

**LUXEMBOURG**  
**NORMANDY: LYONS**  
**PARIS : EIREANN**  
**PROGRAMMES**  
*July 3 - July 9*

# RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

EVERY FRIDAY

3<sup>D</sup>

★ **THE REAL**  
**SIR JOHN REITH**

Inside story of B.B.C.'s  
first Director-General

**DO WE WANT**  
**RADIO COMPÈRES?**  
by *Michael Eldersmith*

**FROM SEASIDE**  
**TO RADIO SET**

**LISTENING IN**  
**CZECHOSLOVAKIA**

**BEHIND THE MIKE WITH**  
**GEORGE ELRICK**

**SOPHISTICATED FROM**  
**THE NORTH**

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

**B.B.C.**  
**PROGRAMME**  
**GUIDE**



**EILEEN BENNETT**  
**AND**  
**ERIC ANDERSON**  
(SEE PAGE 33)



*A Lovely*  
**COMPLEXION**  
*begins under the Skin*

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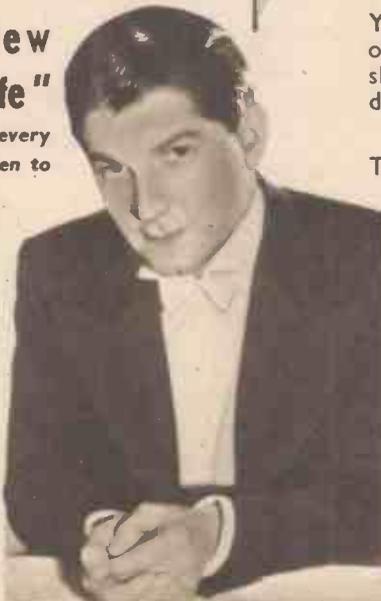
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# THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

**D** ID you 'ear about our Albert going to a mind-reader's?"  
"A mind-reader's? What, did Albert 'ave 'is mind read?"

"No, the mind-reader took one look at 'im and gave 'im 'is money back."

By Gracie Fields (*Fairy Soap programme, Luxembourg, July 3; Normandy, July 6.*)

**HOOPS, DEARIE!**

"How did that circus clown hurt his head?"

"He dived head first through a paper hoop."

"But isn't he used to diving through a paper hoop?"

"Yes, but this one was standing against a wall."

By Wyndham Goldie (*Horlicks Picture House, Luxembourg, Normandy, Paris, July 3.*)

**ANOTHER RADIO UNCLE**

"Shan't be long, sweetheart. I'm popping round to the pawnbroker's to pawn something."

"But, darling, do we have to pawn something else?"

"No, but while I'm there I want to hear a running commentary on my wireless set."

By Veronica Brady (*Lifebuoy "Gang Show," Luxembourg, July 3.*)

**HIDDEN TALENT**

**1ST ANNOUNCER:** Now look at that girl playing the piano. You'd never tell she was a musician from her looks.

**2ND DITTO:** If it comes to that, you'd never tell it from her playing, either.

By Jay Wilbur (*with his band from Regional, July 4.*)

**THE LOVE BUG**

**1ST SAX:** Say, Freddie, how much does it cost to send a telegram?

**2ND SAX:** Where to?

**1ST SAX:** Phyllis.

By The Cavendish Three (*Regional programme, July 4.*)

**SOFT ANSWER**

**HE:** Please forgive me for walking on your feet so much.

**SHE:** That's okay. I walk on 'em a lot myself.

By Sandy Rowan (*Cookeen Programme, Luxembourg, July 4, Normandy, July 9.*)

**BETTER THAN THE TALKIES**

"On Saturday afternoons I usually interest myself in some sport."

"Ah, I presume you go and watch a bit of cricket?"

"No, I go and listen to a bit of golf."

By Les Arthur (*"When You and I Were Dancing," National, July 7.*)

**NOT WORTH IT**

"That fellow bought himself out of the Army to become a crooner."

"Whatever he paid, it was too much."

By Lyle Evans (*Johnson's Wax programme, Luxembourg, July 3, 7.*)

**PEP, PUNCH, AND POISONALITY**

**YANKEE ACT:** So I start with a Russian song.

**PRODUCER:** Why rush it?

**YANKEE:** I'm rushin' to get it over, see—so I do a very fast dance, and I've brought a special dancing-mat.

**PRODUCER:** A special dancing-mat for a fast dance?

**YANKEE:** Yeah, a rush-mat.

**PRODUCER:** Say, you're pretty fast, aren't you?

**YANKEE:** Yeah, I'm even fast asleep.

By Dan Young (*Stork Radio Parade, Normandy, July 3; Luxembourg, July 6.*)

**IN ARREARS**

**BRIDEGROOM** (at ceremony): Well, old man, have you kissed the bride?

**BEST MAN** (absently): Not for some days now.

By Reg Pursglove (*"Thé Dansant," Regional, July 5.*)

**OH YEAH?**

**SPEAKER ON RADIO:** And everywhere we look, we see machines doing away with labour.

**LISTENER:** Haw, haw! He should try using a lawnmower!

By Wilfrid Thomas (*Creamola's "Listen After Lunch," Normandy, July 4, 5, 6, 8.*)

**PRETTY HIGH, WHAT?**

"They say her voice is heavenly."

"That's right—it's unearthly."

By Teddy Joyce (*Lux Radio Theatre, Luxembourg, Paris, July 3.*)

**OH, LISTEN TO THE BANNS!**

"One of the greatest mistakes of my life, Percy, was when I started to flirt with an unknown girl."

"Did she call a policeman?"

"No, she called a clergyman."

By Ronald Frankau (*in "Beyond Compere," National, July 8.*)

**SHE COULD WEAR A SMILE**

"Did I tell you about Harold joining a Nudist club?"

"You don't say!"

"Yes, and he's invited me to the Nudists' dance."

"Are you going?"

"No, I haven't a thing to wear."

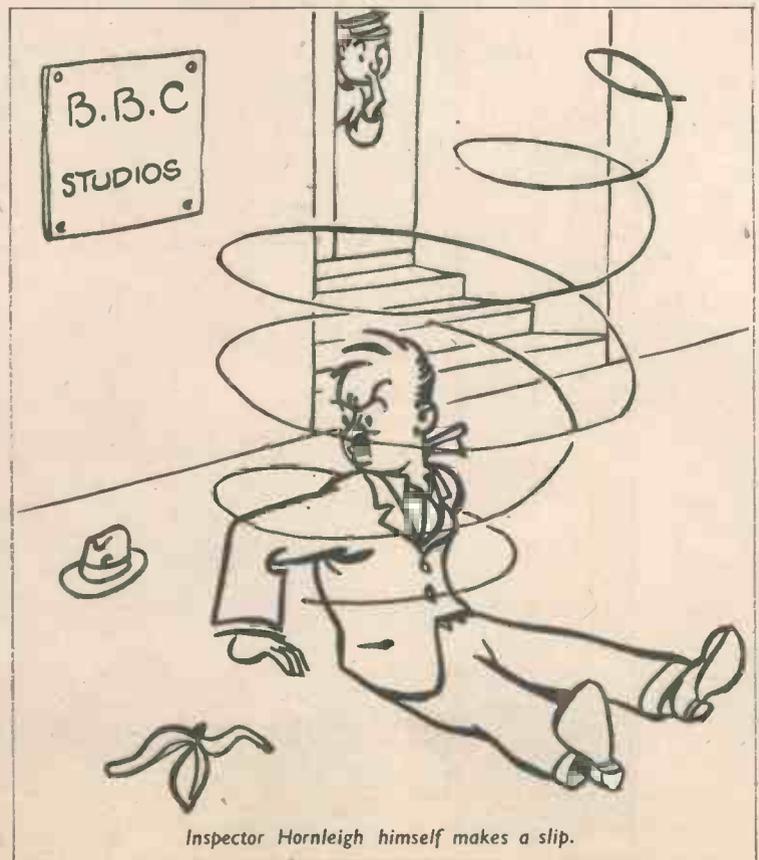
By Hilda Mundy (*with partner Caryll, Regional, July 4.*)

**HISTORY WITHOUT TEARS**

**SCRIPT-WRITER:** I'm a little stuck with this play I'm writing about Henry VIII. What was the first thing he did when he came to the throne?

**DUMB SECRETARY** (after careful thought): I guess he sat on it.

By Edgar Blatt (*giving you latest film gossip, Normandy, July 4, 8.*)



Inspector Hornleigh himself makes a slip.

**Where to Find Your FAVOURITE PROGRAMMES**

**RADIO LUXEMBOURG**  
Pages 24, 26, 27 and 28

**RADIO NORMANDY**  
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**RADIO EIREANN**  
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**PARIS**  
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**RADIO LYONS**  
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**B.B.C. PROGRAMME GUIDE**  
Pages 20, 21 and 22

**YOU CAN'T KID THIS KID!**

**LIL AUDREY:** Daddy, our Sunday school teacher told me that if I was a good girl I should go to heaven.

**FOND FATHER:** That's quite right.

**LIL AUDREY:** But you told me that if I was a good girl, I should go to the pictures. One of you's telling lies!

By Frances Faye (*Rinso Radio Revue, Luxembourg, Normandy, Paris, July 3.*)

**'Twas Bare, You Know**

When girls dressed up in olden times They looked like Mother Hubbard.

But nowadays the things they wear Remind you of her cupboard.

By Roy Royston (*Huntley & Palmer "Gaieties," Luxembourg, Normandy, July 3.*)

**OUT OF ORDER?**

A very dumb croonette in New York for the first time stood gazing at a giant skyscraper.

"What are you staring at?" asked her chum.

"This thing here," snapped the croonette. "They tell me it's a skyscraper, but I haven't seen it work yet!"

By Oliver Kimball, (*Bisurated Mag-nesia programme, Luxembourg, July 7; Normandy, July 5.*)

**NO USE TALKING**

"I'm worried, Doctor. Just lately I've done nothing but talk to myself."

"Well, lots of people talk to themselves. Don't let that worry you."

"But you don't understand, Doctor. I'm such a frightful bore!"

By Fred Douglas (*Rizla Fun Fair, Normandy, July 3.*)

# AU REVOIR TO "IN TOWN

*This Week's Gossip Presented by Wandering*



Natty shorts and sandals—Wynne Ajello's week-end kit

**A**U REVOIR to "In Town To-night," which from to-morrow enters into its summer hibernation. And a happy snooze to Mike Meehan who says that, from Sunday, he will be in bed for a week!

Mike well merits that rest because the present session of "In Town To-night" has not been without its worries.

This winter it has had its longest consecutive run and because it has been getting steadily more and more topical each week, much of Mike's work has been crammed at breakneck speed into a couple of days.

That doesn't mean that the rest of the week's been free. He has had other shows to look after, notably the Hungaria Gypsy Parties.

### Three Were Tops

Most successful "In Town To-nighters" have been Mary Lamb, the young Cumberland shepherdess, Bob Donat, the screen star, and the talking budgerigar.

The worst moment of the season was when a well-known feminine act, due to arrive at Broadcasting House at 6.30 p.m., phoned to say that they were delayed and would not be there till 6.45. Actually they arrived at 7.25 p.m. and then Mike found, to his horror, that they had brought no music and that their script needed drastic re-writing.

So, while the show was progressing in one studio, the script was re-written in another.

As for the music this was a triumph for Alan Paul, the staff pianist. They hummed their music to him once . . . he took it down, filled in

all the "twiddly" bits by instinct and accompanied the broadcast.

It was a great success! But even the cool-headed Mike Meehan was compelled to mop his brow and admit that "it was a bit thick."

**T**HREE bands which have not been heard for some time will be on the air next month. Of chief interest is the return of Lew Stone. Despite all the vicissitudes of his band, no leader has a more loyal following than Lew and all his fans will have their ears glued to the mike on July 22.

Alfredo and his Gypsy band have a date on July 9 while Ken (Snakehips) Johnson and his West Indian Orchestra come to the studios on July 15.

Incidentally, as from July 9 we shall be hearing programmes of dance-music from America every Saturday night.

### Sir John at Ascot

**I**T was the first day of Ascot and Sir John Reith, among the distinguished throng, was enjoying the sunshine of the Royal enclosure. The fifth race had just been run when Sir

Kingsley Wood rose in a stuffy House of Commons to announce the future of that tall slender giant towering above the fashionable crowd on the heath twenty miles away.

Sir John unmoved, and maybe unconscious, of the stir which this announcement was to make, stayed on. Later, going home, he paused to inquire just what had been said.

A member of the B.B.C. staff said to me, "The 'D.G.' has stood in the minds of all staff for a square deal. In early years he declined to accept a Christmas bonus so that he might be free to press the claims of humbler members of the organisation without the embarrassment of gain for himself. It is his humanity—though this may surprise his critics—that endeared him to all who worked for him."

Whether Sir John's restless spirit has been as comfortable at Broadcasting House as during the pioneering days at Savoy Hill, no one but he can say. I know that he was sorry to leave the long homely room on the embankment with one of the finest river views in London.

### THEIR EVENING GAME OF BOWLS



Muriel George and Ernest Butcher are as good at playing bowls as singing folk songs. Here they are having a little argument on the subject of bias on their private green at Finchley

# TO-NIGHT"

## Mike

At Broadcasting House he did not seem to settle down, for his desk was moved from place to place about the new luxurious office.

The rich Persian carpets, chosen by his secretary, have been trodden by kings, princes and ambassadors of many lands. Many have heard their own voices reproduced by means of records from the loudspeaker in the corner.

It was Sir John's idea. Even a prince may like to hear his own voice speaking the words which he has just broadcast.

### His Working Day

It was in this room that Sir John Reith received his strangest gift, a case of beetles, brought from the Programme Director of the N.B.C. of America by Felix Greene. But their stay was short; they were taken home to the country house at Beaconsfield.

Each morning Sir John travelled up to Marylebone by train and took a taxi to the office, arriving on the dot at half past nine.

Going home in the evening he carried a case containing official documents which he studied in the train. He has never been known to read an evening paper.



New vocal charmer, Nadia Doré, is one of the most promising of our new radio vocalists

I DON'T know whether it's imagination, but association with Bert Ambrose's orchestra always seems to give a dance-musician an extra bit of prestige. Moreover, it always appears to improve a player or a singer technically.

Is Alan Marsh (you used to know him as Alan Kane) a better singer now than when he was with Lew Stone? Always a sound



vocalist, Alan now seems to be plus that extra bit of polish that puts a man at the top.

Indeed, one good judge, whose name I cannot give because he actually employs two crooners who he thinks are not so hot, told me recently that, in his opinion, the three best crooners in the business are Denny Dennis, Al Bowly and Alan Marsh . . . in that order.

Alan's success is no flash in the pan. It's been worked for steadily ever since he was a schoolboy. When he was nine he joined a church choir and was soloist for five years.

Whilst still at school, he showed such promise as a drummer that he and his sister started an act which had a lot of success in a semi-pro way. Later he formed a double act with a friend in which they sang duets and strummed on their ukuleles.

Gradually he became known in the business. In a freelance capacity he has worked for such popular band leaders as Joe Loss, Don Sestor, Harry Leader, Jay Wilbur, Rudy Starita. Then Stone gave him his big break and, later, he worked for Arthur Roseberry before joining Ambrose.

Alan's father is a cantor in the East End of London and his elder brother is first cantor in Sydney.

Yet there is obviously rhythm in the Kane family. Alan's sister is now lead in a road show, while his brother has his own act on the variety halls.

### Eighty Men—Two Women

FOR the first time since it was a convent, girls are going to work in the B.B.C. research building at Balham. It has taken years to wear down the prejudice of eighty odd men who labour there in masculine seclusion.

Even the telephonists and shorthand writers in this important department are men. What a chance for a girl now that the door has been opened at last! Rooms are being prepared for a secretary and a shorthand typist.

BIRDS, beasts and reptiles in the London Zoo are no strangers to the mike since Derek McCulloch introduced them in the Children's Hour. This week Leslie Stokes is taking the recording van along to Regent's Park for a new guessing game called "Animal Snap" which we are to hear on July 15.

His idea is to broadcast the roar of a lion, the snarl of a tiger, the trumpeting of elephant and so on, leaving it to listeners to distinguish the sounds they are hearing.

Kind of useful to know if you think of travelling through Africa.

In a few days Elise Sprott will don a new black costume and drive to the Palace to receive her M.B.E. from the King. She and Mr. Bishop, the

Whack! That's a good 'un! Keep it up, Billy! (The chap Billy Bennett is hitting is Tommy Farr—they're fellow passengers on the Queen Mary

Assistant Chief Engineer, are the latest B.B.C. folk to be honoured.

In the early days at Savoy Hill Miss Sprott was in charge of women's talks. Listeners used to send in their pet recipes to be broadcast, and Miss Sprott would take them home and try every one out for herself before inflicting a new dish on Britain.

Through her work for women and children in those days they called her affectionately "Mother of the Ether." How a catch phrase like that sticks. Miss Sprott is still working behind the scenes for women listeners, but her gas stove is having an easier time.

WITH this boom in variety there are not enough well-known acts to go round, and managers are scratching their heads. All over the country, music halls which gave up variety for pictures are returning to flesh and blood shows.

In the London area many well-known houses have already made the change and the provinces are following their lead. Public taste is evidently changing.

For a long time B.B.C. artistes have been a draw. "Get broadcast dates and we will give you engagements," managers have said. Now they want whole shows and start bidding for them after only one performance. So Eric Maschwitz's dream of the radio, the cinema and the stage working hand in hand gets nearer realisation.

"My mother/my father/my husband/my wife/my aunt/my grandmother/my child is my best critic." Gosh, the times I've heard a variation of that remark from radio stars. But sometimes it's true. A case in point is that of Pat Hyde and her mother Ivy.

Wherever Pat is there will her mother be, too. She gives Pat the benefit of her years of experience on the halls. When Pat is broadcasting, it is a safe bet that Mrs. Hyde will be at a loudspeaker, pencil and paper in hand.

At the end of the broadcast she gives Pat the paper on which is pencilled a full, exacting and constructive criticism, not only of Pat's singing but of the entire programme.

I WAS mildly surprised, by the way, to discover that Pat still retains her long hair. Short hair is now so common that you are apt to overlook any tresses that have not been shorn. I wonder how many croonettes still boast long hair?

There's Pat, and Bettie Bucknelle and, if I remember rightly, Trissie of the Carlyle Cousins, but, frankly, I can't think of any others. Not, of

Please turn to next page

## This Week's Gossip Continued . . .



Jack Payne's band won't be heard for a few weeks, while Jack undergoes a slight operation. Here he is talking to "Odd Socks" down on his country estate

course, that anything could be less important. Red hair, black hair, brown hair, fair hair, short, long or medium—it's all the same to me so long as the girl can sing.

**CYRIL GAIDA**, leader of Troise and his Mandoliers and principal mandolin, was rather astonished to see in the daily papers that on the day of Troise's unhappy motor accident, the band was taken over by an "outside conductor."

He had reason to know differently. The fact was, of course, that Gaida himself took charge as he always does in Troise's absence—and played as well the first mandolin part.

He spent a particularly harassed Sunday in getting the entire band together for a rush rehearsal for the benefit of the drummer, who was, incidentally, the only substitute for the broadcast.

Gaida was also conducting on June 25 when the band broadcast again. You will be glad to hear that Troise, who has broken ribs and a fractured shoulder-blade, is expected to be fit enough for a stage engagement at the Dominion on July 11.

**AN** announcer who is specially keen on outside broadcasts, and likes having a dig at commenting now and then, is J. B. Selby of North Regional. Several jobs of this kind have come his way recently.

Another thing he likes doing is giving opera gramophone recitals. His method is to read some of the stage directions as the music is being played; if this is well done, it can give a picture of the action without interfering with the singing.

John Selby is twenty-three; has been a film extra and on the advertising staff of a London newspaper. He left his newspaper job to join the I.B.C. and went to France as announcer at Normandy. In 1936 he joined the B.B.C.

He owns a sixteenth century cottage in Buckinghamshire, a Cairn terrier called Dinty, and is a member of three flying clubs.

**THE** Robinson Cleaver Fan Club (secretary, R. T. Bartlett, 21 Huber Road, East Ham, London, E.6) must have set up a record. When the club was only ten days old, 150 members had already paid their shilling entrance fee! How's that for a proof of cinema organ popularity?

The shilling fee gives you one year's membership, an autographed photo of "Robby" and information about his broadcasts, records and visits to various cinemas. Profits are given to the Woolwich Memorial Hospital.

Robinson Cleaver, after Reginald Foort, was the most "broadcasted" organist in 1937. He's now

installed at the Granada, Welling, and, in the first nine weeks he was there, broadcast eight times.

Of course, you know he was the organist for the "Organ, Dance Band and Me" series of records with Billy Thorburn.

Talking of organists. . . .

While suffering from quinsy, Reginald New made a gallant broadcast from Cheltenham Town Hall recently. And afterwards retired to bed for four days.

"Why should an organist suffer from quinsy," complains Reg. "I had to broadcast holding up my throat in case I should lose it.

"My brains are in my hands and feet; yes, but my hands and feet are hot! I catch colds in the head!" (This is called being face-tious!)

Poor Reg didn't find the organ stops very helpful in his fevered state. Here's his commentary:

"Vox mystica (I can't speak, anyway);

a tailor, Lou Preager either a chartered accountant, a solicitor or a Big Noise in advertising (he had spells in all three professions), Lew Stone a cabinet-maker, Billy Merrin a lace-merchant.

What might have been!

**TELEVISION** is playing its part in finding new talent. A play called "Tree of Eden" is waiting for West End production, and an artiste is needed for the lead.

The character is an inexperienced girl and someone suggested that Marcella Salzer, pretty blonde with unruly hair, might do.

So quite a party turned up at Alexandra Palace to watch her television act last week. Gerald Cock certainly knows how to pick them and his producers have an eye for youth and beauty.

Let us hope that Marcella gets that part. With luck she will be the first West End lead to be "made" by television.



The Aussies—McCabe, W. H. Jeanes, their manager, McCormick, Fingleton, Waite, Walker, Hassett, Ward, Chipperfield, Barnes and Badcock grouped round their Philips portable

vox celeste, vox angelica (surely I'm not as ill as that); swell to great (blowed if I am); solo (yes, but I've been lower); vox humana (not 'art'); tuba (or not to be, anyway I got home!)

In spite of all this, he was O.K. to broadcast from the B.B.C. Theatre Organ last Saturday. Heard him?

On July 5, "Broadcasts from the Seaside" presents Brighton, the Queen of Watering Places. And the day before, the famous organ at the Dome will be broadcast for the first time.

The Dome is part of the palace which once belonged to William IV; the organ was installed in 1936 when the Dome was remodelled, and was one of the first to be built with the definite object of providing classical as well as secular music.

At the opening ceremony, that famous organist Quentin Maclean was at the console, and he will be there again when the organ makes its debut on the air on July 4 at 4 o'clock.

Many seaside resorts have been exploited on the air and many, many organ broadcasts been heard from Blackpool. Now Brighton makes her bow.

**WHAT** they might have been!

Bandleaders now, but a twist of fate might have kept them in their previous jobs. In that case Billy Cotton would still have been a London bus conductor, Nat Gonella

**ONCE** more John Sharman plans to sail South for his holiday. From the middle of next month Madeira is going to be the Music Hall producer's address, but letters from the office will not be forwarded.

Already he is looking up boats and he will leave quite happily, knowing that there will not be any Music Halls until he gets back.

**L**ATELY Bram Martin has been "on ice" in the Coliseum show, "The Engadine Express." On Monday, however, he begins his usual summer tour.

He opens at Shepherd's Bush Empire and will later circulate to the provinces on an extensive Stoll tour.

By the way I met Gene Crowley in a hurry late one night recently. "Hey, there, Gene, whither bound?" I asked. "Got a date," he replied. "A lady?" "No, a book!"

Then I discovered that Gene was reading the life of Charlie Peace and was so enthralled that he was rushing home to finish it. Unexpected tastes in literature for a crooner!

**Q**UITE shortly Ray Noble will be added to the long and honoured list of sponsored radio stars. He is starting a series this month for Lyons Green Label Tea, in place of the lively Backstage with Sir Seymour Hicks shows. Further details coming. Watch out!

# DO WE WANT RADIO COMPÈRES

**M**ILLIONS of mystified listeners heard these words spoken by the announcer of a recent broadcast by Peter Dawson:

"The next song is 'Boots.' The words are by Rudyard Kipling, and the music is by J. P. McCall. I think we all know who that is—don't we, Mr. Dawson?"

Peter Dawson, chuckled and then sang the famous song.

Everybody but a few people in the know must have wondered why the announcer made that remark.

The fact is that the music of the famous "Boots" was written by Peter Dawson under the name of "J. P. McCall." He has written the music of several songs under that name.

If the announcer had made this clear, instead of attempting an obscure joke, every listener would have appreciated it. As it was, millions did not know what the chuckling was all about.

The trouble was that the announcer was trying to be a compère as well as an announcer. He was usurping his microphone privilege in an attempt to be unnecessarily funny or knowledgeable or something or other.

The compère habit is spreading throughout the B.B.C. programmes, and it is not doing them any good. Indeed, it is doubtful if it ever did them any good.

In a stage revue the compère is a very useful man. He comes in front of the curtain and entertains the audience while the scenes are being changed.

Without him there would be comparatively long and definitely boring periods of waiting for the next sketch or song.

Moreover, a good stage compère can almost star in the show without acting in a single sketch or singing a single number, provided he has personality and wit.

**B**ut broadcasting should not copy this technique. It is never necessary and rarely entertaining. The use of a radio compère implies that the show needs bolstering up. This is either a confession of weakness as regards the show or an insult to the performers concerned.

Bryan Michie, the most popular of all B.B.C. compères, did not become famous because he was a compère, but because his drawing voice had a most attractive, friendly quality.

Michie could have been a radio act on his own, just as he is now a stage act with the Jack Hylton show, *Secrets of the B.B.C.*

People did not listen to Michie so much for

**NO!** says

**MICHAEL ELDERSMITH,**

who is of the opinion that, however entertaining a compere may be on the stage, he is out of place in a studio



"Sutty" Felce—a thousand times better, says the author, as a single act than as a compère



Harry Tate? No, Bryan Michie on his tricycle in Jack Hylton's stage show, *Secrets of the B.B.C.*

what he had to say, but rather for the way in which he said it.

Ronald Frankau and Sutherland Felce have done a fair amount of radio compère work, but they are always a thousand times better when they work as single acts—Frankau with his witty songs, and Felce with his musical nonsense like "The King with the Terrible Temper."

