramsay
Announcer: Bob Walker
- 11.45 a.m.** THE OPEN ROAD
Stars and Stripes, Sousa; Betty Co-ed, Vallee; Steadfast and True, Teike; It's a Parade, Vienna; Anchors Aweigh, Zimmerman.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.



Attend! Harry Roy is on the air this Sunday at 10.45 a.m.

Afternoon Programme

- 12.0 (noon)** The Kraft Show
Directed by Billy Cotton, with Peter Williams, Alan Breeze, Jack Doyle and Rawicz and Landauer.—Presented by Kraft Cheese Company, Ltd., Hayes, Middlesex.
- 12.30 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandise.
- 1.30 p.m.** LOUIS LEVY
And His Symphony
with
Eve Becke
and
Gerry Fitzgerald
Announcers:
Bob Walker and Roy Plomley
Presented by F.W. Hampshire & Co., Ltd., makers of Snowfire Beauty Aids.

- 2.0 p.m.** GAIEY STARS
With
Leslie Henson
Fred Emney
Mary Lawson
Gaiety Singers
Written and devised by
Leslie Henson and Douglas Furber
with
The Gaiety Stars Orchestra
under the direction of
Wolsey Charles.
Presented by Huntley and Palmers, Ltd., Biscuit Manufacturers, Reading.

- 2.15 p.m.** Relay of a French Football Match.
- 3.45 p.m.** AL COLLINS AND HIS BAND
From the Berkeley Hotel, London
Playing
Music in The Mayfair Manner
Presented by Pond's Face Powder.

- 4.0 p.m.** THE HORLICKS PICTURE HOUSE
Master of Ceremonies: Vic Oliver
Arthur Tracey
Steve Evans
Sylvia Walling
Charles Vaida
Rhythm Brothers
and
The Horlicks All-Star Orchestra
under
Debroy Somers
Presented by Horlicks, Slough, Bucks.

- 5.0 p.m.** Peter the Planter
presents Fred Hartley's Sextet with Brian Lawrence.—On behalf of Lyons' Green Label Tea.
- 5.15 p.m.** CARROLL LEVIS
And His Radio Discoveries
Lilly Prince—Vocalist
Eddie Tobin—Banjo
Henry William Smith—Vocalist
Grace Peace—Soprano
Alfred Brown—Cowboy Songs
Presented by the makers of Quaker Oats, Southall, Middlesex.

- 5.30 p.m.** HILDEGARDE
The Most Fascinating Personality of the Year
Presented by the makers of Phillips' Magnesia Beauty Creams, 179 Acton Vale, W.3.

- 5.45 p.m.** The Adventures of Master O.K.
Featuring Master O'Kay (The Saucy Boy), John George, Betty Dale, Johnny Undson and The O.K. Sauce Orchestra. Presented by O.K. Sauce, Chelsea Works, S.W.18.

Evening Programme

- 6.0 p.m.** HAROLD RAMSAY
at the Organ
March: The London Scottish, Haines; So Rare, Sharpe; Four Mexican Tunes; Blue Danube, Strauss.—Presented for your entertainment by Fynnon, Led.
- 6.15 p.m.** MORE SHOWLAND MEMORIES
A Musical Cavalcade of Theatreland, Past and Present
with
Webster Booth
Edward Reach
Olive Groves
and
Presented by California Syrup of Figs, 179 Acton Vale, W.3.

- 6.30 p.m.** RINSO RADIO REVUE
featuring
JACK HYLTON AND HIS BAND
Alice Mann
Dick Murphy
Peggy Dell
The Henderson Twins
Jimmy Miller
Tom Wareing
Comped by Eddie Pola
Presented by the makers of Rinsol, Unilever House, Blackfriars, E.C.4.

- 7.0 p.m.** Black Magic
"The Ace of Hearts Orchestra" in a Programme for Sweethearts.—Presented by the makers of Black Magic Chocolates.
- 7.15 p.m.** The Biggest Little Programme
Starring Louise Browne, Peggy Desmond, Paul England and Monia Littor.—Sponsored by Rowntrees, the makers of Chocolate Crisp.

- 7.30 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandise.
- 10.0 p.m.** Variety
- 10.30 p.m.** JOHN GOODWOOD
and
The Coty Quintette
A New Programme of Haunting Melodies
With Beauty Information
and
John Goodwood
Astrologer
Telling You How the Planets Shape Your Destiny
Presented by Coty (England), Ltd.

- 10.45 p.m.** Light Music
- 11.0 p.m.** Vaudeville
One Step Medley; Follow the Bride, Ellis; My Gipsy Dream Girl, Pease; I'm Feeling Like a Million, Brown.—Presented by Western Sports Pools, Westgate Chambers, Newport, Mon.
- 11.15 p.m.** Tunes of To-day
- 11.30 p.m.** Normandy Playbill
Advance News and Some of Next Week's High Spots.
- 11.45 p.m.** Hawaiian Melodies
- 12 (midnight)** Melody at Midnight
Hal Grayson and His Orchestra. Guest Artists: The Rhythm Rascals (Electrical Recordings).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

- 12.30 a.m.** I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m.** I.B.C. Goodnight Melody
Close Down.

MONDAY, JAN. 24

- 7.45 a.m.** Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—Presented by Nemakol, Braydon Road, N.16.
- 8.0 a.m.** MUSIC IN THE MORNING
I'm Happy When You're Happy, Lerner; The Organ, the Monkey and Me, Clarkson; Yankee in Havana, Hudson; Toodle Doodle Oa, Green.—Presented by Horlicks, Slough, Bucks.

- 8.15 a.m.** 8.15—And All's Well
An Early Morning Programme to Encourage the Healthy, Happy Side of Life. Featuring Browning and Starr.—Presented by Alka Seltzer Products.

Listen to... "MASTERS OF RHYTHM"

An outstanding series of broadcasts—new and different. Every week, Neil Arden brings to you a different programme of a different type of rhythmic music—illustrating how it is played by the masters in their class: Rhumbas by crack Cuban bands, Waltzes by the great Viennese orchestras, Swing—swung by authentic swingsters—every week a different type—from the music the whole world taps its feet to listen to it as the masters play it. It's a thrill!

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Every Thursday afternoon at 5.0

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THE DELICIOUS MINT-FLAVOURED
LAXATIVE FOR SLIM, VIGOROUS
HEALTH

Announcers : Godfrey Bowen, David J. Davies, D. I. Newman

8.30 a.m. *I.B.C. TIME SIGNAL*
... and Speaking of the Weather, here is the Musical Barometer.—Sponsored by Keen Robinson & Co., Ltd., Makers of Waverley Oats.

8.45 a.m. Jane and John
—Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.

9.0 a.m. *I.B.C. TIME SIGNAL*
THE OPEN ROAD
Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

9.15 a.m. Sporting Special
—Sent you by International Sporting Pools, Bath Road, Bristol.

9.30 a.m. Cinema Organ Favourites

9.45 a.m.

5.30 p.m. A Quarter-Hour Programme for Boys and Girls. Birthday Greetings from the Uncles.

5.45 p.m. Magic of the Waltz
Programmes in French
Assn. des Auditeurs de Radio Normandie.

6.0 p.m. Melody at Midnight
Jimmy Grier and His Orchestra. Guest Artist: Cleo Brown. (Electrical Recordings).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. *I.B.C. TIME SIGNAL*
Dance Music.

1.0 a.m. I.B.C. Goodnight Melody. Close Down.

10.15 a.m. **THE OPEN ROAD**
Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

10.30 a.m. **POPULAR CONCERT**
Presented by Macleans, Ltd., Great West Road, Brentford.

10.45 a.m. Evergreen Melodies

11.0 a.m. *I.B.C. TIME SIGNAL*
LEISURE AT ELEVEN
featuring Mrs. Feather
Presented on behalf of Goblin Electrical Products, Fulham, S.W.6.

12.30 a.m. *I.B.C. TIME SIGNAL*
Dance Music.

1.0 a.m. I.B.C. Goodnight Melody
Close Down.

WEDNESDAY, JAN. 26

HILDEGARDE
The Most Fascinating Personality of the Year
Presented by Milk of Magnesia, 179 Acton Vale, W.3.

10.0 a.m. *I.B.C. TIME SIGNAL*
Light Fare.

10.30 a.m. In Search of Melody
—Presented by Pynovape Brand Inhalant, Yeo Street, E.3.

10.45 a.m. Accordion Reminiscences

11.0 a.m. *I.B.C. TIME SIGNAL*
Dance Music.—Presented by Roboleine, 51 Clapham Road, S.W.9.

11.15 a.m. Something For Everybody
Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. Peter the Planter
Presents Fred Hartley and His Sextet and Brian Lawrence.—On behalf of Lyons' Green Label Tea.

2.15 p.m. Popular Dance Orchestras.

2.30 p.m. Arthur Young and a Friend
The I.B.C. Musical Director at the Piano introduces listeners to a Radio Guest.—Sponsored by The Mentholatum Co., Ltd., Slough, Bucks.

2.45 p.m. Old Favourites

3.0 p.m. Advance Film News
Presented by Associated British Cinemas, 30 Golden Square, W.1.

3.15 p.m. **POPULAR TUNES**
—Presented for your entertainment by Fynnon, Ltd.

3.30 p.m. Your Requests

4.0 p.m. What's On
Stop Press Reviews of the Latest Films, Shows and Other Attractions by Edgar Blatt, The I.B.C. Special Critic.

4.15 p.m. Light Orchestral Music

4.30 p.m. For Film Fans

5.0 p.m. *I.B.C. TIME SIGNAL*
Variety.

TUESDAY, JAN. 25

7.45 a.m. Laugh and Grow Fit
with Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—Presented by Nemakol, Braydon Road, N.16.

8.0 a.m. Romeo of the Radio
Introduced by Diana—The Outdoor Girl. Monte Rey (Electrical Recordings).—Presented by Outdoor Girl, Brunel Road, East Acton, W.3.

8.15 a.m. *I.B.C. TIME SIGNAL*
Jane and John.—Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.

8.30 a.m. Contrasts
Introducing Mrs. Able.—Presented by Vitacup, Wincarnis Works, Norwich.

8.45 a.m. Movie Melodies

9.0 a.m. *I.B.C. TIME SIGNAL*
Brighter Breakfasts with Your Programme.—Presented by Vitalade, Slough, Bucks.

9.15 a.m. Tunes We All Know
—Presented by Limestone Phosphate, Braydon Road, N.16.

9.30 a.m. Ann French's
Beauty Talks.—Presented by Reudel Bath Cubes, Braydon Road, N.16.

9.45 a.m. **WALTZ TIME**
with Billy Bissett
And His Waltz Time Orchestra
Esther Coleman
Hugh French
And the Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.

10.0 a.m. *I.B.C. TIME SIGNAL*
Light Music.

11.15 a.m. Sporting Special
Sent you by International Sporting Pools, Bath Road, Bristol.

11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
Miniature Matinee

2.0 p.m. Keyboard Syncopation

2.30 p.m. Dancing Reflections
In the Musical Mirror.—Sponsored by Novopine Foot Energiser, Yeo St., E.3.

