

**LUXEMBOURG
NORMANDY: LYONS
PARIS : EIREANN
PROGRAMMES
July 24 - July 30**

RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

3^D

EVERY
FRIDAY



WHAT RADIO CAN TEACH HOLLYWOOD

By John K. Newnam

"ME"

By Claude Hulbert

AT HOME WITH THE GEORGE ELRICKS

By Barry Wells

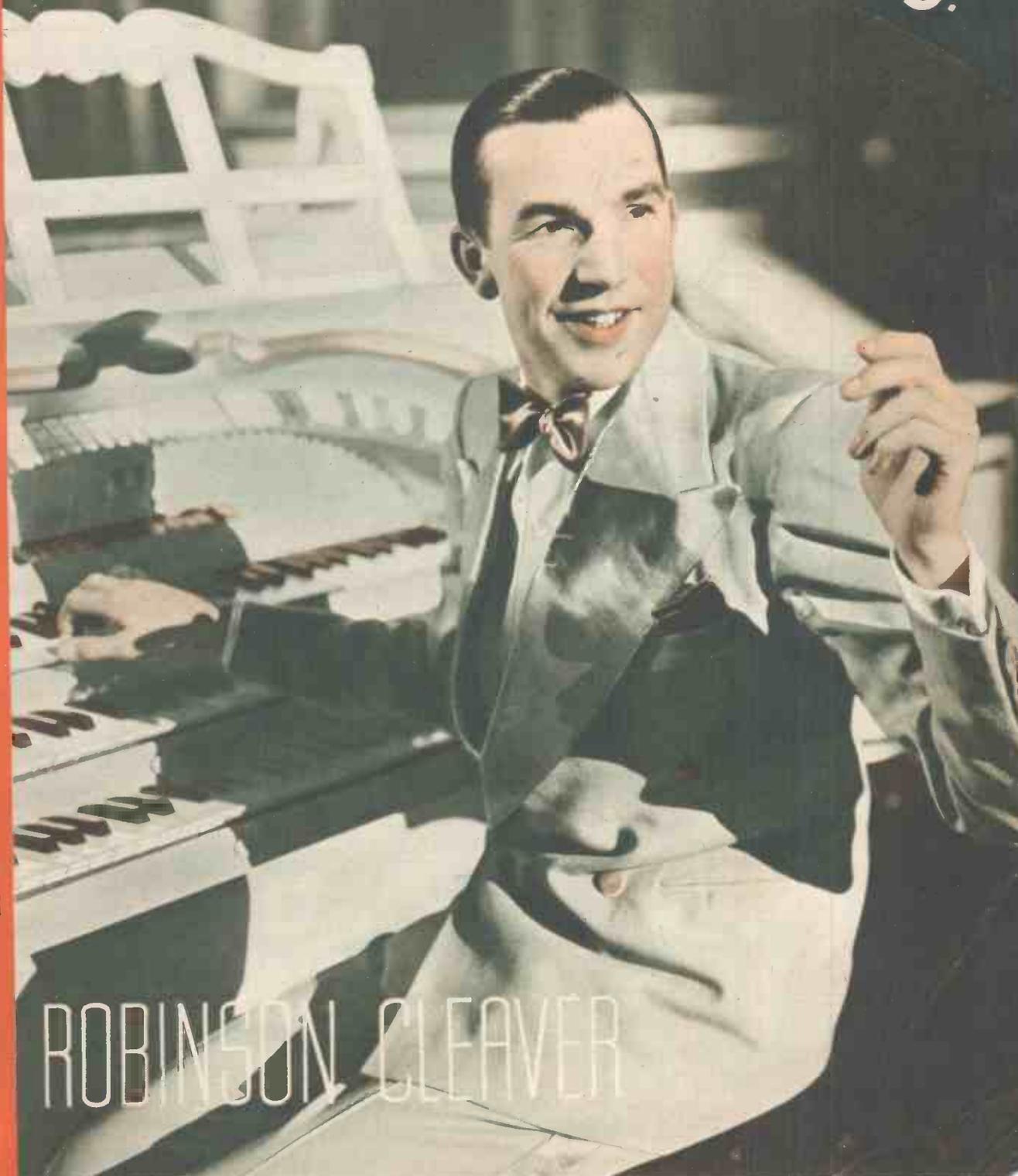
LISTENING TO THE LISTENER

By John Trent

EVE BECKE
PAULA GREEN
WYN RICHMOND
"AUNTIE MURIEL"

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

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



ROBINSON CLEAVER

THIS
Glamorous
BRONZE-

TAN

Men and Girls
Gain its Pulse-
Quickening Allure
this famous way

Betty Grable, famous "Paramount" Sun-Tanned Beauty, with two of the boys, in the great film—

"THRILL OF A LIFETIME"



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instead of a SunBURN
that Smarts—
USE

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NO DYE
NO Grease

RADIO PICTORIAL

The Magazine for Every Listener

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THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

HAVE you ever played parts in Shakespeare?"
"Oh, sure."
"In 'Romeo and Juliet'?"
"Yes, I played parts in both of them."

By Pearl Mitchell (Carson Robison's "Oxydol Pioneers," Luxembourg, July 24, 27, Normandy, July 24).

STANDING ROOM FOR ONE

A croonette, arriving home from a shopping expedition, found the dustmen outside her bungalow.

The dust-cart was just moving off when she dashed up breathlessly and said, "Excuse me, but am I too late for the garbage?"

"No, miss," cracked one of the dustmen, "jump in."

By Max Miller (in gramo-variety from Lyons, July 24).

A SALE, A SALE

GIRL FRIEND: A penny for your thoughts...

STRUGGLING PLAYWRIGHT: Success at last!

By Bobbie Comber ("Comedy Corner," Lyons, July 28).

"SMATTER OF FAG...!"

GUARD (To man smoking in railway-carriage): Put out that cigarette, sir, please.

PASSENGER: Why?

GUARD: Can't you see the sign on the window "No Smoking"?

PASSENGER: Yes, but that's on the outside.

By Florence Oldham (in B.B.C. Variety to-morrow, July 23).

A MIKE "FRIGHT"

ANNOUNCER (To young lady who has just made first appearance before mike): Isn't it marvellous... a little gadget like that, and it represents an audience of about thirty million people.

SHE: Heavens, and I never powdered my nose!

By Sophie Stewart (Horlicks Picture House, Luxembourg, Normandy, Paris, July 24).

THANKS TO THE MONARCHY

The band on the end of the pier played "God Save the King" and everybody stood up.

A little later a Scotsman flopped into his deck-chair with a sigh of relief.

"Lucky thing they played the National Anthem," he said. "The ticket-man would have caught us sitting down for certain that time."

By Tommy Tucker (in "Bungalow Club," National, July 25).

CHOC TO THE SYSTEM

1st BANDSMAN: What's in that parcel, Fred?

2nd DITTO: Chocolates, laddie... a small anniversary gift for the wife.

1st DITTO: Ah, I suppose it's going to be a little surprise?

2nd DITTO: It's going to be a helluva big surprise. She's expecting sables.

By Donald Peers (in the D.D.D. show, Normandy, July 24).

IS THIS A RECORD?

"While I was on holiday, I met an old sea-dog who had the words of several sea-shanties tattooed on his arms and chest."

"That's nothing. I met an actor yesterday who'd just had a play written round him."

By Jack Jackson (Pond's Show, Luxembourg and Normandy, July 24; from the B.B.C., July 23, 25).

ARITHMETIC MADE EASY

TEACHER: Now, Tommy, you've got a shilling in your pocket. You spend tuppence on lemonade, threepence on sweets, and sixpence on ices. What will you have when you get home?

PUPIL: A smack on the ear.

By Larry Adler (from Radio Lyons, July 30).

WHAT'S THERE'S STILL THERE

PRODUCER (after audition): Young lady, I can tell you've got a lot of music in you.

SHE (beaming): How gratifying... and what makes you say I've a lot of music in me?

PRODUCER: Because I haven't heard any of it come out yet.

By Harry Lewis (George Elrick's crooning-saxophonist, "Maclean's show," Luxembourg, July 24).

Where to Find Your FAVOURITE PROGRAMMES

RADIO LUXEMBOURG	Pages 24, 26, and 28
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PEPPERMINT OR PINEAPPLE?

"Boy, what a grand time I had on that Mediterranean cruise! The Rock of Gibraltar is marvellous!"
"Got a bit with you I could taste?"

By Carroll Gibbons (Cookeen programme, Luxembourg, July 25, Normandy, July 23, 30).

DARK SUBJECT

MOTHER: Let me see if you've washed behind your ears.

NIPPER: That's right—look on the black side of things.

By Dorothy Carless ("Rhythm Express," from the B.B.C., July 27).

GURGLE, GURGLE

MAID (in seaside boarding-house): I'm sorry about barging into the bathroom like that, sir. I didn't know you were in the bath.

GUEST: Didn't you hear me singing?

MAID: Yes, sir, but the sink makes a noise like that.

By Eileen Bennett (in Instant Postum's "No. 7, Happiness Lane" show, Luxembourg, July 24).

HERE TO-DAY, GONGED TO-MORROW

THE SPEED-COP'S THEME-SONG (with apologies to Noel Coward): "Someday I'll Fine You."

By Peter Yorke (from the B.B.C. to-morrow, July 23).

FINANCIAL PROBLEM

"It's a terrible thing, Horace, but I can't possibly live on £100 a week."