Variety Director John Watt used to act as compère quite often before he took over the job of controlling light entertainment.

He has a snappy, wisecracking style and a good strong personality that make him at least bearable, if not entertaining, as a compère.

Eddie Pola, reeling off dozens of quick-fire gags (and most of them good), also belongs to the best of the bunch.

**But the rest . . . !**

They needlessly crash in between items, speaking in a facetious tone that is supposed to be humorous, and, after telling a joke or two, make some reference to the act that is to follow.

You know the kind of thing:—

"And now, ladies and gentlemen, we have Mickle and Muckle, the funny pair. Before I

introduce them I ought to tell you that Mickle and Muckle are twins. They are so much alike that their mother can't tell them apart. In fact, she can't tell them together. Ha-ha-ha!"

Then we hear Mickle and Muckle, probably very good comedians who should have been on the air long before the time-wasting compère made his alleged joke about them.

As you have no doubt heard, studio audiences laugh a lot at the compère (or "chairman") in the Palace of Varieties and similar shows. But studio audiences always laugh a hundred times more readily than the ordinary listener. They feel they are expected to laugh because they are seeing the show for nothing.

But it is no laughing matter for the irritated listener, who wonders why the hell they don't get on with the show!

**S**aturday night's "Music Hall" is the most popular of all the light entertainment programmes. It has no compère. There is only an announcer to say who is coming on next.

Occasionally he adds a phrase such as, "That very popular comedian" or "Somebody you all know." But he never tries to be funny about the artists or himself.

The result is a varied, quick-change show that moves with highly entertaining speed without any fatuous or facetious interludes.

As for the singing commère, Judy Shirley, I cannot understand why the "Monday Night at Seven" organisers kept on compelling this charming artiste to sing the same monotonous tune over and over again to different words.

Listeners must have been sick and tired of that tune, especially as it did not serve any real purpose. A simple announcement of each item would not only have been sufficient, but a definite improvement.

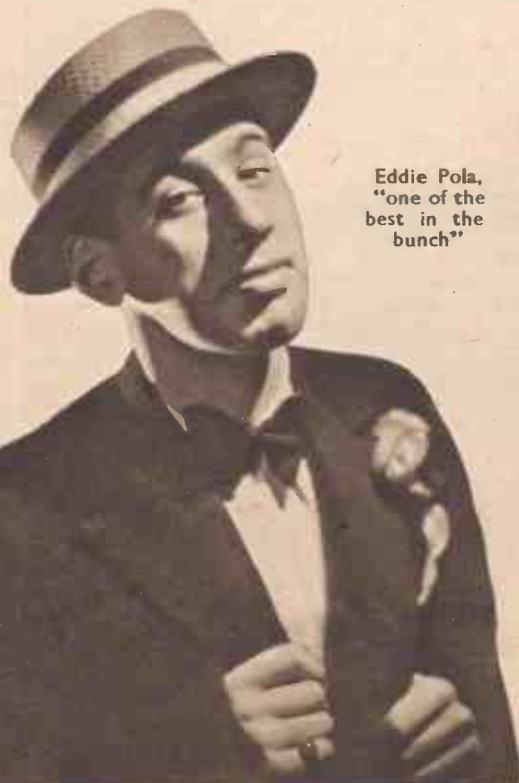
Frequently the announcer who puts on the gramophone records prefaces each one with a few remarks.

While those remarks remain purely explanatory, they help the listener to understand how the tune was written, or why it is played in a certain manner, or how the performer started his career—and the listener's enjoyment is increased.

But if, as often happens nowadays, the announcer makes each interval an opportunity for trying to make listeners think, "Isn't he smart!" then listeners will only think, "Isn't he boring, irritating and darned silly!"

Summed up, the position is this:—

1. Compères are becoming increasingly numerous in B.B.C. programmes, especially as some of the announcers are having a go at it;
2. A few of them are entertaining, and the rest are dimly unsuccessful;
3. All compères on the air are unnecessary, anyway, and the sooner the B.B.C. realises it the better.



Eddie Pola, "one of the best in the bunch"

# FROM SEASIDE TO



Footing it with the Fol-de-Rols at Hastings—  
that's Big Hearted Arthur Askey in the centre

**O**NCE again this summer you'll be tuning in to the B.B.Sea—and your old friend, Harry S. Pepper, with his usual tireless energy that a placid exterior never betrays, will presently be making tracks for our principal seaside resorts. He will bring the happy-go-lucky spirit of seaside entertainment and concert party fun into your own parlours, a breath of the sea that holds promise of happy days ahead or, to those whose holidays will then be over, a resurrected memory of the jolly times that were.

Following Brighton, on July 5, will come Aberdeen, Bournemouth, Southend, Blackpool, Margate, Clacton, Scarborough, Isle of Man, Rhyl, Llandudno, Yarmouth and Eastbourne.

The story of last year's coastal link-up is a breathless record of thrills, laughs and emergencies—with "Pep" happily restored to his traditional element.

"We arranged the first relay," he told me, "from Worthing where we took Richard Jerome's *Gay Parade*. We saw it five times in order to pick out the most suitable material for radio and concentrate it into a twenty-four minute broadcast.

"That first transmission went over so smoothly that we proceeded to the next town and the other projected link-ups—with a confidence that proved unmerited, as you'll be hearing.

"But Davy Burnaby, who went round with me, was incorrigible. Always up to some prank or joke; and he used to horrify the commissionaire at the best hotel in each town, after booking his room, by asking which was the nearest fish-and-chip bar. Fish-and-chips are a passion with Davy and the idea of being marooned in a district that hadn't one would be unthinkable to him.

"Our next town was Southsea, where we arranged to broadcast Gwen Lewis's show, *Southsea Revels*, from a small canvas and wood pavilion which Gwen Lewis had made herself. After preparing everything we went back to our hotel and found notes on our dressing-table warning us that a black-out of the whole town would start at midnight to facilitate an air-raid drill for the Air Force and Navy—and would we please help by observing the regulations, etc!

"Well, this didn't affect our broadcast on the National wave-length, which was early in the evening, but we had arranged to repeat the show for Empire listeners at twelve o'clock.

"Just as my stop-watch showed the midnight hour, the pavilion was plunged into complete darkness. We quickly produced a single candle and started the show, encouraged by the applause of about a dozen stalwarts who loyally turned up

and deliberately made a fearful din to give listeners the impression of a large audience.

"As the pavilion was not big enough to take the B.B.C. gear, this was set up outside and covered by an inadequate tarpaulin which filled very rapidly with the teeming rain while the engineers crouched beneath it and effected the relay.

"Meanwhile, huge bombers escorted by chaser planes droned noisily overhead, making intermittent bangs and dropping Verey lights while the Navy "attacked" the harbour. The scene was more like Flanders than a seaside town; and I don't think that any broadcast for which I have been responsible was ever effected under such nerve-racking conditions.

"From Southsea we went to Bognor where Eric Ross's *Dazzle* was entertaining visitors. Here, too, we had arranged to repeat the show at midnight for the Empire. The first show finished at ten-thirty and, as there was nothing one could do between the performances—the town was asleep at that hour and it was hardly worth-while going back to digs and hotels—the company stayed at the theatre, hoping that the boredom of the long interval wouldn't be too dreadful. . . .

"And I remember how grateful we all were to Gordon Freeman, the conjuror in the show. He was at liberty to go home after the first performance—since, obviously, his turn was not included in the broadcast—but he sportingly remained behind and enlivened the interval by giving us a complete show of new tricks.

"It was at Bognor that I had a most embarrassing experience. As I came off the stage I was intercepted by a gigantic lady, a rare Amazon of a woman, who embraced me passionately and, when I had extricated myself, introduced me to her companion as the man who had saved her life.

"Naturally, I was completely bewildered, until the lady explained that she had recently been in hospital after undergoing a serious operation which left her in a very weak condition and the doctors were doubtful about her recovery. One of the doctors, having done all he could for her, gave her the wireless headphones and said: 'Listen to this; it ought to cheer you up.'

"And, apparently, from that moment of listening to my *Kentucky Minstrels* her recovery began. She insisted on having my autograph and, as neither of us had a piece of scrap paper handy, she immediately emptied a packet of potato crisps, flattened the paper bag across



Harry S. Pepper—the man on the job

her chest and invited me to scribble my signature—which, of course, I did.

"We were besieged by autograph hunters after Jimmy Hunter's *Brighton Follies* on the pier—and how we laughed when one of the small boys, seeing Davy, yelled to his pal, 'Come on, Alf, here's Teddy Brown!'

"My outstanding impression of Littlehampton is of going out after the show and seeing John Watt in my stationary car where he had been listening in, surrounded by masses of people who, though I don't suppose they knew who he was, were enjoying the free entertainment.

"I want to say a word now about Greatrex Newman who displayed the most wonderful efficiency and control in the mammoth task of fixing up relays of the *Fol-de-Rols* from four different towns—Llandudno, Sandown, Hastings and Eastbourne—in a single programme. It was all done without the slightest hitch, overlapping or confusion, and, on looking back I realise what an achievement it all was.

"It took up a thousand miles of landline, twenty microphones, five dramatic control panels and several technicians and producers. To add to the difficulty, one of the shows contained a mock melodrama in which the audience was requested to take part—by hissing, cheering, clapping and booing at suitable moments.

# RADIO SET..

## "SEASIDE NIGHTS"

Relays during July

July 5—Brighton

July 12—Yarmouth

July 18—Clarkson Rose's "Twinkle" concert party from Eastbourne

July 21—Charles Heslop's "The Pleasure of Your Company" from Eastbourne

July 26—Bournemouth

July 28—The Fol-de-Rols—a composite relay from four different concert parties

"The broadcast started at Eastbourne at eight o'clock; at eight-thirty the audience in the next town (where the melodrama was being played) was being rehearsed. Then came the switch-over, fixed to a split second—in fact, as I say, the whole broadcast was done within the usual fifteen seconds' grace.

"It looked, early in the programme, as if the broadcast would run over its time. So Rex Newman put through a trunk call from Eastbourne to Sandown and saved the situation by getting them to cut a number.

"The audience, receiving their instructions from placards held up on the stage, entered into the spirit of the thing beautifully and did their stuff in perfect unison; there was no attempt at 'air-smuggling', nobody crashed the mike or said anything untoward. . . .

"After introducing the show from Eastbourne, I got into my car, listened to the broadcast on the radio, and drove at top speed to Hastings where I said 'Good night' to listeners at the conclusion of the programme.

"Hearing my voice from two different seaside towns in the same programme, many listeners concluded that the alleged link-up was faked. Lots of them wrote and said that

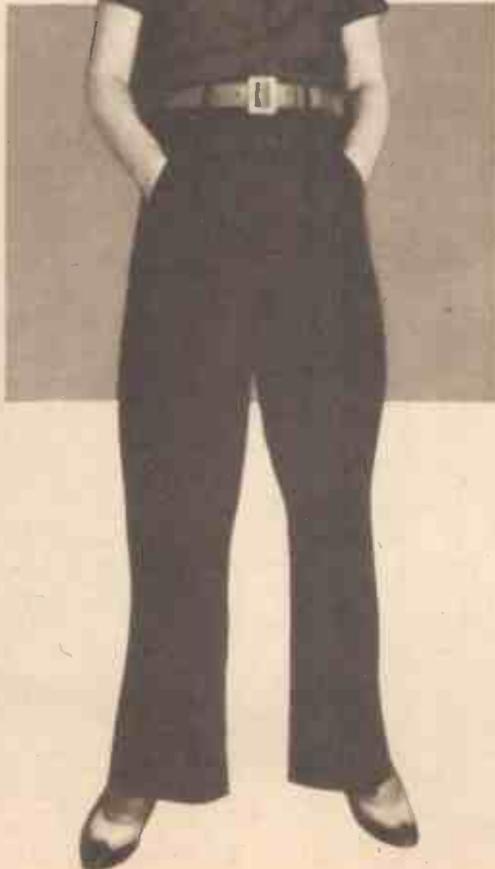
anyone could tell it was a recorded programme. And when some of these letters appeared in the press several members of both audiences—the Eastbourne and the Hastings lot—sent indignant 'eye-witness' accounts of the true facts to the B.B.C.

"Five minutes before we opened at Llandudno a thunderbolt fell and fused all the lights and the electricians had to work furiously to get them in order for the show. While broadcasting from Sandown a waterspout was deluging the end of the pier, not many yards from our pavilion. And I made my car journey from Eastbourne to Hastings during the only thunderstorm of the season—one of the worst I have ever seen, with forked lightning.

"Altogether, the elements were very angry during that link-up.

"We presented Will Seymour's *Bubbles* from Boscombe and it was during this show that Kenway and Young first broadcast. Douglas Young, you will remember, afterwards made a stir in Edward Everett Horton's part in the radio version

The B.B.C. engineers are an indispensable part of every relay. Below you see Doris Arnold, who joined one of last year's shows, incognito, at the last moment



Harry Pepper's broadcasts from the seaside—he starts this week with Brighton—bring Him adventures galore and bring Us a genuine breath of sea air—the real holiday spirit. In this article "Pep" reminisces to

## SAM HEPPNER

about last year's incidents and accidents

of *Top Hat*. They had actually done impersonations of film stars in the concert party.

"We only had one mike-crashing attempt during the tour and that was at Eastbourne where a man, very much the worse for drink, climbed a fence behind the pavilion and found his way into my dressing-room. He started to say something unintelligible to me—I believe it was quite affectionate, actually—but the engineers had seen him coming and deadened the mike instantly.

"Fortunately, I had just finished announcing.

"But the strangest thing that happened during these summer tours was when we broadcast from a little seaside town. A few hours before the transmission I was at a loss for an accompanist and had to send a wire to Doris Arnold at St. George's Hall, asking her to help me. At a moment's

notice, Doris rushed down to the coast, hurriedly looked through the music parts, and helped to accompany the concert party the same night.

"Of course, we didn't announce that Doris was playing in the show; in fact, it wasn't even known to everyone at the B.B.C. And the amusing sequel is that somebody in the programme department got in touch with me after the broadcast and asked if I would book the accompanist for a broadcast date!

"B.B.C. Tries to Book Own Pianist—eh?" said Harry, thoughtfully volunteering a headline for me.

"I was received with great ceremony and pomp by the Mayor of one of the towns before a broadcast. He came to the pavilion with all his councillors, elaborately robed and complete with the sceptre and orb. It was a very gratifying experience and made me feel very happy. But my pride was soon punctured for, at the finish of the broadcast, I was roundly told off by an irate dancing girl whose number had been cut—which was distinctly humiliating.

"We finished the tour at Yarmouth with *Come to the Show* on the Wellington Pier and this visit will always recall Davy's crowning practical joke. I was walking down the pier after the broadcast when I saw a huge crowd standing round a Punch-and-Judy booth. Now, I have a weakness for Punch-and-Judy shows and Davy, who had seen me coming, knew that I would stop to watch.

"I did, of course. And as I looked at the canvas tent, awaiting the appearance of Punch, I was astonished to see the huge head of Davy Burnaby, complete with Punch's hat, ascend from the depths and carry out all the actions of the part, belabouring Judy, throwing the baby out of the window, and finally executing the hangman in the proper tradition.

"I don't think I have ever laughed so much."



Eric Ross (of "Dazzle") watches Davy Burnaby try out a new fly-killer



Morris Harvey—"given the utmost drivel to mouth"

**I**T'S a pity that Jack Hylton is upset, but he is. No one likes to upset Jack because he is such a grand li'l fella. Band boys swear by Jack; most other bandleaders are sworn at. To upset Jack Hylton is to upset the finest chap in the band racket. And, at the time of writing, Jack's upset.

It's all on account of *Palace of Varieties* which he is presenting on the stage with B.B.C. co-operation and about which I wrote some weeks ago. I then paid every tribute possible to Jack but criticised the B.B.C. for embarking on the show business when their first, last and sole job was to cater for listeners. Jack writes to me:

"Do you seriously suggest that if the producers and writers, etc., at the B.B.C. produce shows that are successful enough over the air for some enterprising manager to want to tour them, the listener is going to suffer?"

"Personally, I think it should all be to the benefit of the listener if the writers and producers put on a show over the air with the ambition that it should be good enough for some manager to tour afterwards. No manager is likely to tour anything that has not been a hit on the air."

"Surely the fact that the B.B.C. wants to sell their shows should make them see that they are worth while."

Before dealing with the general principle raised by Jack Hylton, something needs to be said about the particular show. The *Palace of Varieties* which I saw on the stage was not the *Palace of Varieties* which the B.B.C. broadcast. The artistes in the stage version, as it was when I saw it, are not *Palace of Varieties* stars. Bertha Willmott was one of John Sharman's *Music Hall* stars, and Vernon Watson, the essential star of the *Palace of Varieties* broadcasts as chairman, is not in the stage show.

There were in the stage *Palace of Varieties* artistes who had never been in the *Palace of Varieties* broadcasts. Never, that is, until *Palace of Varieties* had been on the road for three weeks. And then they got into the broadcasts.

That raises a point of principle upon which I add criticism of the B.B.C. to my previous criticism. There is something dubious about this new B.B.C. policy. It certainly is not "all to the benefit of the listener" that the B.B.C. should be acting as they now are. They hoped to get away with it; but I am here disclosing and denouncing it. This is the artful dodge:

On a profit-sharing basis the B.B.C. and Jack Hylton present on the public stage a show called *The Palace of Varieties*, which listeners were justified in expecting to be the B.B.C. show of that name transferred to the theatre. Unfortunately for all concerned, the performers in the B.B.C. show who might be regarded as *Palace of Varieties* regulars were, for one reason or another, not able to be put into the stage show.

Faced with that situation Jack Hylton builds up his show in such a way as to have maximum theatre appeal and it certainly is an excellent stage

# BROADCAST *for* LISTENERS-

says GARRY ALLIGHAN

and not with an eye to stage profits

*In this article he denounces the tendency for successful B.B.C. shows to be bought up for the stage. Forget the allurements of a well-paid stage job, he counsels radio producers, and concentrate on pleasing listeners*

production. Difficulty arises over the fact that the public find in the stage version numerous artistes who have not been in the broadcasts. How is that to be overcome?

Quite easily. The B.B.C. give engagements to the artistes in Jack Hylton's show who have not hitherto been in the broadcast version of that show. It had to be done quickly because Ernest Longstaffe is off to America and the *Palace of Varieties* series of broadcasts was ending. And so, with the last broadcast of that series, several of the artistes in Jack Hylton's show are put on the air.

They can all now claim to be *Palace of Varieties* broadcasters. But only just. Another month and they'd have lost the chance. In that case the B.B.C. and Jack Hylton would have been in the delicate position of presenting on the stage as a

latter may be more keen on broadcasting shows which appeal to the Jack Hyltons than to the listeners.

I can easily see a situation arising in which impresarios will offer the B.B.C. feature shows for nothing in the hope that after being regularly broadcast they can take the show out on the road. It might be argued that such a development would be to the benefit of listeners; that anything that will improve programmes on the air should be encouraged. Agreed; but there is every reason to fear that shows which are constructed with stage presentation as their main consideration will not be good microphone material.

This tendency in B.B.C. programme policy needs careful watching. Artistes are being encouraged to provide their own shows for B.B.C. broadcasting and the fee the B.B.C. pay for these is not sufficient. Artistes are forced to broadcast for other considerations than the B.B.C. fee. That is not good for either the artiste or the listeners.



Anona Winn . . . "brilliant little artiste with a remarkable voice"

B.B.C. show a *Palace of Varieties* in which were several artistes who had never broadcast in the radio version.

**S**ome nasty-minded critics may resent the course of action that has ensured a 100 per cent. B.B.C. show going "on the road." That is not my attitude; but I do point out that, in order to make artistes qualify as broadcasters the B.B.C. forced on listeners one or two excellent stage acts which were not by any means excellent broadcast acts.

Apart from that is another matter; B.B.C. producers are now encouraged to present shows on the air with a main eye to their possibilities for the stage. Jack Hylton thinks it all to the good that "producers put on a show over the air with the ambition that it should be good enough for some managers to tour afterwards." Jack would be the first to agree, I am sure, that the two techniques—stage and microphone—are different and not all the shows which are excellent for radio are equally good for the stage.

My point is that if B.B.C. producers broadcast shows which are "good enough for some manager to tour" in the theatres, they will possibly, if not in all probability, construct those shows in such a way that they become poor radio material. B.B.C. producers are human, despite all their pose of superiority. They will not be insensible, or insensitive, to the allurements of a well-paid stage job and if B.B.C. shows are going to be rehearsed and produced in the theatre by B.B.C. producers, the

Anona Winn is presenting a series of "Bungalow Club" broadcasts. I have some observations to make on this. In the first place I sincerely trust that it is not intended to produce this series with one eye on its stage possibilities. Such a method—despite the temptation—would depreciate the value of the shows as a radio entertainment.

As to the show itself, it is excellent in conception, but the first performances revealed weaknesses which will be, I hope, eliminated from subsequent broadcasts. Anona herself is a brilliant little artiste with a remarkable voice. She is more than a singer; she is a clever vocal contortionist. Where she fails, in my opinion, is in not making up her mind what she wants to be or in what category she wants her voice to be placed.

She sang her version of *One Fine Day* in real prima donna style, far better than most straight singers. It may be, however, that her forte is playing tricks with her voice because she has a strange habit of mixing her registers. I personally preferred her "straight" but if she insists on comedy singing she has to choose one or the other.

I objected to Marcel Boulestin being interjected in the incongruous way he was. Listeners know Boulestin as one of the greatest culinary experts of the age. They expect from him serious cookery information and they got it. But they don't expect serious cookery information suddenly introduced into the middle of a light-hearted cabaret revue. Boulestin was wasted.

It was an artistic mistake. Listeners had adjusted their minds to receiving jolly nonsense and amusing tomfoolery. They listened to the comedian joking with Boulestin about "duck and orange," and then, before the mind could be readjusted, Boulestin was giving housewives a "straight" recipe. We did not take it seriously, of course; and yet it was serious. By the time we had finished looking for the joke, Boulestin was off.

Songs and their singing are excellent in *Bungalow Club*, but the "book" is very poor. That great stage artiste, Morris Harvey, was given the utmost drivel to mouth. It was criminal. The "jokes" he had to crack were no joke.

Advice to Anona: Shake "Bungalow Club" down into a show with a well-defined concept; keep it a-bubble with brightness as a bungalow club should be; make it sound natural, which it cannot be when a chef suddenly interrupts jollity by reciting a cookery hint; and, above all, bring the material up to a much higher level than it was.

# TOP, LISTEN-AND LAUGH!



—Because George Elrick's on the air and nobody can resist him—"Wee George"—Maclean's Laughing Entertainer from Luxembourg, every Sunday at 9 a.m.



The saxes make it hot: Teddy White, Harry Lewis, Eddie Farge



Little fourteen-year-old crooner, Shirley Lenner, singing "Thanks for the Memory." She's great, that kid



Here's the band: Sam Molineaux (bass); Sid Bartle (drums); Teddy White, Harry Lewis and Eddie Farge (saxes). At the back: Syd Foster (trumpet) and Syd Kreeger (piano)



George and his two crooners, Shirley and Harry Lewis, look over the script



Waiting for the beat—drummer Sid Bartle



George looks almost serious for a moment. He's singing "Bringing in the Corn"

# THE *Real* SIR JOHN

Listeners everywhere are sorry that Sir John Reith, who for the past sixteen years has been the biggest figure in radio, has relinquished his post as Director-General of the B.B.C. In this article Our Special Commissioner sums up the man himself, whose departure brings to a close the first wonderful chapter of British Broadcasting



"Behind the somewhat sinister-looking exterior there is one of the most human of men." Sir John and his family as they were once snapped by a beach photographer

**A** GAUNT, lithe figure sat bolt upright in a leather armchair in a West-End club looking out on to sombre buildings in Pall Mall.

But the man in that stern chair was not gazing out through the lofty windows at the men and women who scurried along the pavement in the evening haze. Instead, he was engrossed in a paper.

Surprisingly enough, moreover, he was not looking at the financial pages, at the leaders, or even at the late night final sporting results.

He was looking at the small ads.

The man behind the paper was a Mr. John Charles Walsham Reith, a young Scotsman who, that very year (1922), had impulsively given up a safe job in a Glasgow engineering firm in order to come down to London in search of fame and fortune.

You see, after a distinguished Service career, he had been put in charge of liquidation and ordnance and engineering contracts for the Ministry of Munitions in 1919, and from that position had drifted into the famous engineering works of William Beardmore & Co., Ltd., where he very quickly rose to the position of general manager. He had worked hard—very often sixteen hours a day—and this tall, domineering young Scot felt that, important as was his job in this famous firm, he might find bigger fields to conquer if he came down south.

The late Sir William Bull, the greatest power in the Conservative Party in London at that time, was one of his greatest friends, for already this Mr. Reith had achieved a reputation for being a first-class organiser. And first-class organisers were never more needed in the Conservative Party than they were in 1922!

The first day this inaky young chap had arrived in London, Sir William took him out to lunch at the Carlton Club and proposed, after tactfully talking politics for nearly two hours, that a dinner party should be arranged at which Lord Birkenhead and Austen Chamberlain should be present.

A gigantic political career was mapped out for Mr. Reith.

So when, sitting in his club that evening his glance accidentally fell on the small advertisement columns of *The Electrician*, you can imagine that



A photograph which recalls the famous occasion when the Director-General of the B.B.C. (left) played the part of a butler for the B.B.C. Dramatic Society

with typical Scottish "ca' canny," he reviewed the situation very carefully.

For here was an advertisement which, tempting as was the political world, opened up an entirely new field for adventure—something yet untried, something of unlimited power, a new toy of the scientists which almost every hour was becoming more and more important.

"Applications are invited," ran the advertisement, "for the following offices: General Manager, Director of Programmes, Chief Engineer, Secretary. Only applicants having first-class qualifications need apply. Applications should be addressed to Sir William Noble, Chairman of the Broadcasting Committee, Magnet House, Kingsway, W.C.2."

The paper in which this advertisement appeared was dated October 28, 1922. If you believe in numerology, you may care to try to get some new significance out of that date!

But Mr. John Charles Walsham Reith was not interested in numerology. As dusk fell in the dignified West-End club, he sat with his head in his hands wondering whether he should take a certain big engineering job which had been offered to him, whether he should break out into new fields and grasp this glorious political future which the dinner party with Austen Chamberlain had unfolded to him, or whether now to grasp at straws, as presented by this advertisement, and perhaps become a great figurehead in a new industry.

