

LUXEMBOURG
NORMANDY : LYONS
PARIS : EIREANN
PROGRAMMES
May 1 - May 7

RADIO PICTORIAL, April 29, 1938, No. 224.
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Karl

RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

3^D

EVERY
FRIDAY

★
**RADIO SCANDAL
EXPOSED** *By Our
Special Investigator*

**COWBOY TO
RADIO STAR**
*Big Bill Campbell's
Own Story*

**CROONER WITHOUT
A ROMANCE**

**DOES THE B.B.C.
NEED MORE MONEY**
By John Trent

**TEA WITH
ALBERT WHELAN**
By Richard Bunny

**GARRY ALLIGHAN
IRENE PRADOR
WILFRID THOMAS
DOROTHY CARLESS
"AUNTIE MURIEL"**

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



Shirley

SHIRLEY
SEE PAGE 32

PHOTOGRAPH BY HOLLYWOOD STUDIOS, LTD.



Mrs. MANTOVANI and Junior A happy moment for Winifred and Kenneth, charming wife and son of famous violinist Mantovani, whose hands are insured for £10,000

No. 224

RADIO PICTORIAL

The Magazine for Every Listener

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MANAGING EDITOR.....K. P. HUNT
ASST. EDITOR.....MARGOT JONES

THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

PROPRIETOR OF RADIO SHOP: Now here's a set that gets every station, sir. Can you hear that? That's Persia!

CUSTOMER: All I can hear is atmospherics.

PROPRIETOR: Why, sir—that's cats!

By Al and Bob Harvey (B.B.C. "Palace of Varieties" National, April 30).

HIGH KICKER

1ST CHORUS GIRL: There's one thing about me—I have got shapely feet. Your feet are nothing more than boats!

2ND DITTO (viciously): Another crack like that and you'll take a short trip on one of 'em!

By Maisie Weldon (Macleans Radio Normandy Calling, Normandy, May 1).

GEE!

PRODUCER (rehearsing historical play): When the villain tries to kiss you, you shout "Nay, sir!" and when he asks you to elope with him you cry "Nay, sir, nay, nay!"

HEROINE: Say, what am I supposed to be—a horse?

By Fred Douglas (Rizla Fun Fair, Normandy, May 1; "Palace of Varieties," National, April 30).

WHAT'S IN A—?

GEORGE: That's a nice little dog you have there, Kenneth.

KENNETH: Rather. We call it Ben Hur.

GEORGE: Ben Hur?

KENNETH: Yes. When it was a puppy we called it Ben, and a little later we found out our mistake.

By The Western Brothers (in new B.B.C. series, "Cads' College"—first term begins May 6, National).

BREAKING IT GENTLY

SHE: I always cook to the radio now. When the band plays *Did Your Mother Come From Ireland?* I make an Irish stew. When they play *Annie Laurie* I make some Scotch shortbread.

HE (biting furiously): What were they playing when you made this cake—*Rock of Ages*?

By Mary Lee (with Roy Fox in Reckit's "Swinging In The Bahlub," Normandy, May 5, Luxembourg, May 6; "An Hour To Play," National, April 30).

TURNING OFF THE LIGHT

"Have you heard about the band-leader jilting that little croonette he was so fond of?"

"Great Scott! Why, he told me she was the brightest ray in his life."

"Well, now she's his ex-ray."
By Janet Joye ("Friends To Tea," Regional, May 2).

SHIVER MY TIMBERS!

"My, it's a cold night! This reminds me of the night I was born."

"Oh, was it cold the night you were born?"

"Was it cold? Well, you can tell how cold it was—No stork would ever have reached us. A penguin brought me!"

By Jack Curtis (Lushus Jellies show, Luxembourg, May 2, 5, Normandy, May 3, 6).

INKREDIBLE!
VISITOR: May I see Mr. Sandy MacFife, the Scottish comedian?

STAGE-DOOR KEEPER: I'm sorry, sir, but Mr. MacFife is engaged in important business.

VISITOR: Doing what?

STAGE-DOOR KEEPER: Mr. MacFife is removing the inkstains from his blotting-paper.

By George Formby (Feen-A-Mint star, Luxembourg, Normandy, May 1).

POP-ULARITY

"Have you broadcast in the Children's Hour before?"

"Well, I've had years of experience as an Uncle."

"In the Children's Hour?"

"Oh no, in the pawnbroking business."

By John Rorke (with Mabel Constanduros in Children's Hour variety, Regional, May 3).

LABOUR OF LOVE

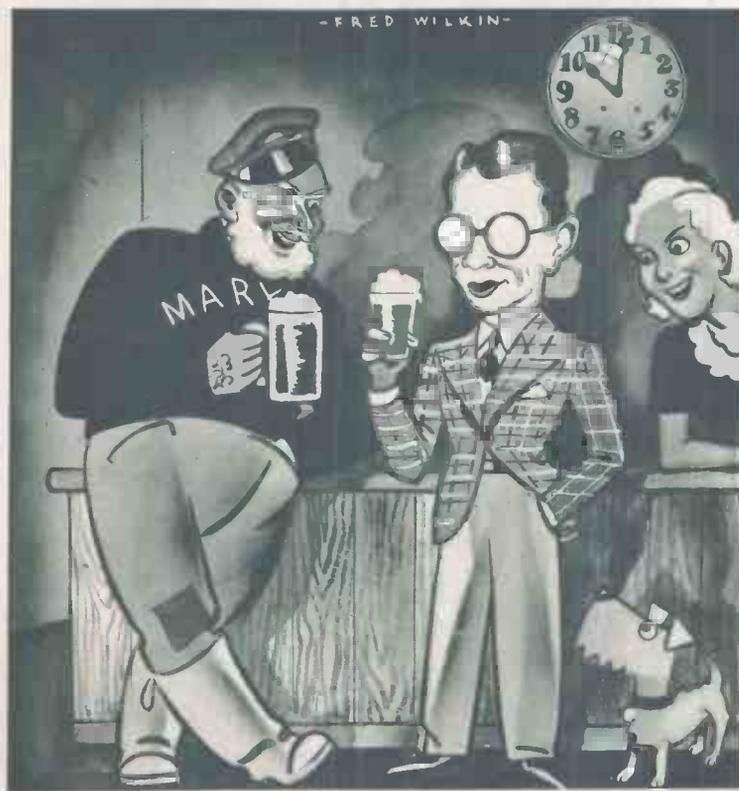
HE: Would you like to see some of my imitations of film stars?

SHE: Yes, start imitating Robert Taylor.

By Edna Wood (Windmill Revue-deville star. Hear excerpts from Revue-deville in Danderine's show, Lyons, Luxembourg, May 1).

YOUR SIGNATURE-TUNE "GUYED"

No. 8



HENRY HALL . . . "HERE'S TO THE NEXT TIME"

WHERE TO FIND YOUR FAVOURITE PROGRAMMES
Radio Luxembourg Pages 25, 26 and 29
Radio Lyons Pages 30 and 31
Paris Page 33
Radio Normandy Pages 34, 35, 36 and 38
Radio Eireann Page 38
B.B.C. Programme Guide Pages 22, 23 and 24

THINGS ARE LOOKING UP
BANDSMAN: If I asked you for a kiss, I suppose you'd turn your nose up?
CROONETTE: No, my whole face.

By Geoffrey Sumner (Horlicks Picture House, Master of Ceremonies, Luxembourg, Normandy, May 1).

WIDE-AWAKE FELLOW

LANDLADY: I won't charge you for breakfast, since you didn't eat any.

ACTOR: That's great—I couldn't sleep either.

By Carroll Levis (presented by Quaker Oats, Luxembourg, Lyons, Normandy, May 1).

WHITE-CAPPED

"Tell me, didn't your brother work in a circus as The World's Tallest Man?"

"Yes, he was so tall he had snow on his hat all the year round."

By Wilfrid Thomas (Stork Radio Parade, Normandy, May 1; Cremola programme, Normandy, May 2, 3, 4, 6).

MORAL SUPPORT

"Gather round, folks. I'm going to sing."

"Very well, I'll accompany you."

"On the piano?"

"No, to the hospital."
By Paddy Browne (of the B.B.C. "Cads' College" staff, starting May 6).

BAIT

"Say, that was a lively little blonde I saw you with last night. Where did you find her?"

"It was easy. I just opened my wallet and there she was."

By Harold Ramsay (Fynnon programme, Lyons, Normandy, May 1).

FACE VALUE

And then there was the Hollywood star who had platinum-fillings in her teeth. . . .

Her teeth were worth so much, she had to sleep with her face in a safe.

By Gertrude Niesen (Horlicks Picture House star, Normandy, Luxembourg, May 1).

LEW STONE COMES BACK



AUDITION
ON
TUESDAY,
BROADCAST
ON
SATURDAY

John Sharman (centre) with Len Bermon and Dawn Davis, new Music Hall act

IT'S good news that Lew Stone will soon be taking up a resident West End job again, now that the Hippodrome show, for which he was conducting the pit orchestra, has ended its run.

With the B.B.C. giving its late-night dates exclusively to "outside" bands, it will mean that Lew's smooth music will be heard again on the air.

He's going to Le Trianon (ambitious nite-spot which is to stage Mae West's London debut), and it is now certain that Al Bowly will return to his old chief.

Original members of Lew's Monseigneur band to return to him are Lew Davies, trombone, and Alfie Noakes, trumpet, both from Jack Harris's band. And Joe Crossman, from Ambrose's band, will lead the saxes.

Billy Goes to Bath

GENIAL Billy Thorburn has got himself one of the biggest plums outside London, when he follows Billy Bissett and the Royal Canadians at the Royal Bath Hotel, Bournemouth.

Bissett's music, plus the brilliant cabarets that they stage at Bournemouth, has helped to make the Royal Bath Hotel one of the most regular and brightest attractions on the West Regional wavelength. And Thorburn can be relied on to keep up the standard.

A CHANCE meeting with the Prison Governor at a naval re-union dinner took Reginald Foort to Pentonville a few months later.

"I played on an organ that took me back twenty-five years," he told me to-day. "But I had a thoroughly grand afternoon."

586 prisoners listened while he played for an hour and a half. He had arranged to play for an hour, but went on for half as long again to satisfy the requests which were shouted from the hall. Reginald was impressed by the incredible silence in which the prisoners listened to straight numbers.

John Moves Quickly

THE wheels of the B.B.C. move slowly, especially when it comes to giving artistes engagements after successful auditions.

I still remember the classic example of the boy soprano, who was kept waiting so long for his first engagement that his voice went all baritone in the interim!

But to John Sharman goes a great big bunch of violets for one of the speediest auditions and subsequent bookings ever.



Janet Joye, clever Impressionist, in next Monday's "Friends to Tea," Regional

He heard Dawn Davis and Len Bermon (Racketeers of Romance) for ten minutes one Tuesday recently and put them into his Music Hall on the following Saturday. Nice work, John.

IF I'm not mistaken, a new comic star has been born in radio. Will that fellow who says, "About time, too," please be quiet? Tommy ("Taxi!") Trinder made his radio bow in Music Hall recently and was a walloping success.

Tommy's not yet thirty, has a chin that's the twin brother of Jack Hulbert's and a line of patter that's snappy, funny, and never-ending—even if it is slightly reminiscent of Max Miller.

TOMMY'S been touring in the Larry Adler road show, and last summer I met him at Shanklin, where he was the star of Terry Wood's pier show. He's going back this summer, else there would be a riot in Shanklin.

Duck-shooting and fishing are Tommy's pet amusements when not working.

ODDS and ends: Wilfrid Thomas, personality warbler (see his photograph on page 8), now helping to write and devise several shows a week for I.B.C. . . . New crooner with Maurice Winnick's band, who should make the grade, is Sid Lewis, late of Al Berlin's band, twenty years old and good, but he's going to change his name, why, heaven knows. . . . Syd Chasid, violin and bandleader, now leading one of Johnny Rosen's bands. . . . Harry Hemsley summoned to a command performance at the Capitol, Cardiff, during recent Welsh tour of Queen Mary. Harry a riotous success as usual. . . . Fred Latham has left the Jackdauz. Reason? Difficulty of fitting in the work with Jack Harris's frequent broadcasts. . . . To solve many queries, "Mr. Wilkes," in the highly successful "At the Black Dog" broadcasts, is Cyril Nash, grey-haired, debonair radio veteran.

Pioneer

IT'S fairly certain that ball-to-ball broadcasts of the England-Australia test matches will be a feature of this summer's radio programmes.

Pioneer of this type of broadcast is Oswald Anderson, amiable "Aussie" broadcasting genius, now in this country. It's claimed that Andy has pioneered more innovations in Australian broadcasting than any other man.

As a matter of fact, he pioneered and directed the first public broadcast in Australia, in 1923.

THE craziest-school-ever opens term on May 6, when "Cad's College" hits the air.

Davy Burnaby is headmaster, Kenneth and George Western are head prefects, Fred Morris is Boots, Archie Glen is the sag to the chief prefects, Paddy Browne (as already revealed in "R.P.") is the botany mistress, Tom Kinniburgh is the Scotch master, and Charles Shadwell and the B.B.C. Variety Orchestra are all signed on as "pupils."

Ivor Moreton and Dave Kaye, those mercury-fingered pianists, visit Cad's College for the opening day! It all sounds a lot of fun. Cad's College is a place where the three R's stand for revels, racket, and "rah! rah!" It is situated, by the way, at Hounds Green, Duncleter.

Au Revoir

TWO exits to America. One is Albert Harris, who has been playing guitar with Ambrose.

The other is Hal Swain, who is signed up for a film contract in Hollywood. Bon voyage to them both.

CUPID calling! Larry Adler and Tollefsen are the two latest radio bachelors to respond to the siren call of The Wedding March. All their fans wish them happiness.

But, despite Press rumours, I can say right now, split my throat and hand on my heart, that that gay and determined bachelor, Leslie Holmes, is not in love, is not engaged, is not contemplating marriage. Yet—

"No," he told me, "I've not gone over to the enemy yet. The fan with whom I'm supposed to be ardently in love is a figment of someone's imagination! I'll give you the first tip-off when the Big Romance is brewing!"

I'll give anybody plenty of six to four that Les will never take the plunge.

RADIO spreads its wings far. Saw a postcard which Big Bill Campbell (the Lushus jellies maestro) received from Oregon.

Said the writer: "I caught your last broadcast, Bill, and, oh boy, I never expected to hear my old country so distinctly. I've been away from my home town, Southgate, for fifty years in this cow-country, and we Englishmen got a real kick from your show."

The card was addressed to "Honorable Bill Campbell!"

Henry Hall for Glasgow

IT'S a safe bet that everybody who can will be making for Bellahouston Park, Glasgow, this summer to see the Empire Exhibition. In no way have the organisers spared expense, least of all when building up attractions for the Concert Hall.

In May the stars are Will Fyffe, Ambrose and his Orchestra, and Paul Robeson. June

TO DANCE MUSIC

finds Walford Hyden and his Café Colette Orchestra on duty. In July Henry Hall's Band and the London Symphony Orchestra will visit Glasgow, and other attractions booked already for various dates in the season include Troise and his Mandolliers, Jack Hylton's Band, Roy Fox's Band, the London Philharmonic Orchestra, and Kreisler, the famous violinist.

King George VI's opening of the Exhibition on May 3, is to be broadcast, incidentally.

Encore!

OVER a glass of ale the other day, I wrested a very nice story from Dennis Noble.

Seems that, way back, Dennis was singing in a hall in a very out-of-the-way Lancashire village. He had just ten minutes to sing his numbers and catch his train, so he regretfully explained to his audience why there could be no encores.

But someone in the back row yelled out: "Carry on, Dennis, lad. We'll sit on th' engine-driver. We've got him right here!" And they had—and they did!

LAST week entirely new versions of the famous Stork Radio Parade were broadcast from Normandy and Luxembourg.

The series at the Union Cinema, Kingston, has come to an end. In future, the programmes will be made at one of the Granada Cinemas, at Tooting, Walthamstow, Woolwich or Clapham. Each cinema will be the scene of a recording once a month, and the time is 9 p.m. on Wednesday.

Stork's new band is run by Bobby Howell (in place of Harold Ramsay), with a new signature tune: "On Parade Again." And in addition to the vocalists, Wyn Richmond and Wilfrid Thomas, there will also be a different compère for each programme.

In fact, sweeping changes have been made all round, not because the old programme was not popular, but because the sponsors believe that audiences can't have too much variety in their Sunday listening fare. Do you agree?

SYDNEY LIPTON has come to the conclusion that most listeners have a dreamy complex.

After broadcasting from Grosvenor House an unnamed tune composed by two of his bandsmen, he asked listeners to send him suggested titles for it.

This Week's Gossip Presented by WANDERING MIKE



Happy meeting for Renee Houston, just back from a South African tour, and her husband Brian Aherne. She is in Palace of Varieties this Saturday.



John Dodsworth, B.B.C. and Continental radio actor

Some hundreds of letters and telephone calls were received. And over seventy per cent. included the two words "I Dream."

SONG-WRITER Margaret Ives was calling on a publisher, when she found herself pushed gently but firmly out of his office into the next, where some rather nice sounds were issuing from under the door. Rather nice sounds turned out to be trio Molly, Marie and Mary rehearsing. Margaret was impressed.

Blending Sweet with Swingy

Next morning advertising firm rang her up—would she produce a girls' sextette on American lines for one of their programmes?

She hurriedly collected Joan, Wendy and Kay Heron, of the close American style and snappy arrangements, contacted Molly, Marie and Mary, and the two trios got together.

Their next problem was to get the sweet style of Mary and Co. to blend with the more swingy Herons. This they did by making the ensemble work a sort of halfway house, letting each trio do passages in their own way.

Just as they had fixed everything, the advertising firm rang again to say that negotiations for the programme had broken down, and they couldn't use the sextette for a while.

That was a blow. And then, the following day they heard that the I.B.C. wanted a sextette.

So that was that. The programme is Snowfire, starring popular Les Allen, and the sextette has now become the "Snowfire Débutantes." On Sundays at 1.30 p.m. from Normandy.

JOHN DODSWORTH, tall young stage, screen and radio actor who recently established himself as Mondego in the broadcast-serial "Count of Monte Cristo" is now featured in a series of six B.B.C. Empire network broadcasts entitled "In and Out Of Rhythm."

Incidentally, John has made himself exceedingly popular in a weekly programme from Normandy and Luxembourg. Can you guess who he is?

Please turn to next page



"The Débutantes"—that is, Mavis Edmonds, Mary Ashworth, Joan Heron, Roma Clarke (kneeling at back), Wendy Heron and Kay Heron—new sextette in the Snowfire programmes, starring Les Allen, from Luxembourg and Normandy

This Week's Gossip

Continued



"The Luxembourg Listener," powerful 'plane that makes the journey from here to Luxembourg laden with programmes and passengers

ON May 13 a London doctor is responsible for a lighthearted programme of records that will recall the days when jazz was becoming the rage.

In the daytime he is a distinguished surgeon with a flourishing practice not a hundred miles from Harley Street. At night time he goes jazzing.

Jazz happens to be his hobby, his escape from work at the end of the day. He would let me tell you his name, for he is a very human fellow, this famous surgeon, but for one thing which seals his lips.

If his patients knew that their serious learned surgeon was presenting jazz sessions for the B.B.C., they might lose faith. Life is like that.

THIS man of mystery is not altogether new to the radio, for he broadcast once a year ago.

Leslie Perowne, the Bishop's son, chanced to meet him and got interested in his theories. Hence his fresh appearance at the mike.

Maybe you won't agree, but this doctor believes that there has been no jazz worth while since its "golden age" in 1930, and, come Friday week, that is what he is going to demonstrate.

Swing fans, pin your ears back.

HERE are three touching letters picked at random from hundreds which poured into the McCulloch home after Mac's unlucky accident:—

"Dear Uncle Mac,

"I am so sorry you were hurt in the accident. I hope your foot will get better soon. . . . Our school holidays began to-day. We have a month but Mummie does not know that she can bear it.

"With lots of love."

"Dear Uncle Mac,

"Daphne and I are so sorry not to hear you to-day and hope you will soon be better. Here are a few flowers while you have to lie with a stiff leg.

"With love from us both."

"Dear Uncle Mac,

"I am very sorry to hear of your mishap and hope you will soon be well. I expect Judith will be a pickle now you will be home for a little while I speak you will both listen to the Children's Hour, and if they make any mistakes you will know.

"Lots of love to Judith, hope you will soon be well."

"The best fellows always seem to have the worst luck," as they said during the War, in which Derek was sadly mutilated. The amputation of his foot was Derek's twenty-fourth operation. Throughout his latest trouble Mrs. McCulloch has been constantly at her husband's bedside.

As "Miss Barry," a secretary at Savoy Hill, she was well known to old timers on the B.B.C. staff. As early as possible each day, Mrs. McCulloch has telephoned the latest



"I wish they would speak up more—my battery is running down!"



How-de folks! Ray Noble re-visits his native land after a phenomenally successful sojourn in America

news to Broadcasting House, where it has passed from desk to desk round the building.

MUSIC lovers went down for the count when their favourite symphony, Beethoven's Fifth, played by one of the world's greatest orchestras—the Berlin Philharmonic—was faded out on the dot.

B. E. Nicolls, new Controller of Programmes, is no respecter of persons. What is sauce for the gander is sauce for the goose, he thinks, and under his rule no programmes will overrun.

Musicians thought that they had some special dispensation, hence the excitement. Now they find themselves in the same boat as all the others.

Even C. H. Middleton was left in the air.

FUNNY how listeners always take announcers literally. Poor chaps, they rarely crack a joke, and when they do are generally misunderstood.

After playing a record of Larry Adler's, the other day, Lionel Gamlin remarked light-heartedly that Larry had a second-hand mouth organ that he "wished to dispose of." Half a dozen listeners took him seriously and applied by post for the unwanted harmonica!

SOME of the applicants who failed for the television announcer's job are being "vetted" for sound announcing. A chap may be hard on the eye but soft on the ear.

Tests have been held every day this week and there is a vacancy at Birmingham where they are working with a temporary man. Announcing is one of the smallest professions in the world, but one of the hardest to enter.

"TELEVISION eye" is a new complaint. Met a friend at Broadcasting House last week who was suffering because he had sat through a programme too close to the screen.

The fight had caused the trouble. He had got so thrilled that he had moved his chair right up to the screen, not wanting to miss anything.

TOMORROW, April 30, Robinson Cleaver gives his second broadcast from his new home at the Granada, Welling. This popular organist has two broadcasts fixed for May and two for June, after which he leaves for a Continental tour.

AT Brock House, where the B.B.C. music makers work, they have been playing with a drum.

It is a tin affair like those used for "sweeps." In it W. W. Thompson, concerts manager, has placed thousands of numbered slips of paper. Each number represents a letter of application for a ticket for a Toscanini concert.

Demand has exceeded supply of seats in Queen's Hall by thousands, so the only fair way was to have a ballot.

The maestro is conducting two concerts next month and two in June.

WHEN Moray McLaren came South he left his mug in Scotland. It is inscribed with his name and you may drink from it in an hotel near Broadcasting House, Edinburgh.

Realising that broadcasting is thirsty work, he endowed the mug so that producers and announcers who were temporarily short of funds might still be refreshed.

MY New York snoop tells me that at a recent charity concert a band appeared which consisted entirely of New York bandleaders. Interesting to see what would happen if we tried to duplicate such a band with British leaders.

Here goes: Syd Lipton, Joe Loss, Ambrose, Maurice Winnick, Mantovani and Teddy Joyce (violins); Lou Preager (accordion); Lew Stone and Carroll Gibbons (pianos); Billy Cotton (drums); Harry Roy, Hal Swain and Howard Jacobs (saxes); Jack Jackson and Nat Gonella (trumpets); Ben Oakley (trombone).

Each of these is, or was, a star performer on his instrument. What a combination. And what a salary list!

The B.B.C. has SIX THOUSAND Variety artistes on its books. Each one of its producers is a potential "talent spotter." From time to time it has to close its audition lists. Why then, do we hear the same, few, well-known acts again and again? Why isn't new talent encouraged?

Here are the facts behind this mysterious state of affairs

By Our Special Investigator

HOW many professional variety acts do you think there are on the B.B.C. books? Just over six thousand.

If the B.B.C. used twenty of these professional acts every week, it would take nearly five years to give them all just one broadcast!

Unfortunately, the B.B.C. does nothing of the kind. There is apparently a lucky "inner circle" of about a hundred and thirty variety acts and these get plenty of dates, either at monthly intervals, or in "block bookings" of once or twice a week for several weeks.

HIDDEN RADIO Scandal

and were fully entitled not only to all their expenses, but to a great deal of public sympathy as well.

Nowadays, the position is entirely different and many junior and irresponsible members of production staffs all over the country waste time in attending shows and enjoying themselves at places and parties where the possibility of finding any new radio talent is, to say the least, infinitesimal.

No hard feeling, boys, but please don't think that in the talent spotting "racket" any subterranean ways and means remain undiscovered for long!

It has been left to people like Carroll Levis and to ex-journalist Roy Speer (who joined

country? Oh, if you say a hundred thousand, you'll be about right, I guess."

Yet Carroll himself would be the first to admit that, while he has been able to get good broadcasts for many of his amateurs over Radio Luxembourg, Radio Normandy, and other sponsored stations on the Continent, the B.B.C. has not consistently supported his amateur shows and enabled him to bring fresh talent to the microphone. In fact, for many weeks at a time the amateurs were off the air altogether.

According to official figures, I see that the B.B.C. presented a total of sixty-nine amateurs in one period of twelve months. Only twenty-nine of that number were considered sufficiently good to be given second engagements. I also understand that forty of them subsequently managed to get paid engagements, which means that there are eleven amateurs in the queer position of having been turned down by the B.B.C. (who don't consider them sufficiently "professional") and yet given jobs by hard-boiled stage managers, who never give away any work unless the acts are going to be a box-office draw.

On the one hand, the B.B.C. is too free with its money in allowing irresponsible people to act as unofficial talent-spotters. On the other, it gives far too scanty encouragement to responsible officials to find new amateur and professional acts, and to get them over the microphone when found.

It may be far too sordid and mercenary for the B.B.C. to want to discuss salaries and expenses sheets, but we must do so for, after all, it is our money they are playing with.

Just take the unfortunate case of Bryan Michie, who, after a brilliant career, and when thirty-one years of age, was paid only eleven pounds a week. He could afford to live in only a one-roomed bed-sitting room in London, and the B.B.C. allowed only third-class railway fares when he travelled on business to go around the regional stations, or to meet artistes. Yet many of the artistes and B.B.C. engineers and officials he visited could travel on that very same train—first class.

Now, can you imagine his feelings when it was rumoured that some of the more junior members of certain departments were presenting expenses sheets every week for so-called talent spotting to the tune of nearly as much as his total weekly salary!

You may well ask very frankly why any official
Please turn to page 32



Carroll Levis' weekly Quaker Oats programmes from Luxembourg have proved to the B.B.C. that fresh talent can be found. He is seen on the left with two of his "Discoveries"



B.B.C. official talent-spotter, Arthur Brown, variety booking manager. (Below) Producer Gordon Crier, recently transferred from the Television Department

All the rest are lucky if they get as many as four broadcasts a year. Many of the people outside the ring, such as Claude Dampier, are away from the microphone for nearly a year at a time, through no fault of their own.

All this is very much your business, for whilst broadcasters suffer financially from this inner circle, you, in turn, get inferior entertainment through a limited number of professional artistes being given the opportunity of being humorous time and time again at the microphone—and often failing dismally.

If more acts could be brought to the B.B.C., if new talent could be found, then variety broadcast standards would be raised.

You see, there is a little happy bevy of officials at the B.B.C. (not only in Broadcasting House, London, but at some of the Regional Depots as well) who waste time and money on so-called talent-spotting.