"You can't live on £100 a week?"

"No."
"Why not?"

"Because I haven't got it."
By Eric Christmas (Lifebuoy's "Gang Show," Luxembourg, July 23).

CHICKEN-FEED

PASSIONATE ROMEO: What a night for love, Peggy! I feel I want to kiss you and kiss you and kiss you.

SOPHISTICATED WENCH: What, only three times?

By Tessie O'Shea (in a disc-show from Lyons, July 26).

VICIOUS CIRCLE

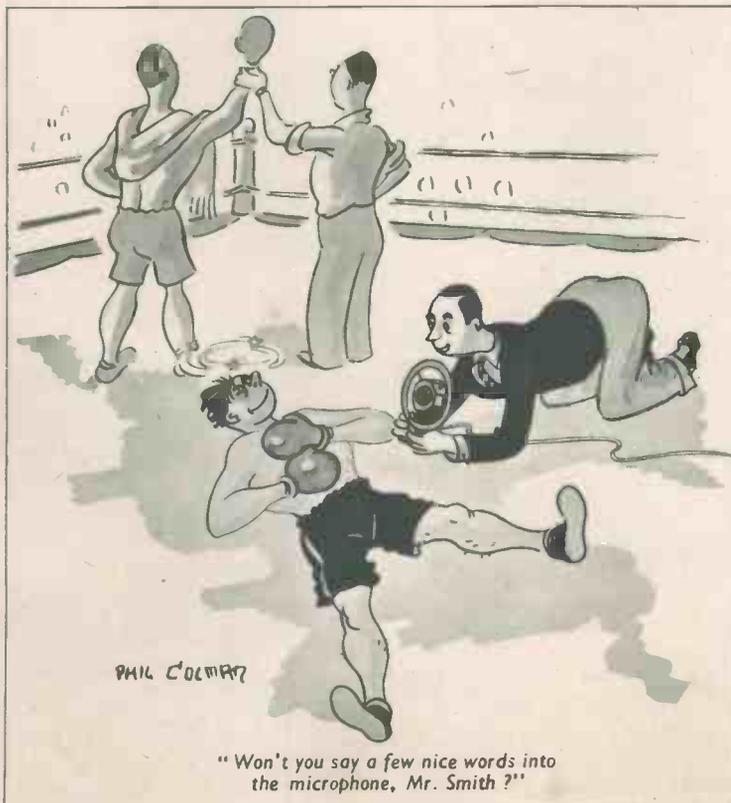
A father opened the street-door to find his daughter crying on the step.

"What's up, daughter?" he asked.

"My husband's been cruel to me," she sobbed, "so I've come home to mother."

"Well, you're too late," said papa, "your mother's just gone home to grandma."

By Tommy Handley (Rinso Radio Review, Luxembourg, Normandy, Paris, July 24).



PHIL COLMAN

"Won't you say a few nice words into the microphone, Mr. Smith?"



Eddie Cantor, big-eyed, big-hearted comedian, over here for only sixteen days, was booked for Saturday Night Sing Song last Saturday. Eddie's broadcast fees, earned outside America, are always handed over to charity

WHAT AND WHY IS YOUR

Alastair Cooke wants you to write to him

This Week's Gossip

Presented by
Wandering Mike

LITTLE Arthur Askey is finding that radio fame sometimes leads to unexpected results. Not everybody has seen him in the flesh and, in the *Fol de Rols* show at Hastings, his nightly appearances draw gasps of amazement that are quite amusing.

Those who have only heard him on the air imagine him, from his strident voice and "Big-hearted Arthur" stuff, to be quite a giant.

As Arthur writes to me: "When my five-foot-two-inches enters—almost concealed by the famous *Fol de Rols* hat—it causes consternation in the convent!"

producer will be able to stab her gently in her leg. That will be her cue, that will, and nobody but Joan will be any the wiser, because the wire will be invisible to viewers. Joan used to be seen at a switchboard, but with the new kind of presentation she stands around in the studio.

Watching for a cue light is apt to give an artist a strained expression, so the brain trust got busy and decided to put her leg on a lead.

UNTIL Joan Collier collapsed in the studio at Alexandra Palace during a television act, I had never seen a woman fall backwards in a faint. A victim usually shows some signs of distress and then tends to crumple up and fall forwards.

Without any warning, poor Joan toppled over backwards; there was a momentary black-out, then the programme continued.

Before the end Joan Collier was well enough to appear again. She was wearing a very heavy coat and had been rehearsing for quite a time.

He and Dicky Murdoch had an amusing adventure at Torquay, where the show opened before hitting Hastings. While rehearsing down at Torquay, he and Dicky had to write a script for their appearance in "Monday Night at Seven." They sat down to write it on a Sunday, but wherever they went they were besieged by requests for autographs.

In the end they decamped to a small hotel on the outskirts of Torquay.

Said Arthur to Dicky: "Well, we're safe here!" Dicky: "It looks like it. What are you going to have?" Arthur: "Beer, please." Dicky to waitress: "Two beers, please." Waitress to them both: "Yes, certainly, but do you think you could get me an audition for 'New Voices'?"

The script was eventually written in Arthur's bedroom!

ALASTAIR COOKE wants you to write to him. He is convinced that almost every one of us has dear to their hearts a melody which may have inspired some romance, been associated with some tragedy, or in other ways become linked very closely with our lives.

Write to Mr. Cooke and tell him the story. Mention the tune and explain why it means so much to you. He will then select the best letters and weave the tunes into a series of gramophone record programmes which should have a great deal of significance for you all. The programmes will start next month, so hurry.

The incident emphasises the difference between television and the cinema. A film can be cut and a scene re-shot, but the electric eye broadcasts all it sees, as it sees it, to the world.

In America a woman's fall from a top-floor window was televised by chance, and sooner or later some unexpected incident is going to set Philip Dorte, television-outside-broadcasting chief, a pretty problem.

Shall he keep the electric eye in focus or shall he switch? It is a decision which must be taken in a split second when the unexpected occurs.

Thinking back a bit, I remember that the disturbance at the Cenotaph on Armistice Day was seen by viewers, but cut from the news reels. Perhaps that will become a precedent.

THE idea of handling a record of ghostly voices, taken at a seance, thrilled H. L. Fletcher quite a lot. A letter from an unknown benefactor in America described how it had been made and said, "I have sent it."

Weeks passed and interest began to wane as the spooky disc did not turn up. What happened to it in transit remains a mystery, but a record of this kind could hardly expect to make a normal journey.

NOVELTY at television's Palace of Fun is a calf bracelet, specially fashioned by engineers for Joan Miller, the Picture Page girl. The bracelet, worn round the ankle, is connected by a wire to the control room, where, by pressing a button, the



Having a go at the coconut shies—Fred Yule and Alec McGill (Major and Minor) show the lads and lassies how to do it



Larry Adler, world-famous harmonica player, and his wife say "Goodbye till we meet again" as they leave for South Africa

Eventually it did arrive and was placed with tender care on a turntable. The record started well, but long before it finished Fletcher and the other eager listeners in his office decided to give it a miss on the air. So it is crossing the Atlantic again.

This record business reminds me of stamp collecting at school. H. L. Fletcher has some pretty rare specimens which he is ready to swap

FAVOURITE MELODY?

for foreigners. An H. G. Wells for a General Franco, for instance.

His ambition grows with his library, and though he has got a pretty distinguished collection already, he will not be really happy until he has added the voices of Queen Victoria and Edward VII to his collection.

He believes that the records exist, but so far the owners have not come forward to offer their discs or cylinders.

BILLY BUTLIN, with his sensational *Clacton Holiday Camp* broadcast, seems to have set a new "high" in radio variety entertainment. With bills such as his recent one, which included the *Waters Sisters*, *George Robey*, *Hildegard*, *Vic Oliver*, *Turner Layton*, *Will Fyffe*, and others, he seems to be making the B.B.C. variety department sit up!

But apart from that special night, he is giving work to quite a bunch of our old favourites on Sunday nights. *Albert Whelan*, *Suzette Tarri*, *Leonard Henry*, *Billy Russell*, and *Stainless Stephen* are just a few of the guest artistes who have enlivened his now famous Sunday-night shows.

DURING a recent day's visit, I found the boys of *Mantovani's* and *Lew Stone's* outfits entering into the camp life as to the manner born.

Flashes: *Mantovani*, in startling canary-

After "*The Lambeth Walk*," the "*Blackpool Walk*" and the "*Douglas Walk*," *Lawrence Wright* has written music for these two new dances and *Framer and Roscoe*, dance champs, have already demonstrated them with tremendous success up in *Blackpool*.

Blackpool, after all, is the home of dancing, so what the *Lancashire lasses* and lads are dancing to-day we'll be doing in *London* to-morrow.

Lawrie, by the way, is now presenting "*On With the Show*" thrice daily instead of twice. He has had to take this measure since the ill-fated fire, because the show is now housed in a pavilion which seats five hundred less people than the *North Pier Pavilion* was capable of holding.

Lawrie's running a midnight matinée soon for the benefit of the artistes, all of whom lost a certain amount of personal property in the blaze.

MAC is back and in cracking form, but *Elizabeth* and the others are persuading him to take things easily for a time. Every morning a B.B.C. saloon draws up at his pretty cottage at *Banstead* to bring him to the office. Afternoons it waits outside *Broadcasting House* to drive him home.