3.0 p.m. **OLIVER KIMBALL**
The Record Spinner
Presented by Bismag, Ltd., Braydon Road, N.16.

3.15 p.m. Celebrity Parade

3.30 p.m. The Magic Carpet

4.0 p.m. Tunes at Tea-Time
—Presented by Bile Beans, C. E. Fulford and Co., Ltd., Leeds.

4.15 p.m. Soaring With Seraffo
—Presented by the proprietors of Seraffo Self Raising Flour, Dartford, Kent.

4.30 p.m. Request Programme

5.0 p.m. *I.B.C. TIME SIGNAL*
Tzigane Music.

5.15 p.m. A Quarter-Hour Programme for Boys and Girls. Birthday Greetings from the Uncles.

5.30 p.m. **PALMOLIVE HALF-HOUR**
With The Palmolivers, Paul Oliver and Olive Palmer
Presented by Palmolive Soap, Palmolive, Ltd., S.W.1.

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody at Midnight
Tom Doring's Orchestra. Guest Artist: Carol Lee (Electrical Recordings).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—Presented by Nemakol, Braydon Road, N.16.

8.0 a.m. **MUSIC IN THE MORNING**
Presented by Horlicks, Slough, Bucks.

8.15 a.m. *I.B.C. TIME SIGNAL*
Prosperity Programme, featuring Altair The Astrologer.—Presented by Odol, Odol Works, Norwich.

8.30 a.m. ... and Speaking of the Weather, here is The Musical Barometer. April Showers; I Thank You, Mr. Moon, Oppenheim; Love Song of the Breeze, Bochman; Autumn, Chaminade.—Sponsored by Keen Robinson & Co., Ltd., makers of Waverley Oats.

8.45 a.m. Songs You Will Never Forget
Featuring Fred Hartley and His Orchestra with Brian Lawrence—vocalist and John Stevenson—Narrator.—Presented on behalf of Johnson's Glo-Coat, West Drayton, Middlesex.

9.0 a.m. *I.B.C. TIME SIGNAL*
Novelty Orchestras.

9.15 a.m. With The Immortals
A Musical Problem introduced by Orpheus.—Presented by Bisodol, 12 Chenies Street, W.C.1.

9.30 a.m. *I.B.C. TIME SIGNAL*
Military Band Concert

9.45 a.m. **PROGRAMME OF POPULAR MUSIC**
Talk by Nurse Johnson on Child Problems —Presented by California Syrup of Figs, 179 Acton Vale, W.3.

10.0 a.m. *I.B.C. TIME SIGNAL*
Old Favourites.

10.30 a.m. An All-Scottish Concert
Prelude: The Loves of Robert Burns, Burns; Afton Water, Burns; My Love is Like a Red Red Rose, Burns; Bonnie Mary of Argyle, Burns.—Presented by Scott's Porage Oats, A. & R. Scott, Ltd., Colinton, Midlothian.

10.45 a.m. Looking Forward

Please turn to page 33.

3 YEARS SUFFERING with GASTRIC ULCER

To-day a happy man

Think of it. Three dragging years of daily torture! "Goodness knows I have suffered," writes Mr. S. A., of Birmingham, and only those who have themselves borne the agony of gastric ulcer can fully understand what he endured. Here is his letter:—

"I feel it my duty to tell you of the wonderful results I had from Maclean Brand Stomach Powder. I have been suffering from Gastric Ulcer for three years and goodness knows I have suffered. I have had four X-rays, and I don't think I have worked one full week in two years. To-day I am one of the happiest men in Birmingham through Maclean Brand Stomach Powder."

This is no isolated case. MACLEAN BRAND Stomach Powder is doing as much—often in seemingly hopeless cases—all over the country. And if this great remedy can do wonders in serious stomach disorders, what can it not do for your Indigestion, Heartburn, Acidity or Flatulence—the beginning of serious trouble? Get a bottle at once—only, look for the signature "ALEX. C. MACLEAN." Maclean Brand Stomach Powder is only genuine if this signature appears on bottle and carton. Powder or Tablets, 1/3, 2/- and 5/-; or in handy pocket tins of Tablets 9d. Never sold loose.

APPROVED BY DOCTORS

YOUR CHEMIST SELLS

RENDELLS

FAMOUS SINCE 1885

ASK YOUR CHEMIST FOR A FREE COPY OF "HYGIENE FOR WOMEN" BY NURSE DREW

THE I.B.C. SHOP WINDOW

THERE'S A TAVERN IN THE TOWN

AT one table sits Wyn Richmond, Enid Stamp-Taylor, Eugene Pini and Tom Ronald; at the next Jean Colin, Arthur Young, and Edgar Blatt; further up the room are Michael Moore, Marius B. Winter, Paula Green and Roy Plomley; other radio celebrities dotted about include Esther Coleman, Bob Walker, Gordon Little, Fred Hartley, Benjy McNabb, Dinah Miller, Pat Hyde—the list seems endless. Where is this?—the Savoy?—the Bolivar? No, it's the *Dover Castle*!

For 150 years the *Dover Castle* has stood tucked away in a mews behind Portland Place, with its tiny bars frequented almost exclusively by cab-drivers and people from the riding stables next door. Then came the I.B.C.! The back door of the new studios is exactly opposite this quaint little old-fashioned pub, so what is more natural than that the *Dover Castle* should become the "Studio Annexe."

At lunch-time the place is packed—and they put up a very good lunch; no trimmings but good plain dishes that send the boys and girls back to the afternoon studio sessions with that contented feeling that presages some extra-special good programmes "in the bag."

In the evening there is a steady stream of visitors; artistes coming in for a "quick one" on the way home; producers to talk over the problems of to-morrow and seek inspiration for future programmes that will stand the listening public on its ear; script-writers with worried looks seeking an audience on which to try-out a new gag to see if it's really as funny as they first thought it was. The stools in the bar consist of polished tree trunks cut in Windsor Great Park and the walls are hung with some rare and very quaint old prints. What more can you ask of a pub than "atmosphere" and good beer?

THE LOOKER-IN.

DON'T FORGET YOUR

Leisure at Steven'

Photo by LAMOND of HOLLYWOOD

Laugh with **MRS. FEATHER** (Miss Jeanne de Casalis)
That charming, if somewhat muddle-headed Housewife!

POPULAR SONG AND DANCE HITS

GOBLIN'S SPECIAL OFFER

TUESDAY AT 11 a.m.
Radio Normandy
(TRANSMISSION THROUGH I.B.C. LTD.)

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ELECTRIC CLEANERS, ELECTRIC WASHERS AND ELECTRIC CLOCKS

Write for literature to GOBLIN (Dept. R.P.4), Fulham, S.W.6.

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EVERY SUNDAY MORNING—
EVERY SUNDAY AFTERNOON—
EVERY SUNDAY EVENING—
EVERY MONDAY MORNING—
EVERY TUESDAY MORNING—
EVERY THURSDAY MORNING—

The **CARTERS** **CARAVAN** SETS OUT ON "THE OPEN ROAD" **SONGS—DRAMA—MUSIC**

Remember the times and the stations:

RADIO LUXEMBOURG (1293 metres)
11.15 a.m. every Sunday; 8.45 a.m. every Monday;
8.30 a.m. every Thursday.

RADIO NORMANDY (269.5 metres)
2.45 p.m. every Sunday; 9.0 a.m. every Monday; 10.15 a.m.
every Tuesday; 10.15 a.m. every Thursday (except first
Thursday in month).

POSTE PARISIEN (312.8 metres)
6.30 p.m. every Sunday.

You'll be switching on to an entirely new kind of musical show! The Carters Caravan will fascinate you with Music, Song and Drama—the brightest show on the air. You and your family must listen-in to this programme.

Listen to "The Open Road" programme sponsored by the makers of

CARTERS Brand LITTLE LIVER PILLS

Radio Normandy transmissions arranged through International Broadcasting Co., Ltd.

HERBAL ROAD TO HEALTH

MESSRS. HEATH & HEATHER, LTD., have just published a new edition (the seventeenth) of their well-known book of herbal aids to health and fitness. This 100-page book, which is much more than a catalogue, would be an acquisition in every home, and we recommend readers to get a copy. Write to Messrs. Heath & Heather, Ltd., Herb Specialists, Department 265, St. Albans, Herts, when a copy will be sent to you by return of post without any obligation.

TOULOUSE TELLS YOU

ENTER ENID

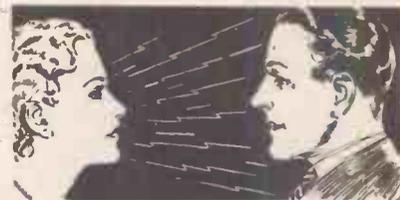
by Joslyn Mainprice

PEOPLE have been hearing a strange voice from Radio Toulouse lately, and they have taken so much interest in it that they have been writing to us to know who it is.

This golden-voiced announcer who has captured the interest of thousands of listeners is none other than Enid Stanton, who is in charge of all the behind-the-scenes arrangements at Toulouse. Enid has been out there for quite a long time now, but until lately she's been hiding her light under a bushel and we haven't heard her. One day perhaps, we will persuade her to give you a piano recital, because she is a very excellent pianist as well. Although she prefers classical music to syncopated stuff, she can play either equally well. She is also an expert linguist—in fact, a talented young lady.

We threw a party the other day, which everybody still seems to be getting over, and most of the old friends from Radio Toulouse turned up. It was in my new London flat which we were "warming," and of course Tommy Kinsman and Sandy Macpherson and all the rest of the crowd were present. As a lot of people were working till midnight, the party went on into the small hours of the morning, and we made a tremendous amount of noise, and I believe some people had an awful job negotiating the fire escape you have to go down to get out of the flat. Anyhow, we managed to quieten down enough in the middle of the evening to listen-in to Toulouse. You know it's awfully embarrassing listening to Toulouse sometimes. I mean if I'm dining out or anything, at 10.15 sharp, regardless of whatever is happening, I make a dive for the radio set just to listen to the dulcet tones of Allan Rose. I even keep an immense diary at the flat, in which to jot down my impressions of the programmes. I guess that's what they call listening for pleasure and profit.

I'm feeling awfully hurt because one listener wrote me a very nice letter, and after reading it I glowed with pride and thought: "Ah, at last someone appreciates me, but when I looked at the top of the letter again I found it was addressed to "Dear Miss Mainprice." Oh boy, what a come-down! I think I'll sue somebody for giving me such a name. Well, so-long until next week everybody.



HYPNOTISM

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PARIS COLLEGE of PSYCHOLOGY
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Let me win you a **HUGE POOL FORTUNE** quickly and easily as I have done for so many others. There is **NO CHARGE WHATSOEVER** for my expert personal knowledge, which is convincing proof of my absolute confidence in winning a vast sum for **YOU**. My happy followers are obtaining big wins week after week, so don't miss this **SPLENDID OPPORTUNITY** of adding your name to the long list of winners. Prove for yourself how simple it is to win a big pool with my invaluable assistance. Don't delay, post off the coupon **NOW**.