It is understood that every man who goes out on an evening's entertainment with a view to spotting potential talent, at restaurants, cabarets and West End shows and clubs, is entitled to a maximum of two guineas expenses per night.

Provided this sum is not exceeded (and it can easily amount to £60 a week), then not one of this small army of men who almost nightly go out around the shows looking for talent, is likely to be brought up on the carpet by the financial wizards of the Big Hour.

When John Watt and Bryan Michie were, up till eighteen months ago, actively engaged in trying to find new talent for the B.B.C., they undoubtedly did have a very hard time of it,

the B.B.C. Variety Department in London as a producer only a short time ago) to show some of the B.B.C. die-hards where they get off in talent spotting.

Roy Speer told me how he gave up his newspaper work to start talent spotting for the B.B.C.

His first broadcast of variety acts found in the streets lasted a quarter of an hour. The second one lasted twenty minutes, and a Christmas Eve show was booked to run for half an hour.

"I expect to find most of my talent performing in West End theatre queues. For the last broadcast, I approached street musicians in the suburbs, but they just would not be bothered to come up to town; making too much money in the gutters, I bet!

"I should like to emphasize that I am not looking for paper-tearers, spoon-clappers and so on—just people who I think listeners will agree are talented, either at playing some instrument or singing."

Well, Roy Speer has been given a good break by the B.B.C., but the results of many other talent-spotting schemes are by no means so lucky.

I asked Carroll Levis about this.

"How many amateurs have I heard in this





WILFRID THOMAS,

handsome young Australian baritone, once a member of the "Air-do-Wells." Now he's star vocalist of the Stork Radio Parade, and also sings in the Cremola "After Lunch" programmes on Monday, Tuesday, Wednesday, Friday from Normandy

CROONER without a ROMANCE

I HAVE no romance; no love to keep me warm. I have no masculine heart to have and to hold—at least, I am unaware of one.

Maybe you think that's strange? Maybe you are surprised to learn that I hurry home after my shows at night, and then go straight to bed?

But you needn't be surprised. The simple explanation lies in the old adage: I have yet to meet the man.

In the past I have met many young men, all of whom I have found extremely friendly. But I have never troubled nor cared to let any friendship develop into an everlasting romance.

Even in the days when I unlawfully accepted a small part in a pantomime at the age of thirteen, romance did not appeal to me.

I found school life tedious in every way. The boys who persisted in loitering about the gates did no more than incur my annoyance, and their jibes, which followed me as I walked away, never found their mark.

My heart, even then, was not set on romance, but on a stage career. I wanted to follow in the footsteps of the idols I had learned to worship, like Marie Tempest, Dorothy Dickson, Gladys Cooper.

I was one of the first girls at school to hear that auditions were being given for a pantomime at Leighton Buzzard, and the first to arrive at the audition hall, eager and full of enthusiasm.

Somehow I managed, by an extreme miracle, to secure a part, and rehearsals began almost immediately.

I was not fourteen then, and so ought not to have been allowed to appear on the stage. The producer of the show, however, believed me to be fifteen.

When the day arrived for the show to open, the entire cast travelled by an old vegetable lorry to the theatre.

It was an antique affair, cold and hard. Canvas sides flapped noisily in the perishing wind, and we were forced to eat fish and chips to keep us warm.

The Exchange Theatre, where we were appearing, was even more antiquated than the lorry. I had never been inside a place which reminded me so much of an obsolete castle.

There were long corridors leading from the stage to the dressing-rooms, and we were obliged to carry candles with us to find our way about—neither gas nor electricity had penetrated these ancient tombs.

We all learned to hate the lorry journey to and from London. On more than one occasion the stout-hearted engine, born long before I was even thought about, suffered valvular attacks, and often we would be stranded miles from anywhere.

Once a wheel forsook its moorings, and travelled far ahead of the lorry, leaving us all heaped-up in a corner, and covering the boarded flooring with evil-smelling chips and vinegar.

But it was the thrill of my first show which compensated for these trials. At the same time,

A CONFESSION . . .

VERA LYNN, Ambrose's Sweet-Voiced, Sweet-Eyed Crooner, reveals the State of her Heart, and her Attitude towards Love

I learned that a girl must look after herself in the show business.

Although I was only thirteen, I looked considerably older, and several times I was invited out to parties by different young men.

The first invitation I accepted. Perhaps I was green. But I had enough sense to call the whole thing off when I discovered that the so-called "party" meant going to a private flat.

The other invitations I refused. And I have been refusing them ever since. And one of the reasons for this is because I have been so terribly busy the whole time.

My first break into the singing side of the business came about six years ago. I was singing in a cabaret in Poplar and Howard Baker happened to be conducting the band.

After my show Howard called me over and suggested that I should sing for his band. A few months later, Billy Cotton, who was in partnership with Howard, heard me singing.

This was at ten o'clock one morning. By seven o'clock that evening I was in Manchester with Billy's band, embarking on my first really big adventure.

But I did not stay with Billy longer than two weeks. I happened to be in a publisher's office, and Joe Loss came in with the news that he was looking for a crooner to broadcast with his band.

I was on the spot, and Joe gave me an audition. A week later I was singing over the air for the first time, thrilled, happy, and sitting on top of the world.

Soon after my first broadcast with Joe I heard that Charlie Kunz was holding auditions.

For eighteen months I sang with Charlie both on the radio and in innumerable Sunday concerts. I became great friends with Mrs. Kunz, and it is a friendship that I have long treasured.

When Charlie left the Casani Club I spent a short time singing in cabaret and with a few dance bands. One day I was introduced to Ambrose's manager.

And then the strangest thing happened to me. Quietly, without any trouble, I slipped into Ambrose's band.

By

VERA LYNN



It was with Charlie Kunz (left) that Vera first made her name, and it was Ambrose (right) who gave her her present popularity

His manager asked me to sing two numbers in one of his Luxembourg programmes, and when I had completed these I naturally thought that it would be the end of that.

Afterwards, though, I was asked to attend the next session, when I was again told to sing two numbers.

There was no contract; no talk of me joining the band. I was just accepted as one of the outfit.

Somehow or other, I found myself singing regularly with Ambrose, and later he instructed me to go out on his Road Show with Evelyn Dall and Max Bacon.

And that's where I am now. No trouble, no talk, no contract—yet I am happy and contented. Don't ask me how it came about. I couldn't give you an intelligent answer.

Recently I have been given a two-year contract by the Decca Record Company. All this has made me so busy that I really have no time for accepting invitations from young men.

I will admit, though, that if at any time the right man did come along, I would not hesitate in accepting him.

The right man? I can't describe him. Perhaps he doesn't even exist.

Maybe I'm denying myself a good time. But, at least, I have no heart troubles.

What I Think of the Programmes.

MORE B.B.C. MUDDLES REVEALED!

By Garry ALLIGHAN

Garry Allighan accuses the B.B.C. of not listening to their own programmes, and of not knowing what their listeners want



The towering B.B.C. building in Portland Place looks across at All Souls Church and at St. George's Hall beyond

WHO decides what should go out from the B.B.C., and why? Who "vets" programmes? Who reports on them? What official is responsible for checking up on programmes to ensure that they are as good on the air as on paper? Answer is: Nobody.

That explains the B.B.C. programmes. When you fret and fume at some atrocious twaddle masquerading as "variety" or some dill-water drama, spare your nerve-tissues: nobody knows and nobody cares. In other words, there is no central supervision of B.B.C. programmes at the reception end; what supervision there is concerns the paper plans which are studied before the broadcast.

A case in point: some weeks ago *Monday at Seven* had a crazy night. On paper it looked the gnats knickers. When you heard it you were, unless you are Different, incensed at its inanities. It was so bad that I remarked at the time: "Somebody'll get fired for this."

But what? Nothing. No knuckles were rapped. None of those responsible were reprimanded for wasting an hour of invaluable listening time with non-funny stupidity. So far as any official comment on that broadcast atrocity was concerned, it was excellent fare.

Because why? Because there is not an official on duty at all times, acting as a Professional Listener, making a report on broadcast items.

Truth is that the purveyors of broadcasting are not consumers also. I once asked an eminent programme chief if he did much listening at home. "Good lord, no," he exclaimed. "Don't you think that being surrounded with broadcasting all day is enough without listening when I get home?"

All that he knew about the programmes was sitting at a desk, reading the schedules and deciding that This should be broadcast Then. What This was, and whether it was enjoyed Then, was completely ignored. I doubt whether any official of the B.B.C. listens more than six hours a week to broadcast programmes. It would be interesting to know how much listening the Controller of Programmes does—and to what.

Consider—without mouth-frothing, if you can—the concerts of contemporary music which the B.B.C. is regularly broadcasting. Did you hear Krenek's pianoforte concerto, for instance? How and why was it ever broadcast?

To broadcast this type of recondite music without warning listeners as to its character is, in my opinion, a serious abuse of monopolistic powers. Such severe application of the illogic of twelve-note music becomes as much a cruelty to listeners as a session of five-finger exercises on the piano.

Krenk's Concerto had a nine-hour rehearsal during which, one of the Instrumentalists played all the music in his part a fourth higher and neither Krenek, who was present, or Sir Adrian Boult appeared to notice any difference. Like me, when I tune in to Schonberg or Stravinsky—I don't know whether the concert has started or the orchestra is just tuning up.

But nobody cares at Broadcasting House because nobody knows. There is no system of internal reporting on programmes at the time of reception.



"They're just starting 'Monday Night at Seven' now"

So far as contemporary music is concerned I maintain that listeners should be pre-warned. When the B.B.C. broadcast a gruesome play they advise listeners to switch off if their nerves are bad. Similar action should be taken in respect to gruesome music; then, if we complained, the B.B.C. could say: "You have been warned."

I suggest that experimental music should be broadcast at an hour when no one wants to listen just as advanced drama is in the Experimental Hour.

Just to aggravate the sore there is all this blah-blah about Listener Research nonsense. Thousands of pounds of your money are being spent to discover what you like and dislike. Imagine, if you can, C. B. Cochran putting on a show and then spending a large sum of money to discover whether the public like it or not.

The funniest part of this screaming farce is the "Listening Barometer" which the B.B.C. produces as a record of the programme-tasting of a cross-section of the listening public. Don't laugh too noisily when I tell you that this cross-section consists of 2,000 people. Imagine it—the programme destiny of more than eight million people to be determined by 2,000 of them—.0004 per cent. decides the fate of the whole.

They have come to the solemn conclusion that *The Plums* series was as popular as *Monday at Seven* because as many of the 2,000 listened to the one as to the other. And the B.B.C. accepts the verdict. It looks as if the way is being paved for another spasm of plum duff—the operative word being duff.

According to the "Listening Barometer" the number of listeners to *The Plums* and *Monday at Seven* was constant and identical. The truth is that *The Plums* was the next item following *Monday at Seven* and the B.B.C. admit that the public seem to have regarded *The Plums* as a continuation of *Monday at Seven*. Or, to be cruelly frank, they just left the radio set switched on after *Monday at Seven* finished.

Week by week, an average of 3,600 letters from listeners arrive on my desk. Every other radio journalist of national standing has the same. According to official statements, the B.B.C. receives 150,000 a year. If they are unable to learn from their correspondence what the public want the B.B.C. are poor judges. Any competent radio journalist knows and no 2,000-pannelled "Listener Barometer" is necessary.

Finally, let me say one word about the new "cut 'em off" rule. And that one word is—rubbish. Any broadcast that does not finish on the split-second, according to schedule, is to be cut off mercilessly. This is a most delicious instance of the B.B.C. standing on their marcelle-waved heads.

Instead of cutting a programme off, see that it runs to time—that is the common-sense method. I have heard a programme by the military band overrun its time nearly ten minutes.

How can a programme overrun by ten minutes? Either it has not been timed correctly at rehearsal, or it has not been broadcast as rehearsed, or it hasn't been rehearsed at all. The other evening a concert of MacDowell's music was broadcast and, as it is rare that his more important works are heard, it was a significant session. Yet the B.B.C. faded out on the vital passages in the closing bars of the piano concerto in order that *Congress Dances* should follow.

And the less I say about "Congress Dances" the less chance of scorching the paper. If it had not been for the music it would have caused a riot in at least one listening household. From most points of view it was a gigantic flop. Yet no one got their knuckles rapped for it.

No one cared; no one knew.



A bit of a rake! Irene thinks gardening is thrilling



"What about a game, Gorgi?" He's ready



Another believer in "an apple a day"



Her froggy friend keeps her company while she puts in a long 'phone session

For an hour a day, Irene reads—in her native Austrian, or French or Spanish



TAKING IT EASY

with

IRENE PRADOR

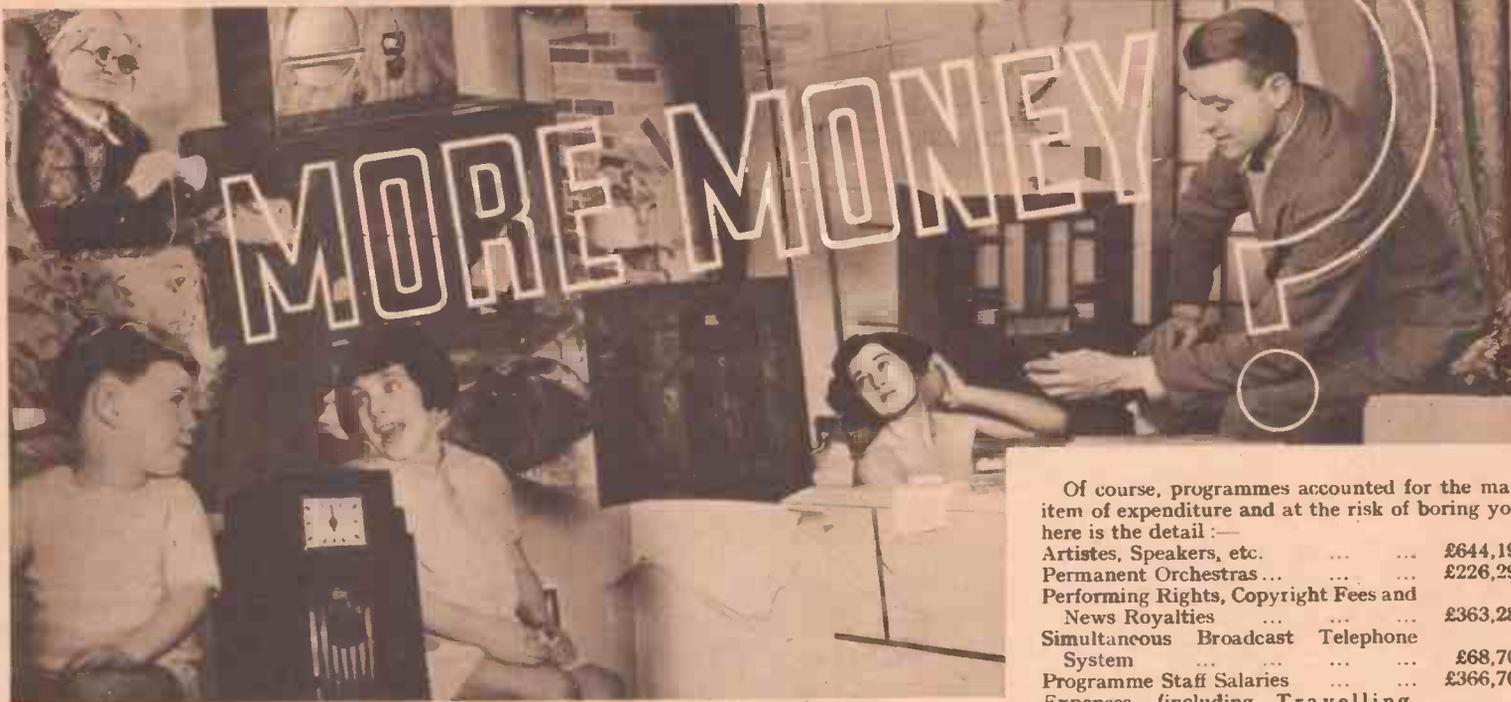
Television's Greatest Discovery

This fascinating Viennese charmer, shows you here how she spends her leisure moments



Off for a spot of television, perhaps? Irene Prador's diminutive height stands her in good stead in front of the television camera. She has often appeared in B.B.C. and Continental radio programmes, and is now appearing in London, in the Little Theatre revue. Her delightful singing of Viennese songs and sweet, smiling personality have made her a big favourite

Does the B.B.C. need



You and I and the Man in the Street pay ten bob a year for our radio programmes—and quite enough, too, we think, even though we get good value for money. But there are many reasons why the B.B.C., with an enormous income of over three million pounds, may still be hard up!

JOHN TRENT explains why

LET me try to explain just why the B.B.C. is hard up with an income of three and a half million pounds a year. It is a job which is going to be easier than it looks!

When after a threat from the local postmaster you trot off and pass a hardly earned note across the counter, you feel that you are paying ten bob to the B.B.C. for the programmes you enjoy.

And when you think of all the pleasure that box of tricks in the corner of the sitting-room has brought to your family in the course of the year you reflect that it is really cheap at the price. Though the demand always arrives at an awkward time, you find the money, for the house would not be a home without wireless.

If that note were passed intact to the B.B.C. our broadcasters would not be pleading poverty as they are to-day. But before they can handle the cash, much of it has gone.

Your ten shillings is paid to the Government for permission to operate a receiving station. Naturally the Post Office must recoup itself for the expense of collecting the money—issuing licences, detecting defaulters, and sending out reminders. More, the Post Office spends time and money to ensure that as far as possible your reception is free from interference.

If you complain that the lifts in the new block of flats next door are ruining your evenings' entertainment, or some appliance in a nearby factory is making daytime listening a difficulty, Post Office engineers will investigate on the spot.

After satisfying themselves that you really are in trouble and that it is not merely a fault in your own set, polite young men will call and listen for themselves. Then, when sensitive instruments have located the cause of the trouble, they will explain to the offenders just how that interference can be cured.

Such a service costs money. Though you may not be suffering from this kind of annoyance, many listeners who do are grateful for the help which these engineers give, and it may be your turn next. Anyway, nearly a shilling of every licence is retained by the Post Office for expenses.

Next the Treasury steps in and of the nine bob remaining a quarter goes straight to the Exchequer and the B.B.C. gets the rest! Last year the Treasury took nearly a million and that left the B.B.C. nearly three. Income from other sources brought the B.B.C.'s total to £3,356,074.

Big money, but we will see where it goes in a moment. Balance sheets are dull, but there is a fascination in figures of this size.

Meanwhile, the Government has realised that if the programmes are not to suffer the B.B.C. must have more money for expenses incurred on television and broadcasting in foreign languages. It is handing over £310,000 from the funds it retained in 1937 so that we shall not be penalised as the result of this fresh enterprise. It is money which the B.B.C. has already spent on these new developments which few of us enjoy.

In television Britain leads the world. A great industry will eventually be built upon the costly foundations which are being laid to-day.

No thinking man will deny that the money ought to be spent to succour this new wonder, but it would be unfair to deprive the West of England of its new high power station or to curtail a Northern programme so that a London television service should continue.

And the same argument applies with even greater force to news in foreign languages, which the listener at home cannot hear and would not understand if he could. The Government was right to pay up for this important work.

But that is a digression; let us see where the money goes. We can be sure that it is well spent, otherwise the hard-headed Treasury, which examines the balance sheet, would not fork out.

The B.B.C.'s position is unique. It has no capital and yet must spend enormous sums on plant and studios for which any commercial firm would issue shares.

Our broadcasters have to find funds for this capital expenditure from their income. A broadcasting station like Droitwich may cost a quarter of a million pounds and it is a safe bet that ten years later it will be valueless.

Take the case of Daventry. When it opened in 1925, 5XX was the first and biggest long-wave high power station in the world. A wonder station costing hundreds of thousands, yet in 1935 it was scrapped.

Scientific progress is so rapid in this new world of radio that the novelty of this year is commonplace the next, and must be discarded a few years later. Finance in such circumstances is a headache.

Whatever may be said of programmes, in technical quality B.B.C. transmissions lead the world. Engineering last year cost nearly six hundred thousand pounds.

Of course, programmes accounted for the main item of expenditure and at the risk of boring you, here is the detail:—

Artistes, Speakers, etc.	£644,197
Permanent Orchestras ...	£226,292
Performing Rights, Copyright Fees and News Royalties ...	£363,286
Simultaneous Broadcast Telephone System ...	£68,704
Programme Staff Salaries ...	£366,701
Expenses (including Travelling, Stationery, Postages and Miscellaneous Expenses) ...	£60,435

£1,729,615

Now the point that strikes me is this. In 1937 nearly four hundred thousand pounds more were spent on programmes than in 1936, and in the same year the B.B.C.'s total income increased by four hundred and two thousand pounds. So *practically every penny gained was spent directly in improving our listening.* Let this good work continue.

Artistes, speakers, authors and composers between them got most of this extra jam, which to you and me mean bigger stars and better material more often in our loudspeakers.

Maintaining and extending studios and offices, including rates, heating, lighting and telephones, cost nearly two hundred thousand pounds. Homely items like these reach an enormous total when applied to buildings all over the country.

"Administration" cost nearly one hundred and fifty thousand. A highly skilled staff of organisers, call them business men if you prefer it, is needed if a system of this complexity is to run smoothly.

Think of all the contacts and the contracts which must be made. Broadcasting impinges on so many interests that experts in each sphere must be employed to deal with their representatives.

The staff, counting heads, from the junior engineer at Lisnagarvey to Sir John Reith himself numbers 3,673, and the B.B.C. contributed sixty-six thousand pounds to their pension scheme in 1937.

Now comes a big item that I have already explained. Depreciation and renewal of plant, etc., reaches the terrific total of £305,000.

Then, of course, there is Income Tax, which accounts for nearly two hundred thousand and so at the end of the year there is very little to carry forward and an awful lot of costly work on hand.

A giant transmitter has been ordered for Start Point, where it will serve the West and South West of England, two new transmitters are being erected at Daventry to carry the voice of Britain overseas. New studios and offices are being built in Glasgow and Belfast.

Wherever you live and listen, these and other developments will bring some benefit to your leisure hours. The cash must and will be found for fresh enterprise.

Sir Stephen Tallents has promised that 1938 and 1939 shall be as full of high points for all sorts and conditions of listeners as their predecessors.

At present seven homes out of ten have wireless sets and the B.B.C. will not be really happy until the others get equipped with both radio and licences.

MAN WHO INVENTED SIGNATURE TUNES

THERE are fat, round comedians, the red-nosed sort with skins as much too tight for them as their suits, and there are the long, lean sort with wistful eyes and lugubrious expressions. Albert Whelan is the lean kind. He's got a face longer than Epsom race-course and eyebrows as tragic as a Newfoundland's.

People who listen regularly to those cheery "Good morning" programmes of his every Wednesday, Thursday and Saturday from Luxembourg for Andrews Liver Salts, wonder how he keeps the wisecracks going. Where do the jokes come from? Who invents them?

It's when you are in sharp-witted company, Albert thinks, that jokes are born. Other people's jokes make answering cracks flow.

"I was once playing golf with Tommy Handley," said Albert. "It was very hot and, to Tommy's disgust, he got his legs bitten all over by gnats. The same evening, on the stage, he announced: 'The next number, ladies and gentlemen, is *I've Got You Under My Skin*, by Nat Bites and his orchestra!'"

"Which shows you the sort of way jokes are born. One day, my partner and I were talking to our agent. The agent made me a suggestion, but behind his back, my partner signalled to me to turn it down.

"Unluckily, the agent saw him. 'What are you shaking your head for?' he said. 'Oh,' said my partner, 'I've been driving my car all day, and I've got this way from watching the screenwiper!'"

"Now this is a true story that happened to me in Glasgow. I was in my dressing-room, when the doorkeeper said: 'There's someone to see you. Name of McEachern.' 'I don't know anybody of that name,' I said. 'He's a decent-looking man,' he said. 'Show him up,' I said. So he showed him up.

"'You don't remember me, Whelan?' he said. 'No.' 'I met you on the links at Barnton, near Edinburgh, when I was a student two years ago. And now I'm celebratin',' he said. 'I've just got my degree. Send out for some drinks.'"

"The man already seemed to have had quite a few drinks, as a matter of fact, but we sent out for some more. Eventually, they arrived.

"'Well, good health, doctor,' I said.

"'Doctor be damned!' he replied. 'I'm a minister!'"

Albert Whelan's professional career started on the goldfields of Western Australia. It took him eight days in a boat, an overnight journey in a train, and eight days and nights walking to get there. It was Coolgardie where he was prospecting. For the first ten months he lived on condensed water and tinned foods, diarrhoea, dysentery and typhoid. The settlers died like flies.

This first professional job of his was in a big tent on Sunday night where he played the violin in an orchestra. Since then he has acted in every sort of stage show except Shakespeare. When the *Belle of New York* was revived in London, it was Albert Whelan who produced and played the lead.

Albert studied the art of acting in the hardest school in the world, he declares, under Williamson. People wonder how he acquired such coolness and self-confidence. It's training. "I'm lucky," he said, "I've got no nerves."

"The fates have always given me the opportunity of being successful and denied me the opportunity for being unsuccessful.

"The longer I live, the more I see what a tremendous part the Finger of Fate plays.

"There was a time when I was earning £15 a week by imitations at the piano. And I was very content—completely happy. A leading impresario from America happened to hear me. He sent for me. 'Would you like to go to America?' he said. 'Sure, I would,' said I, smiling. 'How much do you want?' he said. I didn't believe he was serious, and I felt like joking, so '£70 a week,' I said. 'All right,' he said, 'when can you go?'"

He made the hit of his life that trip. And when he came back to England, he wouldn't take anything under £60 . . . and got it, too!

It was no new thing for Albert to have money to burn. His father was a wealthy financier and

ALBERT WHELAN

famous radio comedian who broadcasts from Luxembourg three times a week in the Andrews Liver Salt programmes, tells some good stories of his lively life to

Richard BUNNY

he was brought up in the lap of luxury. "My father and mother were the kindest people who ever lived," says Albert, with deep conviction. "My father was a great philanthropist. He left thousands to charity. He did good as the Scots do—you know?—without advertising it.

"Which reminds me of the classic story—it's a really classic story—about Will Fyffe. Do you know it? Will Fyffe once invested all the money he'd got in America in order to make his fortune in two years. He lost it all. He went to the bank to borrow £200, but was told that first he had to find someone to 'guarantee' him.

"He thought of his friend Lauder, and went to him. 'Well,' said Sir Harry, 'I'm surprised at you, Will. You ought to be ashamed of yourself. You ask the bank to lend you money, without coming to me first? I'll lend you £500—and you can get the bank to "guarantee" you!'"

Albert Whelan claims to be the first person to use a signature tune. And this is how the idea occurred to him. While he was in a restaurant cloakroom one evening he noticed a man whistling while he took off his hat and muffler. Funnily enough, when he returned to the cloakroom after supper, the man was again there, still whistling the same tune.

It was a German thing, much played by military bands round about 1901. It appealed to Albert as a most complete melody.

He has used it ever since, and it is now known throughout the world. Every policeman, taxi-driver, bus conductor, commissionaire, page-boy and errand boy in London whistles it when he catches sight of Albert.

Albert himself does not whistle it himself to-day. He gets the audience to do it for him!



Albert Whelan greets you with a song, a smile and a story in the Andrews programmes from Luxembourg on Wednesday and Thursday at 8.45 a.m., and Saturday at 10.15 a.m.

The week's good thing!



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Mr. NORTH of NORTH REGIONAL

Good commentators are rare, but Richard North is one of them. Northern listeners think highly of him; he has been announcer, actor and producer as well. Read about some of his exploits behind the scenes, in this article by CHARLES HATTON

"Amiable young giant"—Richard North



ACTUALLY, he came from the South in the first place. Richard North is a native of Berkshire, and he still likes to go back there for a week-end occasionally. But his job as North Regional commentating expert has probably taught him more about the North of England than even a commercial traveller could tell.