Does all this seem very stale history to you now? Now that Sir John Reith has finally left the B.B.C., after sixteen years, during which he became the most liked and probably the most disliked of all outstanding personalities, it is no light matter to consider how—quite accidentally—he came into broadcasting.

Well, it's not without a laugh.

Mr. Reith, on his own confession, spent nearly two hours before he made up his mind to write a note to Sir William Noble. Eventually he managed to draft out about a dozen lines explaining his qualifications, blotted the letter, sealed it in the envelope, and dropped it in the post box of the club.

Then, probably for the first time, he realised that this letter coming out of the blue might mean nothing to Sir William, so he rang for the porter, tipped him to open the post box again, retrieved his letter, and added a postscript.

"I daresay you know my people in Aberdeen," he wrote.

It must have been that postscript which got Mr. Reith's letter to the top of the pile, for an interview with Sir William Noble quickly followed, and he was offered the job of being general manager, in view of his Beardmore and Ministry of Munitions experience.

The first thing he did was to dash back home in a cab and tell his wife, Muriel (they had then been married about two years) of his new good fortune.

The next thing was a return trip in the cab to the station for a return ticket to Scotland.

Before he started on this grand new adventure, John wanted to be back at home with his own folks.

There were some disadvantages about this, for it had been decided that his wife should stay near Stirling during the first few months of his taking over at the new British Broadcasting Company, and on the very day before he was due to start work at Magnet House he had the long journey from Stirling to London on a bitterly cold winter's day.

So it was that on December 29, 1922, a lanky, somewhat gawky Scot climbed the stairs to the second floor of the Kingsway building where a painted sign read: "British Broadcasting Company, second floor."

Have you ever stopped to think how different the B.B.C. might be if Sir John Reith had forgotten to put that Scottish postscript on the letter to Sir William Noble?

Or wouldn't it be very different?

"Porridge and proverbs are the secret of his success," they say.

"He ran the B.B.C. too much as his father would have done," they say—and the Very Rev. George Reith, of Aberdeen and Glasgow, was a moderator of the Church of Scotland!

Yet behind this somewhat sinister-looking exterior which "J. C. W." presents to the world there is one of the most human, most lovable, and most understanding of men.

People on the B.B.C. staff used to see both sides at times.

# REITH...

Unfortunately, far too many of the millions of radio listeners judged Sir John only by hearsay. A great man profits by his mistakes, but the vast listening public in general hear only of his mistakes and never of his multitudinous good points.

He is a Scot. He is a man, and that is how I want you to meet and know him.

They say you can judge a man by his wife.

Well, Lady Reith (previously Muriel Catherine Odhams), daughter of the late John Lynch Odhams, of the great publishing house) is a very reliable guide to John the family man. And John is proud of his family.

But you can also judge a man by his secretaries and those who work for him. Sir John had two secretaries at the B.B.C.; sometimes three. For a considerable time Mrs. Lynes (now in charge of the B.B.C.'s illustration and photographic arrangements) was one of his secretaries. And one of his first secretaries was Miss S. I. Shields, M.A.

Not long after he had been at the B.B.C., Sir John himself said: Perhaps I may be excused if I refer to my own secretary, Miss Shields. From the outset she has been what a good secretary alone can be, despite, I fear, a greater measure of vexations and trials than normally accompanies such a post.

Can you judge a man by his relatives?

In Sir John's case that may be difficult, for one of his brothers is a clergyman (and please believe me when I say that Sir John has not the mind of the typical cleric as so many suppose), while another brother is much more a man of the world and does not share his father's Puritannical spirit.

But Sir John has a grand sense of humour and can see a joke against himself, which to many a Scot takes some doing.

It is quite true that he was responsible for banning the vocals of certain dance tunes, notably, *Love Thy Neighbour*. He objected to the rather religious-sounding words being used for a jazz number.

Yet, just a little while ago, Sir John had switched on the pilot loudspeaker in his own panelled office and was listening to a dance music programme.

One of the tunes played was a number from *Hit the Deck*.

Sir John picked up the house telephone and 'phoned through to Sir Noel Ashbridge's office.

"What is that tune they're playing now?" asked Sir John. "I've heard it several times and it's quite a favourite of mine. I've been meaning to ask you the title."

"It's called 'Hallelujah!'" said the voice on the 'phone.

Of course, Sir John likes a good serious play on the wireless, but he is also a variety fan.

In the old Savoy Hill days he often used to go up to studio 4, where the Ridgeway Parade, complete with half-clothed chorus girls, was broadcast.

He was never an official visitor, but used to



Enjoying the racing at Ascot, just after the announcement in the House of his new post as Imperial Airways Chief



Leaving the King's Levee at Buckingham Palace and (left), attending the Memorial Service for Marconi

drop in for half an hour or so during the evening especially if, as a sort of serious relief from the gaiety, Ridgeway was going to broadcast *Ave Maria*.

Reith used to sit perched on a hard wooden chair and enjoy every moment of those programmes, yet it was he who, for reasons of "good taste," suggested the rule about not broadcasting religious numbers from music-halls or places of light entertainment.

And so it came about that as Gracie Fields broadcast from the Gaumont State Cinema just before Christmas, she was banned by the B.B.C from singing *Ave Maria*, even though Sir John had been the first to lead the applause after this number in the B.B.C. studio!

That pilot loudspeaker which used to stand on his desk has featured in many incidents, some laughable, others serious, and some almost tragic.

You see, by just lifting the house telephone, he could have it switched on to any microphone and any studio in the building—or even on to any house telephone if he wished.

Wanting to amuse some visiting friends one morning, he had the loudspeaker switched on to the third-floor studio in which one of the dance bands was rehearsing.

You've no idea, after hearing the honeyed words of crooners at the microphone, how very unhoneeyed they can be during hectic rehearsals.

Language at this morning rehearsal was so "blue" that Sir John had to ring furiously for the loudspeaker to be disconnected!

On another occasion Sir John himself had made a record for the B.B.C. voice library and he 'phoned the engineers and asked for this disc to be played back.

Just as the record was about to begin, a short-circuit developed in Sir John's loudspeaker cabinet and the whole thing burst into flames. With typical Scots dignity, he did not jump into a panic, but telephoned for the engineers, who dashed into the room and removed the still smouldering embers.

Whether or not the pilot loud-speaker had been accidentally switched on to a children's hour studio, on another occasion, only Sir John Reith

Continued on page 30



# LISTENING in CZECHOSLOVAKIA

*Haunting gypsy music, played in riverside cafés . . . that is the programme that listeners in Czechoslovakia love best. Visit Prague's B.B.C. with MARGARET SHERMAN, a young English girl now travelling in Europe, and meet the men behind the programmes*



Look at Prague's picturesque old Town Hall—and then look, for contrast, at the photograph on the right of its high-power broadcast transmitter

**R**ADIO PRAGUE calling! We give you now an hour of music . . . Tune in to Prague almost any time of the day, if you're a music-lover. Perhaps your heart will be stolen by a wizard accordionist, a young medical student who plays in a famous riverside café with Dr. Harry Osten's band, in order to earn money for continuing his studies.

Perhaps you will thrill to the perfect rhythm of Dvorak's folk music, now glad, now sad, the epitome of the Slav race.

Come to Radiojournal, Prague's B.B.C., in the centre of the city, and meet musical director Professor Jirak. Happy in the knowledge that his countryfolk have a deep appreciation of music, this sensitive little man, with the fine brow and soft voice, works ceaselessly to give listeners only of the best.

Together we talked of broadcasting, in his airy studio. "The people here are critical, demanding in their choice of programmes. Daily I get hundreds of letters, not only from the cities, but from the plains and mountains of Ruthenia and Slovakia.

"From tiny villages come authoritative letters about modern composers, or with requests for old classic masters. Janacek, Smetana, and Stravinsky are particularly popular, while Mozart, who wrote, and first performed, his Don Giovanni in Prague, is nothing less than a god.

"Our café music, too, is well loved; in fact, many favourite radio stars were found in café orchestras."

Can you imagine cafés, with spacious lawns and terraces reaching down to a river that rivals the Rhine in beauty, and beyond, wooded hills, with old chateaux outlined against the sky? You can, if you listen to the melody-makers in these cafés. Their music, which draws thousands of people to the coffee tables, is broadcast regularly throughout Czechoslovakia. Sweet, light-hearted music, befitting the surroundings in which it is created.

Now genius conductor Jeremias, with his orchestra and singers of more than one hundred, will broadcast Darius de Milhaud's *Christoph Columbus*. For two years, Jeremias has worked with his fellow-artists to render a perfect performance of one of the world's most difficult, most moving operas.

What of the general programmes broadcast from Radiojournal? Meet programmes director Otakar Matousek, and you will know instinctively that the standard of talks and entertainments must be high.

Brilliant ideas-man, he is not only responsible

for the broadcasts from Prague, but from stations scattered in picturesque, unpronounceable towns over the whole of Czechoslovakia.

He has two particular interests: the man in the street, and children. You'll find always in his programmes talks which will interest the ordinary working people.

"How We Live," a recent series by the factory worker, the typist, the shopkeeper and the housewife, was an unsurpassed success. No subtle propaganda this; the broadcasters gave uncensored accounts of their lives, discussing their difficulties as well as their pleasures. A storm of letters followed these broadcasts.

Smilingly, Director Matousek told me, "I like letters, particularly critical ones. Only then can I discover what listeners feel and think. But

however varied the programmes, it's almost impossible to please every listener."

Particularly proud of the high percentage of child listeners is this interesting, versatile young man. Seventy-five per cent. of the schools have radios, and letters show that most of them are regularly used.

Director Matousek is internationally minded. He wants to bring better understanding among nations by greetings and talks relayed from one end of the earth to the other.

Two regrets from Programmes Director Matousek. First, there are not enough specialists in Czechoslovakia for authoritative lectures. The same people have to be re-called too often.

"I envy England in this respect," he told me. "The B.B.C. has so many brilliant people, specialists in all subjects, at their disposal. I only wish that talks from England could be relayed here occasionally and interpreted for our listeners.

"Secondly, there are too few good radio plays produced. I find that the average playwright cannot successfully adapt his plays for the radio. It means endless hard work in creating effects and in general adaptation, and we just haven't the time to do it."

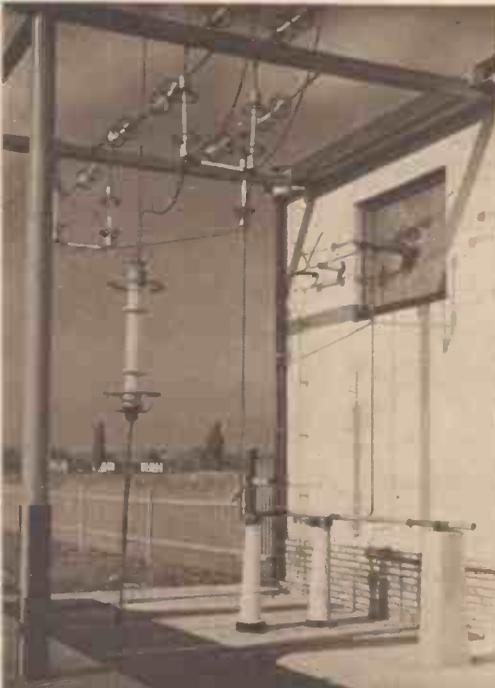
You'll hear no official propaganda when you tune in to Radio Prague. Professor Matousek sees to that. He is no propagandist and has a loathing for static opinions forced on listeners.

"Let them think for themselves," he asserts. "We'll give them all points of view, whether political or cultural, but we'll not dictate to them."

It is evening, and President Benes is sending a message of thanks to his people for their quiet courage and discipline during the crisis of the past weeks. Every Czechoslovak with a radio is listening in. When the speech is ended, the listeners join in singing the national anthem.

Tune in again an hour later. The Melody Boys are giving a programme of dance tunes, and "Good Night My Love" is crooned seductively over the ether.

It is past midnight and the music ends. "Radio Prague calling! Good night, everybody. Good night."



Mme. Tomanova announcing at Radio Prague

# Sophistication

## FROM THE NORTH

As a change from music hall and variety, North Regional introduced "Swift Serenade" and "After Dinner." CHARLES HATTON tells the story of these two shows which strike a new note in entertainment

**W**HEN David Porter took over the variety department at Manchester, he determined to strike a new note wherever possible.

Reviewing the light entertainment output from North Regional, David realised that there was plenty of broad comedy fare going out from the various music halls and concert party theatres in the region, so he took the plunge in presenting two quite sophisticated musical features.

His confidence was justified, for *Swift Serenade* and *After Dinner* have made the grade with a vengeance, and are now regularly included in the main regional programmes.

The first-named was originally started by Tommy Mathews as *Swing Low, Sweet Music*, and rapidly became a great favourite. When Tommy Mathews had to hand over the feature to arrangers Ralph Bruce and Ray Terry, it had become firmly established in the regional programmes, and brought a regular fan mail from all over the country.

*Swift Serenade* is a non-stop musical feature of special concert arrangements, and has included many unusual items rarely played in this country. For instance, there was the Gershwin Piano Concerto, which few orchestras care to tackle, *Metropolitan Nocturne*, and many of the works of Ferdi Grofé. The programme generally includes a special arrangement of some classical piece of music.

"*Swift Serenade*" gave Helen Clare her first break on the air—and she has since made good in London broadcasting. They have featured several other vocalists, including "Denise," Violet Carson and Bell Walker, but at present the programmes are non-vocal and apparently listeners prefer this.

The *Swift Serenade* orchestra, which recently made its stage debut with great success at Buxton,



David Porter of North Regional—he can claim the credit for a successful experiment in light entertainment

consists of six violins, two trumpets, two trombones, piano, cello, viola, drums, guitar and tuba. Just lately they have been experimenting with echo on this programme, and have discovered that it adds greatly to the effect.

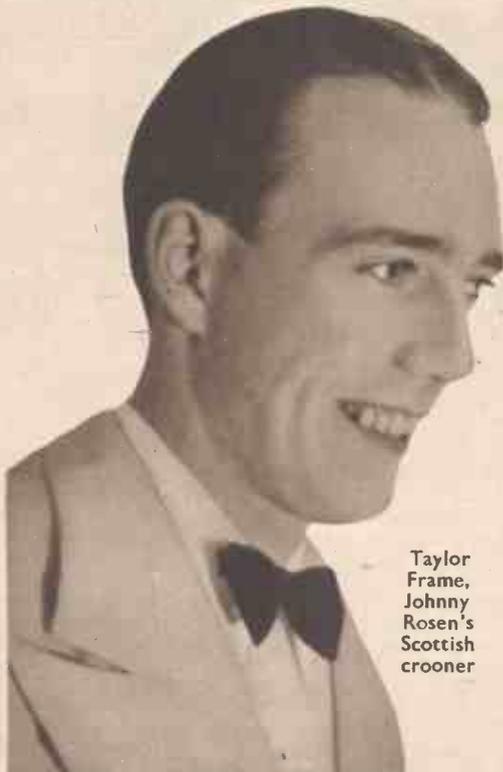
David Porter himself is always the speaker in these programmes, but he confines himself to brief announcements of the next item, for he believes that the orchestra is quite capable of speaking for itself.

This is the only orchestra of its type in the regions, so if you have not heard it yet, make a

point of tuning in. Signature tune is Van Phillips' "Song Without Words."

"*After Dinner*" has now been running successfully for a year, and has certainly struck a new note in entertainment where the regional stations are concerned.

It started very unobtrusively with a small band—Johnny Rosen and his Four Chaps, and Henry Reed at the piano. Taylor Frame, Johnny Rosen's crooner, was responsible for the vocals, and has had a hand in these programmes ever since.



Taylor Frame, Johnny Rosen's Scottish crooner

Taylor is a Scottish lad, who first began broadcasting with the Midland Mischief Makers from Midland Regional. He plays piano, saxes and clarinet with equal facility, and nowadays he is Johnny Rosen's right-hand man, for he is also responsible for many of the band's special arrangements.

It was a great occasion when David Porter managed to secure Charlie Kunz as a guest artist for *After Dinner*, and by that time the feature was well established.

Then they began to branch out a little. David Porter discovered a new close harmony trio, which he called the Three Semis. These girls are all well-known broadcasters under their own names, but he refuses to disclose their identities. They rehearse practically night and day before each show, as they are called upon to sing some of the most complicated arrangements tackled by any close harmony trio in present-day broadcasting.

Another more recent discovery of David's is Alan Holmes' Swing Sextet. And thereby hangs a tale.

Alan is a professional musician playing in a Northern dance band. At a gathering of some of his special musician friends, they were deploring the lack of a good swing band at North Regional. "Why don't we get together and start one?" asked Alan.

"Why not?" chorused the others. "You get us an audition, and we'll play like blazes." So Alan was faced with the problem of getting the audition. Having seen a picture of David Porter in RADIO PICTORIAL, he went into the B.B.C. entrance one lunchtime, and stood there debating



"*Swift Serenade*" gave Helen Clare her first break

his next move. Should he walk in boldly and ask for Mr. Porter, or...

While he was trying to make up his mind, two men came down in the lift and left the building. Alan recognised one of them as David Porter. He went outside and watched David make his way over to a nearby hotel for lunch.

Then followed a period of indecision, but eventually Alan, thinking of all the lads anxiously awaiting his return, walked boldly into the hotel and asked for Mr. Porter.

David confesses that he was in the middle of the second course, and not exactly pleased at the interruption. But he was so impressed by Alan's sincerity and eagerness that he told him to call at his office that afternoon and fix an audition.

The boys came, saw and conquered. In fact, they only had to play two numbers and were given a contract on the spot.

David has never regretted that decision. "They take an enormous interest in every show, and nothing is too much trouble for them," he declares. "You have no idea what a help it is to feel such confidence in this little team."

Alan Holmes—dark and handsome—has had a good deal of experience playing in France, where he has appeared at the famous Hermitage Hotel, Le Touquet, and the Sing-Sing Night Club, with the Lyrians.

Alan plays drums, and the remainder of the sextet are as follows: Peter Sloan, guitar; Ralph Bruce, clarinet and saxophone; Leonard Whitley, trumpet; Geof. Bland, bass, and E. H. Topham, piano.

Ralph Bruce is one of the *Swift Serenade* arrangers, and also makes special arrangements for the Sextet, while Leonard Whitley is equally versatile as hot or "straight" trumpet player. In fact, he still plays in brass bands—he started in one when he was twelve—and recently had a remunerative offer to tour abroad.

The sextet are now in constant demand at Lancashire dance band contests to give demonstrations of the latest developments in swing music. They are also getting a series of dates in the daytime programmes from Regional.

*After Dinner* always includes a large proportion of original songs by Northern composers, and special arrangements are made by Henry Reed, who invariably manages to contrive something exciting which will appeal to the most sophisticated connoisseur of modern dance rhythms.

"*After Dinner*" is always broadcast in the presence of a capacity audience in the large Manchester studio, and goes on the air at approximately the same time on each occasion; that is, somewhere between nine and ten—to accompany the nuts and wine or good-night coffee and last cigarette in the hour before turning in.

Give this programme a trial sometime. You'll find it has a charm of its own.



## BECOME AN EXPERT SYNCOPATED PIANIST

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If you can play a simple dance tune, Billy Mayerl will quickly show you how to play all your favourite dance tunes which you hear on the wireless and gramophone records, just like he does, with that up-to-date rhythm and that easy swing which you have so often envied in others.

**NO LABORIOUS EXERCISES  
NO WEARISOME HOURS  
OF PRACTICE**

Just half an hour a day of pleasing study is all you need to devote and in a very short while, you too, can become a brilliant pianist.

**SPECIAL GRAMOPHONE RECORDS**  
Every student on enrolment receives, free of extra cost, a complete set of Billy Mayerl's Personal Demonstration Gramophone Records, specially recorded so that he can demonstrate each lesson to you step by step.

**● 25,000 SUCCESSFUL STUDENTS ●**

have already taken Billy Mayerl's Tuition Courses and become expert pianists. Why Not You?

**Read what some of them say:—**

"I should like to congratulate you on this course. Although I have only had the first lesson and just started on the second, I have felt an improvement already"—A.—1.

"The very most I have ever earned at piano playing is the small sum of £2 per week. Now, thanks to your wonderful course, I am earning a very satisfactory salary."—B.—107.

"I should like to say how clear and excellent I consider your course. I had a few years' tuition from a local teacher, but there is a heap of difference in a postal course by Billy Mayerl."—B.S.—190.

"I have had a very busy season: I am still enjoying same. I am a 100 per cent. better pianist this year than I was last."—X.—488.

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For those who cannot even play a note of music, Billy Mayerl has written a special course, so that everyone, young or old, can easily and quickly learn to play all their favourite songs or dance tunes.

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Please send me at once, without obligation, full particulars of your Rhythm Course: Beginner's Course. (Please strike out which does not apply.)

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Address .....

Learn from a man whose work you know R.P.

## The SIMPLE SALAD

Variations on the lettuce theme with a special favourite from Mrs. Jack Jackson, wife of the famous band-leader

By JESSIE KIRK



Salads are a great favourite with young Mr. and Mrs. Jack Jackson

**I**N summer time salads are the staple diet for most of us, but there comes a point when even the freshest, crispest lettuce begins to taste monotonous and—let us whisper it—when the male section of the population is inclined to refer contemptuously to "rabbit's food."

There's no need to let it get to that, I hasten to assure you, for there are many varieties of salad which are just as easy to prepare, and yet are just that bit "different."

First of all, the lettuce itself. If it is not very crisp, let it soak in cold water to which you have added a slice of lemon. This removes that tired look like magic. How do you keep your salads fresh when you have to store them for a day or two? I always wrap mine up in thick newspaper which has been well soaked in water, the evaporation of which keeps the green stuff moist. Another way is to put the salad into a large aluminium saucepan with a tight-fitting lid.

When you have washed the lettuce, do see that it is thoroughly dry before serving or further preparation, either by drying each leaf separately in a soft, clean cloth, or better still, hanging up in a salad bag.

To make this, sew up three sides of a square of muslin and run a draw string through the top. Needless to say, if you are lucky enough to possess a refrigerator, all salads should be put in it for a short while before serving.

**N**OW for some variety in the simple salad. I knew you would be interested to know what radio people like, so I asked Mrs. Jack Jackson what was her band-leader husband's favourite salad.

"Cabbage salad," she answered promptly, and gave me the recipe, which is very easy to prepare.

You need three cups of finely-shredded white cabbage, one minced pimento, six tablespoonfuls of French dressing, lettuce and cress. Place the cabbage in water for an hour, then drain and moisten with French dressing. Add the pimento, lettuce and cress.

Here is a salad which serves as a course by itself—very appetising, too. To four hard-boiled eggs take ½ teaspoonful of minced parsley, 8 large sardines, watercress, 2 large teaspoonfuls of mayonnaise, pepper and salt. Shell and halve the eggs, remove the yolks and place these in a basin with the sardines, skinned and boned. Stir in the mayonnaise, parsley, pepper and salt to taste. Fill the whites of eggs with this mixture and arrange on a dish lined with watercress, well washed and dried. Stuffed olives make a delectable garnish.

Most people know how to make the usual French dressing, but I met a cheese dressing the other day which was especially interesting. It was served with tomato salad, and I asked my hostess for the recipe.

Take a small cream cheese and with a wooden spoon slowly work in strained lemon juice until it is the consistency of smooth, thick cream. When it is quite free from lumps, season with pepper, salt, a little castor sugar and, if liked, a little grated onion.

**H**AVE you ever tried fruit with salad? One of my own favourites is made with sliced pineapple. Line individual dishes with small lettuce leaves, sprinkled with dressing. Then mix lettuce, cress and a small amount of chopped onion with French salad dressing, and place in the lined dishes with two or three stoned cherries. Lay a slice of pineapple on top, with a cherry in the centre, and pour on a little dressing.

Pineapples mix very well with tomatoes in salad, but in this case flavour with cheese instead of onion.

Here is a very easy-to-make salad dressing that needs no cooking and will keep for at least a fortnight if stored in a jar or bottle with a screw top or tightly-fitting cork.

You will need ½ pint of thick cream, which can be made from ¼ pint of milk and ¼ lb. of Stork unsalted margarine, two tablespoonfuls of tarragon vinegar, one teaspoonful of chili vinegar, one teaspoonful salt, two teaspoonfuls of castor sugar, one teaspoonful of made mustard and one table-spoonful of salad oil.

To make the cream, warm the milk and the unsalted Stork together in a saucepan until the margarine is melted. Cool mixture to blood heat and beat it with a fork to mix the margarine and milk well together. Then pour it into a cream machine (which, incidentally, you can get free if you are a user of Stork margarine) and syringe it through steadily, with a quick, hard stroke, raising the handle as high as possible.

The cream should be thick and even as it comes through the machine. If it begins to run through too quickly and is too thin, warm the mixture slightly, stir well again and pump harder.

Let the cream get quite cold and stir all the ingredients together, adding the vinegar very gradually.

For best results, a salad should be made just before it is required, as standing will make it go limp; and, above all, never put dressing on lettuce or other greenstuffs until the last minute, or your salad will become withered.

Flattering to the figure is this crepe de Chine day dress in shaded stripes of anemone



Neat and businesslike in black tailored suit and severe sailor hat—worn with a fur



Niela repeats the anemone colouring of her day dress in the flowers on her smart black hat



The attractive childlike quality of Niela's personality is brought out by this glamorous white chiffon gown with white and silver flower sprays



# No. 18 fashionfotos

## NIELA GOODELLE

*Cabaret artiste from America, now appearing in "Pellissier's Follies" on the London stage, and, of course, in Horlicks Picture House every Sunday from Luxembourg and Normandy*

**W**HEN you're small, neat and dainty like Niela, you have to be careful that your clothes match your personality. She's dark, too, and can wear the lovely fuchsia shades that are so popular this season. Note that she specialises in unusual evening gowns with definite characteristics



Here's sophistication, in a black silk gown inlet with pleats of jade green. Doesn't it look alluring on Niela?



The ever-useful fitting coat in navy crepe, with taffeta hat to match atop



If your back is as beautiful as Niela's, do choose a backless dinner gown



White pique is always fresh and crisp, and Niela chooses it for her navy linen day dress

# Your Holiday Face

By JANET JAMES  
Our New Beauty Expert

- Problem 1. How can you achieve natural make-up on the beach?
- Problem 2. Will it stay on in the water?
- Problem 3. Will bronze tan make-up prevent real tan?
- Problem 4. How do radio and film stars preserve their well-groomed look?

Read this Article and You'll Know!