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 - SECONDLY**—Fill in the Order Form.
 - THIRDLY**—Send one 1½d. stamp or, better still, four 1½d. stamps, and I forward free forecasts for four weeks.
- DO NOT** send any envelopes. **DO NOT** send any coupons for marking. **DO NOT** send any money.
- I send you the coupon that I select, filled in with my wonderful forecasts, and you merely have to sign and post it.

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Tune in RADIO NORMANDY

—Continued from page 31

Full Programme Particulars

11.0 a.m. **I.B.C. TIME SIGNAL**
The Colgate Revellers.—Presented by Colgate Ribbon Dental Cream, Colgate Ltd., S.W.1.

11.15 a.m. Listen To Vitbe
George Elrick Successes; Excerpts: Naughty Marletta, Herbert; Leave It Up To Uncle Jake, Park; The Donkey Serenade, Friml.—Presented by Vitbe Bread, Crayford, Kent.

11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. Peter the Planter
Presents Fred Hartley's Sextet with Brian Lawrence.—On behalf of Lyons' Green Label Tea.

2.15 p.m. In Search of Melody
Selection: The Maid of the Mountains, Fraser-Simson; Stars in My Eyes, Kreisler; Souvenir, Drdla; Neath the Southern Moon, Young.—Presented by Pynovape Brand Inhalant, Yeo Street, E.3.

2.30 p.m. Blackbirds
(Celebrity Concert Party).

3.0 p.m. Advance Film News
Presented by Associated British Cinemas, 30 Golden Square, W.1.

3.15 p.m. Thomas Hedley & Co., Ltd.
Proudly present
MISS GRACIE FIELDS
introducing
New Songs and old Favourites in Every Programme
Accompanied by
Fred Hartley and His Orchestra

3.30 p.m. **MORTON DOWNEY**
The Golden Voice of Radio
Presented by Thos. Hedley & Co., Ltd., makers of Drene Shampoo.

3.45 p.m. **NEAL ARDEN**
presents
Masters of Rhythm
A programme illustrated by outstanding recordings by famous orchestras and artists.—Sponsored by Feen-a-Mint, Thames House, S.W.1.

3.0 p.m. **POPULAR TUNES**
Selection: Roberts, Kern; Under the Roof of Paris, Moretti; Zigeuner, Coward; The Druid's Prayer, Dawson.—Presented for your entertainment by Fynnon, Ltd.

4.15 p.m. Popular Tunes and Artists
4.30 p.m. Normandy Playbill
Advance News and some of Next Week's High Spots. (Electrical Recordings.)

4.45 p.m. Fingering The Frets
A Programme for Instrumental Enthusiasts.

5.0 p.m. **I.B.C. TIME SIGNAL**
Truly Rural.

5.15 p.m. Schubertiana

5.30 p.m. A Hill-Billy Sing-Song

5.45 p.m. Sporting Special
Giannina Mia, Friml; Selection: The Mikado, Sullivan; Blossoms on Broadway, Raining; Say Si Si, Stillman.—Sent you by International Sporting Pools, Bath Road, Bristol.

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody At Midnight
Henry King and His Orchestra. Guest Artist: Alfred Carr. (Electrical Recordings.)—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. **I.B.C. TIME SIGNAL**
Dance Music.

1.0 a.m. I.B.C. Goodnight Melody. Close Down.

8.30 a.m. **POPULAR TUNES**
Selection—The Quaker Girl, Monckton; Oh, They're Tough, Mighty Tough in the West, Trafford; Tiny Tot, Fisher; The Wedding of the Painted Doll, Brown.—Presented for your entertainment by Fynnon Ltd.

8.45 a.m. Songs of the Century
—Presented by the makers of Jersey Lilly Beauty Lotion, Dept. C.9, 15 Burrard Street, Jersey, C.1.

9.0 a.m. **I.B.C. TIME SIGNAL**
Canine Capers.

9.15 a.m. The Milton Sisters
PAT HYDE AND DINAH MILLER
with their Entertaining Announcer
Bob Walker
and
Arthur Young at the Piano
Presented by Milton, John Milton House, N.7.

9.30 a.m. **TUNES YOU MIGHT HAVE HEARD**
Regimental Marches; Little White Room, Nichols; Medley of Leslie Stuart Songs, Stuart; Selection—Country Girl, Monckton.—Presented by the proprietors of Lavona Hair Tonic, Braydon Road, N.16.

9.45 a.m. **HILDEGARDE**
The Most Fascinating Personality of the Year
Presented by Milk of Magnesia, 179 Acton Vale, W.3.

10.0 a.m. **I.B.C. TIME SIGNAL**
Radio Favourites. Dance of the Flowers, Delibes; I Travel the Road, Thayer; There's Something About a Soldier, Gay; Valse Septembre, Godin.—Presented on behalf of Brooke Bond & Co., Ltd., London, E.1.

10.15 a.m. **THE OPEN ROAD**
Valencia, Padilla; Here Comes That Rainbow, Pola; Andalusia, Gomez; It's a Parade, Vienna; Sons of the Brave, Bidgood.—Presented by Carter's Little Liver Pills, 64 Hutton Garden, E.C.1.

10.30 a.m. Highlights on Parade
—Presented by Macleans Peroxide Tooth Paste, Great West Road, Brentford.

10.45 a.m. Selections From
"The King of Jazz."

11.0 a.m. **I.B.C. TIME SIGNAL**
Dance Music.—Presented by Sanitas, 51 Clapham Road, S.W.9.

11.15 a.m. A Piquant Programme.
Selection—Going Greek, Lerner; Keep Tempo, Little; Let Me Go Back to the Farm, Holmes; Leave it Up to Uncle Jake, Park.—Presented by the proprietors of Green Label Chutney, J. A. Sharwood and Co., Ltd., Ossley Works, S.W.9.

11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.30 p.m. Miniature Matinee

3.0 p.m. An Earful of Music
It's the Natural Thing to Do, Johnston; Big Apple, David; The Man from Harlem, Hudson; It's Raining Sunbeams, Coslow; All God's Chillun Got Rhythm, Jermann.—Presented for your entertainment by Rentals R.A.P., Ltd., 183 Regent Street, W.1.

3.15 p.m. Watch Your Step

3.30 p.m. Sporting Special
Sailing Home; Selection—The Chocolate Soldier, Strauss; Gangway, Lerner; Gone With the Wind, Magidson.—Sent you by International Sporting Pools, Bath Road, Bristol.

3.45 p.m. Dancing Reflections
in the Musical Mirror. Shake Yo' Feet, Morgan; Sailor's Hornpipe, arr. Hartley; La Pumulada—Tango, Castellanos; When Bomba Plays a Rumba, Bergias.—Presented by Novopine Foot Energiser, Yeo Street, E.3.

4.0 p.m. Jane and John
Hope You Will Like My Ideal; Let's Fall in Love, Koehler; I'm Yours, Green; Wee Macgregor Patrol.—Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.

4.15 p.m. Light Music

4.30 p.m. Fifteen Minutes of
Variety and Entertainment at the Cafe Au Lait. Guest Artist: Dorothy Squires.—Presented by Nestle's Milk Products.

4.45 p.m. Request Programme
From Mrs. E. Britton of Bristol.

5.0 p.m. **I.B.C. TIME SIGNAL**
Broadway Film Favourites.

5.15 p.m. A Quarter-Hour Programme
For Boys and Girls. Birthday Greetings From the Uncles.

5.30 p.m. Variety
Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody at Midnight
Segar Ellis and His Orchestra. Guest Artist: Betty Jane-Rhodes (Electrical Recordings.)—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. **I.B.C. TIME SIGNAL**
Dance Music.

1.0 a.m. I.B.C. Goodnight Melody.
Close Down.



Broadway impressionist Steve Evans—"man with the indiarubber face"—in Horlicks Picture House this Sunday.

FRIDAY, JAN. 28

7.45 a.m. **LAUGH AND GROW FIT**
with
JOE MURGATROYD
(The Lad fra' Yorkshire)
and
Poppet at the Piano
Presented by the makers of Kolynos Toothpaste.

8.0 a.m. **MUSIC IN THE MORNING**
Wake Up and Live, Revel; Afraid to Dream, Revel; Tiger Rag, la Rocca; Oh, They're Tough, Mighty Tough, Erard.—Presented by Horlicks, Slough, Bucks.

8.15 a.m. 8.15—And All's Well
An Early Morning Programme to Encourage the Healthy, Happy side of Life, featuring Browning and Starr.—Presented by Alka Seltzer Products.

8.30 a.m. **I.B.C. TIME SIGNAL**
Pictures On The Wall.—Presented by the makers of Parment, 161 Smedley Street, S.W.8.

8.45 a.m. One Thing Leads To—
Always, Smith; Joggin' Along the Highway, Samuel; The Road to the Isles, Kennedy; Misty Islands of the Highlands, Kennedy.—Presented by Sunny Jim on behalf of A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.

9.0 a.m. **I.B.C. TIME SIGNAL**
Light Music.

9.15 a.m. **THE GLYMIEL JOLLITIES**
with
Sylvia Cecil
Tessa Deane
Marjorie Stedeford
Gwen Catley
Clarence Wright
Monte Rey
Neal Arden
Al Burton
and The Glymiel Orchestra
Presented by the makers of Glymiel Jelly.

9.30 a.m. Radio Favourites
Selection: Crazy Days; Butterflies in the Rain, Myers; Cheery Souls, Burke; Rosa Mia, Guizor.—Presented on behalf of Brooke Bond & Co., Ltd., London, E.1.

9.45 a.m. **A PROGRAMME OF POPULAR MUSIC**
Talk by Nurse Johnson on Child Problems
Whispering, Schonberger; Silvery Moon and Golden Sands, Stock; Hula Girl, Owens; Where the Lazy River Goes By, Adams.—Presented by California Syrup of Figs, 179 Acton Vale, W.3.

10.0 a.m. **I.B.C. TIME SIGNAL**
Kitchen Wldom. So Rare, Herst; The Hit Parade, Kennedy; Ave Sin Rumba, Demare; My Gipsy Dream Girl, Pease.—Presented by Borwicks Baking Powder, 1 Bunhill Row, S.W.1.

10.15 a.m. Dream Waltzes
Golden Heart, Michaelson; The One Rose, McIntyre; Leafy Lanes, Phillips; Love Me Forever, Scherzinger.—Presented by True Story Magazine, 30 Bouverie Street, E.C.4.

10.30 a.m. **SONGS AND MUSIC**
FROM STAGE AND SCREEN
Song of the Marines (The Singing Marine), Warren; Follow the Bride (Hide and Seek), Ellis; Dance Gipsy Dance (Command Performance), Evans; Selection: Double or Nothing, Johnston.—Presented by Macleans, Ltd., Great West Road, Brentford.