After a varied experience that included selling stocks and shares in Australia, managing a district messenger service, and acting as assistant circulation manager of a popular daily paper in Manchester, besides acting in a repertory company, he decided to try for a job at the B.B.C. in Manchester.

During a slack week, he went along for an audition. In the waiting room, he saw half a dozen other "victims," laboriously conning scenes from Shakespeare and modern comedies. He himself was quite unprepared, and blithely read a highly technical trade report from the *Manchester Guardian*. Within five days, he had his first contract, and for the next twelve months was hardly ever away from the building for a single day.

He acted in plays, musical comedies, revues, features, Children's Hour, read short stories and compered dance band programmes. Then he began to act as relief announcer, and distinguished himself on his first straight music programme by announcing a "Quintette for strings" as a "Quintette for springs."

At this stage, Richard's broadcasting activities proved so remunerative, that the authorities discovered that he was earning considerably more than some of their senior officials. So—to use his own expression—they decided to buy him over!

He was appointed assistant to Victor Smythe, who is O.B. Chief at North Regional. Since then, Richard has lived as varied an existence as anyone could wish.

He travels on an average between six and eight hundred miles a week. Often, he doesn't sleep in his own bed for a fortnight at a time—and there are times when he has to be in opposite corners of the region within a few hours. Then it gives him great pleasure to make tracks for the nearest aerodrome.

Richard has had many queer experiences in connection with *Northern Notions*—a feature for which he is mainly responsible. Generally, he takes a recording van around with him, and interviews people in their homes. The great advantage here is that if the interview proves unsatisfactory, it can be played back within two minutes, and the faults eliminated.

He has a great belief in spontaneity, and for this reason rarely uses a script. Richard's methods are interesting and might be studied with advantage by the *In Town To-night* staff. He believes first of all in getting on almost brotherly terms with the person he has to interview, and directs most of his energies to that purpose.

During this long preliminary talk he takes notes of the interesting points. From these he frames the questions he will ask, and he asks them in such a way that his "victim" feels quite at home, and retains all his personality.

This was the method employed in his



Richard's recording van going aboard at Birkenhead to make the "Ship on Trial" programme

dressing-room interview with Gracie Fields during her triumphant Rochdale week last year, and it was considered one of the most successful interviews of its type ever heard on the air.

Ann Harding, the American stage and film star, was a different proposition. Richard heard that she was making her first European stage appearance at the Grand Theatre, Blackpool, and determined to interview her for the first edition of *Northern Notions*. Ann was delighted, but insisted on working to a script—and they spent a whole day drafting it out. "The most painstaking stage artiste I have ever met," is Richard's description of Ann Harding.

A recent programme called *Ship on Trial*, in which Richard North, plus a recording van, accompanied the liner *Stratheden* on her trial voyage from Birkenhead to Greenock, was accomplished in face of a certain number of obstacles.

It was comparatively easy to get Richard aboard the *Stratheden*, but the recording van was another matter. For some time this £2,500 vehicle swung perilously above the docks, while the engineers below prayed that the ropes would hold. Eventually, it was stowed aboard, and Richard rushed from microphone to microphone trying to capture celebrities for his interviews.

At York Show last year Richard tried to capture some typical cattle noises for listeners. But as soon as the cows and pigs caught sight of his massive form bearing a microphone, they ceased their lowing, and regarded him with interest.

In desperation, Richard selected a huge pink porker and gently prodded it. The pig grunted, and Richard repeated the operation. Everything was going nicely when the animal's indignant owner intervened. It

appeared that Richard had chosen the most valuable pig in the British Isles on which to conduct his experiment!

During the year, Richard North does quite a lot of commentating on sporting events of all descriptions, and many of his commentaries have been highly praised all over the country. With two-thirds of the famous racing events in this region, Richard has a busy time when the season is on. Commentating on racing is no easy job.

Then there is racing of another description—motor cycle and car racing at the Isle of Man is one which is always featured prominently in the Northern programmes. However, it was at a bicycle race that Richard had his most unpleasant experience.

Having described the start, he jumped in a car and made tracks for Craig-na Barr, to give a further account of the race. He lost his way, and arrived only just in time, sadly out of breath.

Without any delay, he rattled off a lightning ten minutes commentary—one of the best he has ever done. At the end, he collapsed and had to be revived with brandy.

"How was it?" was his first question to the ministering engineer when he had recovered sufficiently.

"Splendid, old man, never heard you in better form," was the reply. The engineer paused before adding. "It was a pity about the technical hitch."

"The what?" shrieked Richard.

"Technical hitch. Nobody heard a word you said. Pity—because it was good!" The patient swooned again.

Though it may sound comparatively easy to listeners, commentating is one of the most difficult propositions in broadcasting, and good commentators are exceedingly rare. Richard North has developed the gift of thinking two sentences ahead all the time; consequently he never dries up. He considers a pause a far greater crime than any other error in a commentary, and is never at a loss for some sort of remark, no matter how dull the proceedings he is trying to describe.

Most of his time, particularly during the summer months, is devoted to arranging and producing relays from variety theatres. This calls for more tact and ingenuity than the average listener could conceive.

Richard arrives at a Northern industrial town on a Monday morning, makes for the theatre, looks at the week's bill—and probably finds that he has broadcast most of the acts before! He fervently prays that the unknown acts will be worth hearing.

On Monday night, he sits through both performances, closing his eyes from time to time to gauge how the acts will come over to the listener. After the show, he goes into conference with the manager, and they decide which acts shall broadcast. The next morning is devoted to rehearsal and rearranging the programme so that the artists to be relayed take the stage at the exact time the broadcast is due to start.

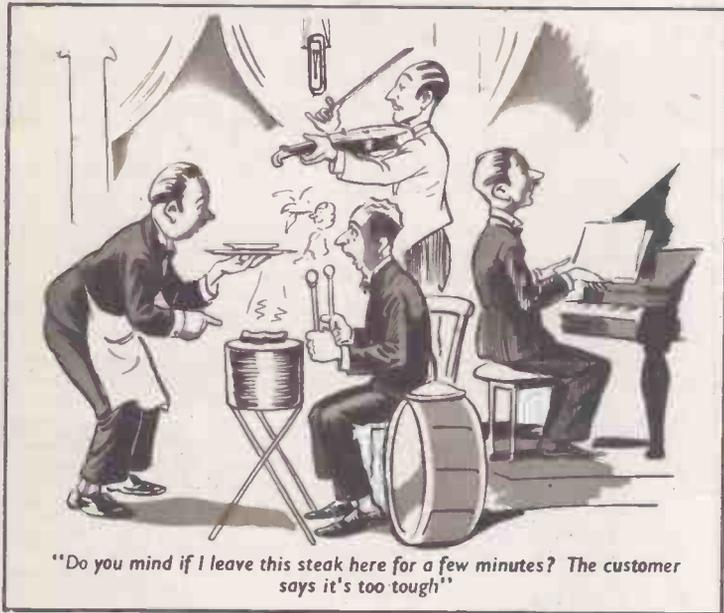
Richard confesses that he is a mass of nerves before every broadcast. If one of the comedians slips in a "blue" joke, Richard is the man who takes the kicks. Except in the case of pantomime he makes a point of saying as little as possible himself, just giving a brief introduction to each act.

Summer is a particularly hectic time for Richard and Victor Smythe. National and Regional take many of the programmes from Northern resorts, and there are literally dozens of concert parties all clamouring for a relay.

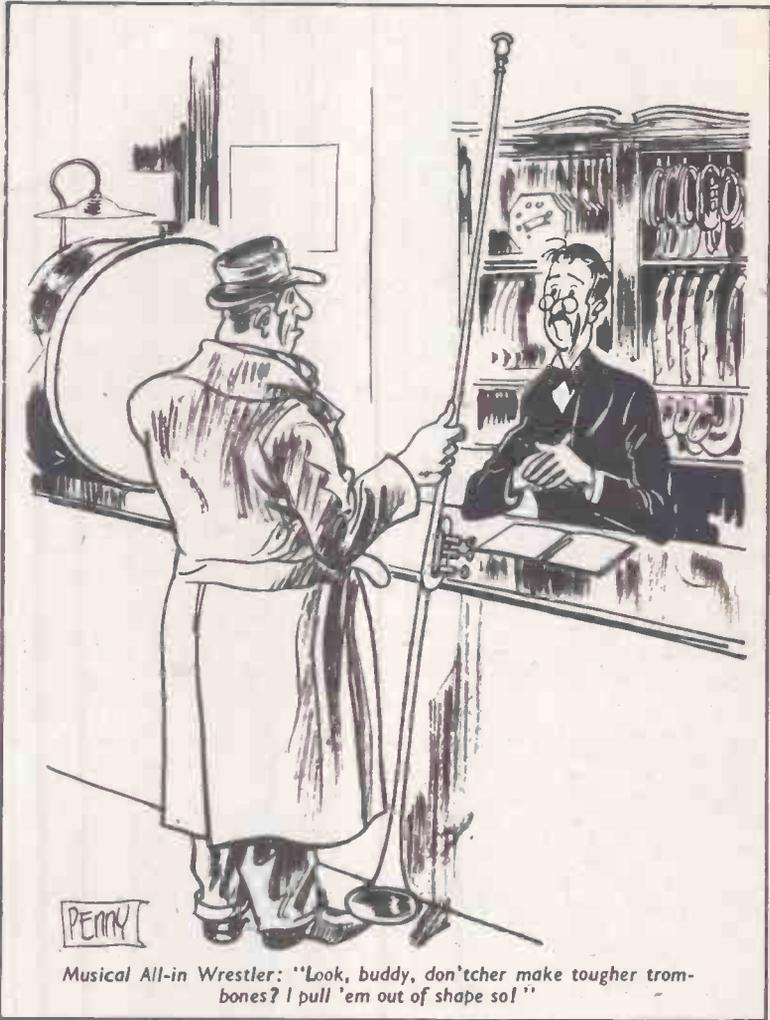
Listeners should take all their opportunities of hearing Richard North during the next few months, for I have a feeling that it is only a matter of time before one of the theatre magnates will lure this amiable young giant back into the stage world.

And wherever you find him, you may depend upon it that Richard will be the life and soul of the party.

The funny side of RADIO



"Do you mind if I leave this steak here for a few minutes? The customer says it's too tough"



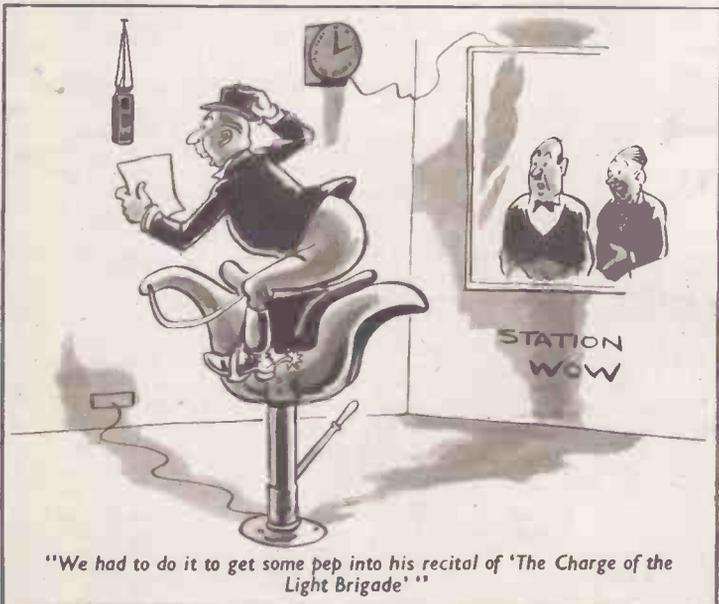
PERRY

Musical All-in Wrestler: "Look, buddy, don'tcher make tougher trombones? I pull 'em out of shape so!"



PHIL COLMAN

"And that, ladies and gentlemen, is the end of the piano recital"



"We had to do it to get some pep into his recital of 'The Charge of the Light Brigade' "



App-

SILENCE

"Mister Maxie Goldbaum to you."

CLOTHES reveal your CHARACTER

—and no one knows this better than Colin Becke, dress-designer brother of radio star Eve Becke, who delighted us by her singing in the Snowfire Programmes recently



says Colin Becke ("and that means most of us," I added silently), "has an equal chance of looking as well-turned-out as the girl who can afford to have everything made specially for her. It is just a question of giving careful thought to the subject."

"And here," I admitted mentally, "is where most of us slip up!"

We are either too rushed or too—yes, I will say it—too lazy, to give the time and thought necessary to make our clothes reveal our own character and originality.

You all know the girl down the road (of course it is never us) whose shoes are nearly always down at heel and whose stockings are not always impeccable. Doesn't that "let you in" at once on a most important side of her character? Run down heels indicate a run down condition of mind, and stockings that are not clean on every day are a badge of carelessness for all the world to see.

Take a look at the girl who lives opposite. Yes, I know she's been wearing the same suit for the last year, but have you noticed that it started life plain and good, and that it is still plain and good? And have you noticed that all her accessories, including her handbag, are neat and well-cared for? That is one thing we can learn from our Continental sisters—you will never see a Frenchwoman whose accessories are not all thought out and perfectly matched.

"But why," you may be asking, "are details like this so very important?"

They are important because they are a part of you—they show that you have a care for details, your mind is neat and tidy—and you are pleasant to live with. And that, as Colin Becke reminded me, is surely the reason why we should take care and trouble with our appearance—for the sake of the people who have to look at us!

So you see, the girl who is untidy and careless in her dress is also revealing selfishness and indifference to other people's feelings!

But these are all negative qualities of character. How can we bring out the positive, successful sides of our nature to harmonise with our clothes? First of all in this direction is the use of colour. If our surroundings are inclined to be dull and uninteresting we must be the gay spot of colour in them.

For Eve Becke, of course, the question of colour is determined by her hair—a glorious red-gold. All the oatmeal shades are for her, off-reds and deep cream satins. But whatever our individual colouring, we must choose the colours that best harmonise with it, and which deal most kindly with our complexions, and it is worth some time and trouble to experiment until we get the right ones.

If yours is a nature that delights in change and variety, express it in your clothes. Wear unusual colours, get out of the ordinary rut and be daring—it will give you a new zest in life. But if you are inclined to be the quiet and deep sort, let your clothes express that, too. The self-contained soul demands plain clothes of fine texture, and even if it means having only one outfit, it should be the very best you can afford in style and cut. Leave innovations in colour and fashion to your more dashing sisters.

A last word from Colin Becke. "Don't be content with choosing something ready-made just because it happens to fit your purse. Take care and trouble to find something that is really you—and you'll be surprised at the success your appearance will achieve."

"EVER since Eve left school," said Colin Becke, "I have designed her clothes, and whether it is a simple little day dress or the most sophisticated of evening robes, she is one of the best models I know to show clothes off to perfection."

That's high praise from a brother, but Colin Becke means it. For one thing, he is a great admirer of his sister's unusual and striking beauty, and he knows, too, that it is her versatility and sense of the dramatic which enable her to display clothes to their very best advantage.

But what of those of us who haven't been so lucky with our brothers—how is it possible for us to express our individuality in our wardrobe and yet be suitably dressed for the wear and tear of everyday life?

"The girl who buys her clothes 'off the peg,'"

MY FAVOURITE RECIPE

Mrs. Mantovani, on the air recently as "Mrs. Celebrity" in Shippam's programme, gives us her husband's favourite recipe

CREME RISSOLE

"WHEN we were honeymooning in Venice," said Mrs. Mantovani, "we tasted a delicious sweet at dinner one evening in the hotel, and after a great deal of persuasion managed to get the chef to give us the recipe." Here are the ingredients:—2 eggs, 3 oz. castor sugar, 3 oz. flour, pinch of salt, rind of lemon, 2-3 drops essence of rum, ½ pint milk, breadcrumbs, butter for frying.

Beat one egg with the sugar, add flour and salt, slowly add milk. Add grated rind of lemon and essence of rum. Put in saucpan and cook very slowly, stirring all the time until mixture is thick. Spread mixture on buttered plate (about half an inch thick). When cold cut into small squares. Beat up other egg. Dip squares into flour, egg and breadcrumbs, and fry slowly in butter.



DO away with DUST

Miriam Ferris, well-known radio soprano, married to, equally well-known singer Dennis Noble, tells how she wages war on the housewife's pest

I was lucky enough to see this cleaner in action, and was amazed at the variety of tasks it will undertake.

Carpets, we all know, can only be thoroughly cleaned by suction—surface brushing does little more than disturb the real dust and dirt—but did you know that you can clean and polish linoleum this way?

"My kitchen and bathroom floors are done in a quarter of an hour with the special polishing brush attachment," Miss Ferris told me. You can run the magic little nozzle up curtains, over furniture, along the picture rail, over picture frames, and on to that elusive harbinger of dust, the top of the wardrobe, all in less time than it takes to think about it!

There's another thing—bedding. Mattresses get very dusty and fluffy; in fact, all the bedding should have a good shaking and airing as often as we can spare the time. But with a vacuum cleaner, to run over the mattress regularly is only a few minutes' job, and it keeps the mattress and bedding fresh and clean.

One of the most important pieces of furniture in Miss Ferris's cottage is naturally her piano—she and her famous husband Dennis Noble love singing together in their spare moments—and she finds that the inside of the piano can be kept free from dust by the frequent use of a vacuum.

You'll probably have decided by now that if there is a vacuum cleaner on the market which is within your means you'll have one by hook or by crook—if it means being sweet and winning to your husband for a month of Sundays! In which case you will want to know the name of the cleaner which Miss Ferris finds so effective.

The name of the cleaner is the Drorwell ("and it lives up to its name," says Miss Ferris with a twinkle); and it can be bought at the amazingly low price of two pounds seventeen shillings and ninepence.

YOU can work from dawn till dusk in a house and still be up against the housewife's most persistent enemy—dust. The only way to overcome it is to attack it scientifically. Organise your attack. Find your best weapons and you'll be well on the way to success.

For almost every household task there is a piece of mechanical equipment that will do the work for you—and the best weapon for dust is undoubtedly elimination by suction, which means a vacuum cleaner.

Up till now these may have seemed rather an extravagance—though when you realise that it takes a whole morning to clean a room thoroughly by hand, but that a vacuum cleaner will clean a whole floor in the same time, the extravagance seems to become a necessity, doesn't it?

That is what Miriam Ferris thinks, at any rate. Miss Ferris lives in a charming country cottage, and though her dust problem is certainly not so great as it is for those of us who live in dirty cities, it is still something to be coped with.

"I do most of my own housework," Miss Ferris says, "and until I got my present vacuum cleaner I found it almost too much to tackle, with my many engagements taking me out most of the time. Now there is not a corner in the cottage that doesn't come under the sharp 'eye' of my cleaner, and dust just doesn't exist here now!"

Summer WOOL-GATHERING



Two girls with but a single dress! Showing how two different types can wear this same lightweight woollen frock by Jaeger

Right. Another "bright idea" from Jaeger—tailored wool swagger-coat to slip on over shorts or a thin frock



WHAT are you doing about this National Fitness campaign? What with A.R.P. and digging trenches in the garden our time nowadays is pretty full, but these things make it all the more important for us to keep perfectly fit. Only if we are feeling at the top of our form can we enjoy spending our short evenings and week-ends so strenuously, and crushing in somehow all our usual activities—not to mention little matters like getting ourselves ready for the summer.

Have you ever thought how much we owe to the homely sheep—and that not only in winter? Lightweight wool is becoming more and more extensively used for summer wear. Woollen undies nowadays are so delightfully flimsy and neat they are as great a joy to wear as silk and lace. They are made in as wide a range of colours, too, and if we wash them carefully and often in soapless Drest suds they keep their brightness and shape indefinitely. They are worth a little trouble for that extra cosiness they give against the sharp winds that so often accompany the brilliant April sunshine.

The absorbent properties of wool make it quite the safest thing to wear for all sports, as it obviates the probability of catching chills and colds—never conducive to beauty, and such a waste of time! Some of our leading tennis players carry this idea a step further—Kay Stammers, for example, often plays in flannel shorts and jersey tops.

Another good point, by the way, about wearing wool for sports is that it doesn't get crumpled and tired-looking. This is very noticeable in the new exercise suits Jaeger is making. These consist of a neat little sleeveless top with a Peter Pan collar and the sweetest and briefest little shorts—all in wool jersey. No amount of violent exercise can upset the "set" of these trim little suits, and, however heated we may become, the "cooling down" process will be safe and not unpleasant—I hate the feeling of a cold and damp silk shirt, don't you? These suits were produced by Jaeger for a large number of the girls working in their London shops who go once a week to a special health class at the Women's League of Health and Beauty. I think many of us in our search for fitness would do well to copy these girls and join the League of Health and Beauty. The classes seem to be the greatest fun, and the members certainly glow with health.

Those of us who are literally "left cold" by the thought of spending the summer in light and flimsy clothes need not feel ashamed of our preference for something warmer, nor need we look slightly

—which is not as mad as it sounds! Now that we are all concentrating on Keeping Fit, we must consider the right clothes for it, and wool can play a big part in the summer wardrobe, says

ANNE TEMPLER

dowdy in woolly cardigans over summer frocks, as it is stylish and smart to-day to wear woollen fabrics on all occasions. Fine jersey and cashmere suits and frocks for uncertain mornings, tailored-looking hand-knitted costumes, softly-draped wool for afternoons, and woollen—even knitted!—gowns for evening wear.

The point about wool that makes it a heaven-sent gift for summer wear is its ability to adapt itself to the needs of the moment. We are quite wrong in thinking it "too hot" to wear in the sun. The hotter the sun the cooler we shall be in wool. After all, cashmere and wool are extensively worn in the tropics for just the reasons I have mentioned here—their absorptive quality that safeguards against chill. And when the sun is not so hot, the comfort wool gives is most cheering!

Even the warmest-blooded of us might do well to invest in one of the cosy, flattering wool swagger-coats that are such a feature of this year. Slip it on after tennis or over thin frocks in the cool of the evening, and be thankful for our friend the sheep!

LOVE, AN ACCORDION, AND ALL THAT!

By TOLLEFSEN, famous broadcaster who has just got married

IN NEXT WEEK'S RADIO PICTORIAL

ONLY MODERATE



NOW TIRELESS AND HAPPY..

after taking

BEECHAMS BRAND PILLS

WORTH A GUINEA A BOX

The Most Amazing OFFER EVER MADE!

£5-15-6 DRORWELL VACUUM CLEANER FOR £2-17-9



Now is your opportunity to conquer dirt and dust for good. This amazing offer which we are making solely to "Radio Pictorial" readers is a chance of a lifetime... a genuine 5½ gn. vacuum cleaner for half the price, made possible because the middleman's profits are cut out. The cleaner is made to suit all voltages and is supplied with every accessory to ensure that the housework is made lighter and lighter. Buy now and save pounds. Money back if not completely satisfied. Postal Orders and cheques should be crossed "and Co.," and made payable to:—

Light Work (Domestic) Limited, 184 Strand, W.C.2.

DRORWELL SUPER CLEANER ~~£5-15-6~~ **£2-17-9**

Definitely on the gold standard is this black net gown decorated with big golden spots, worn with a cosy little ermine cape



Trim and neat to face the morning—navy gabardine coat and "witch's" hat in felt of the same shade



Outfit for early summer; unbleached linen coat worn with a decorative scarf and one of the new American hats



Introducing her favourite pet—but Pussy refused to smile for the camera

fashionfotos

No. 12 : DOROTHY CARLESS

(Sweet and lovely young vocalist of "Band Waggon," who has appeared in Pepsodent's "Soft Lights and Sweet Music" Programmes)

SHE says she's "old-fashioned," but you wouldn't think it to look at her here, though there is a demure note about Dorothy's wardrobe that is very attractive and goes well with the slightly winsome look you sometimes surprise on her sweet face



Morning frock with the "little girl" air that suits Dorothy so well. The white leaf design is in broderie anglaise over navy



Obviously inspired by "Snow White and the Seven Dwarfs," this picturesque evening cloak is in rich black velvet



A flight of blackbirds on net gives the distinctive note to this black taffeta gown, worn with a hooded net cloak



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



Mick's heart was beating fast as he laid the flowers at the feet of the most beautiful lady he had ever seen.

ADVENTURES OF A MICROGNOME

Mick Falls in Love

WHAT do you think? Mick the Micrognome has fallen in love! I can't tell you the name of the lady, but she is a very famous crooner, and as soon as Mick saw her in the studio he thought she was the most beautiful lady he had ever seen. "She's exactly like the fairy queen," he said to himself, and he sat underneath a little table and stared at her all the time she was rehearsing her songs.

"If only I had a lovely present to give her," he sighed to himself. "She sings so beautifully."

He searched in his mind for likely presents, such as magnificent boxes of chocolates; but where was he to get them from? Chocolates were out of the question. What about flowers?

Even as he thought of it, his eyes lighted on some very beautiful flowers. They were in a black bowl on the table opposite—just what he wanted! It would be quite easy to get up on the table and take the flowers out of the bowl.

No sooner had he thought of the idea than he was up on the table, and very softly, he threw the flowers, one by one, on to the floor. Everyone was much too busy rehearsing to notice Mick.

Having gathered the flowers in his arms, the thing to find out was how to give them to his lady-love. To make matters more difficult, the red light was now on and the broadcast had begun. Mick's lady-love was standing close to the microphone crooning softly, and Mick's heart was beating fast as stealthily he crept towards her. Would she see him? No! She was starting another song. Quickly he laid the flowers at her feet and scuttled back under the table.

When the red light went out, she picked them up.

"Why, how lovely!" she exclaimed. "What a sweet idea to lay them at my feet. I wonder who thought of it?"

"You must have put them there yourself!" grinned the band leader, pointing at the empty flower bowl.

The lady was furious.

"It's a very silly trick, anyway!" she said, and leaving the flowers on the table, she flounced out.

Poor Mick was desolated. He crawled under the carpet to think again!

More about little Mick next week.

HELLO, EVERYONE!

There were simply thousands of entries for the "Song Title" competition, and we shall be having another one very shortly. I am so glad to know how much you all enjoy these contests.

Your letter was most interesting, Margaret Mitchell (Dollar), and I loved hearing about your school and brothers and sister.

You can go in for the competition as many times as you like, Vera Thompson (W. Hartlepool). What fun to go to an open-air school! The gardens and goldfish pond sound entrancing. Good luck with the scholarship.

Of course you are not too old to write to me, Jean Reynolds (Bristol). I am always delighted to hear from anyone, no matter what age. Sometimes even Mothers and Fathers write to me—and don't tell them, but I've seen lots of them trying to puzzle out your competitions!

More next week from

Yours affectionately,

Auntie Muriel

COMPETITION

FIND THE RADIO STATIONS

ONTINALA	LOCKMOTH
WHASTGAS	SSSLEURB
RERTHNON	ROUSGRA STB
DILDAMN	
SLEWH	
SHOTSCIT	
DROIA RASPI	
BUXULERM	
FFKTURANR	

SOOL

The twins thought they could get all the stations in the world on their new wireless set, but something seems to have muddled them up! Can you work out the stations and regions?

THE twins in the picture are very thrilled with their new radio set, which seems to be able to get almost any station in the world. If you want to know the names of the stations and regions, look among the jumbled letters. Write your solutions on postcards (giving the number of stations found) and, together with your full name, age, address and school, post not later than May 5 to Auntie Muriel, RADIO PICTORIAL, 37, Chancery Lane, London, W.C.2.

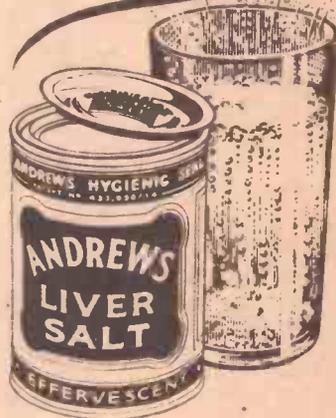
I will award four half-crowns for the first four correct solutions received, in the neatest handwriting. Age will be taken into consideration.