Ambrose's blonde crooner, Evelyn Dall, chooses a "glossy" lipstick

**H**OLIDAY beauty is what is interesting me at the moment, and I expect most of you feel the same.

Why can't we quite achieve the lovely, fresh, well-groomed look of the stars of theatre, screen and air when they play beside their swimming-pools? There must be a simple secret in it somewhere, so I had a serious talk with a girl I know. She is Max Factor's director of make-up, and we discussed the whole problem.

First of all, the biggest secret of beauty and smartness is to suit your clothes to your personality. Let make-up build up and enhance your personality. Never change your face to suit your clothes. It's your face, and yours alone: the clothes are a background which can be bought to suit you.

The Max Factor colour harmony make-up intensifies your own type; it brings out your good points. It's really all a matter of study.

Marlene Dietrich, for instance, is the exotic type, so she has exotic eyebrows. Max Factor says follow the natural curve of your eyebrows—you can feel the bony structure with your finger. Nature is right—that is the right line for you; but probably nature can be helped, and the eyebrow line can be extended a trifle to show the eyes to their best advantage.

So let's concentrate on our good points, and help them to show themselves. Decide the make-up which is going to do most justice to your own particular face, and stick to it. Then we will always look ourselves, not an unnatural caricature of ourselves, and, besides, good-bye to holiday packing problems and endless sets of colour ranges to try to fit in to our beauty case.

Do you know the type of woman who hits the eye on sight by the odd points in her make-up? A clever face, like a clever ensemble, gives an impression of a perfect whole.

- So, now, what shall we take on our holiday?
- Blondes, red heads and brunettes can use the same sequence, with only slight variations:—
  - Blondine Rouge
  - Vermilion Lipstick
  - Blush Foundation
  - Brown or Black Eyelash Make-up, depending on the colour of the eyes
  - Summer Tan Powder

All this is waterproof; the eyelash make-up even has a written guarantee—and, by the way, it contains oil, so will help eyelashes to grow long and lustrous.

If you are a brunette, or have that lovely grey hair, try a richer lipstick in a carmine shade. Be sensible over your waterproof make-up: dive and swim to your heart's content, but don't

Pat Taylor, charming young vocalist, shows how naturalness and attractiveness go together



scrub vigorously with a towel when you leave the water, or you will smudge even the best-natured powder.

**H**ave you noticed your favourite film and radio stars with lovely shiny lips? This is so becoming to a suntanned face, and a preparation called Lip Gloss has just come from Hollywood, invented by that genius, Max Factor, for this purpose.

First of all, apply your lipstick very carefully, removing all surplus with a tissue. Be sure that your lips are absolutely dry. Then apply a small amount of Lip Gloss over your lipstick. You will find that Lip Gloss prevents dryness from sun and salt air, at the same time giving a brilliant, dewy effect, which on a woman is very attractive.

What Joan Crawford does before going out in the evening is to apply Lip Gloss very carefully by patting it on her lips, never by smearing it on. This patting process is very important in make-up (always pat on your powder and cream). I find that Lip Gloss is very effective indeed with a suntan make-up.

Another tip—Max Factor has a blender liquid which is used by the stars on arms, necks, shoulders and legs. Apply it with a sponge, and it will let you start your holiday with a bronze tan, but will still allow the sun's rays to penetrate without burning the skin, so that before long you will have the real healthful tan; but this preparation does prevent the shame of white legs at the beginning of your holiday. It's waterproof, too, and won't harm your bathing suit.

Don't think you are going to get to the end of my article without my usual advice to cleanse your skin and feed it well when on holiday, so that it can really benefit from the sun and air. A melting cleansing cream is good, and a generous supply of skin and tissue cream on the danger points of forehead, eyes and nose-to-mouth lines at night will shield your skin from the coarsening effect of the sun.



Sun-tan blender for Margaret Lockwood, young British film-star with a big future



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

**H**ELLO, EVERYONE!  
Some very interesting letters this week, including one from Moira Aldred, aged twelve, who lives right in the "wilds" of Scotland. "The place where I live," says Moira, "is small, and in the West Highlands near Loch Coalisport, and across the Loch the islands of Islay and Jura can be seen. The nearest village is twelve miles away. I do not live very far from the school, which is small, and only holds twenty-eight pupils. "I go down to the shore to bathe every day of my summer holidays, and enjoy it very much. I read the Children's Corner in RADIO PICTORIAL every week, and I am amused at the adventures of Mick the Micrognome."

Greetings to you, Moira, from all of us, and a warm welcome to RADIO PICTORIAL's big family!  
Yours affectionately,

*Auntie Muriel*

**ADVENTURES OF A MICROGNOME**

Mick Tootles on the Flute



Mick tries to earn some money

**M**ICK the Micrognome was deep in thought. He was trying to think out a plan by which he could earn enough money to go on a summer holiday. Everyone else had holidays, he reflected, so why shouldn't a micrognome? He thought of selling all his special treasures, and even got as far as wrapping them all up in a piece of brown paper, but at the last moment he found he could not part with them.

He was wandering round the studio, still thinking hard, when he nearly stumbled over something. He looked down, and there at his feet lay the solution to all his worries. It was a tin whistle!

"The very thing!" cried Mick. "I'll learn to play the whistle and go out and make my fortune."

He hid the whistle, as much as he could, under his little jacket, found the darkest corner in the room, and began to practise. For a long time he could not make a proper tune come out of the whistle. With a great deal of puffing and panting and blowing out of his cheeks, he only made a noise something like a kettle boiling; but he was determined to succeed, and towards the end of the afternoon, he had actually mastered

With his heart beating fast, Mick made his way into the street. He was so very small that no one saw him. On he went till he came to a main street where there were lots of people. Then he stepped off the kerb and began to blow the whistle as hard as he could.

But no one took any notice. What Mick thought was a loud noise was but a tiny squeak drowned by the sound of the heavy traffic.

On and on he played, until he had absolutely no breath left. Not one single penny was thrown to him, so shaking his head sadly, he made his way home.

The moment he entered the studio, he heard a voice crying: "I'll give a reward of half-a-crown to anyone who finds my tin whistle!"

"H-here you are, sir!" stammered Mick, handing the whistle to its owner, who looked down towards his feet whence the voice came.

"Great Scott!" he cried, making a grab at Mick. But just in time the little gnome skipped out of the way and avoided capture.

"I never got the half-crown either," he reflected when he was safely underneath the carpet, where he lived. "Life's very unfair!"

Bad luck, Mick! Another adventure of the little Gnome next week.

**CORRECT!**

"**W**HAT is the principal part of a horse?"  
The master asked in vain—  
Till Johnny Jones put up his hand  
And said: "Please, sir, the mane!"

**COMPETITION**

**FIND THE PRODUCERS**

**T**HE three pictures below represent the names of three very well-known producers of radio shows. Can you puzzle out who they are? You have heard their names over the air hundreds of times, so get busy and win half-a-crown. I will award four for the first four correct solutions received in the neatest handwriting. Age will be taken into consideration.

Write your solutions on postcards only, and together with your full name, age, address and school, post not later than July 7, to Auntie Muriel, RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2.



The results of the "Flowers" competition appear on page 30



**A PROGRAMME OF  
MOVIE MEMORIES  
PRESENTED BY THE  
MAKERS OF  
"PUFFED" WHEAT  
& "PUFFED" RICE**

**EVERY**

**MONDAY & THURSDAY**

**3.30 p.m. from**

**RADIO  
LUXEMBOURG**

**1293 metres**

"**S**TARS ON PARADE." A programme of gramophone records which will remind you of some of the musical films you've enjoyed, and of the stars who made the music famous. You should not miss a single "Stars on Parade," every one is packed with memories and tunes that will delight you.

# Highlights of... THIS WEEK'S B.B.C. P



Ronald Frankau, here surrounded by Prince of Wales Theatre beauties, presents a new revue, *Beyond Compère*, on Friday

## Services

THE morning service is Church of England and is from Lichfield Cathedral. There is another Church of England service later from Guildford Cathedral when the service will be conducted by the Provost of Guildford.

## Music

ACTS I and II of Donizetti's *Don Pasquale* will be broadcast on Regional from Glyndebourne and will be to-day's musical highspot. But there are other attractions. Violinist Jelly D'Aranyi with Myra Hess at the piano have a Regional recital whilst Parry Jones will sing a cycle of Peter Warlock songs, on National.

As usual there's a good crop of light music distributed throughout the day. You can take your choice on National from the B.B.C. Military Band, Fred Hartley, Harold Sandler and his Viennese Octet, John Reynders, the Willie



The star of Louis Levy's new series—beginning Thursday—is lovely Eve Becke

Walker Octet, Frank Stewart's Alphas, and Alfredo Campoli. On Regional there's the B.B.C. Theatre Orchestra, Medvedeff and his Balalaika Orchestra and Eugene Pini's Tango Orchestra.

## MONDAY, JULY 4

### Variety

VARIETY to-day suffers a lull. On National there's Anona Winn's *Bungalow Club*. This is an inconsequential, pleasant little show which, if it does nothing else, gives Anona a good chance of exploiting her talent... and therefore it's worth while.

On Regional Billy Caryl and Hilda Mundy have another of their *Mr. and Mrs. Neemo* shows, with the Cavendish Three and Jay Wilbur's band in support.

### Plays, Talks, Features

FELIX FELTON is producing an S. P. B. Mals programme called *Britain on the Bust*, which is part of the B.B.C.'s campaign to put the spotlight on holidays.

A recording van is to visit two typical seaside

## SATURDAY, JULY 2

### Variety

ONE by one we say *au revoir* to old friends. To-night (National) sees the last of the season's *Music Hall* shows. And John Sharman sticks rigorously to his laughter policy. Charlie Austin (that carefree "gor' blimey" cockney comedian) is the most interesting capture for this last show. There will also be Vic Oliver, wise-cracking and giggling inimitably, Lily Morris, Bennett and Williams, and that newish act, Dawn Davis and Len Bermon.

### Plays, Talks, Features

OUTSTANDING is a play by Morna Stuart called *The Shooting of Kara Wenzel*, which is a study of lonely childhood. The son of a widower, an opera singer, plays with his marionettes in his nursery and unconsciously makes them imitate the actions of the grown-ups around them. Young Christopher McMaster has the difficult role of the repressed child, Harry Welchman plays the opera singer and others in Lance Sieveking's production are Cathleen Cordell, Denis Barry, Peggy Caird, Charles Spencer, Philip Wade, Bryan Powley and Jean Shepherd. (Regional).

The last of the Mrs. Proudie readings (Regional) and the final *In Town To-night* (National) should not be missed. It is hoped that listeners will hear Mary Lamb, the young Cumberland shepherdess, who made a big success previously in *In Town To-night*.

Jimmy Gilroy's *Empire Gazette* has another Regional airing, whilst J. Zammit talks on the arduous life of a steeplejack in the *Unusual Occupations* series. (National. Relayed from Wales).

### Dance Music

JACK HARRIS helps himself to the late-night period, whilst there are two interesting dance-music organ sessions. Sydney Gustard (Regional) performs in the morning on the organ of the Plaza Cinema, Birkenhead, and Sandy McPherson

comes to the Theatre Organ in the afternoon on National.

### Music

THE next best thing to hearing opera in the lovely, open-air surroundings of Glyndebourne is to listen on your radio. On National you can hear Act IV of *Macbeth*, whilst the third act will be relayed on Regional.

The third Handel concert from the Institute for the Blind will be given by the B.B.C. Midland Orchestra under Leslie Heward, whilst Reginald Foort will be supported by Reginald Kilbey (cello), Jack Byfield (piano), and Murray Stewart (tenor) in an organ session. Both features on Regional.

An old friend in Leslie Jeffreys will be heard with his Orchestra on Regional.

### Sport

THIS is a grand afternoon for the sporting listener. Freddie Grisewood commentates on the finals of the Wimbledon Championships, Howard Marshall tells us all about the Oxford v. Cambridge cricket match at Lords, and Thomas Woodrooffe gives a commentary on the King's Cup Air Race. (All on National.)

## SUNDAY, JULY 3

### Plays, Talks, Features

IF you missed the Geoffrey Dearmer production of *Into All the World* you have another opportunity to-day of hearing it on National. It is a fine, inspiring religious drama which is most moving.

Marian Helwig is responsible for the adaptation of a play by Arthur Schnitzer called *Liebelei* which is on Regional. The lead will be played by one of the most sensitive young actresses of the day, Thea Holme, and Eric Berry, Alan Wheatley, J. B. Rowe, Dora Gregory and H. O. Nicholson are other members of a sparkling cast. *Canterbury Cathedral* is the subject of Felix Felton's latest *Sermons in Stone* feature. (National.)

Andrew Rice talks films and John Hilton, relayed from Geneva, appeals in the Week's Good Cause on behalf of the Youth Hostels' Association.

# PROGRAMMES

Brighton Hits the Air :: Dunsany Play about a Maniac :: Louis Levy Starts a New Series :: Ronald Frankau Revue :: Grand Variety Bill from Jaywick.

resorts and will pick up atmosphere regarding all the pleasures, interests and typical seaside characters that go to make up the holiday background. We shall hear a vendor of whelks, a landlady, a bathing-hut attendant and so on.

If you listen to Elizabeth Hughes Hallett on Regional you may learn the perennial secret of Haggis, for she is dealing with this gastronomic mystery in a talk in a series *Local Dishes*.

On Midland and Regional to-day (and on National to-morrow) a joint programme with the United States has been devised. There is an historical link between Sulgrave Manor, in Northamptonshire, and Mount Vernon in Virginia. The Manor, which was presented to Sulgrave Institute in 1914 to commemorate the 100th anniversary of peace between England and the United States, was the seventeenth-century home of the Washingtons. Mount Vernon was later the home of George Washington. The association between these two historic residences will be dramatised.

Scotland has devised an original twist on the Spelling Bee, which you can hear to-day on Scottish Regional. It's called a *Tongue Twister Bee*. England will play Scotland and the hapless teams will have to try, first time, to say such gruelling



Hiking over Hampstead Heath—"Gert" gives "Dais" a helping hand. Elsie and Doris Waters are in Friday's great Variety Bill from Jaywick Holiday Camp

sentences as "Sister Susie," etc., and "The Leith Police Dismisses . . . (Darn, I can't even write it!). Bouquets to Balance-expert Paul Ellingham for the suggestion.

## Dance Music

THIS is Brighton week. To-morrow the first of the *Seaside Nights* will be put on and, during the run of these shows, it is hoped that the late dance-music each Monday will be provided by a local band. Thus, to-night a Brighton band will have the honour, but it will not be picked till the last minute.

Reginald Foort has *Fan Mail Favourites'* session on National while earlier Quentin Maclean at the Dome Cinema, Brighton, will do his stuff. On Regional Leslie Whitaker has a *Flippant Fingers* session. Young Master Whitaker is still a mathematical student at Bradford Grammar School, being just sixteen. He's played the piano since he was eight.

## Music

MEGAN FOSTER, soprano, will be heard on National in a recital of French music, whilst on Regional there is the Margate Municipal Orchestra. Ernest Leggett and his Continental Players and the B.B.C. Northern Orchestra, and Toni and the North Pier, Blackpool, Orchestra also on Regional.

## Sport

The Varsity cricket match continues at Lord's, with Howard Marshall commentating and Major G. Phipps-Hornby goes to Hurlingham to commentate on the last three chukkas of the India v. The World polo match. Polo may be a "snob-sport," but it's grand, stirring stuff to watch . . . and to listen to. (Regional.)

# TUESDAY, JULY 5

## Variety

THE first of the *Pepper-Crier-Watt Seaside Nights* shows hits the air to-night. Brighton sets the ball rolling and there'll be a gay mixture of mirth, music and general interest, with Brighton holiday-makers coming to the mike to do a little "vox-popping."

Part of the charm of these broadcasts is that they will be built up largely from last-minute ideas, but you can expect to hear the mike at the Palace Pier, the West Pier, at the Brighton Hippodrome, at Jack Sheppard's alfresco concert party, at the Hotel Metropole for dance-music, at the Regal cinema organ and at the Hove Winter Gardens for community singing. But that's only a broad outline. Harry Pepper has other surprises up his sleeve. (National.)

Al and Bob Harvey fans will enjoy another National airing of *Horner's Corner*, the Show that is Simple. On Regional, *Daylight Robbery* or *A Thief in the Night* will be heard. This is a crazy burlesque meller-drammer by the Mellhuish Brothers. I've heard it before and it's rattling good nonsense. John Lang, Marjorie Westbury, Lawrence Baskcomb and Hugh Morton (taking a change from his late Paul Temple exploits) share the honours.

A short spell on Regional with "Gloucestershire George" and his Musical Saw should make for "different" listening.

## Plays, Talks, Features

A PART from a repeat of last night's George Washington Anglo-American feature, there are two straight short plays and the beginning of a new serial reading.

The plays are *Granton Street* and *Atmospherics*. The first is on Regional and is by P. H. Burton. The scene is on the eve of an election and Nona Richards, Eileen Davies and Philip Phillips are among the cast. *Atmospherics* has been heard before. It is Lord Dunsany's excellent little play about a harmless traveller who finds himself alone in a railway carriage with a raving maniac. (National.)

The serial reading has been adapted by E. G. Twitchett from Francis Brett Young's famous novel *Portrait of Clare*. E. Martin Browne will read it on National.

## Dance Music

SYD LIPTON'S Orchestra is the late-night band and Reg Pursglove has the *Thé Dansant* spell. There are also Eric Kershaw and his Rhythmic Guitars on Regional and Tom Jenkins at the organ of the Plaza, Swansea.

## Music

Brighton is certainly getting its share of the air this week. Early on National the Oxford and Bucks Light Infantry Band will be heard from the Palace Pier. Later will be sessions by the B.B.C. Midland Orchestra and the B.B.C. Empire Orchestra. On Regional Muriel Herbert, soprano, will sing in a recital of her own music supported by David Wise on the violin.

## Sport

Oxford v. Cambridge, Lords.

# WED., JULY 6

## Variety

THERE are too many revivals lately in my opinion. But to-day's is worth-while. It's Max Kester's *Bianca*, with music by Spike Hughes.

On North Regional the microphone wanders round Morecambe and will visit four of the local shows to provide *Morecambe Merriment*. There is also *Take Your Choice* on Regional (time this show had a rest) and an *Intermission* on National by the B.B.C. Variety Orchestra.

Please turn to next page



In Saturday's variety bill, John Sharman's newly discovered team, Dawn Davis and Len Bermon



Quentin Maclean rehearsing for his broadcast on July 4 on the organ at the Dome, Brighton

## B.B.C.'s Programmes Continued . . .

(National), whilst Maurice Winnick has the late-night music period. Dave Frost and his band, with Les Arthur and Judy Shirley, take you on another of their nostalgic, soothing excursions down Memory Lane in *When You and I Were Dancing*. (National.) It's a personal thought, but I think the dialogue is a little obtrusive in these shows. Otherwise they are grand . . .

### Music

LOVERS of Bach will welcome a recital of that master's work by the Boyd Neel Orchestra (National.) Ernest Leish will be the solo pianist and Jean Pougnet will be solo violinist. The Bournemouth Municipal Orchestra, Jack Hardy's Little Orchestra, Leonardi and his Weiner Orchestra and Leslie Jeffries and his Grand Hotel Orchestra all have National sessions.

### Sport

THE Open Golf Championship starts at Sandwich to-day and Bernard Darwin will bring his experience to bear in a running commentary on this important event.

## FRIDAY, JULY 8

### Variety

JAYWICK HOLIDAY CAMP, Clacton will be the centre of all ears to-day when, on National, a variety programme will be broadcast including such top-liners as George Robey, the Waters Sisters, Turner Layton (for the first time since his accident), Will Fyffe, Mantovani, Lew Stone, and, probably, Vic Oliver.

Earlier there will be fun, too. Max Kester offers his first production for some time. It is *Beyond Compare*, a fast revue devised by Ronald Frankau, which will consist of fifteen, quick-fire, three-minute comedy features. Apart from Ronald in many moods there will be Rene Roberts, Monte Crick at the piano, the Radio Graces and other artistes. Not forgetting the opportunity Ronnie's giving us of hearing Murgatroyd and Winterbottom again—bless his bald pate! (National.)

Marie Burke heads the cast of the Embassy, Peterborough, variety bill to which the mike will pay a visit to-night. (Regional.)

### Plays, Talks, Features

JOHN CHEATLE has produced *Arctic Rescue* by J. "Taffrail" for to-night on National. This will be a grim, exciting record of high adventure. There is a repeat on National of *China Clay*. Ronald Cartland, M.P. discusses *The Week in Westminster*, and the reading of *Portrait of Clare* will be repeated (National). I'm looking forward, too, to the first of the *Up Against It* series of talks. This will be good, strong meat. On Regional you can hear the introduction to the Chess match between the B.B.C. and listeners.

### Dance Music

JACK HARRIS and his Ciro's Band have the late night session, whilst at lunch-time (or, rather just before) Mantovani and his dance band have a National session. Reggie Foort can be heard on the Theatre Organ on Regional and Ronald Greenwood, on the same wavelength, from the Gaumont organ, Birmingham.

### Music

THE B.B.C. Northern Orchestra, on Regional, gives a concert which will include the first performance in this country of *Lucrece* by Herald Saeverud, who will conduct the orchestra.

The B.B.C. Singers have a session, with Herbert Murrill at the Concert Organ (Regional) and on National will be the usual Friday Midday Concert from Birmingham.

### Sport

THE Third Test breaks out to-day between England and Australia. Nuff said! Marshall will be there to commentate. There will also be another commentary on the Open Golf Championship, by Bernard Darwin. (Regional.)

### Plays, Talks, Features

THAT energetic and versatile broadcaster, S. P. B. Mais, has another show to-day on Regional. (If you can't hear it you'll have another chance on Friday.) It's called *China Clay* and deals with the "white industry" of Cornwall.

Three other features on National are of interest. One is a visit to the Royal Cattle Show, Cardiff, the second a talk by Valentine Williams (the man with the disarming manner) on *Housing Estates* and the third a talk by J. Langdon-Davies on *The Bombing of Barcelona*.

### Dance Music

JOE LOSS is the late-night maestro, whilst two organists to be heard to-day are Jack Helyer from the Ritz, Nottingham, on National and Al Bollington on Regional on the B.B.C. Theatre Organ.

### Music

TO-DAY'S highlight is a concert by the Birmingham Philharmonic Orchestra in the Coventry Festival (Regional) and, earlier, Eric Fogg conducts the Empire Orchestra in a programme which will include four movements from Humperdinck's *The Miracle* and Ballet Music from Massenet's *Le Cid*. Regional also offers the Crystal Palace Band, conducted by Denis Wright, and Arthur Benjamin giving a piano recital which includes a suite of his own.

## THURSDAY, JULY 7

### Variety

JOHN SHARMAN puts over the first of a new series of monthly programmes called *Radio Road House*. Vic Oliver will be the Master of Ceremonies, though John is trying to think of a different way of describing him (why, John?) and a novel feature of the show will be that not until the end of the programme will the identity of the various artistes be disclosed. I can see a lot of fun ahead for families. Spot the Crooner! Who's the Double Act? Find the Lady! No prizes for correct guesses! (National.)

*Bianca* is repeated to-night on Regional and another of the Northern Entertainment shows on North Regional is called *A Lincolnshire Night's Entertainment* and the mike will visit, among other spots, the Pier Pavilion, Skegness and Cleethorpes' Pier Pavilion.

### Plays, Talks, Features

SUNDAY Afternoons in London seems an odd series of broadcasts for Thursdays. But the talks themselves by L. Russell-Whitehead sound amusing, as they aim to show some of the ways of entertaining yourself you can find in the great Metropolis. A dramatised version of a Walter de la Mare short story called *Physic and Miss Miller* is a Regional feature.

On National Ella Macmahon will read her own short story, *The O'Farrells*, whilst *At the Black Dog* continues its pleasant National course.

### Dance Music

LOUIS LEVY, with the augmented Variety Orchestra, starts a new series of weekly broadcasts called *You Shall Have Music*. This is welcome news to his many fans. I suppose this should really be noted under variety, but, of course, dance-tunes will play a big part in his programmes. Gerry Fitzgerald and Eve Becke will vocalise. (Regional.)

Phil Finch has a session on the Theatre Organ

### RECORDS OF THE WEEK

Edgar Jackson's Selections  
For Everybody

#### HITS TO COME

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

"LOVE WALKED IN" (Film: "Goldwyn Follies")—by Carroll Gibbons' Savoy Orpheans (Columbia FB1972), by Jack Harris and His Orchestra (H.M.V. BD5375), both with "Love Is Here To Stay."

"DOWN AND OUT BLUES" (from Charlie Cochrane's Adelphi Theatre production "Happy Returns")—by The Organ, The Dance Band and Me (Parlophone F1145—with "Sunday in the Park," from the same production); by Joe Loss (Regal-Zonophone MR2787, with "Please Be Kind"); by Jimmy Messini (Parlophone F1146, with "The Sweetest Sweetheart of All").

"WHEN THE ORGAN PLAYED 'OH, PROMISE ME'"—by Bing Crosby (Brunswick O2604, with "Sail Along, Silvery Moon"); by Al Bowlly (H.M.V. BD565, with "Goodnight Angel"); by Jack Harris and His Orchestra (H.M.V. BD5373, with "Please Be Kind"); by Billy Cotton and His Band (Rex 9320, with "Cry, Baby, Cry").

#### THE WEEK'S TUNE HITS

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

"I LOVE TO WHISTLE"—by Fats Waller and His Rhythm (H.M.V. BD5360 with "Am I In Another World"); by Jay Wilbur's Band (Rex 9281, with "So Long, Sweetheart") by Geo. Elrick (Columbia FB1954, with "'Tis Better To Have Loved and Lost"); by The Jackdauz (Parlophone F1097, with "Joo-Jah Tree").

"WHISPERING WALTZ"—by Primo Scala's Accordeon Band (Rex R2690, with "My Old-fashioned Home").

#### For Swing Fans

SLIM AND SLAM—"Chinatown" and "Flat Fleet Floogee" (Vocalion S158).



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PROGRAMMES  
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## SUNDAY, JULY 3

8.15 a.m. Request Programme

8.30 a.m. **GEORGE FORMBY**

with a strong supporting cast, including "Beryl" and John Firman's Orchestra

A terrific series of laughter and song programmes.

HERE'S the third episode of this great new serial thriller. George and Beryl have tracked down the Invisible Man and are hot on the trail of the secret plans. Their mysterious adventures and George's grand singing (with his ukelele, of course) of his absurd songs make this show a "hit" entertainment of music, thrills and fun.