10.45 a.m. Military Band Music

11.0 a.m. **I.B.C. TIME SIGNAL**
Latest Hits by Popular Screen Stars. Charlie Kunz Medley: It's Raining Sunbeams, Coslow; Bob White; Heaven Help This Heart of Mine, Samuels; Charlie Kunz Medley.—Presented by Ladderix, Ltd., Slough, Bucks.

11.15 a.m. Something For Everybody

11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. Peter the Planter
Presents Fred Hartley's Sextet with Brian Lawrence.—On behalf of Lyons' Green Label Tea.

2.15 p.m. Sporting Special
Selection: White Horse Inn, Stolz; Can I Forget You? Kern; They Can't Take That Away, Gershwins; Throw Open Wide Your Window, Strauss.—Sent you by International Sporting Pools, Bath Road, Bristol.

2.30 p.m. Musical Cavalcade
Selection: Princess Ida, Sullivan; Killarney, Balfe; Selection: La Tosca, Puccini; Artist's Life Waltz, Strauss.—Presented by the publishers of Cavalcade, 2 Salisbury Square, E.C.4.

2.45 p.m. Variety

3.0 p.m. The Magic Carpet

3.30 p.m. Jane and John
Hope You Will Like: Here's to Romance, Magidson; Serenade No. 1, Heykens; Allah's Holiday, Friml; March of the Grenadiers, Scherzinger.—Presented by Drages, Ltd., Everyman House, Oxford Street, E.1.

3.45 p.m. In Search of Melody
Mazurka, Delibes; Caprice Viennoise, Kreisler; Songs My Mother Taught Me, Dvorak; Spring Song, Mendelssohn.—Presented by Pynovape Brand Inhalant, Yeo Street, E.3.

4.0 p.m. What's On
Stop Press Reviews of the Latest Films, Shows and Other Attractions by Edgar Blatt, the I.B.C. Special Critic.

4.15 p.m. Dancing Reminiscences

4.30 p.m. Finger of Harmony
Round the Shows with Charlie Kunz; On Treasure Island, Leslie; Meditation, Smek; Basin Street Blues, Williams.—Presented by the proprietors of Daren Bread, Daren, Ltd., Dartford, Kent.

4.45 p.m. Popular Tunes on the Cinema Organ.

5.0 p.m. **I.B.C. TIME SIGNAL**
Footlight Favourites.

5.15 p.m. A Quarter-Hour Programme
for Boys and Girls. Birthday Greetings from the Uncles.

5.30 p.m. Dear Old Southland

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody At Midnight
Dick Jurgens and His Orchestra. Guest Artist: Gene Austin. (Electrical Recordings.)—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. **I.B.C. TIME SIGNAL**
Dance Music

1.0 & 1.30 a.m. **I.B.C. TIME SIGNAL**
1.0 a.m. I.B.C. Goodnight Melody. Close Down.

Please turn to next page.

THURSDAY, JAN. 27

7.45 a.m. **LAUGH AND GROW FIT**
with
JOE MURGATROYD
(The Lad fra' Yorkshire)
and
Poppet at the Piano
Presented by the makers of Kolynos Toothpaste.

8.0 a.m. **OUT OF THE BLUE**
A Programme of Surprises
The Big Stars and Personalities Brought To You Out of the Blue
introduced by
Ruth Dunning
The Reckitt's Reporter
Presented by the makers of Reckitt's Blue, Reckitt and Sons, Ltd., Hull.

8.15 a.m. **I.B.C. TIME SIGNAL**
ZEBO TIME
A Musical Contrast of Grandmother's Romantic Songs, with the Gay Rhythm of To-day
Dorothy Deane, Dacre; Gone With the Wind, Wrubel; If I Should Plant a Tiny Seed of Love, Macdonald; Love in Bloom, Raining; I Love the Moon, Rubens; The Loveliness of You, Revel.—Presented by the makers of Zebo, Reckitt and Sons, Ltd., Hull.

Go gay with the

GLYMIEL JOLLITIES

A New-Style Entertainment of Songs, Smiles and Swing every Tuesday and Friday, with

SYLVIA CECIL TESSA DEANE
MARJORIE STEDEFORD
GWEN CATLEY MONTE REY
CLARENCE WRIGHT
NEAL ARDEN AL BURTON
and **THE GLYMIEL ORCHESTRA**

Presented by the makers of

GLYMIEL JELLY

Radio Luxembourg, 4.15 every Tuesday
Radio Normandy, 9.15 a.m. every Friday
Radio Normandy time booked through I.B.C.

Tune in RADIO NORMANDY

—Continued from page 33

Full Programme Particulars

SATURDAY, JAN. 29

7.45 a.m. LAUGH AND GROW FIT
with
JOE MURGATROYD
(The Lad fra' Yorkshire)
and
Poppet at the Piano
Presented by the makers of Kolynos Toothpaste.

8.0 a.m. MUSIC IN THE MORNING
Pretty Dimples, Gilbert; Stardust on the Moon, Deutsch; When You've Gotta Sing You've Gotta Sing, Lerner; Medley of Old Favourites.—Presented by Horlicks, Slough, Bucks.

8.15 a.m. I.B.C. TIME SIGNAL
Farmyard Frolics. When the Circus Comes to Town, de Rance; The Sheep Were in the Meadow, Lerner; My Old Dog, Sarony; Organ Grinder's Swing, Parish.—Presented by the makers of Chix, 8 Devonshire Grove, S.W.15.

8.30 a.m. Happy Days
That Song in My Heart, Reader; Birds of a Feather, Reader; The Sun Breaks Through, Reader; Let's Have a Jubilee! Mills.—Presented by Wincarnis, Wincarnis Works, Norwich.

8.45 a.m. Sunny Jim's
Young Folks' Programme. Penny in the Slot; Fat Li' Feller Wid His Mammy's Eyes, Stanton; Shortnin' Bread, Wood; The Shepherd Boy's Song, Pepper; Hiawatha, Moret.—Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.

9.0 a.m. I.B.C. TIME SIGNAL
Contrasts. Introducing Mrs. Able.—Presented by Vitacup, Wincarnis Works, Norwich.

9.15 a.m. Musical Comedy Memories

9.30 a.m. A Quarter of an Hour's Entertainment for Mothers and Children. Presented by Uncle Coughdrop and the Pineate Aunties and Uncles.—Presented by Pineate Honey Cough Syrup, Braydon Road, N.16.

9.45 a.m. The Milton Sisters
PAT HYDE AND DINAH MILLER
With their Entertaining Announcer
Bob Walker
and
Arthur Young at the Piano
Presented by Milton, John Milton House, N.7.

10.0 a.m. I.B.C. TIME SIGNAL
Everyday Songs. Help Your Neighbour, Osbourne; Look Up and Laugh, Parr-Davies; Hometown, Kennedy; Over on the Sunny Side, Egan; Who's Been Polishing the Sun? Gay.

10.15 a.m. Normandy Playbill
Advance News and Some of Next Week's High Spots.

10.30 a.m. Movie Melodies

11.0 a.m. I.B.C. TIME SIGNAL
Listen to Vitbe. Walt Disney Selection; Sing as We Go, Parr-Davies; Little Dutch Clock, Reaves; The Duck Song, Evans.—Presented by Vitbe Bread, Crayford, Kent.

11.15 a.m. Something for Everybody

11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. The Magic Carpet

2.30 p.m. Arthur Young
And a Friend. The I.B.C. Musical Director at the Piano introduces Listeners to a Radio Guest.—Sponsored by The Mentholatum Co., Ltd., Slough, Bucks.

2.45 p.m. The Whirl of the World
You've Got to Take Your Pick and Swing (Let's Make a Night of It), Kennedy; I Don't Like (Keep Fit), Formby; Doge's March (Merchant of Venice Suite), Rosse; Can I Forget You? (High, Wide and Handsome), Kern.—Presented by Monseigneur News Theatres.

3.0 p.m. Advance Film News
Presented by Associated British Cinemas, 30 Golden Square, W.1.

3.15 p.m. An Irish Cocktail

3.30 p.m. Dancing Time
A Programme of Dance Music chosen by Victor Silvester.

4.0 p.m. Tunes at Tea-Time
—Presented by Bile Beans, C. E. Fulford and Co., Ltd., Leeds.

4.15 p.m. Request Programme
From Members of the British Short Wave League.

4.45 p.m. Memories
Presented by Du Maurier Cigarettes, 1 Sekford Street, E.C.1.

5.0 p.m. I.B.C. TIME SIGNAL
Who Won? The Results of Association Football Matches played to-day will be broadcast as soon as they come to hand.—Sent you by International Sporting Pools, Bath Road, Bristol.

5.30 p.m. An Earful of Music
Featuring Celia Ryland.—Presented by Rentals R.A.P., Ltd., 183 Regent Street, W.1.

5.45 p.m. Souvenirs of Song

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody at Midnight
Eddie Fitzpatrick and His Orchestra.
Guest Artists: The Jones Boys (Electrical Recordings).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. I.B.C. TIME SIGNAL
Melody Calling. At the Balalaika, Posford; Look Up and Laugh, Parr-Davies; Stevedore Stomp; Miss Otis Regrets, Porter.—Presented by British Home and Office Telephones, 31 Great Peter Street, Westminster, S.W.1.

12.45 a.m. Dance Music

1.0 a.m. I.B.C. TIME SIGNAL

1.30 a.m. I.B.C. TIME SIGNAL

2.0 a.m. I.B.C. Goodnight Melody
Close Down.

Can't We Meet Again? Flanagan; Little Girl Henry; Doll Dance, Brown; May All Your Troubles Be Little Ones, Sigler.

11.0 p.m. Tunes From Films and Shows
Love is Good for Anything that Ails You (Hit Parade), Hirsch; Selection—Princess Charming, Noble; A New Love is Old (Cat and the Fiddle), Kern; Love Will Find a Way (Maid of the Mountains), Fraser-Simson; Selection—Take My Tip, Lerner; A Little Dash of Dublin (Peg of Old Drury), Sigler; My First Thrill (She Shall Have Music), Sigler; Musical Comedy Switch, arr. Hall.

11.30 p.m. Songs at the Piano

11.45 p.m. The Music of Johann Strauss

12 (midnight) Dance Music

1.0 a.m. Goodnight Melody
Close Down.

RADIO MÉDITERRANÉE

(Juan-les-Pins)
215.1 m., 1276 Kc/s.

Time of Transmission
Sunday: 10.30 p.m.—1.0 a.m.

SUNDAY, JAN. 23

10.30 p.m. Vaudeville
The Merry-go-Round Broke Down, Friend; Jolly Good Company, Wallace; I'm a Specialist, Sale; Popular Melodies;

RADIO LJUBLJANA

569.3 m., 527 Kc/s.

Time of Transmission
Friday: 9.30—10.0 p.m.
Announcer: F. Miklavcic

9.30 p.m. Yesterday's Favourites
A Bouquet from Jerome Kern, Kern; Love Will Find a Way, Fraser-Simson; Take Your Partners; If Those Lips Could Only Speak, Goodwin; Waltz Memories.

9.45 p.m. Musical Mixture
The Whistler and His Dog, Pryor; When Irish Eyes Are Smiling, Olcott; The Merry Widow Waltz, Lehar; The Little Sentry Box, Sarony.