The results of the "Find the Conjuror's Articles" Competition appear on page 32.

ZOODITIES

The Whynot is an awful bird—
You won't like him a lot,
For when he isn't asking "Why?"
He's asking folk "Why not?"

Excuse me!
but you simply
must hear
Albert Whelan
in the
**ANDREWS
LIVER SALT**
programmes



Three times a week from

RADIO LUXEMBOURG

WED: & THURS. MORNINGS AT 8.45
SAT. MORNINGS AT 10.15.

A quarter of an hour's listening to the Andrews Liver Salt programme . . . and you start the day feeling that the world really is a more cheerful place to live in.

Cheery, wise and sympathetic, Albert Whelan entertains with song and story. Don't let the children miss the special broadcast on Saturdays.

**ANDREWS
LIVER SALT**

The Ideal Tonic Laxative

FROM COWBOY to RADIO

The Hill-Billy Maestro Tells His Own Story

HULLO, folks, it's mighty nice to be sitting down at my old typewriter tapping out a few of my memories, especially as I know that they're going to be read by people whom I'm glad to call friends.

They're the people who have heard me on the air in this hospitable old country of yours . . . the people who pack the theatres when I'm playing music halls throughout the country, and the same people who write me grand and encouraging notes. Yes, sirs, it makes me feel pretty good to know that old Big Bill Campbell's Hill-Billy shows seem to bring a breath of the west into the hearts of city folk who appreciate it.

One way and another I've packed in plenty in my life and I've managed to enjoy every minute of it, because I'm lucky enough always to have had simple tastes. High-falutin' nonsense gets under my skin and that's why, in this story, I'm going to imagine that I'm sitting round the fire-side, with a pipe in my mouth and a mug of ale in my hand, just chatting to a few friends.

Are we all comfortable? Okay, let's go.

It's funny, looking back down Memory Lane, to realise that if my people had had their way I doubt if any of you would ever have heard of me. They wanted me to be an engineer! I guess that's a mighty good way of earning a living, but somehow it just didn't appeal to me.

Nor did I want to follow in my father's footsteps. He was a big horse-rancher in Alberta, way down near Medicine Hat, and I was actually born in the ranch itself.

It's no good asking me what I wanted to be. I just didn't know and for several years it didn't really matter. I was living at the ranch and living the sort of life that you'd expect.

When I wasn't at school at Medicine Hat (that meant a nice eight-mile walk across prairie) I was out with the ranchers, learning to ride. I suppose I was about five when I first was put on a horse . . . and about five and three seconds before I was first thrown.

They say they're tough, mighty tough in the West. That certainly goes for the kids. You had to be tough to be put bareback on a horse when you were five . . . and no sympathy when you were thrown.

My playmates were mostly children of a nearby Siwash tribe of Red Indians. Don't get alarmed, they weren't killers! But from them I learned a good deal about woodcraft and trapping and some of the happiest days of my life were spent tracking down imaginary wild beasts! I never realised, in those far-off days, that I should ever live the life of a gentleman in an English town, have an office in the biggest capital in the world and earn a living by talking into a microphone! It's a mighty funny old world.

When I wasn't with the Red Indian kids I was playing lacrosse with the boys at my own school or else out with the boys of dad's ranch.

I grew up with three brothers called The Knight Brothers.

They were grand guys . . . three real, rip-snorting, hard-riding cowboys. In fact, one of them, Harry, became the world's champion all-round cowboy for six years in succession. I heard, not so long ago, that he was killed in the Calgary stampede whilst on his way to take part in the rodeo which might have given him his title for the seventh time.

I lived on that ranch in the days when rodeos were really rodeos. The boys used to get together

and take each other on in feats of skill with broncos, lariats and bull-steers just for the sheer fun of it. Nowadays, I'm afraid, rodeos are staged more for the monetary rewards than the actual thrill of the thing.

Mixing with these boys was a grand thing for a youngster just growing up. I was always too young (or so they said) to take part in the rodeos myself. Maybe they were right at that. I wasn't exactly hankering after a broken neck! But you couldn't see them appearing in the rodeos without learning to set great store on the values of physical fitness, courage and endurance.

Perhaps it's the lessons I learned then that have given me what capacity I have for taking tough knocks and looking at life with a smile. There was no room for squealers on that horse-ranch in Alberta.

I might have gone on quite happily there and perhaps now been a rancher myself, but when I was sixteen my father died and the old home was sold up.

So I took a train to British Columbia, where I had an uncle who was in the lumbering business. His territory was near a one-horse little town called Powell River, and I shall never forget the bleakness and the desolation of the view when I first struck Powell River.

He employed about two hundred hands and it was my job to act as a sort of odd-job boy and do the chores. I had to fetch the wood and the water. It was a four-mile walk to the creek where we drew our water and you had to be pretty fit to carry those big pails on wooden yokes for that distance.

Then, one day, my uncle came to me and said: "Bill, it's time you started being more useful."

I couldn't help grinning. Up at 5 a.m. carrying water and wood, lighting fires and doing every job under the sun and never getting to my bunk before dusk; if that wasn't being pretty useful, well, sirs, I ask you!

"Well, what, uncle?" I asked.

"Take this," he said, and he handed me an axe, "and go down with Jem and get on with felling some of them trees."

Jem was a mighty powerful chap, six feet four in his socks and weighing eighteen stone. He'd been born to the backwoods and felling trees was in his blood. But to me, a greenhorn, the prospect didn't seem so hot.

"It's easy, son," Jem told me. "All you want is guts." He ought to have added "common-sense" as well, because I didn't know then how easy it was to get nearly killed.

So I went out felling trees, and the very first day nearly put an end to the life of young Bill Campbell. I was helping to tackle a fir tree that must have stood every inch of a hundred feet. It was incredible to me that we'd ever be able to bring that giant to the ground and I was so fascinated when I saw it actually start to fall that I didn't realise that I was standing on the

wrong side of it. In other words I was right in the direction in which it was beginning to topple to the ground.

Suddenly Jem spotted my danger. He yelled out: "Scram, Bill, scram for your life." But I was rooted to the ground and with amazing speed and force the giant fir rushed towards me. But I was lucky. Though I got mixed up with the top of the tree I was quite unscratched.

But I was always wary in the future and stayed on the right side of the falling giants. To get one of those on your pate would have given you a nasty headache!

The most dangerous, skilful and yet exciting part of tree felling was the topping. "Topping" is what they call trimming the top of the trees of all surplus branches so that they will not become tangled with the other trees when being felled.



" . . . The days when rodeos were really rodeos," when Bill Campbell and his young friends delighted to compete in feats of skill

STAR by Big Bill Campbell



Bringing the very spirit of the West into our homes, Big Bill Campbell and his famous Hill-Billy Boys entertain you in the Lushus radio concerts from Luxembourg on Mondays and Thursdays at 4 p.m. and from Normandy on Tuesdays and Fridays at 9 and 9.15 a.m. Next week, just to make full measure, he's broadcasting from National as well, May 6

If I live to be ninety I shall never forget the stream of Chinese oaths that came from "Charlie's" mouth, and I guess if he could have got hold of one of the boy's axes he'd have done more damage to that practical joking lumberman than ever he did to a fir tree!

It was at night that I used to enjoy myself most. Then, with the labours of the day behind them, the lumbermen used to settle down to sing-songs round camp-fires. They had to be heard to be believed. There was little or no musical talent, but a sincerity in the singing which made those impromptu concerts live in my memory.

Of course, the hill-billies that you hear now on the radio are not really hill-billies—merely adaptations. I'm afraid that the original hill-billies would not please modern audiences very much. Usually they were very sad songs, with a dreary, monotonous tune and often as many as fifty or sixty

"Oh, they're tough, mighty tough . . ." Life holds plenty of thrills for the rough-riding, hard-living lumberman and cowboy of the West

They were happy days in that lumbering camp. I made a lot of good friends and had a lot of opportunities of meeting with real characters. Picking out odd people has always been a hobby of mine, and there was one character whom I shall never forget. He was the Chinese cook, Wong, known to everybody, inevitably, as "Charlie."

Before I started felling I used to do a lot of work with old Wong. I remember that he used to pride himself very much on his meat-pies, and he used to make them two hundred a time. The only time that I've ever seen his wrinkled, inscrutable old face almost flushed with rage was one occasion when one of the boys added some cement to his "pie-mixture." And when those darned pies were baked they turned out pretty well like the Rocks of Ages.

verses! Numbers like "Strawberry Roan," "Little Red Caboose" and "Home on the Range" have all been adapted to modern requirements.

But in the days of the lumber-camp concerts you could hear the very spirit of the simple and honest people of the West. They sang songs of things they felt deeply about . . . they sang of their horses, their ranches, their loved ones . . . and always accompanied them by the squeaky one-string fiddle, known as the "sweet potato."

No one quite knows how the original hill-billies came about. But it was in the Appalachian Mountains, which run across the Southern States

of America from the Atlantic to the Mississippi that it is said someone from Tin Pan Alley first heard the hill-billies sung and his imagination was fired, realising he had hit upon something which by its very simplicity and freshness would sweep the world.

Here he heard them singing *Home on the Range* and the plaintive ditty of *Sourwood Mountain*:
*"My little girl's a blue-eyed daisy,
 Ya ho diddle dum day
 If I don't get her I'll go crazy,
 Ya ho diddle dum day!"*

Some of the songs were very uproarious like the very old one about Gypso Davy, but many were soft and sentimental, such as *The Little Old Log Cabin in the Lane*, while some are frankly doleful, such as the one which tells the sad story of George Coggins, who laid down on his bed and died, while in the next room his own true love was sewing her silken trousseau:

*"Lay back, lay back them corfin lids;
 Fold up them silks so fine;
 And let me kiss them dear, pale lips,
 That never in life has kissed mine."*

Thus sang the girl and thus, in many an impromptu concert round the lumbering-men's camp-fires, sang many a wheezy baritone and tremulous tenor.

Most of the old hill-billies were, of course, handed down from generation to generation. It was amazing to what lengths these mountain folk would go to unearth fresh hill-billies. At a town called Asheville in the Appalachian Mountain range there is (or was, anyway) an annual contest staged at which prizes were awarded for the best local folk songs.

These songs, then, were the ones which were heard by some bright spark in Tin Pan Alley during a holiday trip. You all know how there arose a rage for hill-billies. *The Last Round Up*, *Empty Saddles*, *Waggon Wheels*, *The Wheel of the Waggon is Broken*, *Horsey*, *Horsey*; all these, and many other songs of the type which my Hill-Billy Band put over, are in direct line to the famous old songs that have their roots in time itself.

And so the days passed in hard work at the lumber camp and the evenings in singing and laughter. The smell of the pine trees, the clean, healthy Western air, the grand spirit of camaraderie among those simple men all impressed themselves very much on my mind. Small wonder that when, ultimately, I went in for show business, I should remember those happy days and try to bring them to life on the radio and stage.

Happy though I was with the lumber-boys (and it was a period which did much to make a man of me) I didn't figure on being a lumberman all my life. So I looked around and decided to cut loose and find fresh fields for my energy and muscles. I packed up my few possessions and hitch-hiked many miles.

Nothing very exciting happened except that I was lost in the bush for five days in North Ontario. During that time I lived on partridges. Getting those birds was a push-over. The poor creatures were nearly all snow-blind and it was the simplest thing in the world to hit 'em over the head with a branch. I don't like "shooting a sitting bird," but needs must when the devil of hunger drives.

Eventually I hit a saw mills and decided that I might as well have a crack at that job. When you're young and healthy and carefree "anything goes." If anything, working in the sawmills was even tougher than working as a lumberjack. I had plenty of hard knocks and managed to keep up my record of a periodic escape from sudden oblivion.

One day I was working away on a giant band-saw. This stood about 12 feet high and had teeth as sharp as razors. Suddenly to my horror, and that of the rest of the gang on the saw, it snapped loose of its axle and, at a tremendous speed, careered across the wooden building in which we were working. I, unlucky as usual, was in the direct line of its progress.

(Continued on page 32)



A new fortnightly series for Les Allen, of the smiling personality and golden voice

Les Allen Returns : Another Radio Film : Cads' College Opens at Last : Return Visits of The Gang Show and Clarkson Rose's Hour : Hill-Billy Round-Up

to-morrow's show they'll do an up-to-date version of their song, *Doing Their Party Piece*. Ralph's been pretty busy lately. Not only is he rehearsing for his part opposite Frances Day and Stanley Lupino in the new George Black West End musical, as yet un-named, but he's also been neck-deep in rehearsals for the forthcoming Boy Scouts' Pageant at Albert Hall. 1,500 scouts need a bit of producing!

Do you remember the Warner Baxter-Ruby Keeler-Dick Powell film *Forty Second Street*? That was a musical film which set the nine-pennies tappin' and hummin' all over the country. It's the next of the radio adaptations of famous films and will be heard on MAY 3, National and MAY 5, Regional. Charlie Farrell plays the Warner Baxter role, Gerry Fitzgerald that of Dick Powell, and Eda Peel will have the difficult task of putting over Ruby Keeler's radiant personality without the advantage of being able to show her legs . . . and we all know what Ruby's legs mean to screen fans!

B.B.C.

Richard Clarke, David Miller, Joan Miller, Sarah Burton, Bernard Jukes, Sonny Miller, the Radio Graces, Sydney Keith, Douglas Young and eight of Mrs. Rodney Hudson's girls will say the words, sing the music and tap the taps.

I don't know about you cads, but I'm going to join all the other old-school-tie hounds and visit the opening night of *Cads' College* on MAY 6, National. For the sake of the old Alma Mater, doncherknow. There we shall meet Headmaster Davy Burnaby, prefects Kenneth and George Western, Fred Grainger, Archie Glen, Paddy Browne, Tom Kinniburgh, Ivor Moreton and Dave Kaye and a lot of other pukka students of modern education. And I hear that Ethel Revnell and Grace West may turn the whole place into a co-educational show. Interesting fact is that Archie Glen who, on the stage is a grand alcoholicomic, hasn't broadcast for ten years.

Monday at Seven, MAY 2, National, brings us Judy Shirley ("mad about the tune"), and Inspector Warmington-Hornleigh, but no longer Tom Webster, Murgatroyd and Winterbottom, Beryl Orde, Jack Kerr, Ivan Samson

VARIETY

THE MELODY IS THERE is there no longer, but out of evil cometh good, for, in its stead, begins a new series of fortnightly programmes which brings back to radio that golden voice of romance . . . Les Allen. There never has been a star more popular than Les, and none who has been more truly built up by radio. So his new series, *Melody and Romance*, is as sure of success as a Dorchester floor-show girl is sure of admiring masculine glances.

The series begins on MAY 3, National. Each will be a musical sequence, and the first spotlights "The Seasons." With popular numbers such as *Paris in Spring, Love in Bloom, and The Skaters' Waltz* and more classical numbers such as Mendelssohn's *Spring Song*, each of the four seasons will be introduced and, praise be, with a minimum of announcing.

As well as Les, there'll be The Radio Romancers (known to you all as The Rhythm Sisters), plus Lauri Day and Roy Willis on the pianos. The second of the series will be *Morning, Noon and Night*, but of that more anon.

Ours is a Nice Hour Ours Is! insist Clarkson Rose and the rest of the bright, breezy and beautiful Twinkle gang. And we, who heard the previous show with this title, do not argue. A new edition, to whet our appetites for summer nights near Beachy Head, will be heard on MAY 5, National, and will be repeated on MAY 7, Regional.

Clarky has gathered around him last year's excellent Eastbourne cast, plus Becker and Julian (oldschoolduetists). Let's run a welcoming eye over them. There's Clarkson, fresh from his Lyceum pantomime triumphs. There's Anne Leslie (fragrant as a summer evening), Rex Korda and Conrad Leonard (all three of whom have been with Clarky at the Lyceum); there's Olive Fox, who recently made her debut in a straight play, *Our Beggars*, at her home town Brixton; Joy Hayden, who's been winning bouquets galore for her work in the Prince of Wales Revue *Folies de Can-Can*, Rupert Rogers, Eddie Henderson (back from pantomime in South Africa), Gordon Holdom (who, though 6 feet and a bit over, made a hit as one of the dwarfs in the broadcast of *Snow-white*) and those four dainty, delectable darlings, *The Rosebuds*. Their's a nice cast their's is . . .

Funny how *The Gang Show* crept into the programmes as just another idea and has now become an established variety favourite. Ralph Reader brings the lads to the mike again on APRIL 30, Regional. The last broadcast brought in 700 letters and about half of them were rhapsodising about those two comic lads, "The Sisters Twizzle."

One of them is Jack Beet, who's on the Stock Exchange, and the other is Norman Fellowes, employed at the Boy Scout Headquarters. In



Jack Beet (left) and Norman Fellowes—"The Sisters Twizzle" in the Gang Show

PROGRAMME GUIDE

and **Antony Holles** in a sketch *Lugubria*. Samson, of course, is already known to you as *The Gang-Smasher*; Holles is a film actor who stands out prominently as a character man. *Monday at Seven*, according to the many listeners who have filled in a B.B.C. log, stands out a mile as the most popular B.B.C. programme. It is, therefore, unnecessary to mention that it will be taken off in a few weeks.

Vegetarian **Ernest Longstaffe** believes in plenty of meat in his *Palace of Varieties*, **APRIL 30**, National. You'll hear **Renee Houston** and **Donald Stewart**, both nice and sunburned after their trip to South Africa, **Charles Penrose**, **Al** and **Bob Harvey**, **Murray** and **Hobbs**, **Billy Percy** and **Abe** and **Mawruss**, who have been guest-artists latterly in the *Cookeen* programmes. Also **George Buck**, **Fred Douglas**, **Norah Blakemore** and twelve children will do a sketch, *Down Our Street*. Hey, and what's this in the chair. . . I mean, *who's* this in the chair? None other than **Stanelli**, who should be a panic in that moustache and waistcoat.

Richard Neller, **Janet Joye**, **Winsor** and **Lever** and **Charlie Davis** are the *Friends to Tea* on **MAY 2**, Regional, and **Neila Goodelle**, that Hollywood lovely, will risk her life by appearing in the same studio with those crazy fun-makers **Arthur Askey** and **Dich Murdoch**, in *Band Wagon*, **MAY 4**, Regional.

There's a feature on Regional, **APRIL 30**, which brings us **Hughes** and **Lever**, singing their own songs, and also introducing **Gwen Farrar**, who will sing some of the songs she made famous before **Norah Blaney** got married and broke up a swell partnership. Also a relay from the *Argyle Theatre*, **Birkenhead**, on **MAY 4**, Regional.

On **MAY 5**, we get the third of **Gale Pedrick's** already popular series *Hail Variety!* and on **MAY 2**, **Martyn Webster** presents on Midland another of his *New Voices* programmes. In this show he has made a number of splendid discoveries and maybe there's a future top-line star among Monday's batch. There'll be **Biddy Brewin**, a soubrette from **Birmingham**, **Tony Francis**, of **Leicester**, who makes animal noises and imitates film-stars (very much the same, after all), **Joe Goode**, harmonica player, **Edith Collier**, soprano, and **Leslie Vyce**, who plays a tin whistle.

On **MAY 4**, Midland, a new addition to the list

of independent theatres in the Midlands which contribute to radio variety will make its bow. The mike goes to the *Embassy Theatre*, **Peterborough**, to hear **Pickard's Chinese Syncopators** and **Jack Daly**, the Irish entertainer who claims to be the first man to have adopted the white trilby hat on the stage—a fashion extensively used now by stage entertainers.

Among my friends there are many intelligent adults who swear that they listen only to the *Children's Hour*. You can't altogether blame them when you realise that, on **MAY 3**, for instance, in the period reserved for kiddies, you can hear a variety entertainment given by such an all-star bill as **Martin Taubmann**, with his *Electronde*, **The Three Herons**, **Nigel Stock**, **Mabel Constanduros** and **John Rorke**. Aren't the kiddies spoiled?

PLAYS—FEATURES—TALKS

SCOTLAND'S Empire Exhibition takes pride of place in this week's broadcasts. We shall have another opportunity of hearing **King George VI's**



Richard Tauber sings in Covent Garden Opera this week

voice when he opens the Exhibition on **MAY 3**, National, and addresses will be heard by the **Earl of Elgin**, the **Lord Provost of Glasgow**, and **High Commissioners of the various Dominions**. **P. I. Keith-Murray** will give a running commentary on the scene.

Then, on Regional, that same evening, **Keith-Murray** has another job of work. He's going to take you for a night out round the Exhibition. Previously, on **APRIL 30**, Regional, in *Backstage at Bellahouston*, **Alastair Borthwick** will tell you all about the last-minute preparations for the great opening of what promises to be one of the finest Exhibitions ever staged.

In 1934 **Eden Philpotts** wrote a radio play called *Old Bannerman*, and it has been dug out again for broadcasting on Regional and West on **MAY 1**. The scene is on a little tramp steamer, *The Flying Fish*, sixty years ago, and the action is spread over three days whilst the tramp is sailing from an island in the Northern group of the West Indies to **Kingston, Jamaica**.

Cyril Wood is producing and the lead will be played by that fine old actor, **Cyril Maude**. **Cyril**, who is now well over seventy, occasionally emerges from well-earned retirement in his **Devonshire** home, usually because he wants to earn enough money to indulge in some luxury addition to his home! Once, for instance, he appeared in a play solely because he wanted to oak-panel his entire house. This genial gentleman (never was there anybody so genuinely interested in people) has admitted that he would like to be an inn-keeper when he finally retires. On the same night and wavelength, incidentally, there is another of the *Spelling Bees* that now seem fated to appear



Joy Hayden, star of the *Prince of Wales Revue "Folies de Can-Can,"* will appear in *Clarkson Rose's Hour*

regularly. I say "fated," because many people are tired of them already. However, this time the Public tackle the B.B.C. staff. Who will appear for the B.B.C. is not yet known.

In *Unusual Occupations* **Edward Jones** talks about the life of a beachcomber—not, I imagine, one of those very British Britons who suffer from dry-rot of their morale through too much drink (if you get me) on some far-off island strand, but the man who digs up amazing finds on the beaches of our own island. **MAY 4**, Regional.

The Gang Smasher is again on the air on **MAY 2**, National, and our old friend, **Paul Temple** (soon to be honoured by being turned into a novel) continues on **APRIL 30**, Regional.

The last kicks of the football season are nearly with us, so **North Regional (MAY 6)** presents a feature called *Football Followers*, in which fans, players, referees, directors and journalists will confess what the football season means to them.

DANCE BANDS

BOY, bring me my lyre. "I like mountain music played by an old hill-billy band"! So do lots of other listeners, and on **MAY 6**, National, **Big Bill Campbell** and his **Hill-Billy** boys have a **Hill-Billy Round-Up** in which all the old favourites and some new ones will bring a breath of the **Golden West** to our nostrils.

On **MAY 2**, Regional, will be heard the second of the *Syncopation Piece* series which has taken the place of *The Signature Is. . .* **Eddie Carroll** and his **Music** and **Billy Scott-Coomber** will be on parade.

Another *Milestones of Melody* by **Geraldo's** concert orchestra on **MAY 6**, Regional. 'Nuff said!

On **APRIL 30**, National, there is *An Hour to Play* session, and this has been allotted to **Roy Fox** and his band, whilst on the same day, Regional, **Herman Darewski** and his **New Melody Rhythm** band play in the *B.B.C. Ballroom*.

Another veteran of the microphone who, for some years, has been neglected, is now beginning to work his way back to the radio arena. This is **Jerry Hoey** (brother-in-law of **Charlie Kunz**), whose band plays for *The Dansant* on **MAY 5**, Regional.

Please turn to next page

RECORDS OF THE WEEK

Edgar Jackson's Selections
For Everybody

"DONKEY SERENADE" with "Giannina Mia" (both from the film "Firefly") by Allan Jones (H.M.V. B8714).

HITS TO COME

(Under this heading are listed regularly the best records to date of new tunes which are likely to become hits.)

"TI-PI-TIN" by Guy Lombardo's Royal Canadians with "Goodnight, Sweet Dreams, Goodnight" by Tom Dorsey and His Orchestra (H.M.V. B85355).

"HAVE YOU EVER BEEN IN HEAVEN?" and "MAMA, I WANNA MAKE RHYTHM" (both from the film "Manhattan Music Box") by Jack Harris and His Orchestra (H.M.V. B85356).

"ALWAYS AND ALWAYS" (Film: "Mannequin") and "SWEET SOMEONE" (Film: "Love and Kisses") by Roy Fox and His Orchestra (H.M.V. B85353).

THE WEEK'S TUNE HITS

(Under this heading are listed regularly the best recordings to date of tunes which have become "best sellers," but have not previously been mentioned in this review.)

"ROSALIE" with "In The Still of the Night" (both from the film "Rosalie") by Carroll Gibbons' Savoy Orpheans (Columbia FB1881).

"LAMBETH WALK" with "Me And My Girl" (both from the London production "Me And My Girl") by Billy Cotton and His Band (Rex 9232); both titles also in the Vocal Selection by the Original Artists (H.M.V. B8506).

"ME, MYSELF AND I" (Film: "Atlantic Flight") with "Tears In My Heart" by Jack Harris and His Orchestra (H.M.V. B85347).

"DON'T EVER CHANGE" (Film: "Rhythm In The Clouds") with "Silver Sails On Moonlit Waters" by Jay Wilbur and His Band (Rex 9261).

For Swing Fans

BENNY GOODMAN QUARTET—"I'm a Ding Dong Daddy" and BENNY GOODMAN'S ORCHESTRA—"Alexander's Ragtime Band" (H.M.V. B8734).

B.B.C. PROGRAMME GUIDE—Continued

MUSIC



Scintillating Eda Peel takes Ruby Keeler's film part in "Forty-Second Street"

Harry Leader's band has a tea-time session on MAY 4, National, and in the middle of the evening on MAY 3, Regional, Fred Hartley provides a programme of *Swing for Strings*.

Richard Valery and his band will be heard on North, MAY 3, and on the same wavelength, MAY 6, you'll hear Charles Henesy in the *Flippant Fingers* series of dance-music pianists. Henesy has had barely five years' professional experience yet is already known as a skilful arranger for dance bands and light orchestras. Another syncopated piano highspot is taken over by Jack Wilson on MAY 3, Regional, who also brings his Versatile Five to the mike on MAY 5, Regional.

Late-night bands this week are Ambrose (to-morrow, Saturday); Jack Jackson (Monday); Syd Lipton (Tuesday); Jos Loss (non-vocal, Wednesday); Oscar Rabin (Thursday); and Michael Flome (Friday). Flome will have with him Paula Green (on the up-and-up, this gal) and also Sydney Gowan, whose voice alone justifies all Carroll Levis's auditions.

COVENT GARDEN opera is the big news for music lovers this week. On MAY 2, Regional, the first act of *The Magic Flute* will be broadcast, with Richard Tauber singing the lead. Tauber is only singing this opera twice in the season, so listeners should not lose this opportunity of hearing his voice.

A thousand juvenile voices will be raised in song at the Albert Hall on MAY 6, National, when the National Festival of Schools Musical Festivals of England will be staged.

Paul Beard, leader of the B.B.C. Symphony Orchestra, returns to his native Birmingham and will be giving a violin recital on MAY 5, Midland. This will include Benjamin Dale's *Ballade*. Paul Beard was formerly leader of the City of Birmingham Orchestra, and his father and grandfather were both prominent Birmingham musicians.

Sarah Fischer, the soprano, gives a recital on MAY 3, and Maurice Cole on piano and Winifred Small on violin, a sonata recital on APRIL 30, National.

There are two interesting pianoforte recitals this week. Frank Mannheimer plays French music on APRIL 30, Regional, and Joseph Hofmann gives a recital on MAY 1, National. Light music from Hungary will be heard on MAY 3, National, and *Songs of the British Isles* will be rendered by the B.B.C. Theatre Orchestra on MAY 1, National.