Television girl gets her cue: *Joan Miller*, "Picture Page" girl, adjusts her "ankle teaser" which gives her a cue by a gentle stab in the leg

I FELT that those vivid, colourful shows, "*Camp Fire on the Karoo*," were too good to drop. They brought the open air to the studios—and that was much needed, because, if my nose doesn't deceive me, some of those studios get pretty darned stuffy.

Well, now *Joseph Marais* is coming back in a new series of four shows called "*On Trek*." The first is on Tuesday. Each show will aim at carrying listeners—in their imagination—across the boundless veldt to the *Zimbabwe ruins*, the *Victoria Falls*, the *Zambesi River*, *King Solomon's Mines*, and so on.

Most of the songs are adaptations of genuine native folk songs. A veldt band of five instruments, including a genuine native piano, which is very odd on the eye, if not on the ear, will interpret them.

Marais tells me that he is playing the part of a Rhodesian farmer. He is most excited about a protégé of his who will be making his radio début on Tuesday.

Meet the ebony-coloured gentleman. He is a pure-blooded Zulu, who came over some time ago with a Zulu choir to take part in a film. He has not yet gone home and likes it here.

His name? Oh, yes—easier to write than pronounce. It is *Hlubi*, and you pronounce it (if you must!) *Khlooby*. He is an ex-miner in the South African gold mines.

CHANCE plays a big part in all our lives, and if *Lionel Fielden*, now head of Indian broadcasting, had not happened to be browsing in a lending library ten years ago, *Jack Cannel* might never have met the mike.

In which case "*In Town To-night*" might not be on the air to-day, for *Jack* has been responsible for bringing no less than 1,040 people to the mike for this feature, which has now gone to bed for the summer.

It happened that *Lionel Fielden* had a few minutes to spare, and a book on *Houdini* caught his eye. He took it back with others to *Savoy Hill*, read it at home, and asked its author to call. *Jack* broadcast the thrilling story which he had written, and we know the

Please turn to next page



Mrs. *Don Bradman* spends her day beside a loudspeaker while the Test Matches are on the air. With her is *Mr. H. W. Hodgetts*, member of the Australian Cricket Board of Control

coloured jumper, playing tennis with *Joe Crossman*, of *Lew Stone's* outfit.

Lew, himself, behind huge cigar, refereeing, not too successfully, a tennis match between *Dan Maskell* and *Freddy Poulsen*, the famous pros.

Al Bowly intent on a needle game of billiards with another boy from *Stone's* outfit.

Stella Roberta getting terrific hand from a gang of tough newspaper blokes for her rendering of "*Love's Last Word is Spoken*."

I HEAR that *Geraldo* is to be personally in charge of the pit orchestra playing for *George Black's* new *Hippodrome* show, *The Fleet's Lit Up*.

Another booking is that of *Gertrude Niesen*, in a part that is full of comedy, in the new *Bobby Howes* production scheduled for the autumn.

First day back at work, *Mac* had tea with *Mr. Cecil Graves*, who pressed him not to overdo it. So he will be off on holiday, probably to his favourite haunts in the West Country, about the middle of next month.

After that he will be fitted with a new foot. "Then I shall start learning to walk again," he says.

ON August 4 *Leslie Baily* and *Charles Brewer* are hoping to persuade *Lady Oxford* and *Asquith* to speak again from the room in *No. 10 Downing Street* where her husband waited twenty-four years ago for a reply to the ultimatum which never came. There is drama in the *Scrapbook* of 1914, the year when war broke out.

Besides the wife of the Premier of the time, the authors are also hoping that an admiral will recall the last visit of British warships to the *Kiel Canal* which was to play such a big part in the war.

This Week's Gossip

Contd.



Nobody else can put over a song in the Elisabeth Welch style. This delightful artist is now appearing in "All the Best" at Blackpool, and will be featured in the relay of the show by Cadbury's on July 30

young, she is built on the same generous lines as Mildred, and also has that same amazing calm.

"I heard her in a studio and nothing seemed to worry her. People were dashing past her, but she just sat imperturbably until it was her cue to sing. I'd like to see her get a break in London."

Well, I always like to be "in" on a new songstress, so I shall take the opportunity of hearing her next Wednesday on National, with Alan Holmes' Swing Sextet.

HAD lunch this week with Eve Becke and her husband, the Count di Rivarolo, in their favourite Chinese restaurant. It's surprising, it's delightful—but these two, after three years of married life, are as much in love as if Cupid had just this moment shot his bolt. You should see the Count lean over Eve's hand and hiss it.

Eve, as well as appearing in Louis Levy's spectacular new show "You Shall Have Music," is shortly to appear in four films. And that is the reason why all her plans for this summer have fallen through.

She was going to have had a perfectly delightful holiday in Italy—first in Capri for a month, then in the Italian hills, and finally in Sicily. All this she has had to forego—on account of her broadcasting commitments.

As a slight consolation, she has just moved into a new house in a mews off Baker Street, and has got all the fun of re-furnishing.

WHETHER or not summer has really arrived is still a moot point at time of going to press, but at least we have every inducement to be up with the lark these mornings. Since Monday last it has been possible to switch on your wireless set as early as 7.0 a.m. in the morning, and dress or eat your breakfast to a background of gay music from Normandy.

Up the I.B.C. ! (The announcer of the early morning programme must be up, anyway.) The extra threequarters of an hour will be much appreciated, I'm sure, by listeners this summer.

I HEAR from the President of the "Radio Pictorial Fan Club"—a scheme by which readers are encouraged to meet and correspond with one another—that it now has a Blackpool branch. Write to Miss Eileen Armfield (enclosing a stamped addressed envelope) at 18 Charnley Road, Blackpool, for particulars.

Would-be members outside Blackpool should get into touch with Edward Schofield, 46 Fir Street, Nelson, Lancs.

THREE of radioland's busiest young ladies just now are The Cavendish Three. What with broadcasts with Caryl and Mundy, with Jay Wilbur's band, in "Syncopation Piece" and in "Paradise Island" this week, they've hardly a moment to call their own.

But they're not grumbling. No, sir. Two of the three are old friends of ours. Kay Cavendish and Joy Worth. The newest member of the trio will soon be an old friend, I hope. The name, of course, is Pat Rignold, sister of Hugo Rignold, referred to on this page.

Like to know more about Pat? I thought you would, so I rung her up and asked her for the "works." She's a Canadian girl. Was a stenographer and used to sing in the evenings with a Winnipeg trio. Then she came on a holiday trip to say "Hello" to Brother Hugo.

I asked her to describe herself. Here's Pat in her own words. "Dark hair, long and curly. Brown eyes, dark, tanned complexion. Five feet ten in height and with a snub nose."

She says she's not much of a sportswoman. Spends most of her spare time reading.

sequel—hundreds of hours spent in the service of listeners.

A chance glance at a book on a library shelf changed the course of its author's life and gave us countless hours of broadcasting.

WHILE the boys were making whoopee at Brighton, first of the Seaside Nights, the man who had done the spade work was lying sick twenty miles along the coast. Just when the ambitious scheme of holiday broadcasting was launched, Harry Pepper went down with tummy trouble.

With Monday at Seven and Band Waggon—two big shows every week—Harry has had a pretty strenuous time. Preparation for the round-the-coast series was a further strain, but Harry refused to take a holiday until he had helped John Watt to get it all set.

There is a limit to human endurance and in the end Harry went down. Here's wishing him a very quick recovery.

I'VE just heard how strongly the "At the Black Dog" programmes appealed to the imagination of listeners.

Amazing how many people still believe that this "radio pub" (which has closed its doors for the summer, incidentally) actually exists. The organiser of a factory outing in the Midlands wrote and asked for the address, since he and his party would like to drop in and have one during the evening!

Among those who did "drop in and have one" during the programmes were Carnera, Yvonne Arnaud, Leslie Howard, Sybil Thorndike, "Bunny" Austin, Jean Batten, Gracie Fields, Sir Adrian Boult and Lord Mottistone. Not a bad bag for Mr. and Mrs. Wilkes and Howard Marshall.

THERE seems to be a never-ending stream of musicians making first radio appearances with their own bands.

When a man's as expert as twenty-nine-year-old Hugo Rignold, the news is welcome. Anyway, Hugo debuts on the air with his own outfit on August 6. Tea time's the time.

No sticker in any rut is Hugo. Born in England, he went as a kid to Canada. Returned to study at the R.A.M. Whilst there he was a solo fiddler under Sir Henry Wood at the Queen's Hall. Then he joined Jack Hylton's Kit Kat Band.

He had five years with Jack, then went over to Jack Harris's organisation. After that he became M.D. for the "Blackbirds" and "Transatlantic Rhythm" shows before taking his own band to the London Casino.

I HAVE been tipped by Ronnie Hill to keep one ear cocked for the singing of a girl named Olive Bayley. She sings in a Palais at Manchester, and Ronnie says she's swell.

"Strangely enough, she's a sort of British Mildred Bailey," Ronnie told me. "Although

LISTENING TO THE LISTENERS

by
John TRENT

THOUSANDS of listeners all over the country have been filling in forms, thousands of schoolchildren have been questioned by teachers in hundreds of schools and now the mechanical sorting machines are totting up millions of records. Why? Simply because broadcasting is the only entertainment business in the world without a box office.

Is all this effort worth while? Well, in general, any fresh knowledge about listeners' likes and dislikes must be valuable. Public approval remains the only real test of the quality of any work of art. And since listeners do not have to pay for a seat whenever they switch on for a broadcasting programme, there is no means of discovering whether they are listening or not, except by asking them point blank.