10.0 p.m. Close Down

Information supplied by the International Broadcasting Co., Ltd., 37 Portland Place, London, W.1.

ON THE AIR—RADIO ATHLONE!

TUNE IN TO 531 METRES, 565 Kc/s, EACH NIGHT AT 9.30 P.M.

for the Programmes presented by Irish Radio Productions.

Here are the details:

SUNDAY, JAN. 23

9.30 to 10.0 p.m. Musical Serenade
Including Five Sets of Rhythm. A musical sequence from 1890 to 1938.

10.0 to 10.30 p.m. Ten Minutes
With Walter Glynné.
Moving then to a see-saw in dancing melodies—To-day and Yesterday.

MONDAY, JAN. 24

9.30 to 10.0 p.m. Between Ourselves
An intimate studio production in which we present for your entertainment Jennie Benson, Renee Flynn, Dorothy Morrow, Doris Robbins, Hubert Valentine, Les Arthur, Three in Harmony, Five Melody Boys, our Rhythm Band under the direction of Dave Frost.

10.0 to 10.30 p.m. Dancing Melodies
for Dancing Moods.
You will hear our Racing Commentary at 10.10 p.m. approx.

TUESDAY, JAN. 25

9.30 to 10.30 p.m. Our Concert Hall
Once again we bring you the Stars of Stage, Radio and Screen in a sparkling up-to-date entertainment in the real concert hall manner. Admission by tuning-in to 531 metres.
You will hear our Racing Commentary at 10.10 p.m. approx.

WEDNESDAY, JAN. 26

9.30 to 10.0 p.m. Music of Your Dreams. Here is another wealth of



Walter Glynné (left, above) is featured in a solo programme of songs on Sunday at 10 p.m. Renee Flynn (above) and Hubert Valentine (circle), two of Athlone's most popular broadcasters, will be featured with other artistes in "Between Ourselves" on Monday, January 24

golden melody in which we feature Dorothy Morrow, Ronnie Genarder and our Symphonic Orchestra under the direction of Dave Frost.

10.0 to 10.30 p.m. Listeners' Ballot
The most popular items requested this month by our listeners. Orchestral, straight song, variety, instrumental solos and dance numbers.
You will hear our Racing Commentary at 10.10 p.m. approx.

THURSDAY, JAN. 27

9.30 to 10.0 p.m. Evening Melodies
We present a further collection of favourite refrains for these your fireside moments.

10.0 to 10.30 p.m. Ten Minutes with a Star—and the star is Frank Crumit. And then, after our Racing Commentary which you will hear approximately at 10.10 p.m., we bring you fifteen minutes of dancing melodies.

FRIDAY, JAN. 28

9.30 to 10.0 p.m. A Musical Tale of Two Cities. Old Dublin and New Orleans. Traditional songs, jigs, and to-day's trend in variety from Ireland.

10.0 to 10.30 p.m. Music of the Mississippi and America's Cottonland.
You will hear our Racing Commentary at 10.10 p.m. approx.

SATURDAY, JAN. 29

9.30 to 10.30 p.m. Mid-Winter Cabaret. Your favourite artistes in their latest song-hits . . . and the pick of the New Year Dance Crop.
You will hear our Racing Commentary at 10.10 p.m. approx.

GETTING THE BEST OUT OF YOUR SET

By Our Technical Expert

Richard Hamilton, Coatbridge

IT is very difficult completely to eliminate interference caused by tramway cars. If, however, you are a reasonable distance from the road, or if your aerial can be erected at least 50 yards from the road, then you will find that a noise-suppression aerial of the Belling-Lee type will either completely cure the trouble or in any case very considerably reduce it. If you send a plan of your garden in relation to the road to Messrs. Belling-Lee they will be able to give you some definite information.

J. C. Truswell, Warwick

IT is impossible to tell from the details given in your letter whether the interference of which you complain is being picked up by your aerial or down lead, or being carried by the mains.

I suggest that you try disconnecting your aerial and earth, and should you then be able to pick up the interference, obtain from Messrs. Belling & Lee one of their noise suppressors suitable for connecting in the mains leads. On the other hand, if the noise stops, or is materially reduced, with the aerial and earth disconnected, this indicates that an effective noise-suppression aerial will be satisfactory.

It must be remembered, however, that these noise suppression aerials are only effective if the aerial itself is raised above the field of the interference.

I notice that an aerial such as the one recommended would give you a comparatively long down lead, but this is immaterial, for the extra damping caused by this long lead could be nullified by connecting in series with the lead a small pre-set condenser.

R. Nowell, Accrington

IT is most unlikely that the aerial connected to your chimney is causing the interference of which you complain. However, there is a possibility that the lead-in wire from this spare aerial is being earthed by coming into contact with a metal guttering, so this point should be checked.

You do not mention whether your interference consists of noise spoiling the transmission, or to mutual interference between stations. In the first instance, see my remarks to J. C. Truswell, of Warwick, but if you are troubled with lack of selectivity, make quite sure that your aerial does not exceed 40 to 50 ft. in length. If selectivity is not sufficiently good with an aerial such as this, connect in series with the feeder line a small variable condenser having a maximum capacity of .0002-mfd., and adjust this until you obtain the required degree of selectivity.

J. M. Ford, Loudwater

THE seven-pin adaptor that you require for your Ferranti Magna receiver can be obtained from Messrs. A. F. Bulgin, Ltd., 64 Holborn Viaduct, E.C. It should be used in the PT4D circuit.

H. Lowers, Peckham

I STRONGLY advise you to connect the earth terminal on your receiver to the tap, as this is the only convenient earth that you have. You will find that this reduces the noise level quite considerably, but it will probably make the selectivity even worse. I suggest that you erect a short external aerial of about 25 ft. total length, and connect in series with the feed line a small variable condenser so that you can control your selectivity.

An indoor aerial around the wall in the manner you mention is not satisfactory, for it is comparatively inefficient, and at the same time very often causes poor selectivity.



Thanks to his W.B. extension loudspeaker Stanelli can even get music in his bath!

STAR PHOTOGRAPHS FOR YOU

10 in. by 8 in. Specially Autographed—6d. EACH ONLY



Joe Daniels

Princess Pearl and Joe Daniels are the latest radio stars to be added to our grand array of ART PORTRAITS. A sixpenny postal order (crossed payable to "Radio Pictorial") will secure either of these attractive photographs all ready for framing. Send your application for these photographs (or any listed below) to "Star Portraits," Radio Pictorial, 37 Chancery Lane, London, W.C.2.



Princess Pearl

STAR PHOTOGRAPHS NOW AVAILABLE

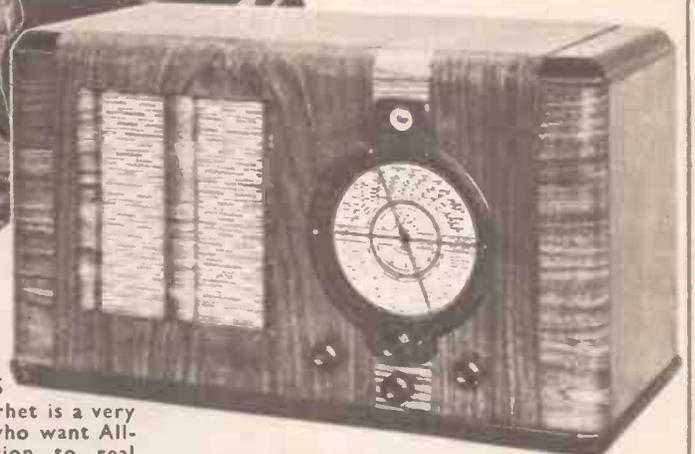
Harry Roy, Evelyn Dall, Brian Lawrance, Anne Lenner, Ambrose, Esther Coleman, George Elrick, Hildegard, The Two Leslies, Judy Shirley, Jack Payne, Monte Rey, Richard Goolden (Mr. Penny), Paula Green, Sandy Powell, Reginald Dixon, Joe Loss, Henry Hall, Anita Riddell, Les Allen, Sutherland Felce, Mantovani, The Three Herons, Billy Scott-Coomber, Charlie Kunz, Larry Adler, Anona Winn, "Hutch," Eve Becke, Billy Thorburn, Albert Sandler, Billie Houston, Ronnie Hill, Mills Brothers, Roy Fox, Denny Dennis, Dan Donovan, Pat Hyde, Bryan Michie, Princess Pearl and Joe Daniels.

THEY MAY BE CRAZY
but all agree that —

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A GREAT PERFORMANCE



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Radio Toulouse

Compère : JOSLYN MAINPRICE.
Announcer : ALLAN ROSE.

SUNDAY, JANUARY 23

- 4.30 p.m. YOURS FOR THE ASKING**
Write to Radio Toulouse, 23 Buckingham Gate, London, S.W.1, and ask them to include your favourite tune in this programme.
- 4.45 p.m. BOUQUET FROM COVENT GARDEN**
Selections from the Best-known Operas.
- 4.55 p.m. GOODSWAY FOOTBALL POOLS—DIVIDENDS**
- 5.0 p.m. ALL KINDS OF MUSIC**
Will You Remember? (Ralph Sylvester); Down the Mall (Reginald Dixon); Happy Go Lucky (Carson Robison); The Girl in the Police Gazette (Dick Powell); To-morrow is Another Day (Ted Florito and Orchestra); Riff Song (Raymond Newell and Chorus); Land of Might Have Been (Hawaiian Marimba Players); Who's Afraid of the Big Bad Wolf (Billy Cotton); There's a Lull in My Life (Eddie Carroll); Nibelungen (Military Bands). (Electrical Recordings.)
- 5.30 p.m. THIS REMAINS TO BE SEEN**
- 5.45 p.m. THE LILT OF THE WALTZ**
When Little Feet Start Moving (Edith Lorand); Valse Blue (Edith Lorand); Ramona (Orchestra Mascotte); Waltzes of the World (Orchestra Mascotte). (Electrical Recordings.)
- 6.0 p.m. MILD & BITTER**
Pulled by Allan Rose.
- 6.15—6.30 p.m. SOME OTHER ORGANS**

INTERVAL

10.15—11.15 p.m. HORLICKS PICTURE HOUSE

with
Master of Ceremonies: EDWIN STYLES
VIC OLIVER
GENE GERRARD
BETTY ANN DAVIES
WEBSTER BOOTH
HELEN RAYMOND
RAMONA
and
THE HORLICKS ALL-STAR ORCHESTRA
under
DEBROY SOMERS
Presented by HORLICKS, SLOUGH, BUCKS

MONDAY, JANUARY 24

- 10.15 p.m. LET'S SIT THIS ONE OUT**
A programme of dance music for the non-dancers. Swinging Out (Nat Gonella); The Wren (Josephine Tuminga); What Will I Tell my Heart? (Bing Crosby); Power House (Ambrose); On the Avenue Selection (Geraldo and His Orchestra); Smoke Gets in Your Eyes (Tommy Dorsey); Firefly Selection (Louis Levy). (Electrical Recordings.)
- 10.45 p.m. THE MARCH OF SWING TIME**
The Family Tree of Jazz.
- 11.0—11.15 p.m. LET'S DANCE TO MANTOVANI AND HIS ORCHESTRA**
Was It Rain; Me and the Moon; Did I Remember; Sympathy; The Sheep Were in the Meadow. (Electrical Recordings.)