If ever the B.B.C. closed down broadcasting on Sundays, there'd be a lot of light orchestra leaders on the dole. Take this Sunday, for instance. The orchestras of Mario de Pietro (with Walter Glynn), Frank Biffo, Philip Martell and Falkman will be heard solidly one after the other. Comes a brief lull, then Jan Berenska, Willie Walker Octet and the Orpheus Trio are hurled at us. Later we have Fred Hartley. All these are on National. All are very excellent orchestras, all should be very entertaining, but it's a bit much . . . or isn't it?

SPORT

THIS is a gala week for sportsmen. APRIL 30, National, we have a running commentary on the Cup Final at Wembley, between Preston North End and Huddersfield Town. Red rose or white rose or no rose at all . . . wherever your interests lie you'll enjoy this peak hour of the year's sporting broadcasts. First you'll hear the community singing, then Ivan Sharpe will describe the pre-match scene and he'll also take over during the interval. George Allison deals with the first half of the game and Tom Woodroffe the second half.

This Cup Final broadcast is sandwiched between two descriptions by Howard Marshall of the play between Worcestershire and the Australians in the first cricket match of the Aussies' tour. Marshall will also have spells at the mike, describing this game, on MAY 2 and 3.

The six-day cycling race at Wembley also hits the mike pretty often this week. Commentaries will be heard on MAY 2, National, MAY 4, Regional, and MAY 7, National.

On MAY 4, Regional and North, you will hear a running commentary on the Chester Cup horse race. Victor Smythe describes the preliminaries so dear to the hearts of racing fans, Tom Woodroffe from the grand stand deals with the first half of the race, and Richard North will then take over for the second half and the finish.

Finally, on MAY 6, Regional, John Snagge has the unusual task of describing cheetah-racing. This is to be televised, and Snagge will give a running commentary on the races which are to be staged privately by K. C. Gandar Dower, the famous Cambridge athlete and international lawn-tennis player, who is doing his best to introduce cheetah-racing as a recognised sport in this country. Cheetahs are said to be so much faster than greyhounds that they can give them forty yards in a quarter of a mile. Looks like Snagge will have to chatter pretty swiftly!

Incidentally, the afternoon programmes on MAY 5 and MAY 6 are likely to be interrupted for running commentaries on the Davis Cup games at Wimbledon. This is a warning that the B.B.C. has not taken to heart the vigorous protests of the thousands of listeners who think that the B.B.C. has a tennis-bee in its bonnet.

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



"Aye, aye, me hearties!"

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

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

SUNDAY, MAY 1

9.15 a.m. Request Programme

9.30 a.m. **GEORGE FORMBY**
with a strong supporting cast, including "Beryl" and John Firman's Orchestra. A terrific series of laughter and song of programmes.
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 Brand Stomach Powder.

9.15 a.m. On Board the Top Hat Express whose passengers include the Top Hat Orchestra, conducted by Felix Mendelssohn, The Top Hat Singers, Paula Green and George Barclay, and a surprise passenger.—*Presented by Nestles.*

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. **The Biggest Little Programme**
Starring, Louise Brown, Peggy Desmond, Billy Scott-Coomber, and Monia Litter, Sponsored by Rowntrees—the makers of Kit Kat Chocolate Crisp.

10.15 a.m. **CARSON ROBISON AND HIS PIONEERS**
Continue their popular hill-billy broadcasts.—*Sponsored by the makers of Oxydol.*

10.30 a.m. **Favourite Melodies**
Presented by the makers of Freezone Corn Remover.

10.45 a.m. **Brown & Polson Present**
Eddie South and His Orchestra, with Mrs. Jean Scott—President of the Brown & Polson Cookery Club.

11.0 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.



Glamour Girl Gertrude Niesen is among the bevy of "notables" in Horlicks Picture House at 4 o'clock on Sunday



Jean Colin as she appeared in the part of the princess in "Aladdin"—she is being presented to you by Sir Seymour Hicks at 12.30 p.m. on Sunday

11.15 a.m. **THE OPEN ROAD**
Presented by Carters Little Liver Pills.

11.30 a.m. **Luxembourg Religious Talk**
(in French).

12 (noon) **QUAKER QUARTER HOUR**
featuring
Carroll Lewis and His Radio Discoveries
Arthur Jones (Musical Saw)
June Blair (Vocalist)
The Two Jacks (Harmonica and Guitar)
Arthur Blackman (Vocalist)
Desmond Brothers (Trumpet and Piano)
Presented by Quaker Oats, Ltd.

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**
On behalf of the blenders of Lyons' Green Label Tea, presents: "Back Stage with Sir Seymour Hicks," with Jean Colin, Dennis Van Thal and His West End Theatre Orchestra, and full company.

12.45 p.m. **HUNTLEY AND PALMERS**
present
"The Gaieties"
with
Leslie Henson
Roy Royston
Ginger Matthews
Yvonne Orner
George Nell
Robb Currie
The Gaiety Rhythm Boys
with
The Gaiety Star Orchestra
The whole show written and devised by Douglas Furber and Leslie Henson.

1.0 p.m. **Lux Radio Theatre**
Featuring Teddy Joyce and His Orchestra
Introducing "The School for Stars" with highlights from the film, "Action for Slander."—*Presented by the makers of Lux.*

1.30 p.m. **Ovaltine Programme of**
Melody and Song.

2.0 p.m. **The Kraft Show**
Directed by Billy Cotton, featuring Mary Lawson and Fred Duprez, with Peter Williams, Alan Breeze, Jack Doyle and The Western Brothers.—*Presented by Kraft Cheese Co., Ltd.*

2.30 p.m. **Fred Hartley and His Orchestra**
Brian Lawrence and John Stebens revive for you "Songs You Can Never Forget."
Presented by the makers of Johnson's Glo-Coat.

2.45 p.m. **THOMAS HEDLEY & CO.**
proudly present
Miss Grace Fields
in a programme of new songs, and at least one old favourite, with some homely advice about Fairy Soap.

3.0 p.m. **MORTON DOWNEY**
The Golden Voice of Radio
in a new series of popular song and ballads.
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. **Geraldo in Play**
A quarter hour of unbroken melody.
Presented by the makers of Diploma Cheese

4.0 p.m. **HORLICKS PICTURE HOUSE**
Master of Ceremonies: Geoffrey Sumner
Raymond Massey
Vic Oliver
Gertrude Niesen
Leslie Kentish
The Rhythm Brothers
and
The Horlicks All-Star Orchestra
under
Debroy Somers
Presented by Horlicks.

5.0 p.m. **Ray of Sunshine Programme**
Comped by Christopher Stone.—*Presented by the makers of Phillips' Tonic Yeast and Beeto.*

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. **AMBROSE AND HIS ORCHESTRA**
featuring
Evelyn Dall
Max Bacon
Vera Lynn
Alan Marsh
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
Three Music Hall Boys
Doreen Stevens
Sam Browne
The Henderson Twins
Peggy Dell
Tommy Handey
Comped by Eddie Pola
Presented by the makers of Rinso.

7.0 p.m. **Announcing a New Series of Thrilling Dramas** centred round the characters of Inspector Brookes of Scotland Yard and his son, Dick—"The Living Corpse"—Concluded.—*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. **EXCERPTS FROM REVUEVILLE**
from the stage of the Windmill Theatre, London.—*Presented 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 Olliver

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, Ltd.
Please turn to next page



MAGIC FINGERS ON THE KEYS ★ ★ ★



Famous pianist

CHARLIE KUNZ
brings you
Melodies with Memories



Don't forget **MR. PENNY** and **REGINALD DIXON** on Saturdays
Cadbury Calling—introducing Charlie Kunz in 'REMINISCING'; and telling you about Milk Tray Assortment—the chocolates that give you most for your money.

Tuesday Morning
RADIO
8-45 a.m. LUXEMBOURG
RADIO
8-0 a.m. NORMANDY
Radio Normandy transmission arranged through International Broadcasting Company Limited.

RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 25

9.45 p.m. On the Air
With Carroll Gibbons and the Savoy Orpheans, Anne Lenner and George Melachrino.—Presented by the makers of Colgate Ribbon Dental and Shaving Creams.

10.0 p.m.
A SERENADE TO MELODY
featuring
Jack Jackson and Orchestra
with
Barbara Back
and a
"Star of To-morrow"
Presented by Pond's Extract Co., Ltd.

10.30 p.m.
THE GREYS ARE ON THE AIR
The Band of H.M. Royal Scots Greys
(by permission of Lt.-Col. C. H. Gaisford
St. Lawrence, M.C.
Conducted by A. W. Crofts
with
Raymond Newell
Presented by Godfrey Phillips, Ltd., the
makers of Greys Cigarettes.

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. Young and Healthy
A programme of modern, snappy dance
rhythm and swing.—Sent to you by the
makers of Bile Beans.

11.15 to 12.0 (midnight) Request
Programme.



Listen to Maclean's Laughing Entertainer George Elrick at 9.0 a.m. on Sunday.

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. The Colgate Revellers
Presented by the makers of Colgate Ribbon
Dental and Shaving Creams.

5.15 to 5.30 p.m. Request Programme

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

WEDNESDAY, MAY 4

8.0 a.m. The Charm of the Waltz
Bringing you each week a melodious
quarter of an hour of waltz music.
Presented by Phillips' Dental Magnesia.

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

8.30 a.m. Fifteen minutes
of light popular music.—Presented by
Rowntree's Cocoa Co.

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. Station Concert

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, Ltd.

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

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

10.0 to 10.30 a.m. GREAT SECOND EDITION OF STORK
RADIO PARADE

featuring
Bobby Howell and His Band
The Radio Revellers
Wyn Richmond
Wilfrid Thomas
and star guest artistes:
Tommy Trinder
and
Curtis and Ames
Announcer: Bob Walker
Presented from the stage of the Granada
Cinema, Tooting, by the makers 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



Well-known on the air as one of the Milton Sisters, Dinah Miller can be heard on Tuesday and Friday this week

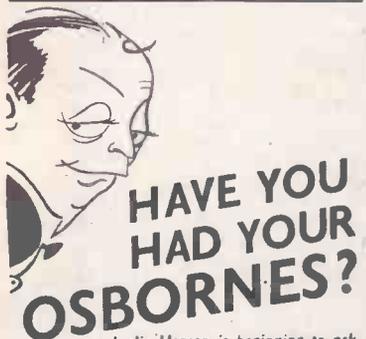
4.30 p.m. The Family Circle
Gramophone records compiled by
Christopher Stone.—Presented by the
makers of Phillips' Tonic Yeast.

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

Please turn to page 29

MONDAY, MAY 2

8.0 a.m. Waltz Time
With Billy Bissett and His Waltz Time
Orchestra, Escher Coleman, Hugh
French and the Waltz Timers.—Presented
by Phillips' Dental Magnesia.



**HAVE YOU
HAD YOUR
OSBORNES?**

Leslie Henson is beginning to ask
his friends,

"Have you had your OSBORNES?"
your friends will soon be asking you.
OSBORNES are Huntley and Palmers
OSBORNE BISCUITS—delicious,
sustaining and exactly the food you need
for those odd times when you are hungry
or feeling weary with

Afternoon Fatigue

Be sure that the

OSBORNE

BISCUITS
are made by

**HUNTLEY
&
PALMERS**

Then you'll prevent all forms of

Afternoon Fatigue

LISTEN IN TO

'The Gaieties,' Luxembourg every
Sunday 12.45 p.m. Normandie every
Sunday 3.30 p.m.
(Transmission through I.B.C. Ltd.)

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

8.30 a.m. The Alka-Seltzer Boys
Featuring Browning and Starr.—Presented
by the makers of Alka Seltzer.

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. THE COOKEEN PROGRAMME
with
Carroll Gibbons and His Boys
Anne Lenner
and
George Melachrino
Guest Artistes:
Gordon Little
and
Sandy Rowan
Compère: Russ Carr
Presented by the makers of Cookeen.

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

4.0 p.m. BIG BILL CAMPBELL
and His Hillly Billy Band
Presented by the makers of Lushus Table
Jellies.

4.15 p.m. Station Concert
4.30 p.m. The Family Circle
Gramophone records compiled 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' Dental Magnesia.

5.0 p.m. BORWICKS LEMON BARLEY
CONCERT

5.15 to 5.30 p.m. Rambles in Luxem-
bourg. A musical tour with a descriptive
talk on the places of interest in the Duchy
of Luxembourg. "Guide": Mr. S. P.
Ogden Smith.

6.30 to 7.0 p.m. Request Programme

TUESDAY, MAY 3

8.0 a.m. "Hutch"
Romantic singer of world renown.
Presented by Phillips' Dental Magnesia.

8.15 a.m. The Alka-Seltzer Boys
Featuring Browning and Starr.—Presented
by the makers of Alka Seltzer.

8.30 a.m. Household Hints by Mrs. Able
Presented by the makers of Vitacup.

8.45 a.m. CADBURY CALLING
and presenting
Reminiscing with Charlie Kunz
(playing melodies with memories)
and
Judy Shirley and Cyril Grantham
(singing for you)
Announcer: Maurice Denham
Presented by the makers of Cadbury's
Milk Tray Chocolates.

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. The 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 the makers of Milton Denture
Powder.

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

10.15 to 10.30 a.m. Happy Days
Are Here Again. Rinsos presents: Sandy
Macpherson at the organ of the Empire
Theatre, Leicester Square, London.

3.30 p.m. Station Concert

4.0 p.m. On Board the Top Hat Express
whose passengers include the Top Hat
Orchestra, conducted by Felix Mendels-
sohn, The Top Hat Singers, Paula Green
and George Barclay, and a surprise
passenger.—Presented by Nestles.

4.15 p.m. Station Concert

4.30 p.m. HUNTLEY AND PALMERS
present
"The Best of Everything"
Programme arranged and compèred by
Christopher Bouch.

MAKING THE MOST OF YOUR SET

By Our Technical Expert

W. Redfern, Sanderstead

ALTHOUGH deaf-aid equipment is similar in design to the average radio amplifier, if it is to be compact you will need special components of a type not readily available to home builders. It would also be more expensive to build your own deaf-aid, while you can obtain them ready-built and tested from several manufacturers. A suitable self-contained unit that can be carried about in the pocket of a deaf person is made by Messrs. A. F. Bulgin and Co., Ltd.

B. J. Napier, West Lynton

IT is quite unnecessary to use high voltages with modern valves in order to obtain more than the average volume from your gramophone pick-up amplifier. If you make use of efficient pentode valves in class B, then you will be able to obtain at least four times the output that you would normally be able to obtain from ordinary power valves in a class A circuit.

I cannot reproduce for you in this column the necessary circuit, but amplifiers on these lines have been published in TELEVISION AND SHORT WAVE WORLD, which you can obtain from any bookstall for 1s. Two pentodes of the AC4/Pen type with 350-volts high tension will give you 20-watts quite easily.

W. Graham, Wallasey, Cheshire

AFRAME aerial cannot be used very easily with a modern receiver for it would mean entirely removing the aerial coil in your set. This in itself, is not too difficult a job for the average experimenter, but it would also mean putting in a new condenser to tune the frame aerial and this condenser is generally a part of a two or three sectioned unit. Theoretically with a modern multi-valve receiver, a frame aerial should give ample signal level and considerably improve noise level. In your particular circumstances you could quite easily build yourself a four or five valve receiver, including a frame aerial, which would be quite within your capability.

J. P. James, Cleethorpes

FADING cannot be eliminated with an old receiver such as the one you are using for it would mean almost re-designing the entire set in order to include automatic-volume control. This feature is included in almost every modern set and does to a very great extent eliminate fading. A good high aerial will give you a better field strength and allow you to have some reserve volume in hand, but I am afraid the only way to decrease the amount of fading of which you complain is to invest in a 1938 receiver which includes automatic volume control.

★ Will readers requiring immediate postal replies to their technical queries please note that they must enclose a stamped addressed envelope?



Your guide
philosopher
and
friend—

“THE VOICE of EXPERIENCE”

Speaks to you

Every **SUNDAY** morning

9.15 - 9.30

RADIO NORMANDY

PRESENTED BY THE MAKERS OF
PEPSODENT TOOTH PASTE

108-E-8



TUNE IN
to the Horlicks Picture House Programme with Debroy Somers and his band. Luxembourg (1293 m.) and Normandy (212.6 m.) Sun., 4-5 p.m. Paris Broadcasting Station (Poste Parisien) 312.8 m., 5-6 p.m. And to "Music in the Morning" - Mon., Wed., Thurs., Sat., 8.15-8.30, Luxembourg. Mon., Wed., Fri., Sat., 8-8.15, Normandy. Transmission from Normandy arranged through the I.B.C. Ltd.

Horlicks prices from 2/-, at all chemists and grocers. Mixers 6d. and 1/-.

HORLICKS GUARDS AGAINST NIGHT STARVATION

WHY NOT JOIN US?

EVERY SUNDAY MORNING—
EVERY SUNDAY AFTERNOON—
EVERY MONDAY MORNING—
EVERY TUESDAY MORNING—
EVERY THURSDAY MORNING—
EVERY FRIDAY 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 (212.6 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).

PARIS BROADCASTING STATION (POSTE PARISIEN—312.8 metres)
10.30 a.m. every Sunday; 9.15 a.m. every Friday.

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 the I.B.C. Ltd.

PAID WITHOUT DEDUCTION OF INCOME TAX

6%

by the FIRST MORTGAGE CO-OPERATIVE INVESTMENT TRUST LTD

Write for descriptive booklet, sent post free and without obligation, to Secretary, First Mortgage Co-operative Investment Trust, Ltd., 7, Pall Mall East, London, S.W.1.

A SURE WAY TO STOP SMOKING



I HAVE a genuine remedy by which I cured myself of the smoking habit. I want to tell you and everyone who desires to stop smoking how to do so, easily, permanently, harmlessly. It means money and health to you, in fact you will be a healthier person in every way. This is not a sermon, but sober truth.

SEND NO MONEY

Write to-day and I will send you, absolutely free, my book together with overwhelming proof of success.
Mr. L. E. VENN (476), 20-21 Took's Court, London, E.C.4

FREE TO LADIES

In all ailments incidental to the Sex DR. OSTER MANN'S FEMALE PILLS have been used with extraordinary success. Countless letters from all parts of the world provide conclusive and undeniable proof of their efficacy. Every woman sufferer should write for FREE SAMPLE. Sold in boxes. Price 3/6, 5/6, 12/6. FROM THE MANAGERESS
T. HYGIENIC STORES, Ltd. (Dept. R.P.), 95, Charing Cross Road, London, W.C.2.

OUR RADIO LETTER-BOX

Readers Write to the Editor

Half a crown is paid for every letter used in this feature. Anonymous letters will be ignored. Write on one side of the paper only and address your letter to "Radio Letter Box," Radio Pictorial, 37 Chancery Lane, London, W.C.2.

From F. Smith, 5 Church Street, Hapton, Lancs.

MAY I, as a reader since issue No. 1, be allowed to criticise your critic?

Usually I enjoy Garry Allighan's pungent criticisms, but really, he goes too far when he says, "More than 90 per cent. of the Continental offerings are constructed of material that can only aim at the lowest intelligence. They are the mental pabulum of servant girls and office boys."

Now to credit servant and office boys with the lowest intelligence is merely a piece of insulting intellectual snobbery.

Mr. Allighan should be more humble and think, "There, but for the grace of God, go I!"

From Miss F. J. Minhall (House Parlourmaid) c/o Four Tubs, Little Bushey Lane, Bushey Heath, Herts.

WHY does Mr. Garry Allighan refer to the office boy and servant girl as having the lowest intelligence? I do not think he studies his remarks enough before putting them down in that "vitriol-filled pen" of his. Or doesn't he realise that this is 1938, when servant girls are no longer regarded as a kind of working machine? Or are they?

From G. F. Garraway, "Woodville," Wokingham Road, Hurst, Berks.

WE hear great artistes such as Hildegard and Morton Downey on the sponsored programmes from the Continent, but seldom hear them from the B.B.C.

We know it is impossible for American artistes such as these to be in person at the microphone, but recordings of them in the morning programmes would be better than some of those which now bore us.

From P. Edmund, 13 The Drive, Beckenham, Kent.

K. WAITE, in a recent letter, asks why the B.B.C. can't give us the football results earlier.

Who said they can't? If football fans can get them on Luxembourg or Normandy at 5.30 every Saturday, why should they want them on the B.B.C. stations as well? One station is quite enough to listen to, and many fans are not home from watching football until 6 o'clock.

From Mrs. V. Cantwell, Rotherbank Farm, Liss, Hants.

IT would be a great convenience to many listeners whose time is limited, if the announcer would mention when a certain item is to be repeated, and on which wave-length. Everyone does not take the RADIO TIMES, and ignorance of the "repeats" frequently causes one to miss a much anticipated item.

From C. Webster, "Jeremy's Farm," Higham, near Nelson.

CHILDREN and grown-ups all over the country have heard with commiseration about Derek McCulloch's motor accident, and its sad sequel.

Poor Uncle Mac, as if the twenty-four operations he has had for war wounds weren't enough, without having now to lose his foot.

If, however, good wishes are of any help to him in his trouble he may care to know he has them in full measure, as we listeners everywhere are, with one accord, wishing him a speedy recovery.

We know "sympathy without relief is like mustard without beef," so, whilst we provide the sympathy, may his doctors provide the relief.

From Winifred M. Ingham, 6 Whalley Road, Padiham.

THE present campaign for the abolition of intervals is being pushed to extremes, and by allowing the tail to wag the dog, it is proving both funny and infuriating.

Funny, because one would imagine the "cutter-

off" would be shot at dawn if he were a second later; but infuriating when an item is abruptly stopped in the middle, when the next programme isn't even ready!

To-night, April 7, the Band of His Majesty's Scots Guards was cut off suddenly in the midst of its own stirring regimental march. Then we had Bow Bells, then silence, before the next programme *Milestones of Melody*.

Then, only two and a half hours later, the Royal Philharmonic Orchestra was allowed to over-run and make the News seven and a half minutes late!

Now isn't it rather cowardly to cut off artistes you dare, and let those you aren't, like Sir Thomas Beecham, over-run with impunity?

From Mr. L. Smith, "Wold View," Market Rasen, Lincs.

THE B.B.C. gave us a very good quarter-hour's entertainment on Monday evenings. First Mr. Penny, then The Plums, and lastly Robb Wilton. Now all of these have been dropped. Surely they could have arranged for us to have one of these on Monday evenings during the summer.

From David Dick, 78 Henderson Street, Leith.

TO me, as one of the many listeners who can unfortunately only listen to late Broadcasts or Sunday sessions, the I.B.C. programmes are a real boon, for the B.B.C. do not cater for us on Sunday. So carry on I.B.C. with your grand programmes! I for one am thankful for Lyons, Normandy and Luxembourg.

From Miss A. M. Bacon, 65 St. George's Road, London, S.W.1.

FROM now on, hundreds of Britons will be going abroad, some for a week-end, others for longer periods.

Would it be possible to have talks in English from different countries, by ordinary dwellers there, in all sorts of professions and trades? Radio brings us many talks by experts and famous folk of all nations, but to hear a Danish shop-keeper or a Swiss housewife describing their everyday life and work would make foreign travel more interesting, besides widening the outlook of those who cannot afford to go abroad.

From Reginald Perry, 56 Acre Road, Kingston, Surrey.

BECAUSE there is no B.B.C. Dance Orchestra, we have to put up with relays from noisy hotels and dance halls, where the bandleaders arrange their programmes partly to please their audiences and partly to please the listener.

It is time that the B.B.C. dropped this "take it or leave it" attitude with regard to dance music. Lovers of classical music are provided with three or four permanent orchestras, but dance music fans haven't got one although they pay the same fee.

From Ian M. Lightbody, 37 Stanmore Road, Mount Florida, Glasgow, S.2.

THERE are many listening to B.B.C. programmes who are interested in the more technical side of radio. It would be a good idea to give weekly talks on radio, such as the latest productions in the world of wireless, short-wave reception and conditions, and so on.

From D. G. Boisseau, 45 Rosebery Road, Muswell Hill, N.10.

I WISH the announcers in the Children's hour would remember that half their listeners are boys and girls of 13 and 14 years of age, and not all Babes in arms.

I think that they should cut out a lot of the songs and gramophone records as I feel it must bore the younger children.

Most of the children I know seem to like stories best.

RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 26

5.0 p.m. **CARSON ROBISON AND HIS PIONEERS** continue their popular hill-billy broadcasts. *Sponsored by the makers of Oxydol.*
5.15 to 5.30 p.m. **Rambles in Luxembourg.** A musical tour, with a descriptive talk on the places of interest in the Duchy of Luxembourg. "Guide": Mr. S. P. Ogden-Smith.
6.30 to 7.0 p.m. **Tommy Dallimore and His Band** from the Studio.

THURSDAY, MAY 5

8.0 a.m. **The Charm of the Waltz** Bringing you each week a melodious quarter-hour of waltz music.—*Presented by Phillips' 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** Compered by Peter Heming *Presented by the makers of Kolynos Tooth Paste.*
9.15 a.m. **Oliver Kimball** The Record Spinner.—*Programme presented by Bisurated Magnesia.*
9.30 a.m. **Brown & Polson's Cookery Club.** Club news and cookery talks by the president of the Cookery Club, 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 Brand Stomach Powder.*

10.15 to 10.30 a.m. **Happy Days Are Here Again.** Rinso presents **Sandy Macpherson** at the organ of the Empire Theatre, Leicester Square, London.
3.30 p.m. **Concert of Light Orchestral Music.
3.45 p.m. **"Geraldo in Play"** Quarter of an hour of unbroken melody. *Presented by the makers of Diploma Cheese*
4.0 p.m. **BIG BILL CAMPBELL and His Hill-Billy Band** *Presented by the makers of Lushus Table Jellies.*
4.15 p.m. **G.P. Tea-Time** **George Payne and Co., Ltd.**, present a cavalcade of memories (1879-1937).
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. **MASTERS OF RHYTHM** with **Neal Arden** *Presented by the makers of Feen-a-Mint.*
5.15 to 5.30 p.m. **Station Concert**
6.30 to 7.0 p.m. **Tommy Dallimore and His Band**, from the Studio.**

FRIDAY, MAY 6

8.0 a.m. **"Hutch"** Romantic singer of world renown. *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 Do-Do.*
8.30 a.m. **Chivers Concert** Featuring Mrs. Cambridge (Christine Barry).—*Presented by Chivers & Sons, Ltd.*
8.45 a.m. **THE THREE TOPS** Fifteen minutes of music, song and laughter, with the smartest trio in Town *A presentation by the makers of Sanpic—Reckitt & Sons, Ltd.*



Huntley & Palmers "Gaieties" present George Neil at 12.45 p.m. on Sunday

9.0 a.m. **ROY FOX AND HIS BAND** with **Mary Lee and Denny Dennis** in "Swinging in the Bathtub"—a morning tonic sent to you by Reckitt & Sons, Ltd., the makers of Reckitt's Bath Cubes.
9.15 a.m. **Countryside** A musical panorama of our glorious country highways and byways, featuring **Simon the Singer**, and the **Carnation Countryside Orchestra**.—*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 the makers of Milton Denture Powder.*
9.45 a.m. **Concert** *Presented by Brooke Bond Dividend Tea.*
10.0 a.m. **MUSIC ON THE AIR** *Presented by the makers of Kolynos Tooth Paste.*
10.15 to 10.30 a.m. **Ah! Bisto** on the air. The manufacturers of Bisto present a programme of popular tunes entitled "Music from the Packet," with the assistance of the **Bisto Kids** and **Uncle Mike.
3.30 p.m. **PALMOLIVE PROGRAMME** with **Olive Palmer and Paul Oliver**
4.0 p.m. **Friday at Four** **Du Maurier** Diary of the week.—*Presented by our Radio Friends, David and Margaret.*
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 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 Milk of Magnesia.*
5.0 p.m. **MORTON DOWNEY** The Golden Voice of Radio in a new series of popular songs and ballads.—*Presented by the makers of Drene Shampoo.*
5.15 to 5.30 p.m. **Station Concert**
6.30 to 7.0 p.m. **Station Concert**
11.0 p.m. **Tommy Dallimore and His Band** from the Studio.
12.0 to 1.0 a.m. **Late Dance Music****

SATURDAY, MAY 7

8.0 a.m. **Programme of Popular Music** **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** A new blend of radio entertainment "The Exploits of Mr. Penny" By **Maurice Moiseiwitsch, No. 22** Another of the adventures of Mr. Penny, with **Richard Goolden as Mr. Penny** **Doris Gilmore as Mrs. Penny** 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, Ltd.*
9.30 p.m. **Brown & Polson Cookery Club** Club news and cookery talks by the president of the Cookery Club, **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. **Favourite Melodies** *Presented by the makers of Freezone Corn Remover.*
10.15 to 10.30 a.m. **GOOD MORNING** A visit from **Albert Whelan**, bringing a smile, a song and a story. *Representing the makers of Andrews Liver Salt.*
4.15 p.m. **Thé Dansant**
4.45 p.m. **Showland Memories** A musical cavalcade of the theatreland, past and present, with **Webster Booth, Olive Groves** and the **"Showlanders."—*Presented by California Syrup of Figs.*
5.0 p.m. **Station Concert**
5.30 to 6.0 p.m. **State Express 333** Football results programme.—*Sponsored by Ardath Tobacco Co., Ltd.*
6.30 to 7.0 p.m. **Request Programme** Selected by listeners themselves. Two complete programmes each week.
11.0 p.m. **Dancing Time**
12 (midnight) **Midnight in Mayfair** with **Grey's Cigarettes.—*Presented by Godfrey Phillips, Ltd.*
12.15 to 1.0 a.m. **Late Dance Music**************

Information supplied by **Wireless Publicity, Ltd., Electra House, Victoria Embankment, W.C.2.** Sole Agents in the British Empire.