Presented by the makers of Feen-A-Mint.

8.45 a.m. **YOUR OLD FRIEND DAN** singing his way into the home **LYLE EVANS**—your old friend Dan—makes the sunniest day brighter and more cheerful with his early-morning programme of delightful song and happy philosophy. If you want to start your Sunday with a generous helping of good cheer—and who doesn't—be sure to listen. 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 Nestle's

9.30 a.m. **Master O.K. the Saucy Boy** Presented by the makers of Mason's O.K. Sauce.

9.45 a.m. **Showland Memories** A Musical Cavalcade of Theatreland, past and present, with Webster Booth, Olive Groves and the "Showlanders."—Presented by California Syrup of Figs.

10.0 a.m. **The Biggest Little Programme.** Starring Louise Brown, Billy Scott-Coomber, with Monia Litter and Evelyn Corry (at the Pianos).—Sponsored by Rowntree's.

10.15 a.m. **INSTANT POSTUM** presents "No. 7 Happiness Lane" the romantic adventures of a musical family

ARE you getting to know these friendly human folk who go home each night to "No. 7"? Why not follow them across the threshold of their house in "Happiness Lane" and meet Gladys, daughter of Mr. and Mrs. Gibbons and their musical lodgers? They have their problems, their ideas, ambitions and emotions—indeed, they're as much human beings as any of you, except that they have the ability to entertain people.

10.30 a.m. **HARRY DAVIDSON** and His Commodore Grand Orchestra Sponsored by Freezone Corn Remover.

10.45 a.m. **Brown and 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.—Presented by Bob Martin Limited.

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

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

12.0 (noon) **QUAKER QUARTER-HOUR** featuring Carroll Lewis and His Radio Discoveries

Webb and Hofer (Trumpet and Guitar) Peggy McGowan (Singer) George Wilks (Accordeonist) A. Parnell and Friends (Harmonica Band) Raymond Savage (Xylophone)

WHEN you go after a new job, you've got to give a pretty good account of yourself if you want to be the chosen one. No one knows it better than these "discoveries" who are on the threshold of a stage career, and you can be sure they're trying harder than ever. Presented by the makers of Quaker Cornflakes.



The Southern Sisters add those important "finishing touches" before taking part in the Stork Radio Parade at 10 a.m. on Wednesday

12.15 p.m. **The Coty Programme** Presenting a programme of haunting melodies, and beauty information, and John Goodwood, astrologer.

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 Alice Delysia, Dennis Van Thal and His West End Theatre Orchestra, and full Company.

12.45 p.m. **Huntley & Palmers** present excerpts from "GOING GREEK" with Leslie Henson Fred Emney Louise Browne Richard Hearne Roy Royston Mary Lawson and

The Gaiety Theatre Orchestra THIS programme gives you further extracts from the recent Gaiety Theatre Success, *Going Greek*, and so continues Leslie Henson's association with these programmes, as he, of course, was the star of this show. The cast also includes Fred Emney, Richard Hearne, Louise Browne, Roy Royston and Mary Lawson.

1.0 p.m. **Lux Radio Theatre** Featuring Teddy Joyce, His Company and Orchestra, introducing "The School For Stars," with highlights from the film, "True Confession."—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 Fred Duprez, with Phyllis Robins, and Peter Williams, Alan Breeze, Jack Doyle.—Presented by Kraft Cheese Co., Ltd

2.30 p.m. **FRED HARTLEY** and His Orchestra Brian Lawrence and John Stevens revive for you

"Songs You Can Never Forget" BOTH Fred Hartley and Brian Lawrence are the busy men of the air these days. And it's little wonder. The music they make is just the kind of music everyone likes to hear time and again. In *Songs You Can Never Forget* you hear them at their very best. Presented by the makers of Johnson's Glo-Coat.

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

THE one and only Gracie Fields, Queen of Song, sings for you another grand selection of her inimitable songs, sad and gay, including "Heigh-Ho" and "Orphans of the Storm." And she'll tell more about her surprise for you—a great idea so typical of her.

3.0 p.m. **CARSON ROBISON** AND HIS PIONEERS continue their popular Hill-Billy Broad-casts.

CARSON and the Gang invite you to a big dance, where he sings more of his famous songs as only he can, and where he breaks in on a new and exciting mystery. And be sure to hear how to get your copy of his latest Song-Book. Sponsored by the makers of Oxydol. Please turn to page 26

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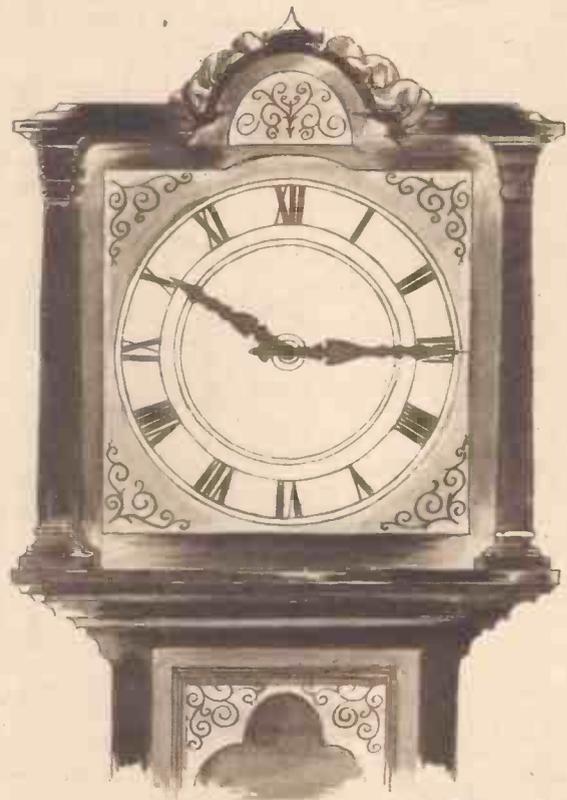
### DAYS AND TIMES OF BORWICK'S PROGRAMMES

Every Monday, Luxembourg (1293 m.), 5—5.15 p.m.

Every Friday, Normandy (212.6 m.), 10—10.15 a.m.

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 RADIO **NORMANDY**  
 8.0 a.m.  
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# RADIO LUXEMBOURG PROGRAMMES

Continued from page 24

- 3.15 p.m.** **Waltz Time** With Billy Bissett and His Waltz Time Orchestra, Esther Coleman, Robert Ashley and the Waltz-Timers.—Presented by Phillips' 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.
- 7.0 p.m.** Announcing a 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.
- 7.15 p.m.** **Eddie Pola and His Twisted Tunes.** A programme of twisted words and music.—Presented by the makers of Monkey Brand.
- 7.30 p.m.** **EXCERPTS** From Herbert Farjeon's Intimate Revue "Nine Sharp" with **Hermione Baddeley** and **Cyril Ritchard** Recorded during an actual performance on the stage of the Little Theatre, London.



Cheeky and lovable young Ted Smith as he appears in the film "We're Going to be Rich"—he's in Lifebuoy's Radio Gang Show as usual on Sunday at 6 p.m.

- 4.0 p.m.** **HORLICK'S "PICTURE HOUSE"** Master of Ceremonies: Geoffrey Sumner with **Marie Burke**, **Wyndham Goldie**, **Vic Oliver**, **Niel Goodelle**, **Leslie Kentish**, **The Rhythm Brothers** and **The Horlicks All-Star Orchestra** under **Debroj Somers**
- MARIE BURKE** has appeared in many musical shows. She appeared as Julie in *The Show Boat* in 1928, at Drury Lane. She then appeared at the Coliseum and Palladium in vaudeville. She has played in a number of successes such as *The Student Prince*, *Countess Olga in The Song of the Drum*, *Countess Baranskaja in Waltzes from Vienna*. Also appeared in pantomime at Manchester as principal boy in *Mother Goose*, and at Liverpool in 1933 as Dick in *Dick Whittington*. Has played in New York. Recently broadcast in a very successful programme entitled *Star Gazing*, based on her life. Presented by Horlicks.
- 5.0 p.m.** **Ray of Sunshine Programme** Compered by Christopher Stone.—Presented by the makers of Phillips' Tonic Yeast and Berox.
- 5.30 p.m.** **The Ovaltines** with Harry Hemsley and Orchestra.—Presented by the makers of Ovaltine.
- 6.0 p.m.** **RADIO GANG SHOW** The sixth of a great new series of programmes, presented by the makers of Lifebuoy Soap, featuring: **Ralph Reader**, **Veronica Brady**, **Nan Kennedy**, **Jack Beet**, **Bill Bannister**, **Syd Palmer**, **Eric Christmas**, **Gwen Lewis**, **Dick Francis**, **Norman Fellowes**, **Ted Smith**, **Jack Orpwood**, **Yoland, Elva and Dorothy**
- THE Twizzle Sisters** are going away on holiday. Before they go they have a priceless song for you entitled: *The Song of the Motor Horn*. (What will they think of next?) This week's programme includes another high spot—a song about something which is very dear to us all—*A Cup of Tea*. Presented by the makers of Lifebuoy Soap.
- 6.30 p.m.** **RINSO RADIO REVUE** featuring **Jack Hylton and His Band**, **Sam Browne and Elsie Carlisle**, **The Henderson Twins**, **Peggy Dell**, **Tommy Handley**, **Frances Faye** Compered by **Eddie Pola** Presented by the makers of Rinso.
- 7.45 p.m.** **THE BIG LITTLE SHOW** with **Helen Clare** Guest Artistes: **Leslie Weston and Gordon Little** Compere: **Russ Carr** Presented by the makers of Cookeen.
- 8.0 p.m.** **PALMOLIVE PROGRAMME** with **Olive Palmer** and **Paul Oliver** **ONCE** more the strains of that lovely theme song, *Palmolive Girl*, herald the start of another half-hour of popular music played by that beautiful orchestra, the Palmolivers. Look back on all those tunes that have taken radio fans by storm—and you'll probably find that one of the first programmes in which you could have heard them played was the Palmolive half-hour. Don't miss this week's full quota of up-to-the-minute "hits."
- 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.
- 9.15 p.m.** **SNOWWIRE AIDS TO BEAUTY** present **Mantovani and His Orchestra** **MANTOVANI** again brings the fascination of his own playing to this programme. His interpretation of *Duke Ellington's Caravan* shows that there is no music which does not yield to the mood of romance.
- 9.30 p.m.** **Tommy Trinder Goes Job Hunting**, with **Judy Shirley**, **Walter Williams**, and the *Symington Serenaders*, directed by **Harry Karr**. **THIS** week Tommy has got a job on the Continent as a guide in Paris. Just imagine a pavement café under the trees, a newly-married couple from England seated there, steeped in the romance of the lovely French Capital—soft music—and in bursts Tommy Trinder. Presented by the makers of Symington's Table Creams.
- 9.45 p.m.** **On the Air** With **Carroll Gibbons** and **The Savoy Orpheans**, **Anne Lenner** and **George Melachrino**. **GOOD** news for thousands of fans this week—**Anne Lenner** is back. **Carroll Gibbons'** charming crooner has been ill for several weeks, so tune in and give her a big welcome. The ever-popular *Savoy Hotel Orpheans* have another delightful selection of popular numbers this week. When you come to look at it, they manage to cram quite a lot into this fifteen-minute programme. 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.**

# GEORGE FORMBY

with a strong supporting cast including "BERYL" and JOHN FIRMAN'S ORCHESTRA

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 Sunday mornings at 8.30  
 Thursday afternoons at 5.00

**NORMANDY**  
 Sunday mornings at 8.45  
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Programme times on pages 27, 28, 32 and 34  
 G. HAVINDEN,  
 9 Queen Victoria Street, London, E.C.4

Please turn to opposite page

# RADIO LUXEMBOURG PROGRAMMES

Continued from opposite page

- 10.30 p.m.**  
**THE GREYS ARE ON THE AIR**  
 Lt.Col. Graham Seton Hutchinson,  
 D.S.O., M.C.  
 (famous author of "The W Plan")  
 presents:  
 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  
 and The Greys' Singers.  
*By courtesy of Godfrey Phillips, Ltd.,  
 makers of Grey's Cigarettes.*
- 11.0 p.m.** Young and Healthy  
 A programme of modern snappy dance  
 rhythms and swing.—*Sent to you by the  
 makers of Bile Beans.*
- 11.15 p.m.** The Zam-Buk Programme  
 of Song, Melody and Humour. An  
 enjoyable programme containing some-  
 thing for everyone.
- 11.30 p.m. to 12.0 (midnight)** Request  
 Programme

- 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)  
 Judy Shirley  
 and  
 Cyril Grantham  
 (Singing for you)  
 Announcer: Maurice Denham  
*Presented by the makers of Cadbury's  
 Chocolates.*
- 9.0 a.m.** Music on the Air  
*Presented by the makers of Kolynos Tooth  
 Paste.*
- 9.15 a.m.** **THESE NAMES MAKE MUSIC**  
 Billy Mayerl  
*Presented by the makers of Bisodol.*
- 9.30 a.m.** Brown & Polson Cookery  
 Club, Club News and Cookery Talks by  
 the President, Mrs. Jean Scott.
- 9.45 a.m.** **BIG BILL CAMPBELL**  
 and his  
 Hilly-Billy Band  
 with  
 Jack Curtis (The Cowboy Songster)  
 and  
 Chief White Eagle  
 (The Red Indian Tenor)  
*Presented by the makers of Lushus Table  
 Jellies.*
- 10.0 a.m.** Station Concert
- 10.15 a.m.** **HAPPY DAYS ARE HERE AGAIN**  
 Rinsø presents  
 Sandy Macpherson  
 at the Organ of the Empire Theatre,  
 Leicester Square, London
- 10.30 to 11.0 a.m.** Request  
 Programme
- 3.30 p.m.** Concert of Light Orchestral  
 Music
- 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,  
 George Barclay, and a surprise passenger.  
*Presented by Nestlé's.*
- 4.15 p.m.** Station Concert

## MONDAY, JULY 4

- 8.0 a.m.** Waltz Time  
 With Billy Bissett and His Waltz Time  
 Orchestra, Esther Coleman, Hugh French  
 and the Waltz Timers.—*Presented by  
 Phillip's Dental Magnesia.*
- 8.15 a.m.** **HORLICK'S**  
**"MUSIC IN THE MORNING"**  
*Presented by Horlick's.*
- 8.30 a.m.** The Alka-Seltzer Boys  
 Browning and Starr.—*Presented by Alka-  
 Seltzer Products.*
- 8.45 a.m.** **THE OPEN ROAD**  
*Presented by Carters Little Liver Pills.*
- 9.0 a.m.** Melodies From the Masters  
 Compered by Peter Heming.—*Presented  
 by the makers of Kolynos Tooth Paste.*
- 9.15 a.m.** Station Concert
- 9.30 a.m.** **THESE NAMES MAKE MUSIC**  
 Noel Gay  
*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.*
- 0.0 a.m.** **THE COOKEEN PROGRAMME**  
 with  
 Carroll Gibbons and His Boys  
 Anne Lenner  
 and  
 George Melachrino  
 Guest Artists:  
 Sandy Rowan  
 and  
 Gordon Little
- 10.30 a.m.** Piano Programme
- 10.45 to 11.0 a.m.** Request  
 Programme
- 3.30 p.m.** **PROGRAMME OF MUSIC**  
*Presented by the makers of Puffed (Brand)  
 Wheat.*
- 3.45 p.m.** Concert of Light Orchestral  
 Music.
- 4.0 p.m.** **BIG BILL CAMPBELL**  
 and his  
 Hilly-Billy Band  
 with  
 Jack Curtis  
 (The Cowboy Songster)  
 and  
 Chief White Eagle  
 (The Red Indian Tenor)  
*Presented by the makers of Lushus Table  
 Jellies.*

- 4.15 p.m.** The Coty Programme  
 Presenting a programme of haunting  
 melodies, beauty information, and John  
 Goodwood, astrologer.
- 4.30 p.m.** The Family Circle  
 Gramophone records compered by  
 Christopher Stone.—*Presented by the  
 makers of Betox.*
- 4.45 p.m.** Marmaduke Brown  
 The lovable eccentric inventor and his  
 patient wife, Matilda.—*Presented by the  
 makers of Phillip's Dental Magnesia.*
- 5.0 p.m.** **BORWICK'S**  
**LEMON BARLEY CONCERT**  
 introducing the following items:  
 Why Have You Stolen My Heart?  
 Anchors Awelgh  
 The One I Love  
 Sweet Someone  
 I'll Take Romance  
 Sweet as a Song
- 5.15 to 5.30 p.m.** Request  
 Programme

## TUESDAY, JULY 5

- 8.0 a.m.** Hutch  
 Romantic singer of world renown.—  
*Presented by Phillip's Dental Magnesia.*
- 8.15 a.m.** The Alka-Seltzer Boys  
 Browning and Starr.—*Presented by Alka-  
 Seltzer Products.*



Shh! She's the surprise passenger on board the Top Hat Express with Felix Mendelssohn at 9.15 a.m. on Sunday. Rita Cave's the name.

- 4.30 p.m.** Huntley & Palmers  
 present  
**"THE BEST OF EVERYTHING"**  
 Programme arranged and compered by  
 Christopher Bouch
- 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.** 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.*
- 5.15 to 5.30 p.m.** Request Programme

## WEDNESDAY, JULY 6

- 8.0 a.m.** Waltz Time  
 With Billy Bissett and His Waltz Time  
 Orchestra, Esther Coleman, Hugh French  
 and the Waltz Timers.—*Presented by  
 Phillip's Dental Magnesia.*
- 8.15 a.m.** **HORLICK'S**  
**MUSIC IN THE MORNING**  
*Presented by Horlicks.*
- 8.30 a.m.** Fifteen Minutes of Light  
 Popular Music.—*Presented by Rowntree's*  
 Please turn to next page

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# RADIO LUXEMBOURG'S PROGRAMMES

Continued from previous page



Christopher Stone shows what can be done by taking a deep breath and blowing. Hear him—compèring, not blowing!—on Monday, Wednesday and Friday at 4.30 p.m.



Lovely Kathryn Hamill sings "Sam and Delilah," one of the hits of the "Nine Sharp" Revue, more excerpts of which are presented by Danderine at 7.30 p.m. on Sunday



They look very proud of each other, don't they. "Master" is Roy Fox, of course, and he's in the Reckitt's Bath Cubes programme with his band at 9 a.m. on Friday

- 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.** Problem in Music Presented by Symington's Table Creams.
- 9.15 a.m.** Station Concert
- 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 a.m.** **STORK RADIO PARADE**  
featuring Guest Compère: Dan Young with Wyn Richmond Wilfrid Thomas The Southern Sisters Bobby Howell and His Band
- OUR** compère this week is Dan Young and the guest artistes are the Southern Sisters—one of the most popular of vocal trios. To complete the bill we have Wilfrid Thomas and Wyn Richmond, Bobby Howell with his Band, and, of course, those lucky people in the audience who thoroughly enjoy singing the choruses. Presented by the makers of Stork Margarine from the stage of the Granada, East Ham Crooners' Concert
- 10.30 a.m.** Request Programme
- 10.45 to 11.0 a.m.** Concert of Light Orchestral Music.
- 3.30 p.m.** Maclean's Musical Matinée Presented by the makers of Maclean's Peroxide Toothpaste.
- 4.0 p.m.** Variety
- 4.30 p.m.** The Family Circle Gramophone records compèred by Christopher Stone.—Presented by the makers of Betox.
- 4.45 p.m.** Marmaduke Brown The lovable, eccentric inventor and his patient wife, Matilda.—Presented by the makers of Phillips' Magnesia Beauty Creams.
- 5.0 p.m.** **CARSON ROBISON AND HIS PIONEERS**  
Continue their popular Hill-Billy broadcasts.—Presented by the makers of Oxydol. Station Concert

- 9.0 a.m.** Melodies from the Masters Compèred 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 Cookery Club Club news and cookery talks by the President of the 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 a.m.** **HAPPY DAYS ARE HERE AGAIN**  
Rinso presents: Sandy Macpherson at the Organ of the Empire Theatre, Leicester Square, London
- 10.30 to 11.0 a.m.** Request Programme
- 3.30 p.m.** **PROGRAMME OF MUSIC**  
Presented by Puffed (Brand) Wheat.
- 3.45 p.m.** Gerald in Play A quarter-hour of unbroken melody. Presented by the makers of Diploma Cheese
- 4.0 p.m.** **BIG BILL CAMPBELL and His Hill-Billy Band**  
with Jack Curtis (The Cowboy Songster) and Chief White Eagle (The Red Indian Tenor)  
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—1897-1937.
- 4.30 p.m.** **YOUR OLD FRIEND DAN**  
Singing his way into the home Presented by the makers of Johnson's Wax Polish.
- 4.45 p.m.** Marmaduke Brown The lovable, eccentric inventor, and his patient wife, Matilda.—Presented by the makers of Milk of Magnesia.

- 5.0 p.m.** **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. Station Concert

## FRIDAY, JULY 8

- 8.0 a.m.** Hutch Romantic singer of world renown.—Presented by Phillip's Dental Magnesia.
- 8.15 a.m.** Record Review 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.
- 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 the makers of Reckitt's Bath Cubes.
- 9.15 a.m.** Countryside A musical panorama of our glorious country highways and byways.—Presented by Carnation Milk.
- 9.30 a.m.** **BIG BILL CAMPBELL and His Hill-Billy Band**  
with Jack Curtis (The Cowboy Songster) and Chief White Eagle (The Red Indian Tenor)  
Presented by the makers of Lushus Table Jellies.

- 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 a.m.** Spot the Tunes A Musical Guessing Game, with Richard Gooldeen as the Music Master.—Presented by Crookes Laboratories, Ltd.
- 10.30 a.m.** Organ Programme
- 10.45 to 11.0 a.m.** Request Programme
- 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 compèred by Christopher Stone.—Presented by the makers of Betox.
- 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.** "TITLES MAKE STORIES"  
A programme of music presented by the makers of Instant Postum.
- 5.15 to 5.30 p.m.** Request Programme
- 11.0 p.m.** Programme of Dance Music Presented by the makers of Ovaltine.
- 11.15 p.m. to 1.0 a.m.** Dance Music

## SATURDAY, JULY 9

- 8.0 a.m.** Programme of Popular Music Presented by California Syrup of Figs.
- 8.15 a.m.** **HORLICK'S "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**  
and bringing you the Seaside every Saturday. An all-sunshine, all-Blackpool show, featuring Reginald Dixon at the Tower Ballroom Wurlitzer and Blackpool's 1938 Entertainments. No. 1—Lawrence Wright's "On With the Show" from Blackpool, with Tessie O'Shea, Frank Randle, Marietta, and Robert Naylor.—Presented by Cadbury's of Bournville.
- 9.15 a.m.** The Happy Philosopher A new programme of particular interest to all dog lovers.—Presented by Bob Martin Limited.
- 9.30 a.m.** Brown & Polson Cookery Club. Club news and Cookery Talks by the President of the 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 a.m.** **GOOD MORNING**  
A visit from Albert Whelan bringing a smile, a song and a story. Representing the makers of Andrews Liver Salt.
- 10.30 a.m.** Radio Favourites Presented by Brooke Bond Dividend Tea.
- 10.45 to 11.0 a.m.** Request Programme.
- 4.15 p.m.** Thé Dansant
- 4.45 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.
- 5.0 p.m.** **PROGRAMME OF MUSIC**  
Presented by F. W. Hampshire & Co., Ltd., makers of Snowfire Beauty Aids.
- 5.15 to 6.0 p.m.** Station Concert
- 11.0 p.m.** Programme of Dance Music Presented by the makers of Ovaltine.
- 11.15 to 12 (midnight)** Dancing Time
- 12 (midnight)** **MIDNIGHT IN MAYFAIR**  
with Greys Cigarettes Presented by Godfrey Phillips, Ltd.
- 12.15 to 1.0 a.m.** Late Dance Music

## THURSDAY, JULY 7

- 8.0 a.m.** The Charm of the Waltz Bringing you each week, a melodious quarter-hour of waltz music.—Presented by Phillip's Dental Magnesia.
- 8.15 a.m.** **HORLICKS "MUSIC IN THE MORNING"**  
Presented by Horlicks.
- 8.30 a.m.** **THE OPEN ROAD**  
Presented by the makers of Carter's 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.



Olive Groves of the Sweet Soprano is singing on Sunday at 9.45 a.m. and on Saturday at 4.45 p.m.



More dry wit from Albert Whelan this week in the Andrews Liver Salt programmes, Wednesday and Thursday at 8.45 a.m., Saturday at 10.15 a.m.

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

# MAKING THE MOST OF YOUR SET

By Our Technical Expert

**Charles White, Preston**

**T**HERE is very little you can do about using an A.C. operated set on D.C. mains. To convert a set from one mains supply to another is quite an expensive job while it would be much simpler changing from A.C. to D.C. than from D.C. to A.C.

As your receiver is a comparatively new one and still has a market value of £9 or £10, I strongly advise you to have a chat with your local dealer, for as you have both A.C. and D.C. in your town he may be able to oblige you by exchanging, plus some small cash payment which would be cheaper in the long run.

**J. Mold, Clacton**

**V**ERY few of the aerial and earth systems which are built into the new modern houses are of much use on short waves. Those I have inspected have generally been built into the wall and have extremely high capacity and loss level. Consequently, even with a very large receiver, reception of short-wave stations is extremely difficult.

You would be well advised to erect some sort of aerial in your loft and to feed it with a low-loss line, for this would give you quite satisfactory results. The inefficiency of your aerial will probably be less noticeable on medium and long waves.

**E. R. Swan, Winchmore Hill**

**A**S you live in the top floor of your flat you do not have very much choice in the matter of an earth connection. The nearest water pipe will do quite well, or the cold water cistern, while some of the power points are fitted with an earth pin.

If your particular power points are of the three-pin type, you can be assured that the third pin, generally at the top of the socket, is the earth connection. This will do for your purpose.

**J. Redfern, Harrogate**

**Y**OUR difficulty is very easily overcome, for any of the American receivers suitable for 110-volt A.C. mains can be used on 250-volt A.C. mains by means of an intermediate step-up transformer.

Obtain from your local dealer a transformer having 110-volt primary and a 250-volt secondary. You connect your receiver to the primary and then connect the secondary into the mains.

A transformer of this kind should cost you about 15s. but you will have to make provision for switching the 250-volt secondary of the transformer-out of circuit at the power point, for although the switch on your receiver switches the set "off" and "on" you will be wasting current by leaving the transformer permanently connected across the mains.