Clearly it is impossible to enquire of eight and a half million homes, so the B.B.C. engages a statistician, a wizard with figures, who says in effect: "By the laws of probability you may take it that, if I ask simple questions of a sample of this or that section of the listening public, picked in a way I shall prescribe, the answers will be representative of the whole section with only a very small margin of error."

Now I know Mr. Silvey, who is the statistician employed by the B.B.C. for this work, and I believe him. Without that simple faith you will get nowhere in this business.

Where does it lead, you ask? This research has already solved several knotty points for Broadcasting House. For instance, John Watt was uncertain about the best time for Music Hall on Saturday night. After three months work with a variety barometer last Autumn, Mr. Silvey was able to tell him.

Of the forty-seven thousand listeners who replied to John Watt's appeal, two thousand variety listeners were chosen to complete weekly forms, and ninety per cent of these were returned. During the three months of the barometer, twenty-four thousand forms, each covering thirty-seven programmes, were returned by these volunteers.

When these had been analysed (and the work is only just finished), John Watt learned that seven out of ten variety listeners preferred to have their main Saturday night programme between eight and nine o'clock. So that is where it is going to remain.

This and other useful facts which emerged from the variety research scheme persuaded John Watt that there was a great deal in Sir Stephen Tallent's new experiments to discover what listeners really think.

No scheme of this kind can succeed without the co-operation of listeners.

Many of us grumble from time to time but few of us write to the B.B.C. because we have doubts about the ultimate fate of our letters. In these research experiments the listener can be sure that his opinion will count. Hence the remarkable response from normal folk who



John Watt (right) and Mr. Silvey survey the stacks of letters sent in by listeners. It is Mr. Silvey's task to sort them

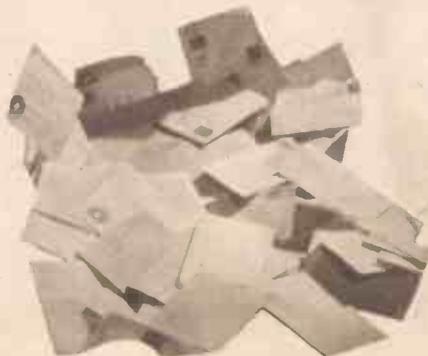
are usually content to leave letter writing to the cranks.

It is one of the greatest benefits of this new work to my mind that it makes the inarticulate talk. By which I mean that it thrusts the views of the normally silent listening millions upon the authorities. Only good can come from such a contact.

The B.B.C. publishes the results of its researches and I should be the first to throw a stone if the wishes of the majority were ignored. But there is no sign that is going to happen, and many changes have already been made as a result of listeners' revelations through Mr. Silvey's machinery. I have Sir Stephen Tallent's word for it that the B.B.C. intends to act upon listeners' wishes expressed in this way, and there is no reason to suppose that the majority will ever plump for any unreasonable changes. The questions asked are not framed that way!

Much good emerged from the enquiry about dramatic broadcasting. Extremely useful criticism of production methods were received. "Light," says the B.B.C. "was thrown on the listeners' attitude towards the much-discussed question of music and voice which is sometimes difficult for the producer to assess."

In plain language this means that the irritation caused by voices shouting at us over music in feature programmes has been brought home, and we shall happily have less



of it. The exuberance of youthful producers striving for exotic effect has been curbed by listeners! Mr. Silvey's machine has made this possible.

From the same research comes a determination to broadcast plays with only small casts and to select contrasted voices so that we may no longer be confused about the identity of characters on the air. In the same way extreme effects and over-indulgence in incidental music are now taboo.

So through these schemes listeners are doing just as good work in telling the B.B.C. what it should not do as in stating what, when and how it should do it.

Quite apart from these organised schemes which make "John Listener" vocal, useful information is obtained at first hand by the new Public Relations officers appointed to each region.

It is part of their business to keep their ears close to the ground in their regions, and months of the year are spent on the road gathering opinions through the length and breadth of this tight little island.

Listener-research is no respecter of persons. In these ballots the views or vote of a professor count no more than those of a car park attendant. Lord and labourer both pay ten bob for a wireless licence and each is equally entitled to be heard.

Here is a random list of listeners who have helped: An unemployed miner, an architect, a housewife, a country parson, a shoe-shop assistant, a novelist, a lecturer, a blind man, an East India merchant, a quarryman, a farmer and a van driver.

In the latest and most ambitious experiment yet attempted, listeners when circularised were expressly asked not to give their names. Age, occupation, Mr., Mrs., or Miss and town or village were asked to be stated "but do not answer these questions if you would rather not."

That is the spirit in which this work is conducted. No attempt is ever made to extract information unwillingly. No house to house canvass is contemplated. As long as listeners are willing to co-operate by answering questions, Mr. Silvey is content, and the B.B.C. is very grateful for all the help which it receives.

Since Broadcasting House is ready to listen and to act upon our views, I, for one, am ready to co-operate when asked. It is all for the good cause of better programmes.

“ME”
by
Claude Hulbert



“If you think I’ve got a hang-dog expression,” says Claude, “put it down to the fact that I was born on Christmas Day”

Claude’s hobbies include photography, wireless, gardening, amateur films and children. “They swarm about me like wasps round a jam-pot,” he says. You can see them doing it in the photograph below

till the 25th, and poking the nose into stockings and pudding dishes. Hence my incurable desire to ferret and probe.

Last year there came into my life a dog called Santa, a present from brother Jack and Cicely Courtneidge.

Santa, I am given to understand, also came into this world on Christmas Day, so that we are brothers under the skin. But never shall I let Santa suffer what I went through myself. The idea of restricting him to only one juicy bone each year doesn’t bear thinking about.

But there are times when Santa takes advantage of my bigness of heart. He also has an inquisitive and interfering nature. Just recently, for example, there was *The Case of the Shirt*.

Santa has a most inconvenient habit of carrying things around in his mouth—very often when the things aren’t his and when he hasn’t been asked to carry them. One day, while I had him out for a run, I turned round casually to observe that Santa was carrying a shirt. Yes, a shirt, male species.

(Below) That’s Jill, standing in front of Claude and Enid—and Pamela, Jack Hulbert’s daughter, is the owner of the fair pigtails on the right

THE outstanding experience of my life was being born on a Christmas Day, and, strangely enough, this was the very first thing that happened to me.

I was too young at the time to know what it meant to be dropped down a chimney by Santa Claus instead of the customary stork. I understood well enough later on, to my pain.

Whereas my brother Jack received two lots of presents per year, I got only one, for birthday and Christmas combined, so that if at any time you think my physiognomy has a hang-dog expression, you must realise that this is probably the outcome of getting only one lot of presents annually in my childhood. Bound to leave its mark on the most thick-skinned child.

Being born on Christmas Day has haunted me throughout my life. It explains quite a number of things.

Apart from being given a second name of Noel, to mark the auspicious occasion, you should note the similarity of Claude and Claus. What is more, I attract children—thin children, fat children, big children and little children. They swarm about me like wasps around a jam-pot.

Then there is my prying, inquisitive nature, and I think this is partly due to the Christmas spirit also. At Yuletide there is lots of smelling and shaking of parcels that mustn’t be opened



CLAUDE HULBERT, comic silly ass with the wistful expression, sets out to write something about himself—and his entertaining life in radio and films

Claude and his B.B.C. colleague, Reg Purdell, disapprove of the soldier's life

Coming all over A. J. Alan, I said to myself, "Now, where would Santa obtain a shirt in the middle of a staid, respectable street?" And, retracing my steps, keeping the eyes skinned, I came upon a laundry van, with bundles of washing lying in the road awaiting transportation. Dirty washing.

Santa had discovered a badly tied bundle and straightway appropriated a shirt. Luckily the laundryman was occupied elsewhere and I managed with some stealth to replace the stolen garment. However, if ever I'm in need of a shirt, I've only to take Santa past a laundry.

Fulham can claim the signal honour of being my birthplace, but soon we moved to Bexhill—my father, Dr. H. H. Hulbert, my mother, my brother Jack, who is nine years my senior, and myself. And a nice roomy garage at the bottom of the garden in our new home was the scene of my first "performances."



Scene in the basement laboratory of Claude's Kensington house—note Enid's expression, as she helps him with his all-absorbing hobby of photography

I was five years old at the time, and my ambitions lay in the direction of acrobatic dancing. Here at this tender age, I flung myself about all over the place; and "tender" is probably an apt term, as parts of my person were definitely so after contact with the garage floor. The floor was the hardest part of the training.

I had to content myself with the headlamps of our car for "limelight," till I was sent to Cambridge University. Here I became an active member of the Footlights Dramatic Club, putting over much the same line of comedy as I employ to-day. A bit of acting and a bit of rowing (no, not the Boat Race) were my most memorable achievements at the University, where I don't remember excelling in anything academical. At least, they never told me, and I didn't like to ask them.

After the University, I set out to tackle the footlights proper, although my only experience had been the acrobating in the garage; an unsuccessful attempt to win an amateur variety competition at Bernard's Theatre, Chatham, for which I impersonated Charlie Chaplin; and some comedy roles in the Footlights Dramatic Club shows.

It was not a bit easy to get started. Jack's chin was by this time beginning to jut into prominence, so to speak, and he could doubtless have helped me to meet the right people. But I much preferred the self-made-man stuff, and to start right at the bottom of the ladder like Dick Whittington and Al Capone.