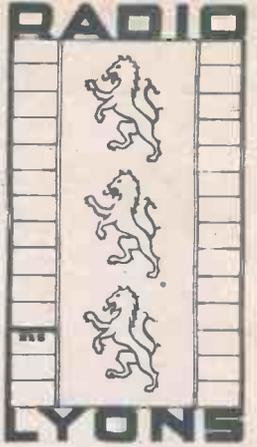
You've all heard them in Oxydol's popular programmes — Carson Robison and his Pioneers broadcasting on Sunday and Wednesday this week.



Radio Lyons Calling!

215 metres

Announcers: Gerald Carnes and Johnny Couper



Spend fifteen melodious minutes with Greta Keller and others at 10.30 on Monday evening

WEDNESDAY, MAY 4

- 10.0 p.m.** Dance Music Hawaii, and the "wild and woolly West" have influenced modern dance-music, and the results are to be heard in this half-hour programme of hill-billies and Hawaiian songs, played by England and America's greatest dance-orchestras.
- 10.30 p.m.** Old-Timers The grand old artistes that everybody loved and the grand old songs they used to sing are here presented in a programme for the old folks.
- 11.0 p.m.** Film-Time Radio Lyons' own film-friend of the Stars, The Man on the Set, brings his weekly supply of news and views from the studios. Send your film query to: The Man on the Set, 10A Soho Square, London, W.1.
- 11.30 p.m.** Variety With a Difference Celebrity artistes and orchestras in a programme of varied fare.
- 12 (midnight)** Close Down

MONDAY, MAY 2

- 10.0 p.m.** Melody Forecast A programme of new dance tunes which we think will be popular shortly.
- 10.15 p.m.** Rap Tap On Wood Fifteen minutes of xylophone solos recorded by such wizards as Harry Robbins, Kurt Engel and Jack Simpson.
- 10.30 p.m.** Fifteen Melodious Minutes With Fred Hartley and His Quintette, Greta Keller and Ronald Chesney with his harmonics.
- 10.45 p.m.** Variety A pleasing programme to suit all tastes, presented, and announcing the dividends declared, by International Sporting Pools.
- 11.0 p.m.** The Stage Door Lounger Radio Lyons' own Theatreland Correspondent sends yet another interesting supply of exciting news from the London stage.
- 11.30 p.m.** Our Own Choice Being a selection by Gerald Carnes and Johnny Couper of their own favourite records, which they feel sure will delight you too.
- 12 (midnight)** Close Down

THURSDAY, MAY 5

- 10.0 p.m.** Record Review A programme compiled from some of the outstanding recordings of the month, presented, by means of the gramophone-turntable, by the publishers of The Gramophone Magazine.
- 10.15 p.m.** Radio Ballroom Our weekly visit to the "paradise for dancers" where our smiling band-leader and cheerful compère are waiting to entertain you.—A programme presented with the compliments of the makers of Hobson's Choice.
- 10.30 p.m.** Comedy Corner Laugh and the world laughs with you, and to help you this week we have Flanagan and Allen, Max Miller, Michael Moore, Jane Carr, Max Bacon and George Elrick's Swing Music Makers. A programme of gramophone records.
- 11.0 p.m.** Let's Sit This One Out A bright dance tune, then a snappy cabaret turn. A delightful half-hour of light entertainment in the sophisticated manner.

TUESDAY, MAY 3

- 10.0 p.m.** Music That Cheers Something for everyone in a bright and enjoyable entertainment, presented by the makers of Stead Razor Blades.
- 10.15 p.m.** Bolenum Bill On Parade A programme of stirring songs and marches, presented for your enjoyment by the makers of Bolenum Overallis.
- 10.30 p.m.** The Bab-O Broadcast With the lovely Princess Pearl. A fifteen-minute programme of melody and song, compèred by Laldman Browne, and presented by the makers of Bab-O.
- 10.45 p.m.** HONEY AND ALMOND with Al Bowly Four beautiful hands in a programme of piano-duets and song.—Sponsored by the makers of Hinds Honey and Almond Cream.
- 11.0 p.m.** Music Hall The modern snappy teams of to-day's Music Hall, and the good "old-timers" of yesterday, collaborate to produce thirty minutes of fun and laughter.
- 11.30 p.m.** By Request Here is your very own programme. Half an hour of melodies compiled from listeners' requests.
- 12 (midnight)** Close Down



Here you see Jan Ralfini, who is touring with "Radio Lyons Calling"

SUN., MAY 1

- 7.0 p.m.** Harold Ramsay At the organ, in a programme of melody and charm.—Presented by Fynnon, Ltd.
- 7.15 p.m.** Quality Street Programme That Reminds Me. An attractive assortment of Melody and Memory.—Presented by John Mackintosh & Sons, Ltd., makers of Quality Street Assortment.

CARROLL LEVIS'S MOST POPULAR DISCOVERY

On Sunday, April 10th was **BENNY CRAVEN** Yodelling "Chime Bells" and On Sunday, April 17th was **WYNDHAM ADAMS** Singing "Blazing The Trail"

These artistes received the greatest number of votes from listeners for the Sunday in which they broadcast and have therefore each been awarded the Quaker Oats Cash Prize for that particular 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 "UNKNOWNNS"

NORMANDY 5.15 p.m. SUNDAY <small>Transmission through I.B.C. Ltd.</small>	LYONS 8.30 p.m. SUNDAY
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LUXEMBOURG 12 noon SUNDAY

- 7.30 p.m.** Variety Featuring stars of the halls in laughter, song and rhythm, on their latest popular recordings.
- 7.45 p.m.** Station Concert and News
- 8.05 p.m.** Dance Music On gramophone records. A twenty-five minute highspot recital of the latest and best in rhythm recordings.
- 8.30 p.m.** **CARROLL LEVIS** and His Radio Discoveries Further Unknowns of To-day and Probable Stars of To-morrow include this week: Arthur Jones (Musical Saw) June Blair (Vocal) The Two Jacks (Harmonica and Guitar) Arthur Hall (Vocal) The Desmond Brothers (Trumpet and Piano) Presented by the makers of Quaker Cornflakes.
- 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.** Peter the Planter Presents "Backstage with Sir Seymour Hicks," with Jean Colin, Dennis van Thal and His West End Theatre Orchestra and full company.—On behalf of the blenders of Lyons' Green Label Tea.
- 9.45 p.m.** Hildegard the most fascinating personality of the year.—Presented by the makers of Phillip's Magnesia Beauty Creams.
- 10.0 p.m.** EXCERPTS FROM "REUDEVILLE" at the WINDMILL THEATRE, LONDON Featuring some of this theatre's famous Non-Stop Stars.—Presented by the makers of Dandarine.
- 10.15 p.m.** Announcing a New Series of Thrilling Dramas centred round the characters of Inspector Brookes of Scotland Yard and his son, Dick.—Presented by the makers of Milk of Magnesia.
- 10.30 p.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.

RADIO LYONS PROGRAMMES—Cont.



Harold Ramsay—not at the organ at the moment. But he will be at 7.0 p.m. on Sunday evening

FRRIENDS, it really looks as though the war between "kindly philosophical" Uncle Tony Melrose and our film-friend of the Stars, "The Man on the Set," is over at last. The armistice took the form of a greetings telegram from Tony to Philip wishing him the best of luck on the opening of the new stage show "Radio Lyons Calling," which Philip Slessor is competing in the provinces. It seems a shame that this friendly enmity should come to an end, but one never knows—and it will not surprise me, if, when these two get together again, they come up fighting.

Other telegrams from Lyons' personalities poured in to the dressing-room of "The Man on the Set," but the prize of the collection was from a well-known film and radio-star, who said: "Remember! The raspberry is also a very pleasant fruit."

11.30 p.m. Afterthoughts
Melodies with memories in a pleasant musical pot-pourri to bring the evening to a close.

12 (midnight) Close Down

FRIDAY, MAY 6

10.0 p.m. Dance Music
Leading maestros, of both sides of the Atlantic, with their orchestras in a programme of the latest popular melodies.

10.15 p.m. Bolenum Bill On Parade
A programme of stirrings songs and marches.—Presented by the makers of Bolenum Overalls.

10.30 p.m. Lancashire Hot-Pot
Another welcome service of this favourite dish, with its "tasty" and amusing ingredients.

11.0 p.m. Screen Songs
A selection of melodies from past, current and future films, featuring Alice Faye, Dick Powell, Bobby Breen and a host of other equally well-known "Screen Songsters."

11.30 p.m. By Request
The second half-hour "Request" programme of the week in which listeners hear their very own choice. To take part in this series write to Radio Lyons for your favourite.

12 (midnight) Close Down

SATURDAY, MAY 7

10.0 p.m. Dance Music
Bright, swiny rhythm music by the snappiest British outfits, including Harry Roy and His Band.

10.15 p.m. Sweet Melody
More dance music, of a different kind, this time by America's sweet-music orchestras including GUY LOMBARDO and His Royal Canadians.

10.30 p.m. Close Harmony
Vocal tricks by the Andrews Sisters, the Mills Brothers and several other close-harmony teams.

10.45 p.m. Favourite Melodies
A programme of those melodies which have become firm favourites with listeners throughout the entire world.—Arranged for your pleasure by Blomley's Tours.

11.0 p.m. Piano-Phonics
Intricate piano-novelties and simple, attractive piano-medleys by your favourite "ivory-ticklers" in a programme to delight you all.

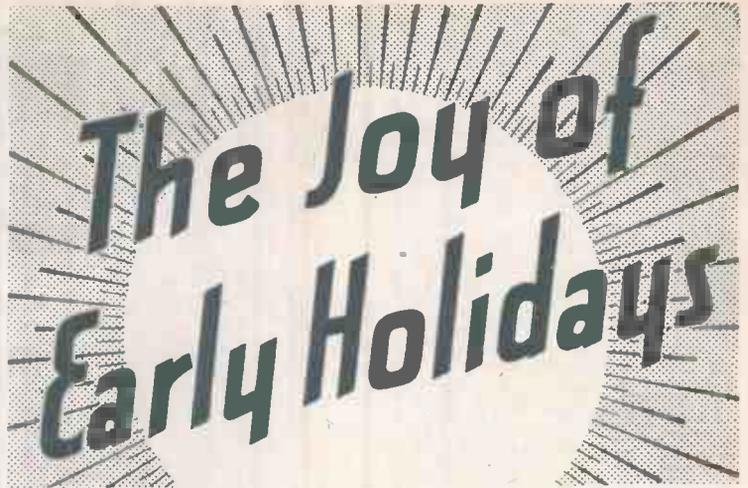
11.15 p.m. Vaudeville
Fifteen minutes of song and humour with your favourite songsters and comedians.

11.30 p.m. Passing By
Our good friend Tony Melrose continues his pleasant series of "chatty" programmes. Spend the last half-hour of the day with friendly, popular **UNCLE TONY** and write to him for advice, at 10A Soho Square, London, W.1.

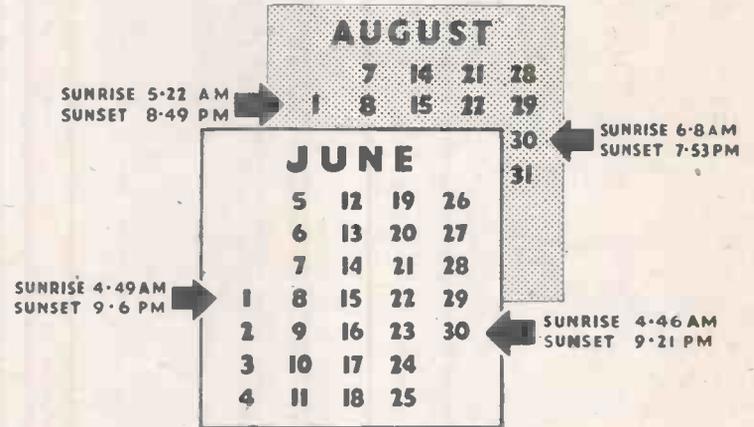
12 (midnight) Close Down



Fred Hartley, with his famous Quintette, who are on the air at 10.30 on Monday



JUNE DAYS ARE LONGER!



JUNE 1st to 30th —
SUNRISE to SUNSET - 496½ HOURS DAYLIGHT

AUG. 1st to 30th—
SUNRISE to SUNSET - 438¾ HOURS DAYLIGHT

- These extra hours of sunshine are extra hours of health
- The countryside is never fresher than in June
- Why add to the overcrowding in the later summer?
- And why not take advantage of cheaper accommodation?
- Early travel is comfortable travel
- So try a June holiday this year!

BEFORE YOU GO Buy "Holiday Haunts 1938" containing Holiday Addresses, etc. (Price 6d.)

HOW YOU GET THERE "Monthly Return" Tickets by any train, any day, from all parts.

WHEN YOU GET THERE Cheap 1st & 3rd Class Weekly Holiday Season Tickets, issued from April 1st to October 31st, will enable you to see the best of your chosen holiday district

All information will gladly be supplied by the Superintendent of the Line, Great Western Railway, Paddington Station, London, W.2, or can be obtained at any Railway Station or the usual Tourist Agencies.



FOR EARLIER HOLIDAYS!

COWBOY TO RADIO STAR

Continued from page 21

It's not a comfortable feeling suddenly to I look up and see a huge razor rushing madly at you. I jumped as I've never jumped before and it slashed past with a snarl. Fortunately it hit nobody but instead cut clean through the wooden wall of the shack like a wire through cheese.

Now I get a "goosey" feeling every time I hear that famous comedy song, *And the Great Big Saw Came Nearer and Nearer!*

I didn't stick long at the saw mills. I was restless and ambitious and though I didn't quite know how my career was going to shape I realised that nothing yet had happened to give me a definite line. So the only thing to do was to keep moving.

I'd tried the backwoods life pretty thoroughly and though it was a clean, honest and healthy life it didn't seem to pay much dividend in the way of £ s. d. or security.

So, one night, I said to myself: "Bill, it's you for the big cities. Maybe there will be a chance there for you."

That night I went to bed but could not sleep. So I walked down to the riverside and stood looking into the quiet, empty space of the surrounding country.

Far above a solitary star twinkled. It seemed, somehow, to be beckoning me. It looked so lofty and detached and bright that I was fascinated by it. "One day," I thought, "I'll be a star. . . ."

And with that I rolled over on the river bank and went to sleep.

And next day I packed my grip and set out for Vancouver.

(To be continued)

A CLEAN STOMACH NEVER CAUSES PAIN

You can always tell when your hands or face want washing—by looking. But how can you tell when your stomach has become unclean by undigested food setting up nauseous gas or wind? Only by Nature's wireless—pain.

A clean stomach never causes pain. So heed Nature's warning that your stomach needs the soothing, cleansing, healing influence of Maclean Brand Stomach Powder to rid it of impurities. If you leave them unchecked they will create acid to eat into your stomach lining, and the result may be agonising gastric or duodenal ulcers, requiring the costly and painful application of the surgeon's knife.

Maclean Brand Stomach Powder keeps the stomach sweet and healthy because it is compounded to a formula that has been recognised for years as the most efficacious stomach treatment ever prescribed.

Prevention is better than cure. Keep your stomach clean with MACLEAN BRAND Stomach Powder. But—look for the signature "ALEX. C. MACLEAN." Maclean Brand Stomach Powder is genuine only when this signature is on bottle and carton. Powder or Tablets, 1/3, 2/- and 5/-; also pocket tins of Tablets, 9d.

GEORGE ELRICK and his Music Makers
Radio LUXEMBOURG, SUNDAYS, 9.0. a.m.
other concerts Luxembourg, Thursdays 10 a.m.
Radio Normandy, Tuesdays, Fridays 10.30 a.m.

JUDY HITS THE HIGH SPOTS

Judy Shirley is in the news. Not only is she Singing Commere for "Monday Night at Seven," she is also co-star of Cadbury's programmes with Charlie Kunz.

JUDY SHIRLEY has hopped into the headlines in a very short time. "Monday Night at Seven" has made her name as familiar as any film star's, and her voice is distinctive enough to merit the mimics' attention.

The trouble is that you don't hear enough of Judy on Monday. Readers write to ask: "Why don't they let Judy Shirley sing one of her songs?"

Cadbury's have come along with the answer, and Judy's fans can now hear her the following morning, Tuesday, from Normandy at eight, and Luxembourg at eight forty-five.

Cadbury's have shown as much good taste in blending entertainment as they have in blending chocolates and the new Charlie Kunz-Judy Shirley combination is a very happy arrangement. Judy is definitely at her best in these Tuesday morning programmes. Charlie Kunz, a good tune picker, if ever there was one, knows what to give Judy to sing, and she puts over good old favourites in her grand new style.

A very efficient young woman at the microphone is Judy Shirley. See her at the Charlie Kunz rehearsals. No airs, no temperament, just a little trouper tackling a job of work. Judy knows her voice and knows her microphone. She positions herself right first time, and it is an education in radio technique to watch her sway forward and draw away from the mike.

She never complains about long sessions, repetition, extra work. Nothing is too much trouble. And she loves to add something extra to the broadcast. She coaches and coaxes Maurice Denham, the Cadbury compère, making him take over lines of her song. Their backchatting at the mike is showing us a new Judy and the time isn't far away when she'll blossom out as a comedienne.

All Judy's day is worked out to schedule and there is a German girl secretary to lighten Judy's load. They live in a tiny flat in Chelsea, a hide-out built, like Judy Shirley herself, on the small scale. The furnishings are bijou but luxurious all the same.

Tucked against the wall is a tiny piano. Over in the corner is a really handsome desk. Yes, no! It's a radiogram as well. Self-changing records, too. When she has time Judy is a keen listener to radio and gramophone records.

Her own records she isn't over fond of. Perhaps it's because she's modest about it, but she won't allow you to play her records while she's there. But I suspect that when she's alone she runs through these records again and again, looking for flaws, trying to see where she can improve her voice, her style, her diction, her singing. It sounds very easy, does Judy Shirley's kind of singing, but really it's a very highly skilled business. And Judy's an expert.

All her fame and glory, however, haven't done anything to her. She says she's got too many singing sisters to get swollen-headed. No, Judy Shirley isn't just sitting back and surveying her success. She's looking forward into the future, seeking the next rung up the ladder.

And she's prepared to work very hard to get there, is Judy Shirley. She's like that.

Result of Auntie Muriel's Competition.

THE CONJURER'S MISSING ARTICLES
POSTAL orders for 2s. 6d. have been sent to the following:—

Mary Saltin-stall (Age 12), 26 Radford Grove Lane, Radford, Nottingham (Radford Boulevard School).

Valerie Tucker (Age 13), 17 Bearfield Buildings, Bradford-on-Avon (Trinity School).

Gordon Alfred Hitchcock (Age 13), 40 Stanmore Road, Belvedere, Kent (Picardy Central School).

William Ryan (Age 13), 32 Model Buildings, Streatham Street, New Oxford Street, London, W.C.1 (St. Martin's Northern School).

HIDDEN RADIO SCANDAL

Continued from page 7

has to spend any money at all in talent-spotting; in fact, the boot is very much on the other foot, for there is plenty of superfluous talent available, as producers like Cochran, André Charlot, and Philip Ridgeway can testify. Theatrical and variety agents up and down the country are cluttered up with artistes only too anxious to have their acts put before the B.B.C. at an audition.

From time to time, the B.B.C. itself has had to close its own list of auditions for variety acts—and yet during those same "closed" periods, producers have been going out and wasting their time seeing variety and night-club shows.

The men who are mainly responsible for talent-spotting at Broadcasting House are Arthur Brown, the variety booking manager, Douglas Risk, his assistant, and certain producers such as Archie Campbell who specialise in sophisticated variety shows which can only be built up by combing the West End for unusual talent.

The B.B.C. talent-spotter-in-chief was the late Francis Bolton, who roamed the country in search of new microphone personalities. After his death, Eric Maschwitz decided that each variety producer in London and the regions, together with Brown and Risk, should do talent spotting for themselves.

From London we shall go out into the home counties as far as Bedford in the north and Sussex in the south," Arthur Brown told me some while ago, "and we hope in time to be able to have a complete record of most of the music-hall acts in the country."

It is profoundly to be hoped that as more and more men join the B.B.C. staff who have had previous stage experience, the racket of talent-spotting will die down.

Mr. Gordon Crier has been transferred from his job of studio-manager of the Television Department, to the B.B.C. Variety Section, and early this year he will bring to John Watts' variety executives all his experience of being stage director for Emile Littler, Sir Barry Jackson and Dame Sybil Thorndike.

It is a scandal that ninety per cent. of the amateurs discovered and broadcast by the B.B.C. are now out of employment in the entertainment world.

That is not the fault of the well-meaning talent spotters, but of the B.B.C. who have failed to take advantage of this new material, just as they consistently fail to give broadcasts on a regular schedule to the bulk of the 6,000 available professional acts in this country.

At least twenty per cent. of the acts brought to the microphone by independent producers such as Carroll Levis could be built up time and time again.

The very best impersonators and comedians in this country start with one good act which brings them fame. Then they buy new material, get good lyric writers, script writers and dialogue experts to help them.

It would be a wonderful thing if the present format of B.B.C. programmes, made up of hours of orchestral items interspersed with all too few variety broadcasts, could be radically changed.

There could be two good variety programmes every evening, one made up of all professional acts, and the other of amateurs and newly discovered variety acts in the regions.

With the present Musicians Union minimums, the B.B.C. have to pay far more than economical amounts on wages and rehearsal expenses for standing orchestras, which could well be scrapped.

New variety hours would take their place, giving employment to thousands of people, with new routines and new acts built up by co-operation with the B.B.C.

There is no hope of this while the B.B.C. is content to let talent-spotters bring amateurs and small variety acts to the microphone, give them one broadcast and then "fire" them.

One final vital thing the talent-spotters must do. They must give the B.B.C. a chance of building up new acts and prosperous features from British materials only. The present average figures in the variety section of only 2.76 per cent. foreign acts must not be increased.

Your Chemist Sells

RENDELL'S
APPROVED BY DOCTORS

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

FAMOUS SINCE 1885

Gay like Paris... The

Paris

Broadcasting Station



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312.8 metres.

959 kc/s.

60 kw.

PARIS

Times of Transmissions:

Sunday: 9.00 a.m.—11.00 a.m.
4.45 p.m.—11.30 p.m.
Weekdays: 9.00 a.m.—11.00 a.m.

Announcer:
John Sullivan

SUNDAY, MAY 1

- 9.0 a.m.** Drycole Melodies
He Ain't Got Rhythm, Berlin; You're Laughing at Me, Berlin; Ebony Shadows, Carroll; You Took the Words Right Out of My Mouth, Rainger.—Presented by Drycole, The Elephant Chemical Co., Ltd., 171 Neate Street, S.E.5.
- 9.15 a.m.** Continental Holiday
In a Little French Casino, Sherman; 'Neath the Spell of Monte, Leigh; O Sole Mio, di Capua; A Day in the Tyrol, Romer; Hallo Budapest, Boulanger.
- 9.30 a.m.** Music Hall
Riding the Range in the Sky, Carlton; Skiddly-Dumpty-di-doh, Vay; Yankee Doodle Never Went to Town, Freed; My Best Friend, Reubens; Home, James, and Don't Spare the Horses, Hillebrand.
- 9.45 a.m.** Light Orchestral Concert
10.0 a.m. Al and Bob Harvey
The Harmony Headliners, Laughter Makers de Luxe, Bringing You a Smile and a Song in the True Harvey Manner.—Presented by the makers of Digest Rennies.
- 10.15 a.m.** From the Shows and Films
Selection—Me and My Girl; Don't Ever Change (Rhythm in the Clouds), Hirsch; You're a Sweetheart (You're a Sweetheart), Adamson; You Took the Words Right Out of My Mouth (Big Broadcast of 1938), Rainger.
- 10.30 a.m.** THE OPEN ROAD
El Capitan, Sousa; Everything's in Rhythm With My Heart, Sigler; Sabres and Spurs, Sousa; Rise'n Shine; El Relicario, Padilla.—Presented by Carters Little Liver Pills, 64 Hatton Garden, E.C.1.
- 10.45 a.m.** Medley
Moonglow, Hudson; Rockin' Chair Swing, Schaeffer; Vocal Gems from the Film "Show Boat", Kern; Bufoon, Confrey; Julietta, Goer.
- 5.0 p.m.**

HORLICKS PICTURE HOUSE

Master of Ceremonies: Geoffrey Sumner

Raymond Massey

Vic Oliver

Gertrude Nielsen

Leslie Kentish

Rhythm Brothers

and

The Horlicks All-Star Orchestra

under

Debroy Somers

Presented by Horlicks, Slough, Bucks.

- 6.0 p.m.** Lux Radio Theatre
Featuring Teddy Joyce and His Orchestra. Introducing "The School for Stars," with highlights from the film, "Action For Slander."—Presented by the makers of Lux.
- 6.30 p.m.**

RINSO RADIO REVUE

featuring

Jack Hyton and His Band

Three Music Hall Boys

Doreen Stevens

Sam Browne

Henderson Twins

Peggy Dell

Tommy Handley

Compered by: Eddie Pola

Presented by the makers of Rinso, Unilever House, Blackfriars, E.C.3.

- 10.30 p.m.** Variety Theatre
Selection—New Moon, Romberg; Lover Come Back to Me, Romberg.—Presented by Goodsway Bonus Football Pools, Sunderland.
- 10.45 p.m.** Dance Time
Let'er Go—Fox Trot, Clinton; Thanks for the Memory, Rainger; The Girl in the Alice Blue Gown, Parker; True Confession—Fox trot, Coslow; It's a Long Way to Your Heart, Pola.
- 11.0 p.m.** Old Favourites
The Whistler and His Dog, Pryor; Bonnie Banks of Loch Lomond, Trad.; Mick Mulligan's Daughter, Mary Ann, Trad.; The Merry Widow—Selection, Lehar.
- 11.15 p.m.** Cabaret
Drinking Song of Hawaii, Owens; Bei Mir Bist Du Schon, Secunda; The Pretty Little Patchwork Quilt, Box; Little Drummer Boy, Noel; Hawaiian Hospitality, Owens.