**C. Page, Bath**

**W**ITH reference to your receiver, which I understand is home constructed, this really is not quite suitable for modern conditions, which call for a high degree of selectivity. However, you will be able to improve matters very considerably by taking the grid connection of the first valve to a point down the coil instead of the top end as at present. The farther you tap the grid down the coil towards the earth end, the greater will be the selectivity up to a point where you will begin to lose volume.

Another way of improving the separation between stations is to have a small variable condenser in series with the lead-in wire and to adjust this until you obtain approximately the degree of separation needed. A condenser for this purpose should have a maximum capacity of 250-mmfd.

★ Will readers requiring immediate postal replies to their technical queries please enclose a stamped, addressed envelope?



People are amazed at the way Craven 'A' keep to such a high standard of quality. Wherever you buy them they are always the same satisfying smoke—fresh, cool and smooth to the throat.

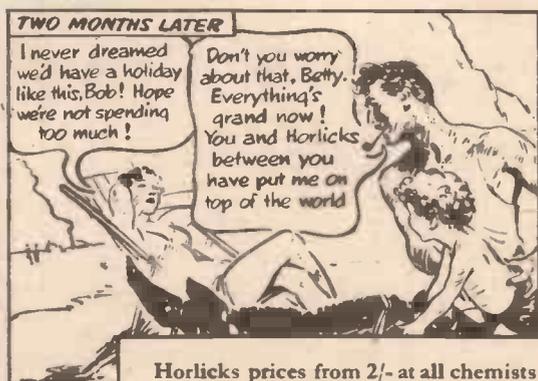
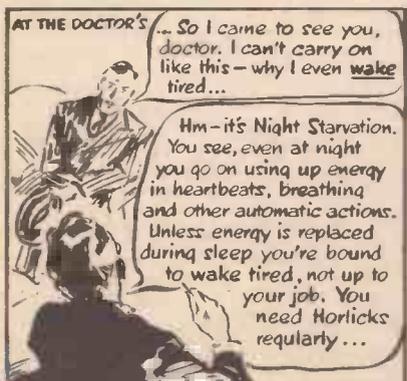
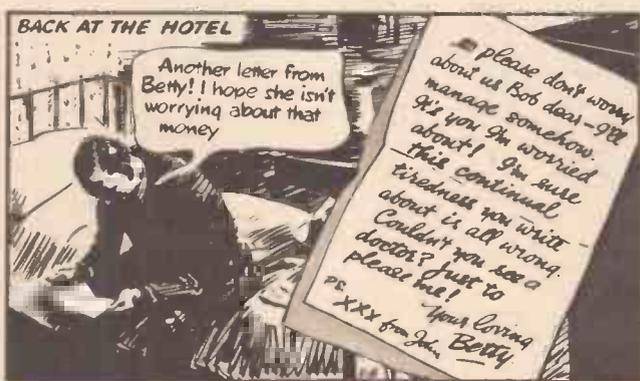
In the 'easy-access' inner foil pack and sealed fresh in moisture-proof Cellophane.

10 for 6D • 20 for 1/-

MADE SPECIALLY TO PREVENT SORE THROATS C.A. 531

Carreras Ltd. 150 years' Reputation for Quality

# Wife's letter saves husband



**TUNE IN** to the HORLICKS PICTURE HOUSE PROGRAMME with Debroy Somers and his band. Luxembourg (1293 metres) and Normandy (212.6 metres)

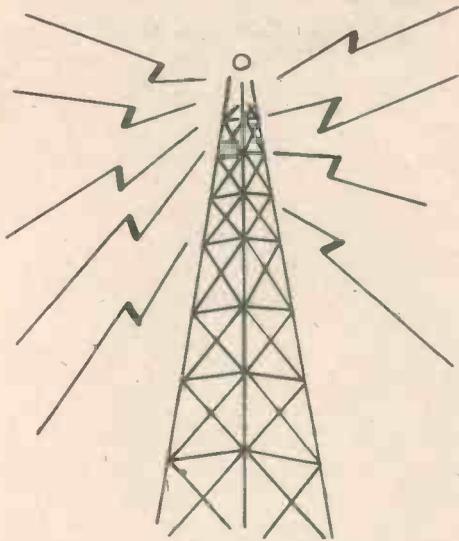
Sunday, 4-5 p.m. Paris Broadcasting Station (Poste Parisien — 312.8 metres) 5-6 p.m. And to "MUSIC IN THE MORNING" — Monday, Wednesday, Thursday,

Saturday, 8.15 - 8.30, Luxembourg. Monday, Wednesday, Friday, Saturday, 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



**LISTEN AFTER LUNCH**  
to the  
**CREAMOLA**  
programme from  
**RADIO NORMANDY**

FEATURING ARTHUR YOUNG AND WILFRID THOMAS IN THEIR SCRAPBOOK OF MUSIC

Every Monday, Tuesday, Wednesday & Friday at 2.15  
RADIO NORMANDY—WAVELENGTH 212.6 METRES  
Radio Normandy transmissions arranged through I.B.C. Ltd.



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 will enjoy every minute of it.

Sponsored by the makers of  
**Garters Little Liver Pills**

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

Radio Normandy transmissions arranged through the I.B.C. Ltd.

Have you obtained  
your  
**CARSON ROBISON**  
See page 39 **SONG BOOK**

**THE REAL SIR JOHN REITH** Continued from page 13.

can tell. But by a curious stroke of fate he did happen to enter a studio in which, during a children's hour rehearsal, an "aunt" and an "uncle" were acting in a most un-avuncular manner.

In fact, they were making violent protestations of love.

Next morning both of them were "on the carpet" and were fired in a few hours.

For while Sir John Reith had very strong views about divorced people working at Broadcasting House, he was equally adamant about the activities of Cupid in the studios.

Is he mean? Certainly there is no evidence of meanness in his private life, for he has a charmingly hospitable home at Beaconsfield, where every kindness is offered to visitors and where, in fact, the late King George on more than one occasion paid an unofficial visit to a Reith family tea party.

Certainly he was not mean in his dealings with the B.B.C. staff.

It was Reith's idea that everybody who had served ten years at the B.B.C. should be given a three months' holiday with pay, a fat salary cheque as a bonus and, in addition, should be invited to come up to Sir John's office and talk to him as an equal.

Before Sir John left, eight senior officials in the B.B.C. had been able to take advantage of this opportunity and, with their bonus cheques tucked in their pockets, went up to the "D.G.'s" office and talked as man to man, telling something of their troubles, difficulties and hopes during their past ten years.

In a way, it was a most touching little ceremony, and one eagerly looked forward to, I can assure you, by everybody on the staff.

Sir John is not a man to hide himself behind officialdom. When the B.B.C. was in danger of being attacked by certain M.P.s in the House of Commons, Sir John put up no political defence.

On two occasions he personally went down to the House and made most impressive speeches. He stood up to a very gruelling cross examination by M.P.s on the innermost workings of the B.B.C.

Because of his dominating personality, and because he had the reins of every B.B.C. section tightly in hand, he walked off with all the glory and left the M.P.s flustered.

Nothing was too small for him to bother about.

When the B.B.C. amateur dramatic society wanted a man for a certain part, Sir John Reith said, "Well, the butler in the play is supposed to be a Glasgow man. I can still conjure up a good local accent. Why not let me have a shot at it?"

So to St. George's Hall, packed with hundreds of gaping curiosity-seekers, Sir John Reith played the part of a drunken butler, with a real accent so thick you could cut it with a knife!

His cruellest critics say he is vain and that he used to sit in his office overlooking Portland Place with a large portrait of himself in oils facing his desk.

It is a cruel lie. There was an oil painting facing him in his office. It was a landscape—a rugged mountain scene in his beloved Highlands.

There were three photographs in his office. One of Lady Reith, another of his father standing in his moderator robes. The other was of his mother, Mrs. George Reith, who died at the age of eighty-six, only three years ago.

He likes comfort, and the Director's office is the only one in the whole of Broadcasting House which has a real coal fire. They had to build a special chimney for it right down the centre of the building.

He sat in a tall upright chair with hardly any padding, and did his work at a mahogany table by a window.

At the other side of the fireplace was a large, comfy armchair over which, in the evenings, a standard lamp cast an amber glow. But nobody sat in that chair. When you went in to see Reith, you were motioned to sit in a small, upright chair facing him at the table.

And if you were "on the carpet" over some difficulty, then you would sit in that chair wishing  
*Please turn to page 33*

**CARROLL LEVIS'S**  
MOST POPULAR  
**DISCOVERY**

On Sunday, June 19th

was

**EUGENE LEWIS**

singing

"Rose of Tralee"

This artist received the greatest number of votes from listeners and has therefore been awarded the Cash Prize for the week, presented by the makers of Quaker Cornflakes.

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"

<b>NORMANDY</b> 5.15 p.m. SUNDAY	<b>LYONS</b> 8.30 p.m. SUNDAY
--	-------------------------------------

Transmission through I.B.C. Ltd.

**LUXEMBOURG (12 noon) SUNDAY**

**INDIGESTION**  
**AND FLATULENCE**  
**AFTER MEALS**

You get burning pain and distressing wind after meals because your stomach is always too acid. Food simply can't digest and your stomach is tortured in the attempt. Why endure this mealtime misery when 'Milk of Magnesia' Tablets will stop it this very day? They relieve acidity and sweeten a sour stomach at once. The stomach starts digesting your food right away and finishes its work with perfect ease. You feel nothing—no heartburn, no flatulence, not a twinge of your old stomach pain. If you suffer from acute attacks of gastric pain, 'Milk of Magnesia' brand Tablets will stop them in five minutes. Try them. Neat flat tins for the pocket, 6d. and 1/-. Also family sizes, 2/- and 3/6.

'Milk of Magnesia' is the trade mark of Phillips' preparation of Magnesia.

**Results of Auntie Muriel's Competition**  
WHAT FLOWERS CAME UP?

**CHEQUES** for 2s. 6d. have been sent to the following:

**BARBARA LEWIS** (age 11), Colston Ward, General Hospital, Bristol. (*Redland High School.*)

**JEAN MARCELLA ROBERTS** (age 12), 36 St. John Street, Oxford. (*Holywell School.*)

**WILLIAM WOOLFALL** (age 8), 21 Rawlinson Road, Liverpool, 13. (*Broadgreen Road School.*)

**ALAN D. PARSONS** (age 12), 14 Vincents Drive, Dorking, Surrey. (*Powell Corderoy School.*)



# RADIO NORMANDY

212.6 m., 1411 kc/s

I.B.C. Studio Manager: George R. Busby  
 Transmission Controller: David J. Davies  
 Resident Announcers: Ian Newman, Godfrey Bowen, Norman Evans, Henry Cuthbertson  
 Technical Staff: Clifford Sandall, Vivian Gale



Three of the attractive Snowfire Debutantes, Molly, Marie and Mary, on the air at 1.30 p.m. on Sunday with Les Allen

## SUNDAY, JULY 3

### Morning Programme

- 7.45 a.m. Studio Service from Rouen. Conducted by the Rev. C. Ross of All Saints' Church, Rouen.
- 8.0 a.m. March of Melody Presented by Novopine Foot Energiser.
- 8.15 a.m. I.B.C. TIME SIGNAL Breakfast With Health.—Presented by Farmers' Glory.
- 8.30 a.m. The Songs We Know Them By Presented by Ladderix.
- 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.
- 9.0 a.m. I.B.C. TIME SIGNAL A Musical Potpourri.
- 9.15 a.m. I've Brought My Music A Programme of Piano Solos and Songs at the Piano by Harry Jacobson.—Presented by the makers of Pepsodent Toothpaste.
- 9.30 a.m. The Adventures of the Bisto Kids. Supported by the Bisto Bandoleros. Directed by Felix Mendelssohn with Muriel Kirk and Ronald Sherwood.
- 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.
- 10.0 a.m. I.B.C. TIME SIGNAL Waltz Time with Billy Bissett and His Waltz Time Orchestra, Robert Ashley, Esther Coleman and the Waltz Timers.—Presented by Phillip's Dental Magnesia.
- 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 Monkey Brand.
- 10.45 a.m. Family Favourites
- 11.0 a.m. I.B.C. TIME SIGNAL **DONALD PEERS** Cavaller of Song supported by Arthur Young and the D.D.D. Melodysmakers Presented by the makers of D.D.D. Prescription, and compèred by Roy Plomley.
- 11.15 a.m. **THE STORK RADIO PARADE** Second Edition From the Stage of the Granada, East Ham Southern Sisters Wyn Richmond Wilfrid Thomas and Bobby Howell and His Band Compère: Dan Young 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** presents his Radio Requests with Paula Green the Snowfire Debutantes and the Snowfire Orchestra under the direction of Arthur Young with Reginald Foresythe at the Piano Presented by F. W. Hampshire & Co., Ltd., makers of Snowfire Beauty Aids.

- 2.0 p.m. The Kraft Show Directed by Billy Cotton, featuring Fred Duprez with Phyllis Robins, Peter Williams, Alan Breeze, Jack Doyle.
- 2.30 p.m. Phil Park Plays His Own Medley of Organ Music.—Presented by the House of Genatosan.
- 2.45 p.m. The Open Road Presented by Carter's Little Liver Pills.
- 3.0 p.m. I.B.C. TIME SIGNAL A SERENADE TO MELODY featuring Jack Jackson And Orchestra with Barbara Back and a "Star of To-morrow" Presented by Pond's Extract Co.
- 3.30 p.m. **THE GAETIES** with Leslie Henson Roy Royston Ginger Matthews Yvonne Orner George Nell Robb Currie The Gaety Rhythm Boys and The Gaety Stars Orchestra The Whole Show Written and Devised by Douglas Furber and Leslie Henson Presented by Huntley & Palmers, Ltd.
- 3.45 p.m. The Movie Club Intimate Glimpses of Hollywood by Colin Cooper with a Musical Background by Bert Firman and His Orchestra.—Presented by the makers of Lux Toilet Soap.
- 4.0 p.m. **HORLICKS PICTURE HOUSE** Master of Ceremonies: Geoffrey Sumner Marie Burke Wyndham Goldie Vic Oliver Niela Goodelle Leslie Kentish Rhythm Brothers and The Horlicks All-Star Orchestra under Debroy Somers Presented by Horlicks.
- 5.0 p.m. I.B.C. TIME SIGNAL Backstage with Sir Seymour Hicks and Alice Delysia. 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 Lewis And His Radio Discoveries Webb and Hofer (trumpet and guitar) Peggy McGowan (singer) George Wilks (accordionist) A. Parnell and Friends (harmonica band) Raymond Savage (xylophone) Presented by the makers of Quaker Corn-Flakes.

### Evening Programme

- 5.30 p.m. "Hutch" Romantic Singer of World Renown.—Presented by the makers of Phillip's Magnesia Beauty Creams.
- 5.45 p.m. O.K. For Harmony Featuring Master O'Kay (The Saucy Boy) Uncle George, Helen McKay, Johnnie Johnson and the O.K. Sauce Orchestra directed by Tommy Kinsman.
- 6.0 p.m. Harold Ramsay At the Organ.—Presented for your entertainment by Fynnon, Ltd.
- 6.15 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.
- 6.30 p.m. **RINSO RADIO REVUE** featuring Jack Hylton and His Band Sam Browne and Elsie Carlisle Henderson Twins Peggy Dell Tommy Handley Frances Faye Compèred by Eddie Pola Presented by the makers of Rinsol.
- 7.0 p.m. I.B.C. TIME SIGNAL Black Magic. The Ace of Hearts Orchestra in a Programme for Sweet-hearts.—Presented by the makers of Black Magic Chocolates.
- 7.15 p.m. The Biggest Little Programme Starring Louise Browne, Billy Scott-Coomber with Monia Litter and Evelyn Corry at the Pianos.—Sponsored by Rowntrees.
- 7.30 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 10.0 p.m. **MACLEANS AT THE SEASIDE** Another of the Bright Series of Summer Programmes Bringing you a Constant Variety of Summer Entertainment A Holiday for the Whole Family Compèred by Roy Plomley Presented by Macleans, Ltd., makers of Macleans Peroxide Toothpaste and Maclean Brand Stomach Powder, Great West Road, Brentford, Middlesex.
- 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.
- 10.45 p.m. Bohemian Holiday Sent to you by the Czechoslovakian Travel Bureau.
- 11.0 p.m. I.B.C. TIME SIGNAL Advance Film News. Also a Programme of Music chosen from the Latest Films.—Presented by Associated British Cinemas.
- 11.15 p.m. A Hill-Billy Sing Song
- 11.30 p.m. Normandy Playbill Advance News and Some of Next Week's High Spots. Compèred by Benjie McNabb.

- 11.45 p.m. Sweet Music
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m. I.B.C. TIME SIGNAL Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.

## MONDAY, JULY 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 Halix Toothbrushes.
  - 8.0 a.m. **MUSIC IN THE MORNING** Presented by Horlicks.
  - 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. Tom and Benjie The Keen, Robinson Solutionists.—Sponsored by the makers of Robinson's Lemon Barley Crystals.
  - 8.45 a.m. Selections from "Sailing Along"
  - 9.0 a.m. I.B.C. TIME SIGNAL **THE OPEN ROAD** Presented by Carter's Little Liver Pills.
  - 9.15 a.m. Light Music
  - 9.45 a.m. "Hutch" Romantic Singer of World Renown.—Presented by Milk of Magnesia.
  - 10.0 a.m. I.B.C. TIME SIGNAL Your Requests.
- Please turn to next page



"Poor Old Robinson Crusoe" sings WYN RICHMOND in the new series of RIZLA broadcasts

## The RIZLA "FUN FAIR"

from **RADIO NORMANDY**  
 Every Sunday at 9.45 a.m.

212.6 metres  
 (Transmission arranged through I.B.C. Ltd.)  
 presented by RIZLA, the makers of fine cigarette papers—the papers with the world's largest sale



On Sale at all **4<sup>D</sup>**  
 Tobacconists  
 Price Complete

# Tune in RADIO NORMANDY

Continued from previous page

## Full Programme Particulars

### TUESDAY, JULY 5

- 10.30 a.m. The Musical Mirror Presented on behalf of Novopine Foot Energiser.
- 10.45 a.m. Morning Stars
- 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 Matinee
- 2.15 p.m. "LISTEN AFTER LUNCH" An Informal Programme of Songs and Melody by Arthur Young and Wilfrid Thomas You are invited to listen by Creamola Food Products.
- 2.30 p.m. The Nimble Needle plays Lively Tunes for Busy Fingers.
- 2.45 p.m. The Songs We Know Them By Presented by Ladderix.
- 3.0 p.m. Lucky Dip
- 3.30 p.m. Some Popular Dance Bands
- 4.0 p.m. I.B.C. TIME SIGNAL Pleasant Quarter-Hour.—Presented by Farmers' Glory.
- 4.15 p.m. Hawaiian Favourites
- 4.30 p.m. Advance Film News Also a Programme of Music chosen from the Latest Films.—Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 4.45 p.m. Variety
- 5.0 p.m. I.B.C. TIME SIGNAL
- 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. Novelty Orchestras
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
- 12.30 a.m. I.B.C. TIME SIGNAL Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.

- 7.45 a.m. Military Band Concert
- 8.0 a.m. CADBURY CALLING and 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's Chocolates.
- 8.15 a.m. I.B.C. TIME SIGNAL Music on the Air.—Presented by the makers of Kolynos Tooth Paste.
- 8.30 a.m. Light Fare Introducing Mrs. Able.—Presented by Vitacup.
- 8.45 a.m. THE OPEN ROAD Presented by Carter's Little Liver Pills.
- 9.0 a.m. I.B.C. TIME SIGNAL BIG BILL CAMPBELL And His Hilly-Billy Band with Jack Curtis (The Cowboy Songster) and Chief White Eagle (The Red Indian Tenor) Presented by the makers of Lushus Table Jellies.
- 9.15 a.m. OLIVER KIMBALL The Record Spinner Presented by Blismag, Ltd.
- 9.30 a.m. ANN FRENCH'S Beauty Talks Presented by Reudell Bath Cubes.
- 9.45 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.
- 10.0 a.m. I.B.C. TIME SIGNAL The Tunes We Remember.
- 10.30 a.m. Radio Favourites Presented on behalf of Brooke Bond & Co., Ltd.
- 10.45 a.m. Theatre Successes
- 11.0 a.m. I.B.C. TIME SIGNAL The Songs We Know Them By.—Presented by Ladderix.
- 11.15 a.m. Something for Everybody
- 11.30 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. Advance Film News Also a Programme of Music chosen from the Latest Films.—Presented by Associated British Cinemas.
- 2.15 p.m. "LISTEN AFTER LUNCH" An Informal Programme of Songs and Melody by Arthur Young and Wilfrid Thomas You are invited to listen by Creamola Food Products.
- 2.30 p.m. Request Programme From Mr. A. S. Hall.
- 3.0 p.m. Normandy Playbill Advance News and Some of Next Sunday's High Spots. Compèred by Benjie McNabb.
- 3.15 p.m. The Musical Mirror Presented by Novopine Foot Energiser.
- 3.30 p.m. Light Orchestral Music
- 4.0 p.m. I.B.C. TIME SIGNAL Pleasant Quarter-Hour.—Presented by Farmers' Glory.
- 4.15 p.m. What's On Intimate Reviews of the Latest Plays, Films and Other Attractions by Edgar Blatt (Special I.B.C. Critic).
- 4.30 p.m. Continental Dance Music Played in the Radio Normandy Studio by the Orchestra of The Ranch Night Club, Havre.
- 5.0 p.m. I.B.C. TIME SIGNAL Frivolities.
- 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 Palmollivers Paul Oliver and Olive Palmer Presented by Palmolive Soap.
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
- 12.30 a.m. I.B.C. TIME SIGNAL Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.



He sings for a living, but he paints for fun; holiday snap of Billy Scott-Coomber, broadcasting at 7.15 p.m. on Sunday

### WEDNESDAY, JULY 6

- 9.45 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.
- 10.0 a.m. I.B.C. TIME SIGNAL The Tunes We Remember.
- 10.30 a.m. Radio Favourites Presented on behalf of Brooke Bond & Co., Ltd.
- 10.45 a.m. Theatre Successes
- 11.0 a.m. I.B.C. TIME SIGNAL The Songs We Know Them By.—Presented by Ladderix.
- 11.15 a.m. Something for Everybody
- 11.30 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. Advance Film News Also a Programme of Music chosen from the Latest Films.—Presented by Associated British Cinemas.
- 2.15 p.m. "LISTEN AFTER LUNCH" An Informal Programme of Songs and Melody by Arthur Young and Wilfrid Thomas You are invited to listen by Creamola Food Products.
- 2.30 p.m. Request Programme From Mr. A. S. Hall.
- 3.0 p.m. Normandy Playbill Advance News and Some of Next Sunday's High Spots. Compèred by Benjie McNabb.
- 3.15 p.m. The Musical Mirror Presented by Novopine Foot Energiser.
- 3.30 p.m. Light Orchestral Music
- 4.0 p.m. I.B.C. TIME SIGNAL Pleasant Quarter-Hour.—Presented by Farmers' Glory.
- 4.15 p.m. What's On Intimate Reviews of the Latest Plays, Films and Other Attractions by Edgar Blatt (Special I.B.C. Critic).
- 4.30 p.m. Continental Dance Music Played in the Radio Normandy Studio by the Orchestra of The Ranch Night Club, Havre.
- 5.0 p.m. I.B.C. TIME SIGNAL Frivolities.
- 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 Palmollivers Paul Oliver and Olive Palmer Presented by Palmolive Soap.
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
- 12.30 a.m. I.B.C. TIME SIGNAL Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.

- 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.
- 8.0 a.m. MUSIC-IN THE MORNING Presented by Horlicks.
- 8.15 a.m. I.B.C. TIME SIGNAL Prosperity Programme, introducing: Careers For Girls.—Presented by Odol.
- 8.30 a.m. Tom and Benjie The Keen, Robinson Solutionists.—Sponsored by the makers of Robinson's Lemon Barley Crystals.
- 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.
- 9.0 a.m. I.B.C. TIME SIGNAL Rhythmic Revels.
- 9.15 a.m. These Names Make Music NOEL GAY Presented by the makers of Bisodol.
- 9.30 a.m. Tunes We All Know Presented by the makers of Limestone Phosphate.
- 9.45 a.m. A Programme of Popular Music Talk by Nurse Johnson on Child Problems.—Presented by California Syrup of Figs.
- 10.0 a.m. I.B.C. TIME SIGNAL Light Entertainment.
- 10.30 a.m. Pleasing Melodies
- 11.0 a.m. I.B.C. TIME SIGNAL The Colgate Revellers.—Presented by Colgate's Ribbon Dental Cream.
- 11.15 a.m. Something for Everybody
- 11.30 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. The Musical Mirror Sponsored by Novopine Foot Energiser.
- 2.15 p.m. "LISTEN AFTER LUNCH" An Informal Programme of Songs and Melody by Arthur Young and Wilfrid Thomas You are invited to listen by Creamola Food Products.
- 2.30 p.m. The Songs We Know Them By Presented by Ladderix.
- 2.45 p.m. Request Programme From Miss Vivian Mason of Merton, S.W.19.
- 3.0 p.m. I.B.C. TIME SIGNAL I've Brought My Music. A Programme of Piano Solos and Songs at the Piano by Harry Jacobson.—Presented by the makers of Pepsodent Toothpaste.

- 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. Rhythm and Romance A Programme of Sweet Music.—Presented by True Story Magazine.
- 3.45 p.m. GEORGE FORMBY With a Strong Supporting Cast including "Beryl" and John Firman's Orchestra A Terrific Series of Laughter and Song Programmes Sponsored by the proprietors of Feen-a-Mint
- 4.0 p.m. I.B.C. TIME SIGNAL Pleasant Quarter-Hour.—Presented by Farmers' Glory.
- 4.15 p.m. Tunes from the Talkies
- 4.45 p.m. Fingering the Frets A Programme for Instrumental Enthusiasts.
- 5.0 p.m. I.B.C. TIME SIGNAL Sing a Song of Broadway.
- 5.15 p.m. Bohemian Holiday Presented by The Czechoslovakian Travel Bureau.
- 5.30 p.m. Variety
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
- 12.30 a.m. I.B.C. TIME SIGNAL Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.