By rights the next paragraph should

begin, "In a few weeks he had danced his way into the people's hearts, and never looked back." But, on the contrary, the future didn't look a bit rosy, and my most illustrious achievement at that time was my portrayal of the back and front legs of a comedy horse—not both together, of course, but separately.

I was the back legs at the Metropole Midnight Follies Cabaret, and executed this feat so well that when the act went to Grosvenor House, I was promoted to being the front legs. Local Boy Makes Good.

Now this sudden promotion from back to front legs might well have gone to some people's heads, but far from letting it carry me away, I told myself that having worked one's way from back to front legs, that was as far as anyone can go in the comedy horse business. I had, in short, reached the acme of success in this sphere and must once more seek fresh fields.

I got a small dancing role in a Laddie Cliff show called *Fantasia*. My speciality was eccentric dancing, but perhaps it was generally thought that the person who had engaged me was the more eccentric of the two, for this appearance did not result in my name being erected in mammoth electric lights in the West End.

In fact, my next step was to join a concert party, and I left the West End for more than two years. Concert-party work offers plenty of scope for versatility. You do everything in

concert party—from crooning to double-somersaults. And, what is more, you meet your future wife very often, as I did.

Enid and I were married fourteen years ago, and though we argue, we never fight.

Our crosstalk on the air is not completely unlike our natural conversation. When I tell you the story of how this line of crosstalk came about, you will see what I mean. Our radio act might not have taken its present form so soon but for the interference of an elderly gentleman who overheard our conversation while we were holiday-making by the sea.

Enid and I were planning to write our first radio sketch, and we were deedly talking it over in a couple of deck-chairs on the beach. It was going to be my very first attempt at broadcasting, and I was pretty green about the psychology of radio comedy. Enid was better versed in the subject than I, and the ideas which I brightly suggested for our radio debut were, one by one, analysed and ruthlessly rejected by my better half.

Enid, growing weary of trying to instruct me in what and what would not go down well with invisible audiences, said she didn't think I had the right sort of viewpoint at all, and couldn't think what we were going to do about it.

An old gentleman sitting in a deck-chair behind us leaned over and touched her on the shoulder. "If you take my advice," he said, "when you make your radio debut, you'll do exactly what you've been doing for the past fifteen minutes!"

The old gentleman, who had been listening-in to us the whole time, had hit the nail on the head. It dawned on us that we had been unconsciously funny in our conversation on the psychology of radio listeners.

That is how our domestic crosstalk actually came into being, although I know that most people disbelieve me when I tell them the story.

Enid has a much more romantic connection with the theatre than I have, for she is a direct descendant of the famous David Garrick, whereas Jack and I are, as far as we know, the first two members of the Hulbert family ever to have theatrical leanings.

Enid had started her stage career at eighteen with Dennis Eadie, playing Cockney characters
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"MIDNIGHT in MAYFAIR"

I Fought My Way from Typewriter to Microphone . . . and now the signature tune I sing is "Midnight in Mayfair,"

says **PAULA GREEN,**

vocalist with Michael Flome and his Band at the May Fair Hotel

for my number—"I Want to be a Girl Like Nina" got a big hand from the dancing throng. They wanted more. But right then I hadn't anything else to sing!

That night, curled up in bed, I made a brave resolution. From now on I was going to chuck typewriting as a job and be a singer. If I could make "fans" in Eastbourne applaud, I could capture the West End and real fame. Why not?

It might need patience and courage. It might need money. That was going to be the problem.

For three months I sang with the Savonas, increasing my repertoire, brushing up my amateur technique, listening to every radio programme and all the best gramophone records to learn from other vocalists. And then my confidence began to grow.

I came home at one o'clock from a Friday dance. Mother was sitting up for me, as she always does, and there was hot cocoa waiting.

Plucking up my courage I gulped the drink, and said between gulps, "Mother, we're going to live in London. I'm going to get a job!"

The dear. She wasn't angry. She was dubious. She warned me that it might make things very difficult if I failed, and that I probably shouldn't get a secretarial job

Pouring out tea for mother



HAVE you ever looked up from your daily job and yearned for your ambition? You want to get out of the rut; your job seems to be leading nowhere: yet the glamorous future you envisage is just a rosy dream. You'd better forget it and get on with your work, you think.

Well, I was sacked for having an ambition outside my job. And the sack has been instrumental in bringing me the fame I always dreamed about, and the opportunities I longed for.

Four years ago I was a typist. I hacked out letters in an auctioneer's office in Eastbourne. My boss treated me well and paid me fifteen shillings a week—but the office walls seemed like a prison, and my typewriter seemed like a treadmill. Yes, I was young, impatient and ambitious. At fifteen most girls have romantic dreams of the future: but the harsh world of reality too soon smashes youthful ambitions—and, anyway, I had an especial need to tolerate my drab office life, because my father died when I was young and I felt it my duty to contribute to the family budget. But that didn't stop me dreaming of a separate, romantic world of make-believe where I was a star—famous and in demand in West-end circles as a vocalist.

I went about the office singing at the top of my voice! I hadn't had any training, but took every opportunity while I was hammering on the machine to exercise my vocal chords.

And then one evening the boss called me into his office.

"Miss Green," he said, awkwardly, "you must realise that this is a business office. Clients will think it lacking in decorum if they hear you singing. If you wish to be a singer, try an academy. Here is your week's salary. . . ."

Sacked! And all because I had an ambition!



Breaking the news to mother was going to be the hardest part of all: but I didn't shed any bitter tears. I'd made up my mind, and I knew she'd stand by me.

That night, to drive away the blues, I went to a dance. A friend of mine, Cecil Sapseid, was running a dance-band in the hall—Cecil Sapseid and his Savonas. And I was determined to sing.

In the interval I persuaded him to let me get up on the platform—there was no microphone—and sing a number.

I'll never forget that moment when the band started and the break came for me to sing. I couldn't hear my own voice in the crowded hall! Was I singing in tempo? Was I singing too softly?

Apparently everything seemed all right,

so easily in London if I did fail, as the West End has a tragically long list of unemployed.

But unemployment didn't scare me. I was never going to sit at a typewriter again. I was going to be a crooner and earn £50 a week—not fifteen shillings!

On the Monday we moved up to London I bought a lunch-time paper, looked down the list of "Amusements" to see what famous bands were playing where—and walked around Piccadilly Circus to get my bearings, for I hardly knew London.

Down Regent Street I saw a brass plate saying "MARIUS B. WINTER"—and in I went. Scared? Yes, I suppose I was; but equally determined.

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AT HOME WITH THE ELRICKS

Alice, Ian and George show you what a happy family looks like!

GOING to dinner with the George Elricks is one of those pleasant, simple experiences which help to make life very worth while. Like playing shove ha'penny in a wayside pub or sitting on a beach chucking stones at a breakwater. . . .

George Elrick is "Any Man Next Door." Though he's famous all over the country (and in plenty of other bits of the world) he leads the normal, unostentatious, reasonable life of any suburban ratepayer.

Maybe he's got a bigger car than many people in the suburbs—it's a Chrysler—and maybe his house cost a bit more, and maybe his garden is a shade larger than that of the man opposite. But you must remember that part of the reward of enduring the early heartbreak and anxiety inseparable from life in show-business is that when you near the top quite sizeable chunks of this world's bullion fall into your lap.

But, fundamentally, his *ménage* does not differ one whit from that of any other well-to-do householder in his district.

To visit George you get yourself a tube train to Chiswick, which is a London suburb chiefly distinguished for the fact that it is near the Boat-race course and a biscuit-toss from the village green where Patsy Hendren learned to play cricket.

You find the right street and the right house, which is a semi-detached villa called "The Crotchets." And there you're greeted by George in flannels and pull-over and by Alice, his slim, attractive young wife.

You are handed a cigarette and a glass of beer and, to all intents and purposes, you are home. The place is spotlessly clean and tidy, but you don't feel as if you ought to commit *hari-hari* because you happen to drop a spot of ash on the carpet. Yes, sirs, homeliness is the keynote of the Elrick's house.

The Head of the House then comes to look you over. Meet young Master Ian Elrick, four years old, chubby, intelligent and completely irresistible. If he approves of you (I shudder to think of what sort of two-twicer you must be if the exuberant Master Elrick doesn't approve of you) you are lured on to a spacious lawn at the back of the house to play ball.

He has invented a devilish pastime called "Queenie." I'm still hazy about the rules but I know I lost every time to the unbounded amusement of Ian and his mother. Unfortunately seven-fifteen brought Ian's bedtime and off he was whisked without a murmur on his part.

Personally, I'd have liked a couple more games of "Queenie," but Mrs. Elrick was adamant.

A chat with Len Bermon. In spite of their fondness for evenings at home, Mr. and Mrs. George Elrick are often to be seen sallying forth to a party

BARRY WELLS goes to dinner with George Elrick, Britain's most popular comedian-singer-drummer-bandleader. (Listen to him this Sunday, in Maclean's programme from Luxembourg, at 9 a.m.)



"Ian must have regularity in his life," she told me. I must say he looks very well on it.

Meanwhile, George, like any other family man, was spraying the lawn through a Heath-Robinson gadget which he had fixed up himself.

"Georgie's a handy man to have about the house," Alice admits. "He rigged up all the electric lights in the house and if there are any odd jobs that want doing I've only got to say the word. Maybe he'll take plenty of time and make a lot of mess . . . but he'll do them all right."