MONDAY, MAY 2

- 9.0 a.m.** Stardust
A Star Fell Out of Heaven, Revel; Stars Fell on Alabama, Parish; Stars Over Devon, Egan; Stars in My Eyes, Kreisler; Stardust, Carmichael.
- 9.15 a.m.** Moon Songs
Moonlight and Shadows, Robin; Moonglow, Hudson; I Wished on the Moon, Rainger; The Moon was Yellow, Leslie; Moon or No Moon, Lerner.
- 9.30 a.m.** Melodies By the Month
Will You Remember? Romberg; March Winds and April Showers, Samuels; June in January, Robin; Now that Summer is Gone, Simon; September in the Rain, Warren.
- 9.45 a.m.** Dance Music
Toy Trumpet—Novelty Foxtrot, Scott; A Little Co-operation from You, Lerner; I Double Dare You, Shand; Ridin' Around in the Rain, Austin; Gangway, Lerner.
- 10.0 a.m.** Take Your Pick
Stars and Stripes, Sousa; Turn to Sorrento, Curtis; Isn't it Romantic, Rodgers; Midnight Blue, Burke; I once had a Heart, Margarita, Schmits.
- 10.15 a.m.** Waltz Time
- 10.30 a.m.** Highbrow to Lowbrow
Hungarian Rhapsody, Liszt; In a Persian Market, Ketelbey; Beautiful Lady, Caryl; You're Laughing at Me, Berlin; Rhythm and Romance, Whiting.
- 10.45 to 11.0 a.m.** Melody Cruise

TUESDAY, MAY 3

- 9.0 a.m.** Variety
Jingle of the Jungle, Hoffman; So Many Memories, Woods; The Moon Got in My Eyes, Burke; Sympathy, Harbach; Old Soldiers Medley.
- 9.15 a.m.** All About Love
I'll Sing You a Thousand Love Songs, Warren; I'm in the Mood for Love, McHugh; Pagan Love Song, Brown; Love Passes By, Scholl; Love Thy Neighbour, Gordon.
- 9.30 a.m.** Film Fans Favourites
Thanks a Million, Kahn; You Are My Lucky Star, Brown; Lulu's Back in Town, Warren; Lovely to Look At, Fields; A Fine Romance, Kern.
- 9.45 a.m.** A Musical Bouquet
Roses in December, Magidson; Who'll Buy My Violets? Padilla; Magnolia's in the Moonlight, Bullock; Flowers for Madame, Tobias; Blossoms on Broadway, Rainger.
- 10.0 a.m.** Rivers of Song
Blue Danube, Strauss; Lazy River, Carmichael; Where the River Shannon Flows, Russell; Mississippi Mud, Barris; Ol' Man River, Kern.
- 10.15 a.m.** Medley
España—Waltz, Waldteufel; One Fine Day (Madame Butterfly), Puccini; Rose Marie, Harbach; The Mounties, Harbach; When Did You Leave Heaven? Bullock.
- 10.30 a.m.** Potpourri
The Quaker Girl—Selection, Monckton; I Don't Work for a Living, Lee; The Dawning of the Day, Jorje; Rose of Tralee, Spencer.
- 10.45 to 11.0 a.m.** Old Favourites

WEDNESDAY, MAY 4

- 9.0 a.m.** Swing Music
Smoke Dreams, Freed; Where the Lazy River Goes By, Adamson; Trumpetuous, Gonella; Poor Butterfly, Golden; Beale Street Blues, Handy.
- 9.15 a.m.** Variety
Let's All Go to the Music Hall, Butler; Murphy's Wedding Day, Van Dusen; After All That, Western Bros.; Sing As We Go, Parr.
- 9.30 a.m.** Light Orchestral Concert
Knightsbridge March, Coates; Cupid's Army, Ibanes; Electric Girl, Holmiburg; That Naughty Waltz, Levy.
- 9.45 a.m.** Heroes All
There's Something About a Soldier, Gay; The True and Trembling Brakeman, Bradley; The Mounties, Stohart; Texas Dan.
- 10.0 a.m.** Songs of Ireland
Hills of Donegal, Sanderson; The Rose of Tralee, Spencer; When Irish Eyes are Smiling, Ball; Ireland, Mother Ireland, Loughborough.
- 10.15 a.m.** Old Favourites
- 10.30 a.m.** Cheers and Laughter
Smile, darn ya, Smile, O'Flynn; I Never Cried So Much in All My Life, Haines; The Woman Improver, Miller; Why Has a Cow Got Four Legs? Ellis; Yes, No Mayerl.
- 10.45 a.m.** Miscellaneous

THURSDAY, MAY 5

- 9.0 a.m.** Potpourri
Runnin' Wild, Grey; Someone to Care For Me, Jirrmann; Sweet is the Word For You, Rainger; Bolero, Ravel.
- 9.15 a.m.** Dance Music
- 9.30 a.m.** A Comedy Quintet
The Window Cleaner No. 2, Formby; Nowt About Owt, Melvin; The Song of the Prune, Crumit; Mother's Pie Crust, Wallace; A'm feared for Mrs. McKie, Myffe.
- 9.45 a.m.** Maytime
May Day Revels, Cope; (a) Old-fashioned Locket, (b) Our Bungalow of Dreams, Sims; May I, Gordon; Merrymakers' Dance, German.



She's Jack Hyton's latest slinging discovery, broadcasting in Rinso Radio Revue at 6.30 p.m. on Sunday evening—Doreen Stevens.

- 10.0 a.m.** Medley
Black Eyes, Igor; Beautiful Italy, Lehar; Will You Remember? Romberg; Whispers in the Dark, Hallander.
- 10.15 a.m.** From the Shows and Films
I'm Feeling Like a Million, Brown; Lord and Lady Whoozis, Lerner; The Moon Got in My Eyes, Burke; I Still Love to Kiss You Good-night, Bullock.
- 10.30 a.m.** Old Favourites
The Last Waltz, Strauss; My Moonlight Madonna, Fibich; The Clatter of the Clogs, Flynn; Selection—Florodora, Stuart.
- 10.45 a.m.** Musical Hodge-Podge

FRIDAY, MAY 6

- 9.0 a.m.** Stardust
A Star Fell Out of Heaven, Gordon; Stars Fell on Alabama, Parish; Stars Over Devon, Flynn; Stars in My Eyes, Kreisler; Stardust, Carmichael.
- 9.15 a.m.** THE OPEN ROAD
Stars and Stripes, Sousa; Betty Co-ed, Vallee; Steadfast and True, Teike; It's a Parade, Vienna; Anchor's Aweigh, Zimmerman.—Presented by Carters Little Liver Pills, 64, Hatton Garden, E.C.1.
- 9.30 a.m.** Old Favourites
Broadway Melody of 1938; Can I Forget You? (High, Wide and Handsome), Kern; Sympathy (Firefly), Friml; Things are Looking Up (Damsel in Distress), Gershwin.
- 10.0 a.m.** Light Orchestral Concert
- 10.15 a.m.** Bringing The Sunshine Home
Where the Lemons Bloom—Waltz, Strauss; Hymn to the Sun, Rimsky-Korsakov; By the Lazy Lagoon, Keuleman; Street in Havana, Marsedo; The Butterfly, Bendix.
- 10.30 a.m.** Moon Songs
Moonlight and Shadows, Robin; Moonglow, Hudson; I Wished on the Moon, Rainger; The Moon was Yellow, Leslie; Moon or No Moon, Lerner.
- 10.45 to 11.0 a.m.** Some Cinema Organists

SATURDAY, MAY 7

- 9.0 a.m.** Variety
Sweeping the Clouds Away, Coslow; That Must Have Been Our Walter, Barslow; Wot For? Burnaby; We Can't Blame the Bobbies For That, Mayerl; Celebratin', Woods.
- 9.15 a.m.** Old Favourites
Old Comrades' March, Teike; Sea Shanties; The Blue Danube, Strauss; An Evening with Liszt, Urbach.
- 9.30 a.m.** Miscellaneous
- 9.45 a.m.** Medley
Champagne Cocktail, Phillips; Love in Bloom, Rainger; Stardust, Carmichael; Bolero, Ravel; Solitude, Ellington; Procession of the Sirdar, Ippolitov-Ivanov.
- 10.0 a.m.** Invitation to Dance
I Saw a Ship a-Sailing, Jerome; Good-night, My Love, Revel; It Looks Like Rain in Cherry Blossom Lane, Leslie; Home Town, Carr.
- 10.15 a.m.** For Film Fans
Broadway Melody of 1938; Can I Forget You? (High, Wide and Handsome), Kern; Sympathy (Firefly), Friml; Things are Looking Up (Damsel in Distress), Gershwin.
- 10.30 a.m.** Dance Time
- 10.45 to 11.0 a.m.** Cheers and Laughter

Anglo-Continental Publicity Ltd., Cavendish Mansions, Langham Street, London, W.1.

FOR BRIGHTER RADIO . . .



RADIO NORMANDY

212.6 m., 1411 kc/s

Times of Transmissions
 Sunday: 7.45 a.m.—11.45 a.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—6.00 p.m.
 †Friday, Saturday: Till 2.00 a.m.
 All Times stated are British Summer Time

SUNDAY, MAY 1

Morning Programme

- 7.45 a.m.** Sacred Music
The Thought for the Week. The Rev. James Wall, M.A.
- 8.0 a.m.** The March of Melody
Marching Through Georgia, *Wark*; There's Something About a Soldier, *Gay*; When the Sergeant-Major's on Parade, *Longstaffe*; Entry of the Gladiators, *Fueik*.—Presented by Novopline Foot Energiser, Yeo Street, E.3.
- 8.15 a.m.** I.B.C. TIME SIGNAL
May Morning Melodies. May Day Revels, *Cape*; Maytime—Waltz Medley, *Romberg*; In the Merry Mouth of May, *Tobias*; One Morning in May, *Parish*; Maypole Dances, *arr. Shaw*.
- 8.30 a.m.** Music from the Packet
A Programme of Happy Music and a Competition for Listeners.—Presented by the makers of Bisto, London, N.W.10.

- 8.45 a.m.** GEORGE FORMBY
with a strong supporting cast including BERYL and John Firman's Orchestra
A terrific series of Laughter and Song Programmes
Presented by the proprietors of Feen-a-Mint, Thames House, S.W.1.
- 9.0 a.m.** I.B.C. TIME SIGNAL
Light Music.
- 9.15 a.m.** THE VOICE OF EXPERIENCE
Waltzes from Theatreland; Rustle of Spring; Invitation to the Waltz, *Weber*; Serenade, *Moussorgsky*; Voices of Spring, *Strauss*.—Presented by the makers of Pepsodent Tooth Paste, Pepsodent, Ltd., London, N.W.10.

- 9.30 a.m.** BEAUTY AND ROMANCE
There Goes My Attraction, *Neiburg*; Can I Forget You? *Kern*; I'm Getting Sentimental, *Bassman*; My First Thrill, *Sigler*; Exactly Like You, *McHugh*; The First Time I Saw You, *Shikred*.—Presented by Hinds, Ltd., S.W.20.

- 9.45 a.m.** ROLL UP! ROLL UP!
Roll up to the Rizla Fun Fair
All the Fun of the Fair
with Fred Douglas, Wyn Richmond and Company
Special Barrel-Organ Arrangements by Signor Pesaresi
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
Continue Their Hill-Billy Broadcasts Sponsored by the makers of Oxydol.

- 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
DONALD PEERS
Cavalier of Song
Presented by D.D.D., Fleet Lane, E.C.4.

- 11.15 a.m.** STORK RADIO PARADE
Second Edition
From the Stage of the Granada.
Walthamstow
Albert Whelan
Wyn Richmond
Wilfrid Thomas
The Four Aces
and Bobby Howell and His Band
Announcer: Bob Danvers-Walker
Presented by the makers of Stork Margarine

- 11.45 a.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie

Afternoon Programme

- 1.30 p.m.** LES ALLEN
And His Radio Requests
Presented by F. W. Hampshire & Co., Ltd., makers of Snowfire Beauty Aids.



Meet the Henderson Twins from Hull, and hear them in the Rinso Radio Revue at 6.30 on Sunday evening

- 2.0 p.m.** The Kraft Show
Directed by Billy Cotton, featuring Mary Lawson and Fred Duprez with Peter Williams, Alan Breeze, Jack Doyle and The Western Brothers.—Presented by Kraft Cheese Company, Ltd., Hayes, Middlesex.

- 2.30 p.m.** Phil Park
Presents His Own Medley of Organ Music.
Presented by the House of Genatosan, Loughborough, Leicestershire.

- 2.45 p.m.** THE OPEN ROAD
Hampton Court, *Graham*; Hand in Hand *Pola*; Great Little Army, *Alford*; Buddies, *Pola*; Middy March, *Alford*.—Presented by Carters Little Liver Pills, 64 Hatton Garden, E.C.1.

- 3.0 p.m.** A SERENADE TO MELODY
featuring Jack Jackson and Orchestra
with Barbara Back and a "Star of To-morrow"
Presented by Pond's Extract Co., Perivale Greenford, Middlesex.

- 3.30 p.m.** THE GAETIES
with Leslie Henson, Roy Royston, Ginger Matthews, Yvonne Orner, George Nail, Bob Currie
The Gaiety Rhythm Boys
and The Gaiety Stars-Orchestra
The whole show written and devised by Douglas Furber and Leslie Henson.
Presented by Huntley and Palmers, Ltd., Biscuit Manufacturers, Reading.

- 3.45 p.m.** The Movie Club
Highlights of Hollywood and Hollywood "Stop-press News" cabled direct from the film capital. Intimate glimpse of Mae West.—Presented by the makers of Lux Toilet Soap.

- 4.0 p.m.** HORLICKS PICTURE HOUSE
Master of Ceremonies:
Geoffrey Sumner
Raymond Massey
Vic Oliver
Gertrude Niesen
Leslie Kentish
Rhythm Brothers
and The Horlicks All-Star Orchestra
under Debroy Somers
Presented by Horlicks, Slough, Bucks.

- 5.0 p.m.** Backstage
With Sir Seymour Hicks and Jean Collin, Dennis Van Thal, and His West End Theatre Orchestra and Full Company.
On behalf of Lyons' Green Label Tea.

- 5.15 p.m.** QUAKER QUARTER HOUR
featuring CARROLL LEVIS
And His Radio Discoveries
Arthur Jones—Musical Saw
June Blair—Vocalist
The Two Jacks—Harmonica and Guitar
Arthur Blackman—Vocalist
The Desmond Brothers—Trumpet and Piano
Presented by the makers of Quaker Oats, Southall, Middlesex.
- 5.30 p.m.** "Hutch"
Romantic Singer of World Renown.
Presented by the makers of Phillip's Magnesia Beauty Creams, 179 Acton Vale, W.3.

Evening Programme

- 5.45 p.m.** The Adventures of Master O.K.
Featuring Master O'Kay (the Saucy Boy), Uncle George, Betty Dale, Johnnie Johnson and The "O.K." Sauce Orchestra.—Presented by O.K. Sauce, Chelsea Works, S.W.18.

- 6.0 p.m.** Harold Ramsay
at the Organ.—Presented for your entertainment by Fynnon, Ltd.

- 6.15 p.m.** More Showland Memories
A Musical Cavalcade of Theatreland, Past and Present, with Edward Reach, Olive Groves and the "Showlanders".—Presented by California Syrup of Figs, 179 Acton Vale, W.3.

- 6.30 p.m.** RINSO RADIO REVUE
featuring Jack Hylton and His Band
Three Music Hall Boys
Doreen Stevens
Sam Browne
Henderson Twins
Peggy Dell
Tommy Handley
Compèred by Eddie Pola
Presented by the makers of Rinso, 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, Billy Scott-Coomber and Monia Litter.
Sponsored by Rowntree's, the makers of Kit-Kat Chocolate Crisp.

- 7.30 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie.

- 10.0 p.m.** RADIO NORMANDY CALLING
Strelsky
and His Russian Band
Maisie Weldon
Ward and Draper
Final of Weekly Talent Spotting Competition
Compèred: Joe Young
Presented by Macleans, Ltd., makers of Macleans Peroxide Toothpaste and Maclean Brand Stomach Powder, Great West Road, Brentford, Middlesex.

The RIZLA "FUN FAIR"
 is a JOLLY
Entertainment
 Every Sunday at 9-45 a.m.
 from
RADIO NORMANDY
 212.6 metres (New Wavelength)
 Transmission arranged through I.B.C. Ltd.)
 A new and different series of broadcasts featuring Fred Douglas as the Fun Fair Barker—Wyn Richmond and Company—presented by Rizla, the makers of fine cigarette papers—the paper with the world's largest sale

RIZLA
 CIGARETTE ROLLING
 POUCH CUTLET

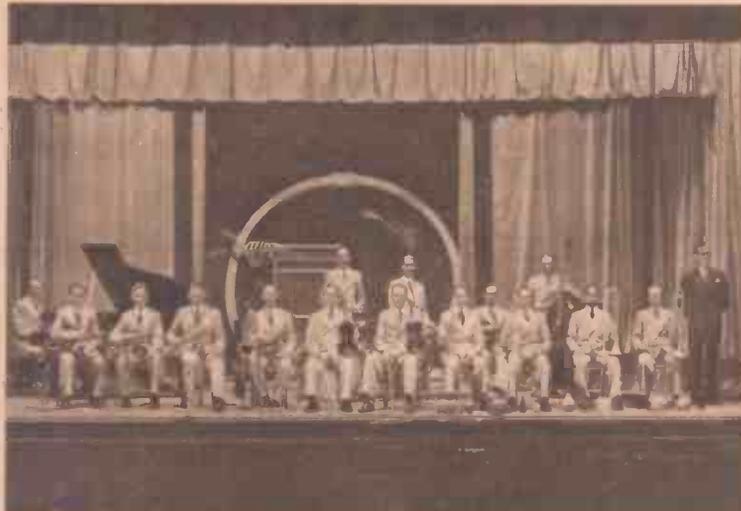
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 Tobacconists
 Price Complete **4**^d.

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

- 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.** Bohemian Holiday Sent to you by the Czechoslovakian Travel Bureau.
- 11.0 p.m.** Vaudeville Whistle While You Work, Churchill; The Wedding of Pocahontas, Fotin; It Takes an Irish Heart to Sing an Irish Song, Silver; On the Sunny Side of the Rockies Ingraham.—Presented by Western Sports Pools, Westgate Chambers, Newport, Mon.
- 11.15 p.m.** Advance Film News Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 11.30 p.m.** Normandy Playbill Advance News and some of Next Week's High Spots. Compiled by Benj McNabb
- 11.45 p.m.** Sweet Music Sweet Genevieve, O'Connor; Dusty Violin, Vernon; Two Dreams Got Together, Friend; Where My Caravan Has Rested, Lohr; Smilin' Through, Penn
- 12 (midnight)** Melody at Midnight Eddy Fitzpatrick and His Orchestra Guest Artists: The Playboys.—Presented nightly by Bile Beans, C. E. Fulford, Ltd. Leeds.
- 12.30 a.m.** I.B.C. TIME SIGNAL
- 1.0 a.m.** I.B.C. Goodnight Melody Close Down.

MONDAY, MAY 2

- 7.45 a.m.** Laugh and Grow Fit with Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano Presented to-day by the makers of Halex Toothbrushes, Hale End, E.4.
- 8.0 a.m.** MUSIC IN THE MORNING You Can't Take It With You, Baer; You're a Sweetheart, McHugh; Whistling Waltz, Woods; Blue Medley.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m.** I.B.C. TIME SIGNAL
- 8.30 a.m.** The Alka Seltzer Boys, Browning and Starr, in Fifteen Minutes of Mirth and Melody. An Early Morning Programme to Encourage the Healthy, Happy Side of Life.—Presented by Alka Seltzer Products.
- 8.45 a.m.** Instrumental Potpourri
- 9.0 a.m.** I.B.C. TIME SIGNAL
- 9.15 a.m.** THE OPEN ROAD Hampton Court, Graham; Hand in Hand, Pola; Great Little Army, Alford; Buddies; Middy March, Alford.—Presented by Carters Little Liver Pills, 64 Hatton Garden, E.C.1.
- 9.45 a.m.** Talkieland "Hutch" Romantic Singer of World Renown Presented by Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m.** I.B.C. TIME SIGNAL Request Programme from Mrs. D. Legge, of Southsea.
- 10.30 a.m.** The Musical Mirror Presented on behalf of Novopline Foot Energiser, Yeo Street, E.3.
- 10.45 a.m.** Harmony for the Housewife.
- 11.0 a.m.** I.B.C. TIME SIGNAL Dance Music.—Presented by Roboleine, 51 Clapham Road, S.W.9.



Bobby Howell and his Band supply the gay music in the Stork Radio Parade at 11.15 on Sunday morning

- 11.15 a.m.** Something for Everybody
- 11.30 a.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m.** Miniature Matinee
- 2.15 p.m.** "Listen After Lunch" To the Scrapbook of Melody. The Pages are Turned by Wilfrid Thomas and Arthur Young.—You are invited to listen by Cremola Food Products Ltd., Cremola Works, Glasgow, S.1.
- 2.30 p.m.** Arthur Young and a Friend. The I.B.C. Musical Director at the Piano introduces Listeners to a Radio Guest.
- 2.45 p.m.** Magic of the Waltz
- 3.0 p.m.** Popular Dance Tunes
- 3.30 p.m.** Request Programme from Mr. L. W. Lock, of East Croydon.
- 4.0 p.m.** Music for Mandoline and Guitar.
- 4.15 p.m.** What's On Intimate Reviews of the Latest Films, Plays and Other Attractions, by Edgar Blatt, the I.B.C. Special Critic.
- 4.30 p.m.** Advance Film News Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 4.45 p.m.** Variety
- 5.15 p.m.** Bohemian Holiday Presented by The Czechoslovakian Travel Bureau.
- 5.30 p.m.** A Quarter-Hour Programme For Boys and Girls. Birthday Greetings from the Uncles.
- 5.45 p.m.** Sweet Strings
- 6.0 p.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight)** Melody at Midnight Hal Grayson and Orchestra. Guest Artists: Jimmie Tolson and Jeannie Dunne (Electrical Recordings).—Presented nightly by Bile Beans, C. E. Fulford Ltd., Leeds.
- 12.30 a.m.** I.B.C. TIME SIGNAL
- 1.0 a.m.** I.B.C. Goodnight Melody Close Down.

TUESDAY, MAY 3

- 7.45 a.m.** Laugh and Grow Fit with Joe Murgatroyd (the Lad fra' Yorkshire) and Poppet at the Piano.—Presented to-day by the proprietors of Freezone Corn Remover, Braydon Road, N.16.
 - 8.0 a.m.** CADBURY CALLING Presenting Reminiscing with Charlie Kunz (Playing Melodies with Memories) Judy Shirley Cyril Grantham (Singing for You) Compère: Maurice Denham Presented by the makers of Cadbury Milk Tray Chocolates.
 - 8.15 a.m.** I.B.C. TIME SIGNAL Light Orchestral Concert.
 - 8.30 a.m.** Light Fare Introducing Mrs. Able.—Presented by Vitacup, Wincarnis Works, Norwich.
 - 8.45 a.m.** Normandy Playbill Advance News and Some of Next Sunday's High Spots. Compiled by: Benj McNabb.
 - 9.0 a.m.** I.B.C. TIME SIGNAL
 - BIG BILL CAMPBELL** And His Hill-Billy Band West Bound Freight, Brown; With Louise on Lake Louise, Bryan; Leave it Up to Uncle Jake, Le Croix; Circassian Circle.—Presented by the makers of Lushus Table Jellies.
- Please turn to next page



Fruit flavours often fade away just as the scents of flowers fade away. This explains why the fruit flavour of a Lushus Jelly is not "loose" among the jelly crystals, but sealed in an airtight cone of crystallised sugar—the flavour bud. So conserved, Lushus flavour can't escape till the very moment when you make the jelly. Serve a Lushus jelly to-day, and taste for yourself the fresh, true flavour that you only get in Lushus Jellies! There are seven Lushus flavours: Lemon, Lime, Wild Cherry, Orange, Pineapple, Strawberry and Raspberry. Lushus Jellies cost: Pantry Tray of six flavours 2/3, and single packet 4½d. Try also Lushus Chocolate "Sweet Mystery" and "Fancy Free" Desserts—they have the flavour-bud too.

Lushus FLAVOUR BUD JELLIES

LUSHUS BROADCASTS : TIME TABLE
(Keep this by your Radio)

RADIO	MONDAYS	TUESDAYS	THURSDAYS	FRIDAYS
NORMANDY		9.0 a.m.		9.15 a.m.
LUXEMBOURG	4.0 p.m.	9.45 a.m. from May 24	4.0 p.m.	9.30 a.m. from May 27

Transmissions from Radio Normandy through I.B.C. Ltd.

As this easy reference diagram shows, Lushus are on the air six times a week, each with Big Bill Campbell, whose life story appears on pages 20 and 21. Don't miss these grand Lushus concerts. Keep this time-table by your radio.

All enquiries to G. Havinden, Sole British Distributors, 9 Queen Victoria Street, London, E.C.4.

Tune in RADIO NORMANDY

Full Programme Particulars

Continued from page 35

- 9.15 a.m. Dave Burnaby
Presented by Bismag, Ltd., Braydon Road, N.16.
- 9.30 a.m. Ann French
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, Hugh French, Esther Coleman and the Waltz Timers.—*Presented by Phillips' Dental Magnesia, 179 Acton Vale, W.3.*
- 10.0 a.m. I.B.C. TIME SIGNAL
Crystal Gazing.—*Presented by the makers of O' Cedar Mops and Polishes, Slough, Bucks.*

- 10.15 a.m. THE OPEN ROAD
When the Band Goes Marching By, Sarony; We'll All Go Riding on a Rainbow; Woods; The Darling of the Guards; Nicholls; Swing is in the Air; Lerner; Ça c'est Paris, Padilla.—*Presented by Carters Little Liver Pills, 64 Hatton Garden, E.C.1.*
- 10.30 a.m. Light Music
- 11.0 a.m. I.B.C. TIME SIGNAL
LEISURE AT ELEVEN
A New Surprise Item
The Stars at Home
Presented on behalf of Goblin Electrical Products, Fulham, S.W.6.

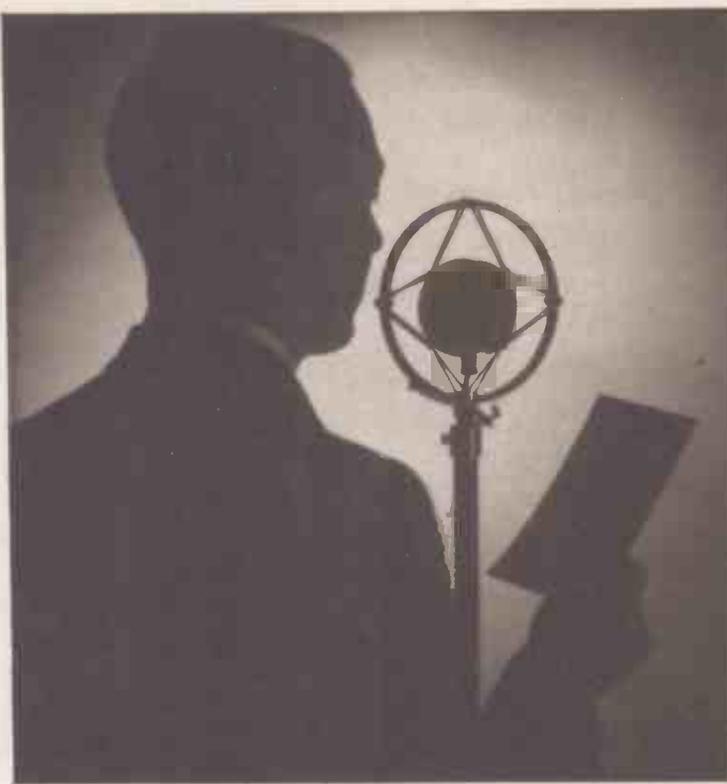
- 11.15 a.m. Something for Everybody.
- 11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. Soaring with Seraffo
Presented by the proprietors of Seraffo Self-Raising Flour, Dartford, Kent.
- 2.15 p.m. Listen After Lunch
To the Scrapbook of Melody. The Pages are Turned by Wilfrid Thomas and Arthur Young.—*Presented by Cremola.*
- 2.30 p.m. Request Programme
from Mrs. E. Sutton of Hove.
- 3.0 p.m. Oliver Kimball
The Record Spinner.—*Presented by Bismag Ltd., Braydon Road, N.16.*

- 3.15 p.m. The Musical Mirror
Sponsored by Novopine Foot Energiser, Yeo Street, E.3.
- 3.30 p.m. Pianos and People
Advance Film News
Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 4.0 p.m. Variety
- 4.30 p.m. Continental Dance Music
Played in the Radio Normandy Studio by the Orchestra of The Ranch Night Club, Le Havre.
- 5.0 p.m. I.B.C. TIME SIGNAL
Hawaiian Novelties.
- 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 in Midnight
Jimmie 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.