### THURSDAY, JULY 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.
- 8.0 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.
- 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.
- 8.30 a.m. Popular Tunes Presented for your entertainment by Fynnon, Limited.
- 8.45 a.m. Music You Might Have Heard Presented by the proprietors of Lavona Hair Tonic.
- 9.0 a.m. I.B.C. TIME SIGNAL Musical All-Sorts.
- 9.30 a.m. FAVOURITE MELODIES Presented by the proprietors of Freezone Corn Remover.
- 9.45 a.m. "Hutch" Romantic Singer of World Renown.—Presented by Milk of Magnesia.
- 10.0 a.m. I.B.C. TIME SIGNAL Relay of Religious Music from the Basilica of Ste. Therese de L'Enfant Jesu of Lisieux.
- 2.30 p.m. Miniature Matinee
- 3.0 p.m. Your Requests
- 3.30 p.m. Popular Tunes On the Cinema Organ.
- 3.45 p.m. The Musical Mirror Sponsored by Novopine Foot Energiser.
- 4.0 p.m. I.B.C. TIME SIGNAL Pleasant Quarter-Hour.—Presented by Farmers' Glory.
- 4.15 p.m. Hawaiian Harmony
- 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 Nestle'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. Footlight Parade
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
- 12.30 a.m. I.B.C. TIME SIGNAL Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.

### SWING ALONG

WITH ROY FOX



MARY LEE

★ Tune in to Roy Fox, Denny Dennis, and Mary Lee in 'SWINGING IN THE BATH TUB.' A musical morning tonic from Radio Normandy every Thursday at 8.15 a.m., and on Fridays at 9.0 a.m. from Radio Luxembourg. Announced by Roy Fox, and presented by the makers of Reckitt's Bath Cubes.

**RECKITT'S BATH CUBES**

Normandy transmission through I.B.C.

## THE REAL SIR JOHN REITH

Continued from page 30

that the floor would open and swallow you up, while the lofty figure of the "D.G." wandered about the room and stood with his back to the window staring at you as the shaft of light fell on you.

Sir John knew the names of most of the people on the staff, even quite junior staff members, if they had been there for more than two or three years.

In fact he ran a little "ogpu" of his own! This was a complete filing system, not only of everybody in the building, but of all the leading people in politics, journalism and business with whom the B.B.C. has to deal.

Most of the members of the staff knew when Sir John was going to ring them up at the office, for the telephone operators generally announced him in advance, and they even used to have a special signal of ringing three times to announce the D.G. One of Sir John's pet aversions is having to explain on the telephone who he is. But once you have heard that booming voice you seldom fail to recognise it a second time.

Millions of listeners also recognise it, for Sir John is by no means a stranger at the B.B.C. microphone.

His most famous emergency broadcast was when general election results were being given in a late news bulletin and when, owing to the tense dramatic excitement at the time, one of the announcers got so worked up that he was quite incoherent.

Many people listening on the radio must have thought he was drunk. Sir John Reith himself dashed into the studio, ordered the announcer out and took charge. It was undoubtedly very hard on the announcer in question, who was quite within his rights to feel bitter about it, but you can't very well argue if the Director-General himself wants to broadcast!

People have tried to argue with Sir John, of course, but only one man, Lord Birkenhead, has ever succeeded in getting away with it!

On the opening night of some new B.B.C. studios, Lord Birkenhead was booked to speak, but, up to five minutes before the time, had failed to put in an appearance.

Cecil Lewis, an ex-B.B.C. official, thought he knew where the worthy earl might be and dashed off, to find him finishing his cigar and brandy at a hotel almost next door to the B.B.C.

Rapid explanations followed, and Birkenhead agreed to be rushed across the way to the studios, where Reith himself was pacing up and down in the greatest anxiety.

"For heaven's sake, let me see your script," insisted the D.G.

"Script!" Birkenhead nearly exploded. "I never speak from notes, and if I did, I certainly shouldn't allow anybody at the B.B.C. to tell me what notes to use."

There was no time to argue. The red light was flashing. So, with a gesture of despair, Sir John turned to the microphone and announced Birkenhead, who proceeded to make one of the wittiest speeches ever broadcast, and the very first to go over the radio uncensored.

Contrary to general opinion, Sir John is not proud of his own voice over a microphone, and had several Blattnerphone tests made at the Maida Vale studios to see how his voice came over.

It was a political suggestion from the "High Command," and not a personal whim, which made him dash down by car late one afternoon to Windsor Castle and announce anonymously the most dramatic broadcast ever—the farewell speech of the man who in a few days' time was to be known as the Duke of Windsor.

A fortnight later an American friend posted Sir John Reith a "pirate" gramophone record which had been made in America over the radio. The record was banned in this country.

Sir John just looked at it. There was a flicker of a smile across the dour features—and he broke the record smartly across his knee and threw the fragments into the wastepaper basket!

## TWO from SEVEN is — FINE!

Meet "Gladys" and "Tom," two of the appealing, true to life characters in the Instant Postum programmes, "No. 7 Happiness Lane."



Eileen Bennett—"Gladys."

DECORATING our front cover this week (and decorating it very well, we might add) are two very likeable young people, Eileen Bennett and Eric Anderson, both of whom lend charm and vivacity to the grand new series of Instant Postum programmes, "No. 7 Happiness Lane," on the air every Sunday morning at 10.15 from Radio Luxembourg.

Have you been to "No. 7 Happiness Lane" yet? There's an open invitation to all at this happy home—an invitation extended by kindly Mrs. Gibbons and her husband Jim. And if you think that "No. 7 Happiness Lane" is any ordinary house, then you have another guess coming.

You see, Mrs. Gibbons used to be a musical comedy star in the good old Gaiety days, and she now keeps this theatrical boarding house. Jim, her husband, plays first violin in the local theatre orchestra. He has done so for years; in fact, that's how he met Mrs. Gibbons. The beautiful star of an Edwardian musical comedy came to the local theatre. The handsome, yet shy, young violinist, hardly dared look at her, let alone speak to her. And then somehow they met, and—well, there they are to-day—a happy, contented and kindly couple, still living in the shadows of the stars, still with show-business blood in their veins.

Their pretty daughter, Gladys (played by Eileen Bennett) has theatrical ambitions, and "No. 7 Happiness Lane" tells the story of her grim determination to get to the top. Eric Anderson plays Tom Warner, a saxophonist in Mr. Gibbons' orchestra, and a lodger in his home. He is madly in love with Gladys and—but we are giving away too much.

If ever it can be said that a radio show has "everything," it can certainly be said of "No. 7 Happiness Lane." Humour, pathos, sparkling music and song. They all come alike to the Gibbons family and their friends, and they come through your loud-speaker to create a graphic sound picture brim-full of entertainment.

The amazing thing about "No. 7 Happiness Lane" is this: although the people you meet have the ability to entertain, they are as human as you or I. That's what makes the programmes so convincing, so easy to assimilate. That's what will make you stop what you're doing and listen.

Eileen Bennett, young, fresh, fits her part to perfection. She is going a long way, is Eileen. Eric Anderson is currently playing in *Nine Sharp*, Herbert Farjeon's intimate revue at the Little Theatre.

So don't forget. Tune in this Sunday to Radio Luxembourg at 10.15 a.m. to the Instant Postum programme, and meet these grand people. "No. 7 Happiness Lane" is a programme that is different.



## THE LIFE STORY OF HOAGY CARMICHAEL

Famous composer of "Little Old Lady," "Star Dust," "Lazybones," and many other outstandingly popular melodies is featured in the first of a new series of broadcasts...

"THESE NAMES MAKE MUSIC"

Presented by the makers of "BiSoDoL"

Radio Luxembourg: Monday 9.30 a.m.  
Tuesday 9.15 a.m.  
Radio Normandy: Wednesday 9.15 a.m.  
Saturday 9.15 a.m.

Normandy Transmission arranged through I.B.O. Ltd.

Music which is worthy of the name is assured of lasting popular favour. So, also, with compositions of a different kind—BiSoDoL for instance, which has brought relief to thousands of sufferers from indigestion and other forms of gastric trouble.

YOUR DOCTOR RECOMMENDS BiSoDoL  
Powder: 1/3, 3/4, 4/9. Tablets: 1/-, 2/6.  
YOUR CHEMIST STOCKS IT

## BiSoDoL

There's GLAMOUR in beautiful hands



Don't let sun and wind and sea-water take all the allure from your hands! Make them white smooth and soft again quickly. Rub a little Glymiel Jelly win. It vanishes without a hint of stickiness, and soon transforms hands to romantic beauty. Glymiel is made by a secret process impossible to copy. Still the best preparation for hands after nearly a century.

## GLYMIEL JELLY

spells glamour

FOR YOUR HANDS... TOO!

Just as Glymiel Jelly beautifies your hands, GLYMIEL VANISHING CREAM gives charm and beauty to your complexion. Tube 6d., Jar 1/6. Also have you tried GLYMIEL Cleansing COLD CREAM? Tube 6d.; Jar 1/6



Tubes 3d., 6d., 1/-  
Decorative Jars 2/6

Tune in to 531 METRES, 565 KC'S

# RADIO EIREANN for LUCK

PROGRAMMES PRESENTED BY IRISH RADIO PRODUCTIONS



## Programme details:

### SUNDAY, JULY 3

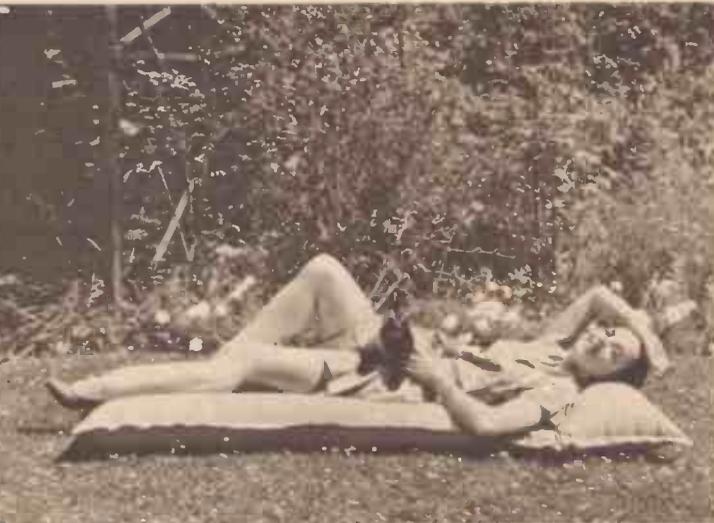
**9.30 to 10.30 p.m.** Romance in Melody  
Here is a Bouquet of Melodious Flowers, picked from the Garden of Music, each Blossom scented with Memories and Dreams.

### MONDAY, JULY 4

**9.30 to 10.30 p.m.**  
"The A—American  
B—British  
C—Continental"  
OF DANCE MUSIC  
We bring you Ballroom Rhythms of Three Continents.  
You will hear our Racing Commentary at 10.10 p.m. approximately.

### TUESDAY, JULY 5

**9.30 to 10.10 p.m.** Hall Variety  
Starring Ella Shields, Florrie Forde, Wilkie Bard, Gus Elen, with Variety Orchestra and Singers. (Electrical Recordings.)  
**10.10 p.m.** (approximately) Our Racing Commentary.  
**10.15 to 10.30 p.m.** Fifteen Minutes with Dancing Melodies.



Jessie Matthews certainly knows the best way to relax! Hear her at 10 p.m. on Wednesday

### WEDNESDAY, JULY 6

**9.30 to 10.0 p.m.** Music of Your Dreams. Here is a Wealth of Golden Melody, in which we feature Judy Shirley, Ronnie Genarder, and our Symphonic Orchestra under the direction of Dave Frost.  
**10.0 to 10.10 p.m.** Ten Minutes With A Star—Jessie Matthews. (Electrical Recordings.)

**10.10 p.m.** (approximately) Our Racing Commentary

**10.15 to 10.30 p.m.** Make-Believe Ballroom

### THURSDAY, JULY 7

**9.30 to 10.0 p.m.** Musical Memories  
Thirty Minutes with tunes which have Stood the Test.

**10.0 to 10.10 p.m.** Ten Minutes With A Star—Dick Powell. (Electrical Recordings.)

**10.10 p.m.** (approximately) Our Racing Commentary.

**10.15 to 10.30 p.m.** Dance Invitations. A Rhythm Rodeo.

### FRIDAY, JULY 8

**9.30 to 10.10 p.m.** Pleasure Park  
The Holiday Resort for the Man in the Street... What you lose on the Swings you make up on the Roundabouts...

**10.10 p.m.** (approximately) Our Racing Commentary

**10.15 to 10.30 p.m.** Another Visit to Make-Believe Ballroom

### SATURDAY, JULY 9

**9.30 to 10.10 p.m.** Nine-Thirty Revels  
An Intimate Studio Production, "Just Between Ourselves," in which we feature: Jennie Benson, Renee Flynn, Dorothy Morrow, Doris Robbins, Hubert Valentine, Les Arthur, Three in Harmony, Five Melody Boys, Our Rhythm Band, with Dave Frost at the Piano.

**10.10 p.m.** (approximately) Our Racing Commentary

**10.15 to 10.30 p.m.** Dancing Melodies for Dancing Moods.

# Tune in RADIO NORMANDY . . .

—Continued from page 32

## Full Programme Particulars

### FRIDAY, JULY 8

**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.

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

**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.

**8.45 a.m.** Normandy Playbill  
Advance News and Some of Next Sunday's High Spots. Compèred by Benjie McNabb.

**9.0 a.m.** I.B.C. TIME SIGNAL  
Round the World.—Presented by Hancock's Chemists.

**9.15 a.m.** BIG BILL CAMPBELL  
And His Hilly-Billy Band with Jack Curtis (The Cowboy Songster) and Chief White Eagle (The Red Indian Tenor)  
Presented by the makers of Lushus Table Jellies.

**9.30 a.m.** Radio Favourites  
Presented on behalf of Brooke Bond & Co., Ltd.

**9.45 a.m.** A Programme of Popular Music  
Talk by Nurse Johnson on Child Problems.—Presented by California Syrup of Figs.

**10.0 a.m.** I.B.C. TIME SIGNAL  
A REFRESHING PROGRAMME  
Presented by Borwick's Lemon Barley.

**10.15 a.m.** Dream Waltzes  
Selected Famous Waltz Melodies New and Old.—Presented by True Story Magazine.

**10.30 a.m.** Songs and Music  
From Stage and Screen.—Presented by Maclean Brand Stomach Powder.

**10.45 a.m.** Cinema Organ Music

**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"  
An Informal Programme of Songs and Melody  
by Arthur Young and Wilfrid Thomas  
You are invited to listen by Creamola Food Products.

**2.30 p.m.** The Songs We Know Them By  
Presented by Ladderix.

**2.45 p.m.** What's in a Name?  
No. 3—Eddie. I.B.C. TIME SIGNAL

**3.0 p.m.** Your Requests. I.B.C. TIME SIGNAL

**3.30 p.m.** The Musical Mirror  
Sponsored by Novopine Foot Energiser.

**3.45 p.m.** Pleasant Quarter-Hour  
Presented by Farmers' Glory.

**4.0 p.m.** I.B.C. TIME SIGNAL  
FRIDAY AT FOUR  
The Diary of the Week  
Presented by our Radio Friends David and Margaret  
Presented by the makers of Du Maurier Cigarettes.

**4.15 p.m.** What's On  
Intimate Reviews of the Latest Films, Shows and Other Attractions by Edgar Blatt (The I.B.C. Special Critic).

**4.30 p.m.** Voices of Eve  
The Musical Magazine

**4.45 p.m.** I.B.C. TIME SIGNAL

**5.0 p.m.** A Quarter-Hour Programme  
For Boys and Girls. Birthday Greetings From the Uncles.

**5.30 p.m.** Variety  
Programmes in French  
Assn. des Auditeurs de Radio Normandie.

**6.0 p.m.** Melody at Midnight  
Presented nightly by Bile Beans.

**12.30 a.m.** Dance Music  
I.B.C. TIME SIGNALS  
12.30 a.m. 1.0 a.m. 1.30 a.m.

**2.0 a.m.** I.B.C. Goodnight Melody  
Close Down.

### SATURDAY, JULY 9

**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.

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

**8.15 a.m.** I.B.C. TIME SIGNAL  
The Animal Man.—Presented by the makers of Chix.

**8.30 a.m.** Happy Days  
Presented by Wincarnis.

**8.45 a.m.** Sunny Jim's Programme  
For Children.—Presented by A. C. Fincken & Co.

**9.0 a.m.** I.B.C. TIME SIGNAL  
Saturday Morning in the High Street.

**9.15 a.m.** THESE NAMES MAKE MUSIC  
Billy Mayerl  
Presented by the makers of Bisodol.

**9.30 a.m.** HARRY DAVIDSON  
And His Commodore Grand Orchestra  
Sponsored by the proprietors of Freezone Corn Remover.

**9.45 a.m.** Light Orchestral Concert

**10.0 a.m.** I.B.C. TIME SIGNAL  
CARROLL GIBBONS  
And His Boys with Anne Lenner George Melachrino  
Guest Artists: Sandy Rowan Gordon Little  
Compèred: Russ Carr  
Thirty Minutes of Bright Music, Song, and Humour  
Sponsored by the makers of Cookeen.

**10.30 a.m.** Radio Favourites  
Presented on behalf of Brooke Bond & Co., Ltd.

**10.45 a.m.** Something for Everybody

**11.15 a.m.** The Songs We Know Them By  
Presented by Ladderix.

**11.30 a.m.** Programmes in French  
Assn. de Auditeurs de Radio Normandie.

**2.0 p.m.** Miniature Matinée

**2.30 p.m.** The Nimble Needle  
plays Lively Tunes for Busy Fingers.

**2.45 p.m.** The Whirl of the World  
Presented by Monseigneur News Theatres.

**3.0 p.m.** I.B.C. TIME SIGNAL  
Your Requests.

**3.30 p.m.** Dance Music  
I.B.C. TIME SIGNAL

**4.0 p.m.** Pleasant Quarter-Hour.—Presented by Farmers' Glory.

**4.15 p.m.** Swing Music  
Request Programme from Mr. John Burman, of Solihull, Warwick.

**4.30 p.m.** Old Friends

**5.0 p.m.** I.B.C. TIME SIGNAL  
Music from the Movies.

**5.30 p.m.** Variety

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

**12 (midnight)** Melody at Midnight  
Presented nightly by Bile Beans.

**12.30 a.m.** Dance Music  
I.B.C. TIME SIGNALS  
12.30 a.m. 1.0 a.m. 1.30 a.m.

**2.0 a.m.** I.B.C. Goodnight Melody  
Close Down.

## RADIO LJUBLJANA

569.3 m., 517 Kcs.

Time of Transmission  
Friday: 10.30—11.0 p.m.  
Announcer: F. Miklavcic

### FRIDAY, JULY 8

**10.30 p.m.** Light Music

**10.45 p.m.** Old Favourites

**11.0 p.m.** Close Down

Information supplied by the International Broadcasting Co., Ltd.,  
37 Portland Place, London, W.1.

# RADIO'S CAVALIER of SONG

**W**HEN the sixteen-year-old boy packed his kit and gave one last look at the county school where he had been studying to become a teacher, there was no regret in his heart.

He was running away. Not from the bonds of a hard task, but from a job that he did not like. He found that he had been unable to work up enough enthusiasm to become a school teacher; and, he argued, to be a successful man one must be enthusiastic about one's work.

As he hurried from the precincts of the school he was not aware that his footsteps were leading him to excitement and adventure, and later to the high lights of radio and variety stardom.

Arriving at Borden, Hampshire, Donald Peers, now Radio's Cavalier of Song and star of the D.D.D. programme from Normandy, found a job as a painter's labourer.

It was hard work. His day began at seven in the morning and more often than not he did not finish until well after six at night.

Although the hours he worked did not discourage him, Donald found that he could not get enthusiastic about the job. So once again he

*How he ran away from school to become a painter's labourer . . . how he exchanged that job for ship's steward . . . how a visit to a concert party led to his first broadcast . . . this is the tale of DONALD PEERS, whom you hear in the D.D.D. programme at 11 a.m. every Sunday from Normandy, as told by*

**Mackenzie  
NEWNHAM**



Arthur Young, U.P.C. Musical Director and one of the finest rhythm pianists in the business today, photographed at the piano during a D.D.D. broadcast

of some of the best instrumentalists in the country.

The D.D.D. Melody Makers has not a rigid personnel. It is an outfit of carefully selected musicians who, from time to time, are called away but are replaced by instrumentalists of equal fame.

But it is always under the direction of Arthur Young, who is undoubtedly one of the finest rhythm pianists in the business.

More often than not Harry Karr can be heard on the clarinet, Jack Llewlyn on the guitar, Bill Shakespeare behind the trumpet, Lew Davis blowing the trombone, and Ben Edwards on the trap drums.

And those who know their dance band history will understand from this just why the D.D.D. Melody Makers is such a brilliant combination.

Compère-producer of the show is Roy Plomley, the smiling, genial, hard-working I.B.C. producer. Roy takes a very keen interest in his work as a compère, and he puts everything he knows into the D.D.D. shows.

Roy, Arthur Young (who is also the musical director of the Universal Programmes Corporation, the production unit of the I.B.C.), Donald Peers and the boys in the band make an excellent team.

There is always an atmosphere of fun and friendliness in the studio during the D.D.D. shows. That is why they are so informal and refreshing.

As soon as work begins the boys in the band peel off their coats and settle down to their jobs in real earnest.

Roy Plomley dashes from listening-room to studio and back again all the time. Between rehearsals someone or other is always wisecracking, and when difficulties arise they all go into a huddle and in less than no time the difficulties are all sorted out.

The main idea of the programmes is to give bang up-to-date dance music—not always easy when programmes are devised weeks ahead—with occasional old and swing numbers for the "not-so-young" and the "sophisticates."

As Roy Plomley says: "Favourites old and new."

So listen to the D.D.D. programmes, and hear Donald Peers, Roy Plomley, Arthur Young and the D.D.D. Melody Makers, in these fascinating programmes of favourites old and new.

packed his kit and away he went.

He travelled around England, and after visiting nearly every big town in the country he arrived at Swansea, without a job and practically penniless.

Not caring very much what he did as long as he was earning some money and enjoying his work, Donald Peers managed to get a job as a messroom steward on the *British Earl*—a boat that was due to sail from the Prince of Wales dry dock to the Persian Gulf.

Two or three days after the boat had sailed, Donald was taking an afternoon sleep (absolutely unofficial!) when he was awakened by the whistling of an approaching officer.

Hurriedly he jumped to his feet and prepared himself for a dressing-down. He looked at the officer.

It was his own brother. The two of them had been on the same boat for three days—one as a steward, the other as a wireless operator—and had not known it!

They sailed the high seas for a year after that, and then the time came when Donald felt the urge to carve out a better position for himself in the world.

He decided to become a professional singer. He knew that he could sing, of course. But he didn't know that he possessed a voice so charming and so appealing that it was soon to lead him to the top of the radio tree.

While he was in Lowestoft he went along to see a concert party. As he sat watching the show it

occurred to him that concert party life would be interesting.

After the performance he went behind the scenes and asked to see the manager. He was given an audition, and almost as soon as he had opened his mouth he was given a job at £3 a week.

He had never earned more than £2 a week in all his life, and Donald felt that at last he was beginning to make some progress.

Later, in London, he was given several broadcasting dates with the B.B.C., and he made his début on the air in 1927.

On several occasions he sang with the original London Radio Dance Band, then conducted by the late Sydney Firman. After that he became one of the most regular broadcasters from the London studios.

Donald Peers is extraordinarily enthusiastic about singing. And the success he is enjoying to-day has upheld his earlier theory that enthusiasm is nine-tenths of the battle.

Whether he is on the stage or before the microphone, Donald always puts his whole heart and soul into his songs. Somehow he makes them live.

It is very obvious, listening to him, that he is thoroughly enjoying himself every second he is singing.

Donald Peers's regular appearances on the air in the D.D.D. programmes can only be described as a feast for all, and he is backed by a combination

# MY FRIENDS— the STARS



(Left) You see Felix here with his friends Bebe Daniels, Ben Lyon and Edward P. Genn. (Below) he ponders over a song with Princess Pearl whom he describes as the grandest dancer he's ever met



The day after it took place, when I went to apologise, I collapsed myself . . . and had a quiet nervous breakdown!

Monte Rey is another charming friend. He is so easy to get along with, so modest, and so wrapped up in his love for his dogs and opera. Too wrapped up, in fact. I remember once when I had promised to take him to a party at Golder's Green. He came to my home first, for dinner, and brought, at my request, a whole pile of his newest records for me to hear. But he got talking to my father about opera and his Schnauzer dogs and we neither heard his records nor got to the party. Those girls have never quite forgiven me. The party for them was a flop!

I remember once getting locked in a park in Norwich with Stella Roberta, Mantovani's lovely sister. We were so busy talking about love that we didn't notice the time.

Now don't get me wrong! In the first place it was in the afternoon. This particular park closed early in the winter. Secondly, though we were talking about love it was I who was doing most of the talking. I was telling Stella all about a

girl friend of mine and asking her advice as to whether I should marry her, or not!

A girl whom I regard as one of the sweetest in the business, as well as one of the most talented, is Paula Green. Yet, strangely enough, when I first met her I thought she was a bit "snooty"! It was RADIO PICTORIAL that served to introduce Paula to me.

It was at R.P.'s "Rendezvous of the Stars" at last year's Radiolympia. Barry Wells invited me to come on the stand to sign autographs, and Paula was doing so at the same time. That was a lucky autograph session for me, because Paula has since been one of the most useful and frequent vocalists on my Luxembourg programmes.

I'm glad to claim as friends some of radio's swellest croonettes. They come into my office and brighten up the whole day. There's Di Miller, for instance. She was very shy when we first met, but now she's not so shy! There's one terrible thing about Di . . . and that's her unpunctuality. I've never known her to be on time for an appointment with me.

Thanks to June Malo, that peppy blonde bundle of dynamite, I was able to pull off a publicity stunt that set everybody talking for days. There again it was Barry Wells who introduced us. I asked him if he knew of any girls who would come to Finchley Baths for photographing. He suggested June and, though I hadn't met her, she agreed to come along.

Nothing was too much trouble for June that day and the result was that I got a picture which was allotted a full half-page in an important daily newspaper . . . just about the biggest picture that any press agent has ever got over in the press. Thanks, June!

Who else is there, in this brief survey of some of my friends? There are Pamela Randell and Vera Lynn. They, with Pat Hyde, were once responsible for putting me to bed after a party! They took it in turns to soothe my brow with an ice-cold wet towel. It was almost worth a hang-over to be attended by three such gentle ministering angels.

Mention of Pat Hyde reminds me of a time when I was dancing with her and someone decided to "cut in". I resented this and turned round to remonstrate. But then I decided that discretion was the better part of valour, for the young man was Tommy Farr!