In Horlicks Picture House—Betty Ann Davies



"The Understanding Heart"—do you recognise her?

Tune-in to 328.6 metres.

TUESDAY, JANUARY 25

- 10.15 p.m. MUSIC FROM AMERICA**
Presented by Allan Rose. Some tunes and records hot from the States—never heard in this country.
- 10.45 p.m. FRIENDS ON THE IVORIES**
Personalities of the Piano. Waltz Medley (Billy Thorburn); Hungarian Rhapsody (Dave Kaye and Ivor Morton); Gangway Selection (Patricia Rossborough); Goodnight to you All (Hutch). (Electrical Recordings.)
- 11.0—11.15 p.m. THEY ALL LAUGHED**
All humour. We're Still Single To-day (Reynell and West); Ain't Love Grand (Max Miller); There's no One with Endurance (Frank Crumit); The Drunkard's Child's Plea (Mac and Bob); Klondyke Kate (Roy Fox). (Electrical Recordings.)

WEDNESDAY, JANUARY 26

- 10.15 p.m. THEY CAUGHT THE WORLD BY THE EARS**
Each Year Has Its Song.
- 10.45 p.m. MELODIES THAT NEVER DIE**
Ever popular music from the Classics.
- 11.0—11.15 p.m. LET'S DANCE TO RONNIE MUNRO**
You Needn't Have Kept it a Secret; I'll Write a Love Song; Who Loves You; Foolish Heart. (Electrical Recordings.)

THURSDAY, JANUARY 27

- 10.15 p.m. OH, LISTEN TO THE BAND**
- 10.30 p.m. YOURS FOR THE ASKING**
Write to Radio Toulouse, 23 Buckingham Gate, London, S.W.1, and ask them to include your favourite tune in this programme.
- 10.45—11.15 p.m. BROADWAY & PICCADILLY**
Stars from both sides of the Pond. Let's Have Another Cigarette (Turner Layton); Ain't Love Grand (Max Miller); That Old Feeling (Ramona); Sailing Home (Monte Rey); Minnie the Moocha's Wedding Day (Benny Goodman); Medley by Ivor Moreton and Dave Kaye; Kiss Me Goodnight (Patricia Ellis); Cicely Courtneidge singing Maybelle; The Love Bug Will Bite You (Mills Brothers); Can I Forget You (Phyllis Robins). (Electrical Recordings.)

FRIDAY, JANUARY 28

- 10.15 p.m. SPORTSMEN'S CORNER**
Featuring Clifford Bastin.
- 10.30 p.m. NEW WORLD RIVIERAS**
and "Laconia" cruise to the West Indies and Mexico.—Presented by CUNARD WHITE STAR, LIMITED.
- 10.45—11.15 p.m. MICROPHONE MIRROR**
The Radio News Revue of Interest and Entertainment for the whole family.

SATURDAY, JANUARY 29

- 4.30 p.m. THÉ DANSANT**
- 5.0 p.m. ASSOCIATION FOOTBALL**
The Day's Results presented by INTERNATIONAL SPORTING POOLS, Bath Road, BRISTOL.
- 5.30 p.m. BREEZY BALLADS**
- 5.45 p.m. DO YOU REMEMBER?**
Old Favourites.
- 6.0—6.30 p.m. THE WAX WORKS REVUE**
An up-to-the-moment Floor Show on Gramophone Records.
- INTERVAL
- 10.15 p.m. MUSIC FROM AMERICA**
Presented by Allan Rose. Some tunes and records hot from the States—never heard in this country.
- 10.45—11.15 p.m. A LITTLE MORE DANCING**
Old Man Moon (Harry Roy and His Orchestra); Gershwin Medley (Harry Roy and His Orchestra); Little Old Lady (Billy Thorburn); They Can't Take That Away From Me (Henry Hall and the B.B.C. Dance Orchestra); Caravan (Maxwell Stuart and His Orchestra); Maracay (Mantovani and His Orchestra); The First Time I Saw You (Jimmie Lunceford); High, Wide and Handsome (Edgar Hayes and Orchestra); Blues in C Sharp (Teddy Wilson). (Electrical Recordings.)

Information supplied by David Allen and Sons, Billposting, Limited, 23 Buckingham Gate, London, S.W.1.

(N.B.—This programme sheet is liable to revision and alteration without notice).

ALMOND OIL ZEE-KOL TOILET SOAP

Beautiful and Talented Woman's Evidence that it—
CREATES BEAUTY and PRESERVES BEAUTY

AND HAS A BEAUTIFUL LINGERING PERFUME

A revelation in transforming the worst skin in three nights into a most beautiful satiny and peach-like complexion. Never before has a Soap of this description been given to the public. It is made of the purest oils. One must not think of the cheap 3d. tablets of Soap when thinking of Zee-Kol Almond Oil Soap. This is the wholesale price of the material used in most of the advertised soaps. Compare this price to Almond Oil, which is 5/6 per lb., and which is used in Zee-Kol Almond Oil Soap.

PALM OIL costs 4d. per lb. ALMOND OIL costs 5/6 per lb.

Now it is easily seen why Zee-Kol Almond Oil Soap is the most expensive to make, as it is very rare to get Almond Oil in soap at all. The price of Almond Oil will prove to everyone that there is no soap in the world so marvellous as Zee-Kol Almond Oil Soap. It has taken years to know how to blend the oils in this soap, because it is not like other soaps to-day, which are only ordinary soaps. Its oils are a marvellous tonic to the skin.

1/- LARGE TABLET NOW 6 D.

Obtainable from all Chemists and Stores or direct from **SHAVEX ZEE-KOL CO., LTD.** (Dept. S.41), 40, Blenheim Road, Upper Holloway, London, N.19.

Blended with the most exquisite perfumes, Almond Oil has been chosen for this Zee-Kol Super Toilet Soap. It contains the purest and most natural oil for the skin, and has a beautiful lingering perfume. When washing the natural oil is replaced and the skin keeps firm, smooth and beautiful. No ordinary soap can do what Zee-Kol ALMOND Oil Soap does, yet it is sold everywhere to-day at half its former price—6d., instead of 1/-. Zee-Kol Almond Oil Soap is a perfect Shampoo. All dandruff disappears and the hair shines with health. Zee-Kol Pills together with the use of Zee-Kol Soap keep one perfectly slim and in perfect health. The skin will radiate health. The Zee-Kol Soap puts back the natural oils after washing. Zee-Kol Pills are sold price 1/3 and 3/- per box.



Isn't she glorious? Everybody raves over her skin. For years she never washed her face with soap; she used to use a cleansing lotion as her skin was in such a bad condition. Now she washes her face with Zee-Kol Almond Oil Soap; she considers it the most beautiful soap in the world. She says when you wash your face you cleanse the pores and

put back the almond oil which is the natural oil in the Zee-Kol Soap, and the lather one gets is like a beautiful silky foam. I began to use it to-day. I can smell the perfume on my hands, and on my face, too.

I have never known a soap for 6d. so perfect, and with this lovely perfume. It was originally 1/-.

DOGE CREAM

THE MARVELLOUS **COMPLEXION RESTORER**

HOWEVER sallow or patchy your complexion may be, we guarantee to make it perfect with Doge Cream. Doge Cream is absolutely a complete restorer. It works miracles on the skin and is the most ideal complexion cream on the market. It is the most remarkable cream that has ever been blended into a face cream. It contains Almond Oil and it does not grow hair. It preserves the skin and takes away all wrinkles and leaves the skin smooth as a child's. It was taken from an old Venetian recipe and has a beautiful perfume that lingers over the face until it is washed away. We guarantee that there is not another cream in the world to compare with Doge Cream. It will make the worst complexion perfect. Doge Cream is not a vanishing cream, and does not dry up the skin; it keeps the skin supple, firm and youthful. If Doge Cream is smeared around the eyes at night wrinkles will vanish as if a miracle had happened. Try it and you will never go back to any other face cream you have ever used. The original recipe was beyond price in the days when it was first known, but to-day we can make up all these preparations for the skin. We do not pay for Society women to give us their portraits, but over a thousand of the leading Society women use Doge Cream. When thinking of other face creams remember that Doge Cream is not like any of them.

IN TUBES 6D. AND 9D.
IN POTS 1/- AND 2/-
Obtainable from all Chemists and Stores or direct from:

SHAVEX ZEE-KOL Co., Ltd.
(Dept. De 36), 40 Blenheim Road, Upper Holloway, London, N.19.



AT THE BALL

He: Are you tired, darling?
She: Good gracious, no. I feel quite fresh.
He: Yes, dear! You look glorious to-night, your skin is so ravishing and the exquisite perfume from you intoxicates me. Why is it you look so young to-night?
She: You silly man, all my life I have looked for a cream. Like the alchemist I have found it: it is Doge Cream. It is not vanishing and contains Almond Oil with something else in it that acts like magic. The glorious perfume is in Doge Cream. I have not found any perfume that lingers so long.

FILM STARS I HAVE MET

(Continued from page 28)

as "cold" and "statuesque"; but anyone who has seen Madeleine, as I have, skylarking with Peter Lorre, John Gielgud, and Robert Young (*Secret Agent*), and handing round "nip" bottles of good champagne to the whole production unit—carpenters, electricians, and all—on the last night of production, her eyes alive with fun and a laugh on those full, wonderful lips, will know that so to describe her is a travesty of the truth.

Those years, and the years that followed, during which I worked in a film studio myself, were full of incident and amusement.

Yes, those were gay years. There was a young man who had been a reporter with me on my first newspaper. We used to cover fires and suicides together. We kept up our friendship through the years; and one day he appeared in my film studio in a small part.

He told me he was "working up an act" for the vaudeville stage. How good that act was was proved to me when, first at Radiolympia, then on a tour of the Gaumont cinemas, then in the "Peter the Planter" programmes from Luxembourg and Normandy and Lyons, and finally in his broadcast—in company with Jessie Matthews and a distinguished cast from the Dominion Theatre recently—he caused a sensation with his uncannily clever impressions of film stars.

His name is Michael Moore, and I venture to "spot" him as a top-line broadcaster of 1938 and the further future.

Anyway, I've told you before how, after doing news-reel commentaries—you know the kind of thing, "Aston Villa, in white, equalised in the second half. You can see the ball going into the net now"—and interest film commentaries, I came to make my first "Man on the Set" broadcast. When I first went to Radio Lyons, it was still in the stick-and-string state that Tony Melrose has described in RADIO PICTORIAL. Nowadays, I suppose there is no finer nor better equipped broadcasting station in Europe. I began this article by doing the "giddy goat" for a few hundred words; but do please take me seriously when I say that of all the jobs I've ever had, I'm proudest of my present one with Radio Lyons.