Does the thought of George Elrick, the laughing little crooner and bandleader, in his shirt-sleeves, fixing a refractory tap-washer upset all your preconceived notions of radio stars?

Dinner is served. It's a simple, well-cooked meal of chicken and ham, fruit, cheese and coffee. Alice cooked the meal herself as, at the

moment, she has no regular servant. The difficulty of having a staff when you're liable to dash off any moment on a provincial tour has to be experienced to be believed.

During dinner it's a safe bet that there'll be dance-music from some station on the radio. Quite apart from the fact that George is in the dance-music business, he is also a keen fan. But Alice is even keener. Perhaps that's the secret of their happy marriage. She is enthusiastic about her husband's job and has an expert knowledge of it.

"We think that the best band in the business is Ambrose's," George says.

"And the next best is George's, I think," chimed in Alice, "and that's not because he's my husband, honestly!"

Inevitably, we talk shop over dinner—but not exclusively. It ranges from Ian, to flowers (a heated discussion as to whether poppies are poisonous), to Scotland, to the difference between the pronunciation of words in London and Aberdeen, music, holidays, books (Alice is crazy about *Gone With the Wind* just now), marriage, romance, home-life, and so on. The typical conversation round any dinner-table on a warm summer evening.

I've got a line on why George and Alice are so genuinely happy. In addition to being man and wife and also lovers, they are friends. You see, things haven't always been smooth-running. When George was first married they were not a bit well-off. They learned then to make sacrifices for each other and they haven't lost the habit. . . .

Dinner is cleared away and I help wash-up while George sneaks upstairs for a farewell glimpse of Ian in his cot.

And then the dart-board is brought out. Table-tennis used to be the big craze in the Elrick home, but now the table is occupied with a giant electric railway which was bought, ostensibly, for Ian on his birthday.

"Of course, he can't play with it by himself just yet," George admits a bit guiltily. "I have to be there." And I can see that, like any father, the electric railway was really bought less for Ian than for George himself!

Now darts reign supreme. George is no mean hand with the "double twenties" and Alice, for a woman, plays a very good game, though she's

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Piddy, Claude
Dampier and
Billie Carlyle—



—study the B.B.C. notice board to find out which studio they are to go to

SEATED behind the glass window of a listening-room, his tongue hanging out and wagging furiously with each panting breath, Patsy gazed mournfully into the studio. Now and then he whimpered.

Suddenly the door opened. Like a flash Patsy streaked through it, and made straight for Sara Allgood who was standing close to a microphone.

He barked joyously.

Simultaneously, nearly every pup in the kingdom joined in the serenade. For Patsy's voice was on the air.

As a rule, animals are not allowed in Broadcasting House. All pets have to be left outside. Jessie Matthews' black-and-white Dalmation, Mr. Psmith, is no exception. He waits beside the chauffeur in the car outside and listens to her broadcast through the car radio.

Patsy was one of the very few exceptions. Three days before he was due for the lethal chamber and Kingdom Come, Sara Allgood saw him in a dogs' home and bought him for the princely sum of five shillings.

Patsy's life was saved. In return, he permitted himself to be groomed and trained as an actor.

He was given an important part in *Storm in a Teacup*—broadcast in the "From the London Theatre" series.

B.B.C. officials were not so sure that canine-actor Patsy would bark at the psychological moment. Just in case he let them down a record was made of his voice first.

On the night of the show, Patsy was caged in a listening-room and allowed to watch the earlier scenes of the play. When his bark was needed the door was thrown open.

Overjoyed at being able to get at his mistress, Patsy barked. Engineers and producer sighed with relief.

A very proud little fellow, this five-bob mongrel.

But he cannot claim to be the only animal to have voiced his opinion through a microphone and into hundreds of thousands of homes.

Such a claim would be contested immediately by canine-actress Piddy.

Piddy is Claude Dampier's small, rough-

haired fox-terrier, who appeared with Claude and Billie at St. George's Hall nearly eighteen months ago, and again three months later.

Piddy is a comedienne of great talent, and she sings. Apart from her radio performances she has appeared twice nightly on the stage in nearly every one of Claude Dampier's variety shows during recent months.

Bird broadcasters include the famous budgerigar, who first recited nursery rhymes from the Midlands, and followed up his initial success with a National date in *In Town To-night*.

And since the very earliest days of broadcasting, nightingales have been a popular feature on the air. Most of us are familiar with the gentle strains of the 'cello followed by the sweet, crystal-clear notes of this string-charmed bird.

Broadcasting animals and birds will always have a large audience, especially among the children. That accounts for the enormous popularity of the Zoo Man—Curator D. Seth-Smith.

—Mr. D. Seth-Smith, kindly, gentle, has had more to do with putting animals and birds on the air than any other person in the country. He is a mine of knowledge, and has been broadcasting now for very nearly five years.

He has a comfortable and spacious office over the Reptile House in the Zoological Gardens, Regent's Park, and it was here he told me how they bribed the animals to roar, chatter, grunt and jabber down the microphone.

Getting animals to broadcast is by no means an easy task. Invariably the best way is via their stomachs. The sight of food, especially around feeding time, generally loosens their vocal cords.

But even this does not always have the desired effect.

Every year the B.B.C. have a tour of the Zoo. This year, though, it has yet to take place. They are waiting for the full recovery of Uncle Mac from his recent and unfortunate accident.

But for the last five years microphones have been scattered about liberally all over the Zoo, and Mac and Mr. D. Seth-Smith have conducted the tours.

Now, the Gibbons monkeys are the fellows who

"ANIMAL CRACKERS"

In this article you are introduced to some outstanding stars of the animal world, and the "Zoo Man," Mr. Seth-Smith, talks about some amusing Zoo broadcasts

make most of the noise. Usually they will not stop chattering.

Yet every year, without fail, as soon as D. Seth-Smith has reached their quarters the Gibbons have shut up shop, and have gazed blankly and silently through the iron bars.

There used to be a keeper at the Zoo who could imitate the Gibbons with a great deal of accuracy, and whenever he began jabbering the monkeys would join in with him.

But in spite of his efforts on the B.B.C.'s Zoo days, the monkeys have remained absolutely quiet just when they should have been on the air, leaving the keeper to jabber all by himself into the microphone, with apologies on behalf of the monkeys from Seth-Smith.

It's not as if they are shy animals—they have hundreds of people staring at them every day. No, it's just plain monkey business.

"The sea-lions," said Seth-Smith, "are the easiest, of course. At feeding time they create an awful row, barking and splashing about all over the place.

"As soon as they see the keeper with the fish they start, and that is why the sea-lions are the most successful artistes we have in the Zoo."

The Laughing Hyena is a curious fellow. He is another moderately easy animal to bribe. Show him a bone with meat on it and he will start to laugh and laugh and laugh. And until the bone is given to him he won't stop laughing.

The lions, though, are very much more difficult. Never in all the Zoo broadcasts have they been successful in picking-up the deep-throated roar of the jungle lion.

When they are fed, of course, they growl and snort, but that is not the real jungle, full-blooded and full-throated roar of the beast.

Strangely enough they only roar like that when they are thoroughly contented with life. But even then not always. Not, anyway, when the microphone is around.

Maybe it would be better if the B.B.C. could give more time to the subject. But the conducted tour of the Zoo is timed to a second and if they have two minutes allotted to the Gibbons quarters, and the Gibbons refuse to chatter, they have to pass on—even if the monkeys start to jabber their heads off a couple of minutes later (which invariably happens, says Seth-Smith).

The Talking Minahs fall an easy prey to the lure of a grape. When their turn comes to talk before the microphone a keeper holds a grape up before their eyes and the fun starts. They chatter away until the grape has been surrendered and their work is done.

Old Bill is a frequent visitor to Broadcasting House. Old Bill, as he is affectionately known by everyone in the Zoo and to millions of Zoogoers, is the talking, slender-built cockatoo.

He is always ready to make friends and he is a particular crony of D. Seth-Smith.

"He's a great talker," said the Curator, "and can be very, very amusing. He is the only bird in the Zoo. I can depend on to talk just when I want him to."

It rejoices Mr. Seth-Smith's heart that people are becoming more animal and bird conscious. His weekly talks, coupled with the Zoo broadcasts, have awakened a feeling of protection among the people.

D. Seth-Smith should know. He receives an average of 100 letters a week, and after one broadcast he received as many as 5,000 letters relating to it. Which, translated into terms of paper and envelopes, nearly filled his office.

"I'm only hoping," concluded Curator D. Seth-Smith, "that this year we'll succeed in getting those wretched Gibbons to talk."

They seem to get his monkey up.



EVE BECKE,

beautiful red-haired wife of the Count of Rivarolo, and star vocalist, sings in Louis Levy's smashing new B.B.C. series, "You Shall Have Music."

WHAT RADIO CAN TEACH



This is not a scene in a B.B.C. studio! Not only Henry Hall's band, but a reproduction of his studio, too, was used for the film *Music Hath Charms*

WE'VE heard all about the ways in which Hollywood could teach broadcasting people a lot of things. I wrote on the subject myself not long ago. And I still think that radio programmes could be improved by following some of the film studios' ideas.

But there are two sides to every question. Films are anything but perfect. In fact, the movie people are in a pretty bad way these days, compared with the enormous popularity they have been enjoying in the past.