I shall not easily forget Joe Loss's wedding. I was responsible for all the arrangements and, believe me, they were plenty. Every time I sat down to eat at the wedding breakfast someone called me to the door or to the 'phone. Then I had to dash off to Leeds and between 2 p.m. and 5 a.m. next morning I had one cup of tea and two pieces of bread and butter. Then they talk about weddings being an opportunity for feasting and making merry!

Then there are many others . . . Ben Lyon and Bebe Daniels, Suttly Felce, Jimmy Kennedy and Michael Carr, Lawrence Wright, Betty Dale, Anne Lenner, Judy Shirley . . . memories of them all and lots of laughs.

But the biggest laugh of all was against me. I had occasion to ring up a certain office and, for a gag, I told them it was Mantovani speaking. "Wait a minute," said an excited girl's voice, "I'll go and fetch the others." Soon the other end of the line was crowded with girls all anxious to hear the romantic tones of Mantovani, the famous star.

I thought the gag had gone on long enough. "Sorry, girls, I was pulling your legs. It's Felix Mendelssohn speaking."

"Don't be crazy," said the girl in icy tones. "Who do you think you're kidding? Mendelssohn died hundreds of years ago!"

Yes, it's a gay life. . . .

IT'S a crazy merry-go-round this radio business, but part of its charm, I think, is the opportunity it gives you for mixing with the stars. They're fun, these people. They work hard, they play hard, they're quick with a gag, they're quick with a helping hand. They're grand to know. Most of them. . . .

I'm glad to say that I'm building up a name now as a band-leader in my own right, but it's as a press-agent that I got to know, and to count as friends, a large number of prominent stars. The charity concerts that I've helped to arrange have been another means of bringing me into direct contact with people who are Electric Light Names.

In this article I can't attempt to deal with all the stars I know and like. I can, however, dig into my memory chest and give you a few stories which will reveal the stars off-duty.

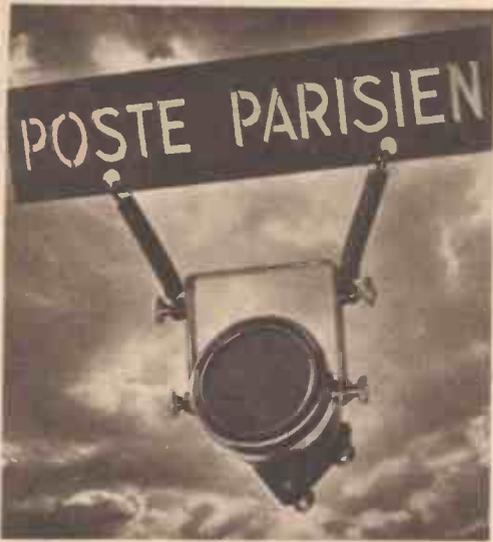
Harry Roy, for instance! Harry . . . my friend! A grand person, but also the man responsible for the scar on my brow which makes people say "How did that happen, Felix?"—as if they expected some lurid story of an adventure in a Chinatown café!

Actually, I was playing for Harry Roy's cricket team. As his press agent, I had to be prepared for all emergencies so I was not surprised to find myself acting as wicket-keeper. Harry and I worked out a code. When he was going to bowl a slow ball he would touch his nose, and I'd move right up and crouch over the wicket.

Swell! But I hadn't bargained on a fly settling on Harry's nose. He flicked it off, unthinkingly giving the signal. Up to the wicket I came and Harry hurtled down his usual fast leg-break. That's how I got the scar. Harry Roy . . . my friend!

But I've had some grand times with Harry and Princess Pearl, his wife. Elizabeth is, I think, the grandest ballroom dancer I've ever had the privilege of stepping the light fantastic with. I can also claim to be the man who was the indirect cause of her serious appendicitis operation.

I was touring with Harry and his band and warned them all that I was going to keep them all busy on publicity stunts. I kept my word. I organised picture sessions at stores, in the hotel, at the theatre. So much so that, one day, to my horror, Princess Pearl suddenly collapsed. The strain was too great and had aggravated the need for this appendicitis operation.



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PARIS

## MONDAY, JULY 4

- 9.0 a.m.** **FOUR WORDS OF RHYTHM**  
 Consolation, Coleman Hawkins and the Ramblers; Harlem, Harry Roy's Tiger Ragamuffins on Two Pianos; Maracay, Bram Martin and His Band; Solitude, The Street Singer.
- 9.15 a.m.** **SWING TAKES AN AIRING**
- 9.30 a.m.** **THE MORNING AFTER**
- 9.45 a.m.** **LISTEN IN TO THESE**
- 10.0 a.m.** **FLOWERY MELODIES**
- 10.15 a.m.** **ROMANCE FOR FIVE**  
 The Love Bug Will Bite You, Ambrose and His Orchestra; When Two Love Each Other, Eddie Duchin and His Orchestra; I've Got My Love To Keep Me Warm, Roy Fox and His Orchestra; I've Got You Under My Skin, Larry Adler; Sweet is the Word for You, Roy Fox and His Orchestra.
- 10.30 a.m.** **VARIED FARE**

- 9.30 a.m.** **HEARD AT A DANCE**
- 9.45 a.m.** **BROWN AND POLSON**  
 Present Eddie South and His Orchestra, with Mrs. Jean Scott, President of the Brown and Polson Cookery Club.
- 10.0 a.m.** **KINGS OF SWING**  
 Swing is in the Air, Harry Roy and His Orchestra; Making Up A Song, Jack Hylton and His Orchestra; Ebony Shadows, Lew Stone and His Band; Rockin' Chair Swing, The Mills Bros.; Swing High, Swing Low, Vincent Lopez and His Orchestra.
- 10.15 a.m.** **WHIMSICAL FANTASIES**
- 10.30 a.m.** **LET'S TAKE THE "S" OUT OF SWEET MUSIC**
- 10.45 a.m.** **RADIO'S ROMANTIC VOCALIST**  
 Miss Lily Jersey singing "Hits of To-day and To-morrow." Presented by the makers of Jersey Lily Beauty Lotion.
- 10.30 p.m.** **PARIS NIGHT LIFE**  
 Surprise Transmissions from Famous Cabarets and Night Clubs.

Times of Transmissions:  
 Sunday: 9.00 a.m.—11.00 a.m.  
 5.00 p.m.—7.00 p.m.  
 10.30 p.m.—11.30 p.m.  
 Weekdays: 9.00 a.m.—11.00 a.m.  
 10.30 p.m.—11.00 p.m. excepting Thursday and Friday.  
 Announcer: ALLAN ROSE

## SUNDAY, JULY 3

- 9.0 a.m.** **ALL ABOUT LOVE**  
 Loveless Love, The Mills Bros.; When Two Love Each Other, Eddie Duchin and His Orchestra; Gipsy Love, Marek Weber and His Orchestra; Love Me For Ever, Gracie Fields.
- 9.15 a.m.** **MUSICAL PICKING BEE COMPETITION**
- 9.30 a.m.** **ADMIRATION**  
 Gee, But You're Swell, Russ Morgan and His Orchestra; You Are My Love Song, Michael Bartlett, tenor; I Adore You, Mal Hallett Orchestra; Girls Were Made To Love and Kiss, Richard Tauber; I Can't Lose That Longing For You, Scott-Wood and His Orchestra.
- 9.45 a.m.** **DRYCOLE MELODIES**  
 Whispering, Red Nicholls and His Five Pennies; South American Joe, Harry Roy and His Orchestra; I Heard A Song in a Taxi, Billy Cotton and His Band; Bye, Bye, Baby, Ambrose and His Orchestra.—Presented by the Elephant Chemical Co.
- 10.0 a.m.** **WEATHER FORECAST**
- 10.15 a.m.** **YOUR CHOICE**  
 Ay-Ay-Ay, Richard Tauber; With a Twinkle in Your Eye, Jack Hylton and His Orchestra; Have You Forgotten so Soon? Turner Layton; Sing a Song of London, Ambrose and His Orchestra; This Year's Kisses, Dick Powell with Victor Young and His Orchestra.
- 10.30 a.m.** **THE OPEN ROAD**  
 Hoch Habsburg  
 Youth and Vigour  
 Under Freedom's Flag  
 Sunny Side Up  
 Swing is Here to Sway  
 Presented by Carter's Little Liver Pills.
- 10.45 a.m.** **RADIO'S ROMANTIC VOCALIST**  
 Miss Lily Jersey singing "Hits of To-day and To-morrow." Presented by the makers of Jersey Lily Beauty Lotion.
- 5.0 p.m.** **HORLICKS PICTURE HOUSE**  
 Master of Ceremonies: Geoffrey Sumner  
 Marie Burke  
 Wyndham Goldie  
 Vic Oliver  
 Niela Goodelle  
 Leslie Kentish  
 Rhythm Brothers  
 and  
 The Horlicks All-Star Orchestra  
 under  
 Debroy Somers  
 Presented by Horlicks.
- 6.0 p.m.** **LUX RADIO THEATRE**  
 Featuring Teddy Joyce, His Company and His Orchestra. Introducing the "School For Stars" with highlights from the film True Confession.—Presented by the makers of Lux.
- 6.30 p.m.** **RINSO RADIO REVUE**  
 featuring  
 Jack Hylton and His Band  
 Sam Browne and Elsie Carlisle  
 Henderson Twins  
 Peggy Dell  
 Tommy Handley  
 Frances Faye  
 Compered by Eddie Pola  
 Presented by the makers of Rinsol.
- 10.30 p.m.** **GOOD FAVOURITES**  
 Old Pal of Mine, Billy Thorburn and His Music; Remember Me, Roy Fox and His Orchestra; Caravan, Eddie Carroll and His Swing Music; The Cross-Eyed Cowboy on a Cross-eyed Horse, Roy Fox and His Orchestra; Nice Work if You Can Get It, Jack Harris and His Orchestra.
- 11.0 p.m.** **MUSICAL PICKING BEE COMPETITION**
- 11.15 p.m.** **PLEASE ANSWER THESE**



Known everywhere as "The Duke," Duke Ellington is on the air with his orchestra at 9 a.m. on Saturday

- 10.45 a.m.** **AFTER SUNSET**
- 10.30 p.m.** **PARIS NIGHT LIFE**  
 Surprise Transmissions from Famous Cabarets and Night Clubs.

## TUESDAY, JULY 5

- 9.0 a.m.** **COLOUR CHART**
- 9.15 a.m.** **MUSICAL PICKING BEE COMPETITION**
- 9.30 a.m.** **GOOD COMPANIONS**
- 9.45 a.m.** **TUNES OF NOT SO LONG AGO**
- 10.0 a.m.** **WHAT'S THE WEATHER LIKE?**
- 10.15 a.m.** **DRYCOLE MELODIES**  
 Rhythm of the Rumba, Harry Roy and His Orchestra; Twelfth Street Rag, Duke Ellington and His Orchestra; I Wished on the Moon, Victor Young and His Orchestra; A Star Fell Out of Heaven, Eddie Duchin and His Orchestra.—Presented by the Elephant Chemical Co.
- 10.30 a.m.** **FOUR MELODIES WITH A DIFFERENCE**
- 10.45 a.m.** **"M" FOR MELODIOUS MELODIES**
- 10.30 p.m.** **PARIS NIGHT LIFE**  
 Surprise Transmissions from Famous Cabarets and Night Clubs.

## WEDNESDAY, JULY 6

- 9.0 a.m.** **RHYTHM ON SAILS**  
 Sailor Where Art Thou? Ambrose and His Orchestra; A Sailboat in the Moonlight, Orlando and His Orchestra; I Saw A Ship A-Sailing, Henry Jacques and His Correct Dance Tempo Orchestra; Sailing Home, Jack Harris and His Orchestra.
- 9.15 a.m.** **MUSICAL PICKING BEE COMPETITION**

## THURSDAY, JULY 7

- 9.0 a.m.** **MAESTROS OF SONG**  
 Tea for Two, Comedy Harmonists; The You and Me That Used to Be, Sung by Rudy Vallee with Carroll Gibbons and His Savoy Hotel Orpheans; Darling Nellie Grey, The Mills Bros., with Louis Armstrong; Little Old Lady of Poverty Street, Dan Donovan; My Love For You, Gracie Fields.
- 9.15 a.m.** **MUSICAL PICKING BEE COMPETITION**
- 9.30 a.m.** **JAZZ QUARTETTE**
- 9.45 a.m.** **BELIEVE IT OR NOT**
- 10.0 a.m.** **FROM THE SCREEN AND STAGE**
- 10.15 a.m.** **15-MINUTE DRAMA**
- 10.30 a.m.** **MARCH TIME**  
 Washington Greys, The Band of H.M. Air Force; Down the Mall, Debroy Somer's Band; Blaze Away March, Band of H.M. Air Force; Montmartre, Debroy Somer's Band; Light of Foot, The Regimental Band of H.M. Grenadier Guards.
- 10.45 a.m.** **TO BE QUITE CANDID**

## FRIDAY, JULY 8

- 9.0 a.m.** **LOOKING AROUND**
- 9.15 a.m.** **THE OPEN ROAD**  
 King Cotton  
 Sing Baby Sing  
 Colonel Bogey  
 Things Are Looking Up  
 When The King Goes Riding By  
 Presented by Carter's Little Liver Pills.
- 9.30 a.m.** **NICE WORK**
- 9.45 a.m.** **THE QUESTION MARK**
- 10.0 a.m.** **A SOLO QUINTETTE**
- 10.15 a.m.** **DRYCOLE MELODIES**  
 Whispering, Red Nicholls and His Five Pennies; South American Joe, Harry Roy and His Orchestra; I Heard A Song in a Taxi, Billy Cotton and His Band; Bye, Bye, Baby, Ambrose and His Orchestra.—Presented by the Elephant Chemical Co.
- 10.30 a.m.** **FOUR CHARACTERS**
- 10.45 a.m.** **HITS FROM "PENNIES FROM HEAVEN"**

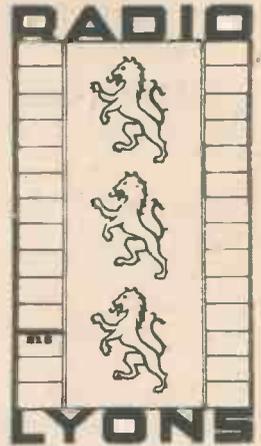
## SATURDAY, JULY 9

- 9.0 a.m.** **CELEBRITY CAMEO**  
 What a Perfect Combination, Eddie Cantor; Blue Feeling, Duke Ellington and His Orchestra; Paris Stay the Same, Maurice Chevalier; Sweet and Lovely, Bing Crosby.
- 9.15 a.m.** **A MEDLEY OF WALTZES**
- 9.30 a.m.** **MUSIC FROM THE TALKIES**
- 9.45 a.m.** **A MEDLEY OF TUNES**
- 10.0 a.m.** **RAG TIME**
- 10.15 a.m.** **POTPOURRI**  
 Across the Great Divide, The Hill Billies with Own Acc.; Boo-Hoo, "Fats" Waller and His Rhythm Orchestra; Consolation, Coleman Hawkins with the Ramblers; Have You Anything on To-night, Matilda Darling? Bram Martin and His Band; Some of These Days, Patricia Rossborough, Piano Solo.
- 10.30 a.m.** **REQUEST PROGRAMME**
- 10.45 a.m.** **MY OWN CHOICE**
- 10.30 p.m.** **PARIS NIGHT LIFE**  
 Surprise Transmissions from Famous Cabarets and Night Clubs.

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**Announcers: Gerald Carnes and Johnny Couper**

## SUNDAY, JULY 3

**8.0 p.m.** Vaudeville  
Laugh, fun and rhythm in a bright programme, featuring Sam Browne, Tessie O'Shea, Frankie Carle at the piano, and several others.

**8.30 p.m.** CARROLL LEVIS and His Radio Discoveries  
Further unknown artists of to-day presented by the man who has brought new blood to Variety, including:—  
Webb and Hofer (Duettists)  
Peggy McGowan (Vocalist)  
George Wilks (Piano Accordion)  
A. Parnell and Friends (Harmonica Band)  
Raymond Savage (Xylophonist)

Sponsored and presented by the makers of Quaker Corn-flakes.  
**8.45 p.m.** Station Concert and News  
**9.0 p.m.** Young and Healthy  
Fifteen minutes of modern snappy dance rhythm and swing.—Presented by the makers of Bile Beans.

**9.15 p.m.** The Zam-Buk Programme  
Varied fare in an enjoyable quarter-hour of melody, song and humour with something for everyone.—Presented by the makers of Zam-Buk.

**9.30 p.m.** Peter the Planter  
Presents "Backstage with Sir Seymour Hicks," starring Sir Seymour Hicks and Alice Delysia. Supported by 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.** Hutch (Leslie A. Hutchinson). Romantic singer of world renown in a programme of song.—Presented in the sophisticated manner by the makers of Phillips' Magnesia Beauty Creams.

**10.0 p.m.** EXCERPTS FROM HERBERT FARJEON'S INTIMATE REVUE "NINE SHARP" featuring Hermione Baddeley Cyril Ritchard and Richard Haydn

Recorded during an actual performance on the Stage of the Little Theatre, London.—Presented for your entertainment by the makers of Danderine.

**10.15 p.m.** The Adventures of Inspector Brookes of Scotland Yard and his son, Dick. Another thrilling chapter of "The Murder Tide."—Presented in serial form by the proprietors of Milk of Magnesia.

**10.30 p.m.** "Showland Memories"  
A musical cavalcade of Theatreland past, and present, featuring Olive Groves, Jan Van der Gucht and The Showlanders.—Sent to you by the makers of California Syrup of Figs.

**10.45 p.m.** "Waltz A While"  
Romantic waltzes old and new, by light orchestras and popular dance bands.

**11.0 p.m.** HONEY AND ALMOND (Four Beautiful Hands) with the pleasing voice of Cyril Grantham  
in a programme of piano-duets and song.—Sponsored by the makers of Hinds Honey and Almond Cream.



Grand Concert-party Comedian, Arthur Askey, is in a music-hall programme of records at 11 p.m. on Tuesday

**11.15 p.m.** Organ Parade  
Popular tunes of to-day, and yesterday's musical memories performed by leading cinema organists, including Reginald Dixon and Jesse Crawford.

**11.30 p.m.** As You Like It  
The melodies you like to hear, played and sung by the artistes you love.

**12 (midnight)** Close Down

## MONDAY, JULY 4

**10.0 p.m.** Dance Music  
Your favourite dance orchestras bring popular tunes of the moment and the grand old favourites of Jazz in a thirty-minute session of varied dance music.

**10.30 p.m.** Irish Stew  
A collection of Irish artistes in songs of Ireland.

**10.45 p.m.** Keyboard Kapers  
Intricate piano novelties and attractive piano medleys by your favourite "ivory-ticklers."

**11.0 p.m.** The Curtain Rises  
On a programme of intimate news and gossip from London's "Stage-Door," and musical excerpts from stage productions of the past and present, and those still in preparation.

**11.30 p.m.** Our Own Choice  
Gerald Carnes and Johnny Couper, Radio Lyons' friendly announcers amuse themselves, and you, we hope, with a selection of their own favourite recordings.

**12 (midnight)** Close Down



Martha, of the very charming Boswell Sisters, who are all on the air at 10.30 p.m. on Tuesday

## TUESDAY, JULY 5

**10.0 p.m.** Music That Cheers  
The Music Hall's greatest entertainers in a programme for all, but especially men-listeners.—Presented by the makers of Stead Razor Blades.

**10.15 p.m.** Radio Round-up  
Songs of the Western Prairie.

**10.30 p.m.** Rhythm High-Spot  
Vocal swing by Bing Crosby, Connie Boswell and The Boswell Sisters.

**10.45 p.m.** HONEY AND ALMOND with Cyril Grantham  
Four beautiful hands and a pleasing voice in a programme of piano duets and song.—Sponsored by the makers of Hinds Honey and Almond Cream.

**11.0 p.m.** Music-Hall  
A tip-top gramophone record Bill of Variety, featuring, Arthur Askey, Nellie Wallace, Dick Powell, and Charles Shadwell and his Variety Orchestra.

**11.30 p.m.** By Request  
This half-hour is devoted to listeners' requests. To hear your 'pet' recording, write to Radio Lyons.

**12 (midnight)** Close Down

## WEDNESDAY, JULY 6

**10.0 p.m.** Dance Music  
Contrasted rhythms in thirty minutes of dance-music by your favourite orchestras including those conducted by Tommy Dorsey, Victor Silvester, and Joe Loss.

**10.30 p.m.** Colour in Cabaret  
Several famous coloured artistes are featured in this all-negro floor-show, including Paul Robeson, Valaida, The Mills Brothers, and Billie Holiday and her Orchestra.

**11.0 p.m.** Film Time  
With your film-friend and guide, "The Man on the Set," who brings another interesting supply of gossip from the Studios. Send your film-query to him at 10a, Soho Square, London, W.1.

**11.30 p.m.** This and That  
There is something for you in this half-hour of miscellanea.

**12 (midnight)** Close Down

## THURSDAY, JULY 7

**10.0 p.m.** Record Review  
The new and outstanding recordings of the month are presented in this programme by the publishers of The Gramophone Magazine.

**10.15 p.m.** Highway to Happiness  
Songs of the open air, and the humour of Life down on the farm.—Brought to you by 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, Stanelli, Harry Hemsley, Merry Andrew and Joy Day, and a host of others.

**11.0 p.m.** Screen Songs  
From film successes of yesterday and to-day we present theme songs sung by the Screen Songsters themselves and played by popular orchestras. Lend an ear to John Boles, George Formby, Billy Milton and others.

**11.30 p.m.** Music From All Nations  
The far corners of the earth are ours to explore on this musical tour of the World.

**12 (midnight)** Close Down

## FRIDAY, JULY 8

**10.0 p.m.** Dance Music  
With popular piano accordion bands, including Carlos Santana's and George Scott Wood's.

**10.15 p.m.** Bolonium Bill on Parade  
Featuring Bolonium Bill compering a programme of stirring songs and marches.

**10.30 p.m.** Trans-Atlantic  
Music and song by famous American artistes and orchestras, and Entertainment News from "across the Pond."

**11.0 p.m.** The Following Have Arrived  
Here, for the first time, you can listen to the latest additions to Radio Lyons' enormous record library.

**11.30 p.m.** By Request  
This programme is compiled from listeners' requests. To hear your 'pet' recording write to Radio Lyons.

**12 (midnight)** Close Down

## SATURDAY, JULY 9

**10.0 p.m.** Hot, Sweet and Swingy  
Varied dance tempos will set your feet tapping during this half-hour programme of music that's "hot, sweet and swingy."

**10.30 p.m.** Variety  
The spice of Life made even "spicier" by the appearance of Leslie Sarony and Leslie Holmes, Lupino Lane, Charlie Kunz and George Elrick's Music Makers.

**11.0 p.m.** Hawaiian Paradise  
Tunes of the moment played in Hawaiian style in fifteen minutes of sweet melody.

**11.15 p.m.** Favourite Melodies  
Grand old melodies that everyone knows.

**11.30 p.m.** Passing By  
Friendly, philosophical Tony Melrose bringing happiness into your home, and helping you to solve Life's problems. If you are in need of a friend, write to him at 10a, Soho Square, London, W.1.

**12 (midnight)** Close Down

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



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# OUR RADIO LETTER-BOX

Half-a-crown is paid for every letter used in this feature. Address your letters to "Radio Letter-Box," RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2.

From Mr. D. Hamlin, c/o 32 Rochester Street, Newcastle-upon-Tyne 6  
**L**ISTENERS complain about the most trivial things, yet they don't seem to mind what to me is a serious complaint—the flood of Test match commentaries.

I think these are dry and meandering at the best of times, but one man's meat is another's poison and I wouldn't object to a fair dose. However, when they interrupt four successive dinner hours, with spasms during the morning, at noon, in the early afternoon and then again at tea-time—well, I ask you!

From Mr. J. Bennett, 27 Russell Street, Plymouth, Devon.

**I**HAVE been a reader of RADIO PICTORIAL for about twelve months now, and I would like to take this opportunity of complimenting you on your very interesting and varied pages. But I must also mention that of late there has been a nasty blot right across RADIO PICTORIAL, meaning Mr. Garry Allighan and his "tripe." Every time I read his page I become more convinced that he is mad.

It is too bad he cannot be placed in charge of the programmes he criticises so much. I feel certain that after one week Mr. Allighan would cry quits and sell his typewriter.

From W. Holgate, 29 Athelstane Road, Conisboro', nr. Doncaster, Yorkshire.

**W**HY don't the B.B.C. have an early broadcast lesson on "Safety First" for the children, before they go to school, say between the hours of 7 to 8.30 a.m.?

I think it would be a great idea, and would help the Safety First Campaign along very well indeed.

From Leslie Winn, c/o 54 Manchester Road, Nelson.

**I**AGREE emphatically with Garry Allighan in condemning the growing practice of giving B.B.C. officials time off to help in producing stage shows. Judging by the many rubbishy programmes broadcast recently they'd be more suitably engaged if they put their own house in order before trying to teach their grandmother to suck eggs!

No man can serve two masters, and it takes some men all their time to serve one!

From Lily Gibson, 65 Manchester Road, Warrington.

**H**OW children of all ages, everywhere, must regret the discontinuance of Rowntree's *Old Salty And His Accordion* programmes.

Old Salty was surely the salt of the ether, because "youngsters" of 80 found him as entertaining as youngsters of 8! Personally, I awarded full marks to these programmes because, while listening to them, I forgot all else. Surely the acid test.

May we hope it is only "Au revoir" Old Salty, and not "Good bye."

From Eric L. Adlem, 16 Elgin Crescent, Notting Hill, London, W.11.

**R**EADERS of RADIO PICTORIAL have split up into two armies over scathing criticisms, and I would like to point out that no reader has yet taken offence to anything Wandering Mike has written. That he criticizes cannot be denied, but he does it in such a disarming manner that one is not offended. Yet his comments strike home just the same!

From S. Taylor, The Bakery, Wroxton, Nr. Banbury, Oxon.

**O**N Friday, June 10, in the late Dance Music Session, we had the pleasure of hearing *Miss Otis Regrets*, an old favourite, played by Harry Evans and his Band. Congratulations!

How nice it would be if other bands were to follow this example and let us hear some of our old favourites revived. Wishing Harry and RADIO PICTORIAL the very best of luck.

(Readers who write for information and require a postal reply are asked to enclose a stamped, addressed envelope.)

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