It's a fine station, giving fine entertainment, and our "chief" is that finest of all broadcasters, Christopher Stone. Need I say more?

B.B.C.'S REAL BOSSES

(Continued from page 21)

he upset all canons of B.B.C. conference etiquette by bursting out: "Some of our programmes we know to be good, and others we know to stink! Even if I wanted to change B.B.C. variety—even if I had any ideas yet, which I haven't—there's nothing I can do till Christmas!"

One member of the variety staff is a man with a broken neck!

He is F. H. C. Piffard, who spent ten years on the variety stage before joining the B.B.C. He was in a car crash and they rushed him off to hospital after the car's bonnet had wrapped itself around a tree, where he lay unconscious. An X-ray showed that his neck was broken—but he wasn't dead. He absolutely refused to obey normal medical canons and die! An osteopath adjusted the misplaced vertebrae, and now he walks, talks and does B.B.C. shows even though an X-ray still reveals a gap in his backbone near the neck!

Stanford Robinson, 32-year-old orchestral conductor, is one of the luckiest men at the B.B.C. They sent him for a year touring Europe to study foreign opera.

"When you come back," they told him, "we'll get Gordon McConnel (musical comedy producer) and young Rex Haworth (studio producer) to do a big series of radio opera. We'll even get Sir Landon Ronald to head an operatic advisory committee, for without a committee how can we do anything?"

Thus, another of the dozens of B.B.C. committees was formed, tea was served promptly at 4.30, and a lot of well-intentioned folk talked and talked while Mr. Robinson had a nice tour abroad listening to opera.

And when he came back an £ s. d. list of the proposed operas was given to the financial authorities, who straightaway wilted! It was some time before anything emerged from this idea.

A financial genius who pulls strings behind the scenes is Val Goldsmith, bespectacled, with wavy hair, thinning on top; looks grand and worth a million at his huge desk.

Officially he has control of general costs! His hobby, though, is designing furnishing schemes.

When they were buying the new fittings for Broadcasting House studios, the unapproachable Val unbent off his financial pinnacle and let out some brilliant ideas about decorations and furnishings.

But in his more serious moods he has only to bark down a telephone and forthwith finances are switched or pared.

Meet some more of the men who really run the B.B.C. Let's go to Brock House (where the Brock fireworks are

sold on the ground floor, and B.B.C. fireworks are raised on the office floors above)—it's just round the corner from Broadcasting House.

There you'll see Sir Adrian Boult rushing in from a big Queen's Hall rehearsal, always dressed trimly in blue, but conducting in his shirt-sleeves. There you'll meet Julian Herbage or Kenneth Wright, music officials probably rushing off with a contract for John Ireland or William Walton or Stravinsky to write high-brow concertos for B.B.C. concerts.

On the stairs you may bump into some of the engineers: Joli de Lotbiniere, perhaps, the director of outside broadcasts, lanky young French-Canadian, taller even than Sir John Reith himself. Ten-to-one his bicycle will be propped up on the kerb outside, for Joli cycles to and fro; an old Eton and 'Varsity habit of his!

You may meet John Snagge, that man with the Boat Race voice who now stars in many commentaries, or Howard Marshall or Mrs. Olga Collett coming in for last-minute plans for a B.B.C. commentary. It was Mrs. Collett who gave the first woman's commentary from Ascot. And it was de Lotbiniere's idea. He's full of them.

Quiet, reserved chief engineer Sir Noel Ashbridge has his office in Broadcasting House itself. Apart from being an expert on studio acoustics, high-frequency propagation and transmitter design (which, you'll admit, is a packetful), he's also a great host, keen sportsman and family man. One of the most charming and sanctuary-seeking men at the B.B.C.

An old hand, too, for long before the B.B.C. started, when Capt. P. P. Eckersley was making a name for himself with the now historic "Hullo, Two-Emma-Toc, Whittle, calling," on Tuesday nights, it was Mr. Ashbridge, who, avoiding the limelight, was quietly wiring up panels and switchboards which put the station on the air.

Now he sits at the top table, and lets capable men like H. Bishop and H. L. Kirke help him with the tough work. "Bish" is also an old hand at the B.B.C. Dark, suave, technically superb, he is equally at home inside a big B.B.C. transmitter, or at an executive board meeting where titles and high scholastic degrees jostle shoulder to shoulder. Men like these, compared with B.B.C. heads of departments, are underpaid; but they stick at the job for the love of it.

Next Week: THE MEN BEHIND THE B.B.C. PROGRAMMES.

ON YOUR RADIO

DANCE BANDS

REMARK in this column recently that new band presentations will come quick and fast this year is being borne out week by week. This week it's **Big Bill Campbell's Hilly Billy Band** which comes on all dressed up for a new large-scale series.

The title's *Hill Billy Round Up*, and the idea's to provide an hour's broadcast from one of those great ranches out yonder when the boys, their work done, sit around for song and joke. Not only do they provide their own amusement, but it's likely some strangers, though distinguished ones, will turn up to give a turn or two.

Big Bill has collected a grand outfit for these shows. What more fitting than a real Indian chief as a singer? That's what he's got. Chief **White Eagle** is the vocalist's title, and he won the gold medal as the best singer in Canada a while back. He's a university undergrad and sings in English—but with Indian blood behind the rhythm. Then **Jack Curtis**, the Cowboy Singer, is also present, the **Three Cowboys** vocal trio, and the **B.B.C. Revue Male Chorus**.

In the days when John Watt was at Belfast he put on the air a young lady from America, **Dorothy Morrow**, as a vocalist—incidentally she'd just married an Irishman, so John knew he had her "for keeps."

Dorothy soon wanted to form a close harmony trio; she roped in **Yolande Mageean**, pretty daughter of actor **Jimmy Mageean**. The third singer was found at a country concert—**Elva Orr**. The girls called themselves *Three in Harmony*, and have become favourites in Ulster programmes.

Now they face their big chance. *Three in Harmony* have come to England to join **Teddy Joyce** and his *Girl Friends*, and you'll hear them on **JANUARY 24**, National, when Teddy

Lovely **Phyllis Dare** will sing again some of the war-time songs she made famous in "Star gazing" this week



Paulo, the lovable clown and romantic singer

meaning there's no 'no-ing what he'll do—will tickle the mike with a tidily of fun.

After he had finished playing in a pantomime last year, **Barry Lupino** was immediately re-engaged to play *Widow Twankey* in this year's *Aladdin* at Birmingham's Alexandra Theatre. There's a relay from this show for Midland listeners on **JANUARY 25**, and for Regional listeners on **JANUARY 26**. **Betty French**, who played lead in *White Horse Inn* and has been in Covent Garden opera and television, is principal boy; and **Walter Niblo**, the Yorkshire comic, plays *Wishee Washee*.

PLAYS—FEATURES—TALKS

IN the early half of the eighteenth century the social circles of London were startled by a cobbler's apprentice who suddenly claimed to be the son of **Richard Savage**, the Earl Rivers. Many famous people, **Dr. Johnson** and **Alexander Pope** among them, believed in the young lad's claim. *Richard Savage*, the play to be broadcast on **JANUARY 22**, Regional, deals with this colourful tragedy of old London. It is based on the novel by **Gwyn Jones**, leading Anglo-Welsh novelist, and appropriately the Welsh Region is producing it under **Dafydd Gruffydd's** direction.

The other play of the week also comes from a region—this time Northern Ireland where, on **JANUARY 26**, Regional, **Denis Johnston** produces *In the Train*, a thriller—in a calm cold way—which is now being toured in America by the **Dublin Abbey Players**. The story deals with a group of people, mostly witnesses, returning in a train from a murder trial. But among them is the prisoner who has been acquitted—you will see the possibilities of such a situation.

Australia is celebrating its 150th anniversary celebrations, and on **JANUARY 26**, National, from Sydney comes a programme all about the whoopee going on down under—where, incidentally, summer sun shines and surf bathing is in full splash. First of all **Lord Wakehurst**, Governor of New South Wales, will describe the opening day of the celebrations.

Then on a perch high up on that famous Sydney Harbour Bridge, a daring commentator will endeavour to sit up straight before a microphone and give a running commentary on the gay river pageant below and an angling contest which some quieter spirits will be steadfastly carrying on.

Larry Morrow, B.B.C. features producer, is reviving one of his most successful feature programmes, *The First Days of Steam*, on **JANUARY 23**, National. This, you may recall, is a sequel to *The Last Days of Sail*, that breezy but rather sad programme about the demise of the sailing ships. Steam came and conquered man's navigation methods, and this programme shows some of the first exploits of steam ships, at that time regarded as we regard the trans-Atlantic flying boats.

Half an hour of Burns adoration comes from Scotland on **JANUARY 25**, Regional. In *What Burns Means to Me*, speakers from various walks of life will talk about Scotland's bard.

Alfred Hitchcock, universally acclaimed Britain's cleverest film director—remember *The Thirty-nine Steps*, *Sabotage*?—will talk on the director's job in the Cinema series of talks on **JANUARY 24**, National.

Continuing the timely series *The Way of Peace*, **Wilson Harris** will deal, on **JANUARY 27**, National, with "The Constitution of the League." Questioning him will be **Sir Alfred Zimmern**. **Wilson Harris** becomes in his turn the questioner when the *Efficiency and Liberty* discussions continue on **JANUARY 28**, National; these talks show how Europe is solving the problem of government.

Short story lovers should tune to National on **JANUARY 26** to hear **Fred O'Donovan** reading a good yarn, *The Sea Serpent*, by **James Lansdale**.

VARIETY

MAKE way for **Paulo the Singing Clown**, radio's newest singer of stirring romance. "Laugh, clown, laugh" is a theme which has moved generations of audiences, but never ages. He makes his bow, painted face, red nose and all, in **Ernest Longstaffe's Palace of Varieties** on **JANUARY 22**, National.

Paulo is a Longstaffe discovery, who broadcast as such under the other mystery name, *The Stranger*, some time ago.

Another newcomer to the *Palace* this week is **Bruce Green**, who has come straight from pantomime, which is his especial realm. For years Bruce has been making 'em laugh as the Dame and an echo of the ending panto season will not come amiss in this bill.

Two *Palace* favourites make return appearances—after countless requests. They are **Kemble Kean**—"ah, ah—shut up!"—and **Vera Wootton**—"laugh, boys, it's what I'm for." **Billie Houston** and **Ronnie Hill** help to make the fun fast and furious; **Tom Brandon** and **Sidney Burchall** have a new sketch, *Arthur and Me*; and **Leon Cortez** and his *Coster Pals* introduce a new organ number with **Reggie Foort** and a quartette.

W. H. (Bill) Berry has agreed to lay his soul bare—more or less—for **Leslie Baily** and **Charles Brewer** to do some *Stargazing* with on **JANUARY 25**, National. Seaside concert party, musical comedy, straight comedy and revue have all drawn on Bill's extensive talents.