Statistics were published in America recently which showed that radio was seriously affecting cinema receipts. Nowadays, more and more people are listening-in; but filmgoing is not increasing.

This doesn't mean to say that Hollywood is heading for bankruptcy. An inflated market is bound to subside some time or other. The film industry obviously couldn't expect to go on expanding for ever.

On the other hand, it is very significant that radio is luring people from the cinema. Obviously, therefore, there are a lot of things that Hollywood could learn from broadcasting.

Radio has improved tremendously of late. This, of course, is one of the dominant reasons for its increasing popularity. And in the reason behind the reason, so to speak, you have one very important point that radio can teach Hollywood.

For broadcasting is in very much closer touch with the public than the film-makers are. The B.B.C. and sponsored radio companies alike devote a very great deal of attention to gauging listeners' reactions. Times of listening are analysed; letters regarding individual items are filed and taken careful note of; suggestions are always welcomed.

For those who are interested, numerous statistics are available. There is a finger on the public pulse the whole time. Inevitably, it is impossible to satisfy everybody at the same time; but in spite of all the minority voices that one hears, the majority of listeners find a lot to interest them on the air.

Naturally, Hollywood takes a deep interest in public reaction, and it is altogether easier to gauge the public response when there is an audience to keep an eye on. But in one way it slips up. It relies too much on box-office receipts, and hasn't enough key-men working on current reactions. The result is that if one particular type of film catches on, cinemas are filled with the same sort of thing for a long time after filmgoers are tired of it.

Thus the crazy comedy cycle. Crazy comedy caught on, and every Hollywood studio rushed headlong into making this type of picture. By now the average filmgoer is heartily sick of it, but there are still numerous crazy comedy films to be released.

Radio, by keeping in intimate contact with the



Two American top-liners, glamorous Rosemary Lane and (right) Jack Benny, graduated from radio to film stardom

public, has learned how to anticipate, and this is something that Hollywood has never mastered. By watching radio's method of being ever on the alert for its public's wishes, the film people would learn quite a lot to their advantage!

It is a striking point, incidentally, that whereas in the past radio turned to the film world for its big names, nowadays Hollywood turns to radio for its new stars. More and more radio favourites are making the grade on the screen simply because of their fame on the air.

For instance, we have the bands, such as Harry Roy's, Ambrose's, Henry Hall's. Their radio popularity has led them to the screen. Stars like Alice Faye, Priscilla and Rosemary Lane, Jack Benny, Deanna Durbin and scores of others have graduated from broadcasting to movies.

Hollywood is already learning something from this. Ever since the early silent days, the studios have tried to force players down filmgoers' throats. Newcomers have been signed up, groomed, publicised, and put over as big stars—only to flop after all.

Radio never attempts this. It lets the public create its own stars. When a person

Can the film-makers learn anything from broadcasting? Here is an interesting article that shows how radio might teach Hollywood a thing or two—by

John K. NEWNHAM

becomes popular through broadcasting, it is through sheer merit. As a result, it is lasting popularity.

While I consider that radio does neglect a lot of chances through not publicising its newcomers enough, there is a tremendous amount to be said for letting people make their own choice.

To be fair on Hollywood, it is slowly learning this. But it is still inclined to over-publicise. It could do with a few lessons from radio in this respect, and let sanity instead of propaganda rule.

Once having proved themselves, stars automatically become news value. Think of Mr. Middleton. His name is a household word these days. Through sheer personality—not plugging!

Similarly, in filmland, the stars who break through and earn fame without a lot of publicity are the ones who become the most popular and last the longest. Filmgoers themselves discovered Clark Gable!

Filmland could take a lot of lessons from radio in regard to finance.

Here, force of circumstances has always made it necessary for broadcasting people to go carefully when spending money. There is no gambling element. There is so much money, and that's all. However smashing a programme might be, it can't earn a fortune in box-office receipts.

This applies particularly to the B.B.C., of course. Sponsored radio is not tied quite so much. It depends how much the advertiser is prepared to spend. But, obviously, however generous he might be, he cannot afford to spend a fortune on a programme and expect to make a profit out of it. He lets common sense rule him.

So radio programmes are rarely extravagant. Full value is expected for every penny.

One of the great truths in this world is that money can't buy everything. The greatest results are attained through work, not spending. Cutting out the frills leaves the essentials.



Hollywood

I can think of dozens of Hollywood pictures that have been spoilt by too much spectacle. With a fortune to spend, the makers have heaped on the frills. The meaty stuff beneath has been entirely submerged.

The films that have made the most money are those that have been produced economically. Deanna Durbin's "Three Smart Girls" was not at all an expensive picture, yet it earned a colossal amount. "The Thin Man" was made in a few days at quite a small cost, and it is still earning money.

If Hollywood worked on the same economic lines as radio, it would be much better off, and the general quality of its productions would be higher.

Film-making is a strange industry. The British Board of Film Censors was founded by the industry itself. In Hollywood it has appointed its own "Tzar" to keep a rigid control over it.

Yet "censor-dodging" is a favourite pastime. Numerous pictures are cut; some are banned entirely; yet film after film gets away with things that are on the doubtful side. I'm referring more to subject matter than dialogue.

The pictures are not necessarily dirty. Sometimes sheer horror offends. Quite a lot of films are in doubtful taste, for one of many dozens of reasons.

On the whole, films are very much better now than they have ever been. But they are not so consistently reliable as radio programmes. No one need worry about leaving a child in the room when the radio is turned on. Once in a blue moon, perhaps, radio slips up, but I can't think of more

He's conquered both spheres: Radio's famous band-leader, Harry Roy, in the hands of the make-up expert before facing the film camera



Sweet Alice Faye, seen here with husband Tony Martin, popular Hollywood and broadcasting star



than two or three occasions when it has done so. This is because radio is so rigidly controlled from within. The B.B.C.'s very strict code is well known. A lot of people think it is too strict, in fact. But the idea is sound.

The sponsored radio companies are just as anxious that nothing shall get by which could in any way offend the most susceptible listeners.

"About half a dozen people go through my scripts before they're passed," a well-known comedian was telling me recently. "It's annoying at times when they take out phrases that seem quite innocuous, but have a faint possibility of a double meaning—but it does give one a feeling of confidence."



Harry Tate, Ambrose and those famous cads the Western Bros. shared the honours of *Soft Lights and Sweet Music*



Delightful Deanna Durbin is another radio-into-film star

He was talking about the sponsored radio programmes then.

If the film companies, instead of leaving matters to the censors they have themselves appointed, were to have staff men to take out anything that was in the slightest way offensive or suggestive, people would have more confidence in taking their children to cinemas.

What else? Well, radio has realised that there is a very big public for intelligent entertainment. By this I mean that although "popular" music and turns predominate, radio does not neglect the people who are interested in serious music and talks.

The cinema does not cater too well for this public. "For the very simple reason," the movie magnates will explain to you, tolerantly, "that we're not in the business to educate people: we've got to make money."

But serious films, properly made, can make money; and those intelligent producers who have experimented have proved this. Maybe they don't make so much money as the more popular type of picture. But, by making an appeal to this public the producers would, in the long run, increase the average cinema attendance by making these people interested in the screen.

Radio caters for all tastes: Hollywood could do so much more than it does.

Both sources of entertainment have a lot they could teach each other!

Satin diagonal stripes and the new peaked neckline make a distinctive day dress



Black again for this feminine outfit with its striking silk Schiaparelli coat



Silver fox and black velvet to wear on not-so-warm evenings



The hat's from Parls and is just right with Wyn's beautiful silver fox cape

fashionfotos

WYN RICHMOND

—Whose regular weekly broadcasts in the Macleans and Stork programmes from Luxembourg and Normandy and Rizla Fun Fair from Normandy testify to the popularity of her delightful singing. Wyn has the fair hair and blue eyes of a typical English beauty, and her clothes accentuate her graceful lines and feminine appeal



There's a Victorian air about this evening gown with its frills and rosebuds



And, in contrast, a sophisticated gown with bands of fuchsia coloured silk crepe



The very latest in swim suits, and it's made from cotton, patterned in gay colours

Unwelcome SUMMER VISITORS

Some effective methods of destroying the more tiresome of our household pests

By JESSIE KIRK

THE very best way of getting rid of the moth pest is to prevent it coming at all! And that's not as contradictory as it looks, because, as a matter of fact, it is not the moths themselves which eat our clothes and do damage in the wardrobe, but the grubs which mother moth loves to lay in nice warm places, such as your best fur, or carefully laid-away winter woollies. And when I tell you that the time for egg-laying in the moth family is the early autumn, you will realise why I want you to be prepared now.

You've probably heard your grandmother say that moths don't like newspaper—I presume it is the smell of printers' ink they dislike, and not the printed matter!—but don't disdain the information because it's old-fashioned. Wrap as many things up in parcels of newspaper as you can, with string round them, and this applies specially to the woollies that are lying in your drawer now waiting for the winter.

It is a good plan, too, not to forget all about them, but to get them out on a nice sunny day and shake them in the open air. For further protection, try putting a few cloves in the wardrobe or a saucerful of cedar oil, which you will have to renew occasionally.

So much for protection. Cure is not so easy, but if you do find that any grubs have eluded your precautions, they can be killed by putting the infected article under a damp towel and pressing with a hot iron. The same method can be used for a carpet, but use a cloth wrung out in cold water.