WEDNESDAY, MAY 4

- 7.45 a.m. Laugh and Grow Fit
with Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—*Presented to-day by the makers of Halex Toothbrushes, Hale End, E.4.*
- 8.0 a.m. MUSIC IN THE MORNING
Heigh Ho, Churchill; I've Got My Heart Set on You, Revel; Like a Breath of Springtime, Dublin; Hearts Medley.—*Presented by Horlicks, Slough, Bucks.*
- 8.15 a.m. I.B.C. TIME SIGNAL
Prosperity Programme introducing Careers for Women.—*Presented by Odol, Odol Works, Norwich.*
- 8.30 a.m. Simon
The Semolina Chief.—*Sponsored by Colman's Semolina, J. and J. Colman, Ltd., Norwich.*
- 8.45 a.m. FRED HARTLEY
and
His Orchestra
Brian Lawrence
and
John Stevens
Revive for You
"Songs You Can Never Forget"
Presented by the makers of Johnson's Glo-coat, West Drayton, Middlesex.



He is a Man of Mystery—broadcasting in Pepsodent's show "The Voice of Experience" on Sunday at 9.15 a.m.

- 9.0 a.m. I.B.C. TIME SIGNAL
The Brown and Poison Cookery Club, with Mrs. Jean Scott, the President, Giving Helpful Talks, supported by Quentin Maclean at the Organ of the Trocadero Cinema, Elephant and Castle.
Presented by Brown and Poison Cornflour
- 9.15 a.m. WITH THE IMMORTALS
A Musical Problem
Introduced by Orpheus
Presented by the makers of Bisodol, 12 Chenies Street, W.C.1.
- 9.30 a.m. Tunes We All Know
Presented by the makers of Limestone Phosphate, Braydon Road, N.16.
- 9.45 a.m. A 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
Film Songs of To-day and Yesterday.
- 10.30 a.m. Light Orchestral Music
- 11.0 a.m. I.B.C. TIME SIGNAL
The Colgate Revellers.—*Presented by Colgate's Ribbon Dental Cream, Colgate Ltd., S.W.1.*
- 11.15 a.m. Listen to Vitbe
Presented by Vitbe Bread, Crayford, Kent.
- 11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie

- 2.0 p.m. The Musical Mirror
Sponsored by Novopine, Yeo Street, E.3.
- 2.15 p.m. Listen After Lunch
to the Scrapbook of Melody. The pages are turned by Wilfrid Thomas and Arthur Young.—*Presented by Cremola.*
- 2.30 p.m. Everybody's Favourites
- 3.0 p.m. Request Programme
From Miss S. Sher of Deal.
- 3.15 p.m. THOMAS HEDLEY and COMPANY
proudly present
Miss Gracie Fields
in a Programme of New Songs and at least One Old Favourite
With Some Homely Advice about Fairy Soap

- 3.30 p.m. MORTON DOWNEY
The Golden Voice of Radio
In a New Series of Popular Songs and Ballads
Presented by the makers of Drene Shampoo
- 3.45 p.m. NEAL ARDEN
presents
Masters of Rhythm
A Programme Illustrated by Outstanding Recordings by Famous Artists and Orchestras
Sponsored by the proprietors of Feen-a-Mint, Thames House, S.W.1.

- 4.0 p.m. These Were Hits
Dance Moods
- 4.30 p.m. Fingering the Frets
A Programme for Instrumental Enthusiasts.
- 4.45 p.m. I.B.C. TIME SIGNAL
A Hill-Billy Sing-Song.
- 5.0 p.m. Bohemian Holiday
Presented by The Czechoslovakian Travel Bureau.
- 5.15 p.m. Light Fare
- 5.30 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 6.0 p.m. Melody at Midnight
Seger Ellis and His Orchestra. Guest Artists: The Playboys (*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.

THURSDAY, MAY 5

- 7.45 a.m. LAUGH AND GROW FIT
with
JOE MURGATROYD
(The Lad fra' Yorkshire)
and
Poppet at the Piano
Presented to-day by the makers of Kolynos Tooth Paste, 12 Chenies Street, W.C.1.
- 8.0 a.m. The Three Tops
Fifteen Minutes of Music, Song and Laughter, with the Smartest Trio in Town.—*Presented by the makers of Sanpic, Reckitt & Sons, Ltd., Hull.*
- 8.15 a.m. I.B.C. TIME SIGNAL
ROY FOX
and His Band
with
Mary Lee
and
Denny Dennis
in
"Swinging in the Bathtub"
A Morning Tonic
Presented by the makers of Reckitt's Bath Cubes, Reckitt & Sons, Ltd., Hull.
- 8.30 a.m. Popular Tunes
Presented for your entertainment by Fynnon, Ltd.
- 8.45 a.m. Music You Might Have Heard
Presented by the proprietors of Lavona Hair Tonic, Braydon Road, N.16.
- 9.0 a.m. I.B.C. TIME SIGNAL
Mrs. Celebrity. The Wives of the Famous—Countess Howe.—*Presented by Shippams of Chichester in Sussex, makers of Fish and Meat Pastes.*

- 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 Denture Powder, John Milton House, N.7.
- 9.30 a.m. Favourite Melodies
Presented by the makers of Freezone Corn Remover, 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. Relay of Religious Music
from the Basilica of Ste. Therese de l'Enfant Jesus at Lisieux.

- 2.30 p.m. Miniature Matinee
Request Programme
From Mrs. W. Wiltshire, of Merchyr Tydvil.
- 3.15 p.m. Cinema Organ
- 3.30 p.m. Country Courtship
- 3.45 p.m. The Musical Mirror
Sponsored by Novopine Foot Energisers, Yeo Street, E.3.

- 4.0 p.m. Your Requests
- 4.30 p.m. On-Board the Top Hat
Express. Whose passengers include the Top Hat Orchestra, conducted by Felix Mendelssohn, the Top Hat Singers, Paula Green and George Barclay and a Surprise Passenger.—*Presented by Nestlé's, Makers of Top Hat Chocolates.*
- 4.45 p.m. A Programme for Music Lovers
- 5.0 p.m. I.B.C. TIME SIGNAL
- 5.15 p.m. A Quarter-Hour Programme
For Boys and Girls. Birthday Greetings from the Uncles.
- 5.30 p.m. Potted Revue

- 6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight
Dick Jurgens and 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
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody
Close Down.

FRIDAY, MAY 6

- 7.45 a.m. LAUGH AND GROW FIT
with
JOE MURGATROYD
(The Lad fra' Yorkshire)
and
Poppet at the Piano
Presented to-day by the makers of Kolynos Tooth Paste, 12 Chenies Street, W.C.1.
- 8.0 a.m. MUSIC IN THE MORNING
Sing and Be Happy, Clare; Delighted to Meet You, Coslow; I Can't Remember; Baby Medley.—*Presented by Horlicks, Slough, Bucks.*
- 8.15 a.m. I.B.C. TIME SIGNAL
The Alka Seltzer Boys Browning and Starr. In Fifteen Minutes of Mirth and Melody. An Early Morning Programme to Encourage the Healthy, Happy Side of Life.—*Presented by Alka Seltzer Products.*

- 8.30 a.m. Donald Watt
Presents Some Tunes you might like to hear.—*Presented by the makers of Do-Do Asthma Tablets, 34 Smedley Street, S.W.8.*
- 8.45 a.m. The Glories of Britain
Hampshire and the Isle of Wight.—*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
Round the World.—*Presented by Hancock's Chemists, Fleet Street, E.C.4.*

- 9.15 a.m. BIG BILL CAMPBELL
And His Hill-Billy Band
Presented by the makers of Lushus Table Jellies.
- 9.30 a.m. Radio Favourites
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.—*Presented by California Syrup of Figs, 179 Acton Vale, W.3.*
- 10.0 a.m. I.B.C. TIME SIGNAL
A REFRESHING PROGRAMME
London is Saying Good-night, Campbell; Du und Du, Strauss; There's a Goldmine in the Sky, Kenny; Just Keepin' On, Phillips.—*Presented by Borwick's Lemon Barley, 1 Bunhill Row, S.W.1.*
- 10.15 a.m. Dream Waltzes
Selected Famous Waltz Melodies New and Old.—*Presented by True Story Magazine, 30 Bouverie Street, E.C.4.*

Please turn to page 38

RONALD GOURLEY

POPULAR CHILDREN'S FAVOURITE



An early friend of Ronald Gourley's—
Sinclair Logan, blind musician

CAN you imagine the B.B.C. allowing a radio star to bring two different friends with him into the studio whenever he plays, especially if his performances are frequent?

Ronald Gourley has given himself this privilege, and no one would dare to question it. It is his by right.

Two of his many small children friends come with him and quietly watch him sing and whistle their favourite tunes every time he broadcasts in a Children's Hour.

Ronald knows that his best work is done then, when he can be most spontaneous. "I spend all my free time with the kiddies," he says; the children in the streets round his house all love him and run after him when he takes his walks, knowing that he cannot resist them.

The request list for the Children's Hour always has his name at the head of the music section.

His dexterity at the piano and his amazing whistling performances are admired by listeners of all ages. Though blind from a few weeks after birth, he worked unceasingly at music, and steadily made for himself a topmost position among radio artistes. At two he began practising the piano! A letter from abroad came to him recently, sent to him by the instructress who used to teach him when three how to use his thumbs on the keyboard (which he found difficult). "I played more or less before I could walk," he said, adding with a chuckle, "I don't know how the devil I did; I'm sure I couldn't manage it now."

One of a family of musicians, he made quick progress. The family would gather in the evenings and play together, sometimes organising full private concerts. His brother and sister learnt music with him, and later even played publicly, but eventually gave it up as a career.

"When I started my children's programme in Birmingham," he said, "my sister sang and my brother played the fiddle. But now both have left the profession. It's just as well, I think. One is quite enough."

Sinclair Logan, now music master at Swiss Cottage School, was his great friend of early days. They played and worked together, and even decided to run away from their Norwood School together. Creeping down from their dormitory, they left in the middle of the night.

Sinclair nervously dropped his shoes, which he had been carrying, with a clatter over the banis-

The Request List for the Children's Hour always has Ronald Gourley's name near the top. Here is the story of this talented blind entertainer, who has been a favourite broadcaster since the early days of 2LO

ters, and both boys waited, hidden tremblingly in the dark by the cellar door, while the old Scotch matron came out on to the landing above.

Complete silence, then—"Och, I mus' ha' been dreaming," and she went back to bed.

Out they walked into the cold street. New flagstones had been laid on the pavement and Ronald found, to his joy, that by jumping on them he produced different sounds. Much of their valuable fugitive's time was lost in playing a new kind of musical hopscotch.

They intended to walk to Ronald's home, but only got as far as Croydon, where, in the raw beginnings of the morning, a policeman took charge of them and brought them back to school.

Strange difficulties seem to have pursued them both. Many years later Ronald was accompanying his friend back to the station at Birmingham after a visit.

Suddenly he found himself talking to thin air, for Sinclair had walked straight off the platform on to the rails.

Ronald tumbled courageously after him, hoping to help. He landed on his friend's head and was pinned there by the position of his legs. Rushing towards them, the train could be heard in the distance. Only real presence of mind made them save their lives together.

When he was sixteen years old, Ronald made his first public appearance, billed as Master Ronald Gourley, co-starring with Master Paul Beard, who is now the leader of the B.B.C. Symphony Orchestra.

He remembers well that Beard was caught during the interval in the artistes' room, standing with his back to the refreshment table, his hands behind him, stealing cakes and stowing them into his pocket.

Two important prizes were given to him in the same year. One was for one of Herrick's songs, the famous *Gather Ye Rosebuds While Ye May*, and the other was in a competition open to all England for the best rendering of Liszt's *Etude in D Flat*.

Vaughan Thomas, Dan Godfrey, and Walford Davies were among the adjudicators. Part of the reward was three years' free tuition at the Birmingham Institute.

Ronald had now to make an important decision: which would he be, a professional musician or a brilliantly gifted amateur?

Sir Granville Bantock, who had been tutoring him, gave him advice. He had met his young pupil out of ordinary tuition hours, and had seen how friends had gathered round his entertainments. At parties Ronald would sit down to the piano, play with great originality, and whistle as no one had ever been heard to whistle before.

"Do you want a hobby, or do you want a career?" asked Sir Granville Bantock.

Ronald answered that he wished to make music his career.

"Well, then, do something that others do not do. I know that you can become a great success that way."

So Ronald found that his powers as an entertainer, which were only known among his friends, were going to settle his future.

His first broadcast was in 1922, from the old 5IT station at Birmingham, under the control of Percy Edgar (who now directs the Midland Regional Station). A microphone was held up to him while he whistled, and little microphones were placed all along the piano.

The early radio performances were never paid for, and this brought him into trouble with the organiser of the National Sunday League, who



Ronald Gourley. Children love his clever piano solos—and his wonderful whistle

had been giving him repeated engagements.

"I have booked you Sunday after Sunday," he protested, "and now you work for these people for nothing! I cannot keep on, if you continue!"

"Very well," said Ronald, "I stick to 2LO."

The first entertainer to broadcast, he had complete faith in the future of wireless, and since 1922 has broadcast repeatedly, and more and more frequently.

He "mixes" tunes with greater success than any other entertainer. The audience provides him with the names of three or four well-known compositions, and he then sits down to improvise an arrangement blending them all together.

In a hall it is easy to convince the audience that this is quite unprepared; but some radio listeners evidently still have their doubts.

They need have none: Ronald's extempore gift is genuine.

If he has time to think before sitting down to the piano, he finds that he cannot successfully do these arrangements. "I will not even let them tell me in the studio what they are going to give me," he said. "I prefer not to have any idea when I start; I just fool about on the keyboard, hoping for the best."

Ronald Gourley prefers not to plan his programme too strictly in advance, and often finds himself straying from the pre-arranged plan submitted to the B.B.C. In the studio he tries to imagine himself as one of his countless listeners.

Playing to the microphone is a much more intimate affair, he feels, than playing to an audience in front of him.

"I use my imagination," he says. "I think, for instance, of one listener, a fellow smoking his pipe, having a drink, with his feet on the mantelpiece."

"I forget that I am broadcasting. I become a listener, hearing my own music. There I am, happily sitting in my own room, by the fire, or else lying in the garden in the sun."

This great sympathy with the ordinary listener, and the direct personal appeal to him, have made Ronald's broadcasts successful. Despite his blindness, he has a vivid feeling for all those whom he meets and to whom he sings. Never lost in other details, he is aware of them all the time.

"I attribute to that," he said, "my success in broadcasting as much as to anything. My attention is on what I am doing and is not being taken by the surrounding studios and onlookers."

Now a favourite among both children and their parents, he is hard pressed by engagements on all sides. (Recently he found himself having to give seven performances in a day!) The stage, the cinema, and the concert platform are all claiming him. But just as in 1923 he said, "I stick to 2LO," so we can be certain that he will remain first and foremost a star among radio artistes.

Tune in to 531 METRES, 565 KC'S

RADIO EIREANN for LUCK

PROGRAMMES PRESENTED BY IRISH RADIO PRODUCTIONS



Programme details:

SUNDAY, MAY 1

9.30 to 10.30 p.m. Sea, River and Lake. Music and Song dedicated to great waters, by great composers and great artists.

MONDAY, MAY 2

9.30 to 10.10 p.m. Above the Traffic's Roar. Another Musical Day-dream of the sights and sounds below our office window. The music of towns—symphony of traffic—and the thoughts and ambitions of our neighbour man in the street as he goes about his daily business.

10.15 to 10.30 p.m. Quick-step and Slow Fox trot. An alternation in dancing tempo of the latest popular hits from electrical transcriptions. You will hear our Racing Commentary at 10.10 p.m. approximately.

TUESDAY, MAY 3

9.30 to 10.30 p.m. Our Big Broadcast. Once again we present the Stars of the Stage, Radio and Screen, in a unique entertainment, in a unique setting. Tune in to 531 metres for the Super-Show. You will hear our Racing Commentary at 10.10 p.m. approximately.



The camera catches Dave Frost and his Band in an informal moment at rehearsal. You can hear them twice this week, on Wednesday and Saturday

WEDNESDAY, MAY 4

9.30 to 10.0 p.m. Music of Your Dreams. Here is a further Wealth of Golden Melody for these your Fireside Moments, in which we feature Judy

Shirley, Ronnie Genarder with our Symphonic Orchestra under the direction of Dave Frost.

10.0 to 10.30 p.m. The Chester Cup. An eye-witness's commentary on to-day's Classic Race. You will also hear our usual Racing Commentary feature.

THURSDAY, MAY 5

9.30 to 10.0 p.m. Calling All Stars And the greatest artists from Stage, Film and Variety answer our call.

10.0 to 10.10 p.m. Ten Minutes With a Star. And this star stays with us for another ten minutes—Rudy Vallee (Electrical Recordings).

10.15 to 10.30 p.m. Tango and Waltz. The Tango and Waltz hits of the last month in electrical transcriptions from the most popular dance orchestras. You will hear our Racing Commentary at 10.10 p.m. approximately.

FRIDAY, MAY 6

9.30 to 10.30 p.m. The A—American, B—British, C—Continental of Dance Music. Dancing Rhythms of Three Continents. You will hear our Racing Commentary at 10.10 p.m. approximately.

SATURDAY, MAY 7

9.30 to 10.0 p.m. Music of Your Dreams. Here is a Wealth of 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. The Kempton Jubilee. An eye-witness's commentary on to-day's Classic Race. You will also hear our usual Racing Commentary feature.

Tune in RADIO NORMANDY . . .

—Continued from page 36

Full Programme Particulars

10.30 a.m. SONGS AND MUSIC From the Stage and Screen Selection—Sailing Along, Sigler; With You (Brief Ecstasy), Smith; You've Got Something There (Varsity Show), Whiting; Moon of Manokoora (The Hurricane), Newman.—Presented by Maclean Brand Stomach Powder, Great West Road, Brentford.

10.45 a.m. Crystal Gazing Presented by O'Cedar Mops and Polishes, Slough, Bucks.

11.0 a.m. I.B.C. TIME SIGNAL Something for Everybody.

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

2.0 p.m. Miniature Matinée

2.15 p.m. Listen After Lunch To the Scrapbook of Melody. The Pages are Turned by Willfrid Thomas and Arthur Young.—You are invited to listen by Cremola Food Products, Ltd., Cremola Works, Glasgow, S.I.

2.30 p.m. Ups and Downs

2.45 p.m. Accordion Favourites

3.0 p.m. Musical Cavalcade Presented by the publishers of "Cavalcade," 2 Salisbury Square, E.C.4.

3.15 p.m. Songs from the Stage and Screen.

3.45 p.m. The Musical Mirror Sponsored by Novopine Foot Energiser, Yeo Street, E.3.

4.0 p.m. Friday at Four The Diary of the Week. Presented by our Radio Friends David and Margaret. Presented by the makers of Du Maurier Cigarettes, 1 Sekford Street, E.C.1.

4.15 p.m. What's On Intimate Reviews of the Latest Films, Plays and Other Attractions. By Edgar Blatt, the I.B.C. Special Critic.

4.30 p.m. Fingers of Harmony Presented by the proprietors of Daren Bread, Daren, Ltd., Dartford, Kent.

4.45 p.m. Gipsy Airs

5.0 p.m. I.B.C. TIME SIGNAL Normandy Playbill. Compèred by Benjy M.Nabb. Advance News and Some of Next Sunday's High Spots.

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

5.30 p.m. Selections from Dick Powell's Films. Request programme from the Misses H. Johns, G. Parrick and E. Godfree.

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: Carol Lee (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. TIME SIGNAL Dance Music.

1.30 a.m. I.B.C. TIME SIGNAL

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

SATURDAY, MAY 7

7.45 a.m. LAUGH AND GROW FIT with JOE MURGATROYD (The Lad fra' Yorkshire) and Poppet at the Piano Presented to-day by the makers of Kolynos Tooth Paste, 12 Chenies Street, W.C.1.

8.0 a.m. MUSIC IN THE MORNING You Can't Have Everything, Gordon; You've Struck the Right Note, Lerner; Unless, Evans; Love Medley.—Presented by Horlicks, Slough, Bucks.

8.15 a.m. I.B.C. TIME SIGNAL The Animal Man.—Presented by the makers of Chix, 8 Devonshire Grove, S.E.15.

8.30 a.m. Happy Days Presented by Wincarnis, Wincarnis Works, Norwich.

8.45 a.m. Sonny Jim's Young Folks Programme.—Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.

9.0 a.m. I.B.C. TIME SIGNAL Keyboard Rhythm.

9.15 a.m. WITH THE IMMORTALS A Musical Problem Introduced by Orpheus Presented by the makers of Bisodol, 12 Chenies Street, W.C.1.

9.30 a.m. Harry Davidson And His Commodore Grand Orchestra. Sponsored by the proprietors of Freezone Corn Remover, 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 Denture Powder, John Milton House, N.7.

10.0 a.m. I.B.C. TIME SIGNAL CARROLL GIBBONS And His Boys with Anne Lenner George Melachrino Guest Artistes: Anne Ziegler Abe and Mawruss Compère: Russ Carr Thirty Minutes of Bright Music, Song and Humour Sponsored by the makers of Cookeen.

10.30 a.m. Light Orchestral Music

11.0 a.m. I.B.C. TIME SIGNAL Listen to Vitbe.—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. Military Moments Presented by Haywards Military Pickle, Montford Place, Kensington, S.E.11.

2.15 p.m. Musical Comedy Memories Presented by The Hurlingham Bungalow Co., Ltd., Peterborough Road, S.W.6.

2.30 p.m. Arthur Young and A Friend. The I.B.C. Musical Director at the Piano introduces listeners to a Radio Guest.

2.45 p.m. The Whirl of the World Presented by Monseigneur News Theatres.

3.0 p.m. Your Requests

3.30 p.m. Dancing Time A Programme of Dance Music chosen by Victor Silvester.

4.0 p.m. Swing Music Request Programme from Mr. John I. Burman of Sollihull.

4.15 p.m. Popular Pairs (Electrical Recordings).

4.30 p.m. Variety

5.0 p.m. I.B.C. TIME SIGNAL The Music of Hawaii.

5.15 p.m. A Programme for Men with Tom Beasley, Wilkinson's Famous Sword Smith and Michael Moors, with his Impersonations.—Presented by Wilkinson's Sword Co., Ltd., Oakley Works, Oakley Road, W.3.

5.30 p.m. Who Won? The results of Association Football Matches played to-day will be broadcast as soon as they come to hand.—Presented by "True Romances" and "True Story" Magazines, 30 Bouverie Street, E.C.4.

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

12 (midnight) Melody at Midnight Eddie Fitzpatrick and his Orchestra. Guest Artistes: Jimmie Tolson and Jeannie Dunne (Electrical Recordings). Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. I.B.C. TIME SIGNAL Melody Calling.—Presented by British Home and Office Telephones, 31 St. Peter Street, Westminster, S.W.1.

12.45 a.m. Dance Music

1.0 & 1.30 a.m. I.B.C. TIME SIGNALS

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

RADIO LJUBLJANA

569.3 m., 527 Kcis.

Time of Transmission Friday: 10.30—11.0 p.m. Announcer: F. Miklavcic

FRIDAY, MAY 6

10.30 p.m. Musical Mixture

10.45 p.m. Old Favourites Selection—Once Upon a Time, arr. Stoddan; The Huneyuckle and the Bee Füz; Take Your Partners; An Old-Time Music Hall.

11.0 p.m. Close Down

Information supplied by the International Broadcasting Co., Ltd., 37 Portland Place, London, W.1.

HEALTH v. DISEASE

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Tuberculosis Problem.
Sciatica and Symptoms.
Vitamins and Life.
Dental Tartar.
Pharaohs and Medicine.

Prophylaxis of Measles.
Malta Fever Dangers.
Hands Against Eyes.
Typhoid and Laboratory.
About Skin Cancers.
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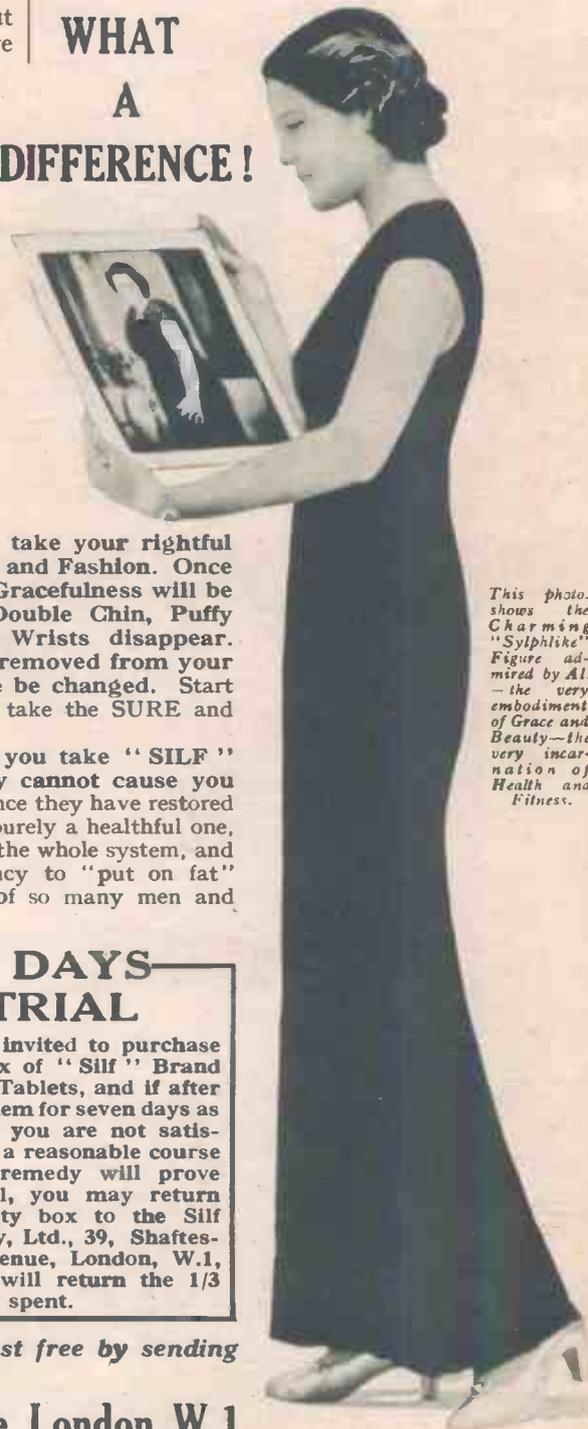
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