That glamorous star of war-time musical comedy, **Phyllis Dare**, is coming to the mike to help Bill recall some of the shows they were in together. **Mabel Russell**, who later became a lady M.P., and **Thorpe Bates** also fill in the picture of the Berry life. The programme will not forget to include Bill's radio doings; it was *Boxing Day, 1922*, when he first broadcast at **Marconi House**, and **Stanton Jeffries**, B.B.C. pioneer, will help him reconstruct that event. **Ashley Sterne** will be present to mark Bill's modern broadcasts in *Snapdragon* and *The Kibosh of Kedgere* which Ashley wrote. Here's a life of good songs, good humour.

Claude Hulbert and **Enid Trevor** have not, as some may have been thinking, reconciled themselves to a peaceful life without matrimonial squabbles. It's some time since they had a bust up before the mike, but all will be pleased to hear that one's brewing for **JANUARY 26**, National, when they appear in variety. In the same programme **Charles Hayes**—pronounced 'Ayes,

THIS WEEK At-a-Glance Programme Guide

gives the third of these brilliant new programmes.

Teddy plans this programme to be of a surprise nature, and besides his very clever solo instrumentalists in the girl band, he will provide some guest artistes. Teddy's a busy man, running three bands at once—despite this, however, it's likely he'll take on five more sessions with the B.B.C. for the Girl Friends. The outfits he's running include a new swing band, making its debut on the stage, and his all-children orchestra which has been packing the halls for some months.

The **Band Wagon** goes on apace, and on **JANUARY 26**, Regional, **Phil Cardew** has his orchestra lined up again to provide some more very original arrangements. Comedian **Arthur Askey** is, of course, present and **Reggie Foort** has something up his sleeve for this programme.

The week's special sessions go to **Ambrose**, *Signature 1s*, **JANUARY 27**, Regional; **Eddie Carroll**, *The Dansant*, **JANUARY 27**, National, and **Henry Hall** gives teatime programme on **JANUARY 26**, National.

Jack Jackson repeats his crazily funny presentation, *Come On and Dance*, in which he doffs fame and goes around looking for engagements, on **JANUARY 22**, Regional.



Puzzle: which is which? Billie Houston and Ronnie Hill are in "Palace of Varieties" on Saturday

A Regional note for Scots readers: **Jack Chapman's Band** will come on the air from the Albert Palais de Danse, Glasgow, on **JANUARY 27**, Scottish Regional. Jack is also well known in the Channel Islands, where he has fulfilled summer engagements for some years. **The Palm Beach Boys**, who have broadcast with **Billy Merrin**, have a solo date in variety for Midland Region on **JANUARY 24**.

MUSIC

CONTINUING the series of concerts of music which has been specially written for British films, on **JANUARY 22**, Regional, the London Film Symphony Orchestra, of London Films, will play a programme.

In this will be included the memorable musical sequences from *The Man Who Could Work Miracles* and *Rembrandt*. Other films from which music will be drawn are *The Private Life of Don Juan* and *Dark Journey*.

The Sunday Orchestral Concert on **JANUARY 23** will be conducted by **Willen Mengelberg**, who conducted last Wednesday's symphony concert. Schubert's *Unfinished* is included in his programme

along with Elgar's *Variations On An Original Theme*.

Robert Soetens, the French violinist, will play **Serge Prokofiev's Concerto No. 2** for violin and orchestra, in the B.B.C. Symphony Concert at Queen's Hall on **JANUARY 26**, National. This work was broadcast in December, 1936, but this will be its first concert performance. Prokofiev is a Russian composer, three of whose works will be played at this concert. His symphonic suite, *Romeo and Juliet*, will be receiving its first performance in England. In the second part of the concert Beethoven's *Eroica* symphony will be conducted by Sir **Adrian Boult**. Prokofiev will conduct his own works.

Joseph Lewis conducts an oratorio programme on **JANUARY 23**, National, in which **Margaret Godley**, **Bradbridge White**, **Stanley Riley** and **Berkeley Mason**, organ, will take part. This programme is designed as a meditation on life to come, compiled from music by Brahms, Gounod, Walford Davies and A. R. Gaul.

The first performance of a symphonic movement by **John Greenwood** will be broadcast by the B.B.C. Orchestra on **JANUARY 24**, National, under **Constant Lambert's** direction. **John Greenwood** has written music for several films, including *Man of Aran* and *The Constant Nymph*, and has had his suite *Salute to Gustav Holst* broadcast.

Clifford Curzon and **Moiseiwitsch** are the week's solo piano recitalists. Curzon will play Schumann's *Phantaisie* on **JANUARY 23**, National; and Beethoven's *Waldstein* sonata falls to Moiseiwitsch on **JANUARY 25**, Regional. The distinguished French organist, **Marcel Dupre**, organist at the Church of St. Sulpice, Paris, gives the fourth of the series of B.B.C. organ recitals on the Broadcasting House concert hall organ on **JANUARY 27**, National.

Manon, the first opera to be produced by the new B.B.C. music production unit, is repeated, after its first broadcast last week, on **JANUARY 24**, Regional. **Stanford Robinson**, with **Gordon McConnel** and **Rex Haworth** are responsible for the production, and **Wilfred Rooke Ley** gives the narrative. **Denis Noble**, **Meggie Teyte**, **Roy Henderson** and **Heddle Nash** are the stars.

The music productions unit now have a section of offices to themselves over St. George's Hall. Their plans are to make *The Bartered Bride* their next production.

The City of Birmingham Orchestra, conducted by **Leslie Heward**, will have **Sigurd Rascher** as soloist for their programme on **JANUARY 27**, Regional. **Cyril Smith** plays Liszt's Pianoforte Concerto No. 1 in E flat at the Northern Philharmonic Concert, which will be relayed by the North on **JANUARY 22**. Unaccompanied choral works will be given by the Cardiff Musical Society in a relay for Wales on **JANUARY 23**. And on **JANUARY 27**, Scottish relay the Reid Orchestra in a programme including **Leon Goossens** as soloist.

SPORT

TOM WOODROOFFE goes to the Albert Hall to take a peep at some very high class table tennis—ping pong to front parlour players—which will be in play there on the occasion of the fights for the Swaythling Cup on **JANUARY 27**, Regional.



Dashing Principal Boy of Birmingham panto. Betty French. There's a relay of the show for Midland on Tuesday

On the following day, **JANUARY 28**, the mike moves in to Thurston's, mecca of all who live-by cue and pop the red methods. There **Davis** and **Lindrum** are arguing with their sticks over snooker. Commentator is—as it should be—ace snooker player, **Willie Smith**.

Stewart MacPherson, having spun to the top as an ice hockey commentator without rival, can consider it inevitable that he should be asked to cover this fast game for radio just as long as it goes on—which seems for ever, since its popularity still grows.

On **JANUARY 22**, National, **Stewart** will be at Wembley Empire Pool and sports arena with a mike to put over the match between the Wembley Lions and the Harringay Racers. This broadcast will provide a very welcome Saturday night programme during that period after *Music Hall*, which, more often than not, has a way of looking very dull.

RECORDS OF THE WEEK

Edgar Jackson's Selections for Everybody

JACK HARRIS and **HIS ORCHESTRA** give sprightly performances of "You Can't Stop Me From Dreaming," a tune which has become a hit, and "After All These Years," which may become one. (H.M.V. BD5302).

For Swing Fans

ARTIE SHAW and **HIS NEW MUSIC** give one of the finest and most authentic performances of "The Blues" (Vocalion S.124).

World's Record Testimonial?

GRATEFUL WOMAN'S 750 WORDS OF UNSOLICITED PRAISE FOR

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WHAT greater evidence can be advanced of the value of "Yeast-Vite" in the daily lives of everybody than this eloquent letter?

Dear Sirs,—I wish to add my testimony to your already huge list of testimonials from all parts.

"Nervous Breakdown"

Last August I had a complete Nervous Breakdown which had been threatening me for some months. But I struggled on. On coming down one morning I found I could not carry on any longer.

I told my husband that I would try "Yeast-Vite." After the first dose I felt refreshed, and by the end of the week I was better than I had been for three or four years. In fact, people said as I met them, "Hello, you do look well. Been on holiday?"

"Dreaded A Holiday"

The fact that I had not had a holiday for 17 years made the wonder greater. Really, I dreaded a holiday because only to ride or walk far gave me dreadful headaches and I was even beginning to dread talking to people.

It was a lucky thing for me I was able to make such a rapid recovery, for that week I was offered some work which had I not been able to do would have meant a loss to us.

"Relatives' Enthusiasm"

Some relatives of my husband visited me and when they knew all about my case they were not content until they had tried "Yeast-Vite." (I could write sheet after sheet if I told you all the little episodes in which your tablets were mentioned and recommended.)

I went for a holiday with them, the first since my honeymoon, and taking care I had a bottle of "Yeast-Vite" with me. I had a lovely fortnight. When I left there were four different lots of "Yeast-Vite" in the house, besides mine. My brother-in-law said: "You're a perfect angel of health to have brought us these tablets—and you are a wonderful testimony to them."

"Oh! For a Yeast-Vite"

I must tell you one more incident in connection with this holiday of mine. It was spent in South Wales and I came home by boat. I am an awful sailor and I forgot I had used up all my "Yeast-Vite" Tablets until I came to the dock, when I discovered the empty bottle in my bag.

There was no time to get more, so I had to put up with it.

At the end of the journey I was feeling very unwell, and as we sat having a cup of tea in one of the teashops on the

front I said to my friends, "Oh, for a 'Yeast-Vite'—that would put me right for the rest of my journey."

"The Good Samaritan"

Imagine my astonishment when a lady sitting by my side turned to me and said, "Do you mean to say you have found benefit from 'Yeast-Vite'?" If so, and you would like some, please help yourself from my bottle." Of course, I was delighted and the whole room full of people were soon talking of "Yeast-Vite." The dose I had from the lady soon put me steady and I journeyed home without a headache.

I cannot enumerate all the people I have spoken to about "Yeast-Vite" Tablets.

"Husband's Influenza"

My husband found relief when he had influenza a week or so back.

It was "Yeast-Vite" that gave him sleep when one night he lay all night unable to sleep. I knew they would do him good and persuaded him to try just one dose, which he did. The next morning his temperature was normal. He had slept well and when he awoke he spoke of how fresh he felt. He has mentioned "Yeast-Vite" to many people and of the good it did him.

"Friend's Headache & Debility"

I had a friend come to see me one day and he began to speak of the various remedies for headache, and how his wife had used so many that he would not allow her to take any more. I told him of "Yeast-Vite" Tablets and he wouldn't believe they could benefit her, but when my husband said how I had been, he said he would get her to try them. He did, and the result was not merely relief, but they completely banished her headaches and debility.

"Advice To All Women"

I fully recommend all women to take "Yeast-Vite" Tablets. They are wonderful and I can never speak too highly of them. Only women like myself, a woman with a family demanding all her energies, know the real benefit of keeping absolutely fit in mind and body to be able to meet all emergencies.

Forgive me if I tire you, but I had to write you.

Again expressing my gratitude.

I am, yours truly,

J. S., N. Devon.

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