You can't have failed to notice what a particular nuisance the ants are this season. And you have probably found, as I have, that destroying them "on sight" does not get rid of them permanently. The only effective method is to trace them to their "home." Try leaving a few cake crumbs or coarse sugar on the floor, and watch where the ants carry it. Once the nest has been

traced, boiling water or kerosene will destroy its inhabitants.

Luckily this summer has not been notorious for flies, though earlier in the year they did become rather troublesome for a short while. I always have a bowl of mignonette in my kitchen when this plant is in flower, as the faint, delightful perfume from mignonette is obnoxious to flies. Otherwise, of course, fly papers and intensive "swatting" are the order of the day.

One of the most annoying of pests, because it is so difficult to get rid of, is the clover mite. You have probably seen this tiny red insect, which often lays its eggs in window frames, without knowing what it is. It is especially noticeable in great numbers during a drought; the lack of moisture drives them out. To get rid of them, constantly wipe your window ledges with a rag dipped in paraffin, and if necessary use one of the well-known makes of insect powder as well.

Very few women are strong-minded enough to enjoy having beetles about, but whichever method you use to destroy them will require patience. There are various powders and liquids for destroying these pests, or you can use kerosene or sodium fluoride, squirting it into all the likely cracks and crevices with an oil can.

If you have ever noticed with horror that your furniture has small worm holes in it; now is the time of year to do something about it. The unpolished parts can be brushed over with liquid benzine, and the same liquid squirted into the actual worm holes.

Last of all, mice—from which most of us have suffered at one time or another. You have probably discovered that you have to be cunning in dealing with this pest. It's of very little use just putting a piece of cheese in a trap and hoping for the best. The cheese should be toasted, and the trap scalded each time before re-setting. Where the holes can be discovered, stop them up with old rags soaked in a little carbolic acid.

MY FAVOURITE RÉCIPE

By Helen Clare

who broadcasts with the *Stork Radio Parade* from Luxembourg and Normandy this week, and is featured with Jack Jackson in the late-night dance music to-morrow, July 23.

SWEDISH OMELET

OMELETS are rather a speciality of mine, and I pride myself on being able to turn out unusual ones, so naturally I was intrigued to taste this one in a friend's house the other day that was entirely new to me!

For two or three people you need four eggs, 8 tablespoonfuls of cream, one teaspoonful of potato flour, a pinch of salt and half an ounce of butter. There is also a garnish with this dish, for which you need ½ oz. of butter and flour, ¾ gill of milk, 1 tablespoonful of cream, ½ pint of picked shrimps, cayenne and a squeeze of lemon juice.

To make the omelet, mix the yolks of the eggs smoothly with the potato flour and add the salt and cream. Whisk the whites stiffly and add lightly to the mixture. Heat the butter and pour in the eggs without stirring. Cook gently for about four minutes and finish under the grill. Fold in half and turn on to a hot dish.

For the garnish, melt the butter, stir in the flour and add the milk gradually. Stir till it boils and boil for three minutes. Wash the shrimps and heat them in the sauce for five minutes. Add cream, cayenne and a squeeze of lemon. Serve in dainty heaps round the omelet.



Crooners can cook! Helen goes all domesticated with tartan apron and frying-pan

LIFE IS KINDER TO LOVELINESS!

Scientist Reveals Thrilling Secret to Guarantee you a Lovely Complexion

2 FREE OFFERS TO READERS

Beauty may not be everything! But what woman doesn't find it a wonderful asset towards making life more interesting and pleasurable? Yet every woman—YOU yourself—can be beautiful! For beauty is mainly a matter of a beautiful complexion. And a beautiful complexion is, in turn, dependent upon beauty CULTURE . . . cleaning, toning, feeding and soothing the skin. . . . Till now these four essentials have meant expensive preparations. But now a British Scientist has discovered a wonderful four-in-one Complexion Milk which guarantees skin beauty and affords a perfect powder base—FIFTH AVENUE COMPLEXION MILK. And the cost is only 2/-! Send the coupon below (with 3d. for postage, etc.) for generous samples of 3 Fifth Avenue Beauty Preparations and a voucher which entitles you to a 2/- Lipstick, Powder or Rouge FREE, when you purchase your first 2/- four-in-one FIFTH AVENUE COMPLEXION MILK.

FIFTH AVENUE COMPLEXION MILK

Fifth Avenue Beauty Preparations, Ltd.
10 Carlisle Road, Colindale, London, N.W.9.
Please forward 3 free samples of FIFTH AVENUE COSMETICS and voucher value 2/-. I enclose 3d. in stamps for postage, etc.

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Also in 6d. packets.

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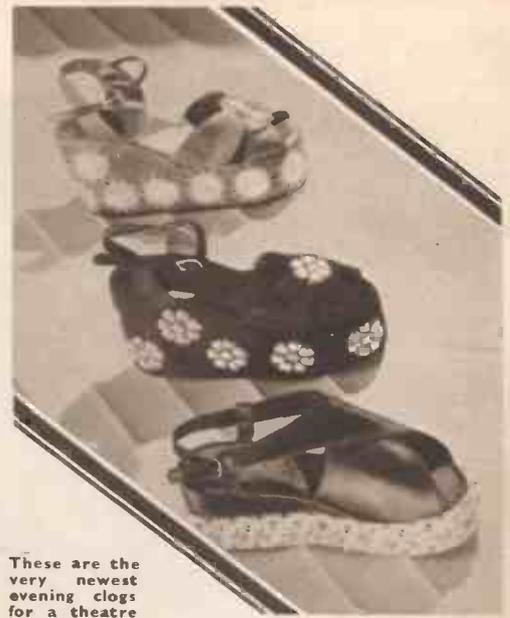
3d. stamp sufficient if envelope unsealed.

COUPON

NEW FASHIONS in SHOES

ANNE TEMPLER

our Fashion Expert, interviews a famous American shoe-designer and discovers what we will be wearing in the coming season



These are the very newest evening clogs for a theatre party or dining at home

A FEW days ago I was asked by Herman Delman, the famous American shoe designer, to go and see the shoes he has brought to Europe with him and which will form the basis of his autumn collection. Naturally I was delighted, as Delman's shoes are world famous, and Herman Delman, who is on a short visit to Europe, is not only the leading American shoe designer but a most interesting personality. I knew, if I could get him to talk, his opinions on shoes and feet would be well worth having.

Travelling with Herman Delman is his son, Maurice, aged thirteen. Maurice is on his first visit to Europe, and is naturally thrilled by everything he sees, but after a few minutes' conversation I realised that there is no one in his eyes to compare with his father, and nothing so interesting as his father's work. So the Delman tradition is safe to be carried on for many long years.

The shoes we saw were lovely, and Mr. Delman took a delight in showing them to us. I asked him what materials our shoes were going to be made from this autumn.

"For day-time," he said, "suede will continue its popularity, but crocodile and lizard are coming into their own again." I asked him about new shapes for the autumn. "I don't like toe-less and heel-less sandals for street wear in the autumn," he said. "They don't look right and they are not

Famous shoe-designer Herman B. Delman with some of his latest models



After inspecting the collection, I went to talk to Mr. Delman. I asked him if he saw any difference in English women's feet since he was last in England.

"Yes," he said, "I think women's feet and the appearance of their shoes show a great improvement; for one thing, they have given up wearing those horrible kidney heels which don't flatter the feet at all. Another thing, women over here, as in America, are realising that they should have a shoe wardrobe—shoes for walking, shoes for afternoon, and shoes for evening. This might seem expensive, but in the long run it is a great saving, both to your shoes and to your feet, because you rest your feet and the shoes will keep their shape much longer.

"Women are realising how important accessories are; the matching or blending of shoes, bags and hats has become a matter of course. If you are going to take trouble getting these sets together, naturally you want them to last, so it is best to have a good many and to ring the changes. Good shoes and good accessories can make an outfit, and if looked after will last a very long time."

And the best kind of "looking after" for shoes, in my experience, is to slip shoe-trees into them as soon as you take them off, and to wear two pairs, alternately, to give each pair a rest every other day.

practical." He smiled and waved a hand at his collection. "There you can see the new autumn lines."

I knew you would all be interested, so I studied the collection carefully. For day wear the chief colours shown were brown, tan, oxblood or wine; for sports wear I saw a lot of green, and, of course, black. For evening wear I saw mostly sandals. These were of gold or silver mesh trimmed with kid, some with slender clear glass heels. These were exquisitely light and the loveliest things I have seen for a long time.

But the most attractive models there were the new platform evening clogs which Herman Delman says will be the last word in chic for wearing at the theatre or dinner at home. The soles are very thick, but as light as a feather, and the tops are of rich satin or jersey ornamented with jewels, beading and embroidery.

Oxfords are cut higher. Walking shoes in combinations of suede and plaid woollen fabrics are very new and incredibly smart. This idea of wool for shoes is an appealing one for autumn and winter.

HERE WE GO!



LIKE IT?

SONGSTERS in action at the microphone — Contralto Helen Raymond and Tenor Jack Cooper. They're a delightful feature in the big Pond's show, which also includes Barbara Back telling you bright ideas, Band Leader Jack Jackson as compère, a "star of tomorrow" and the big Pond's band doing some of the most

pleasing rhythm to be heard anywhere. One of the exclusive features of the show is the "glissan" by French horns and trombones. This popular programme is broadcast every Sunday from Normandy at 3 p.m., and from Luxembourg at 10 p.m. Transmission from Radio Normandy through I.B.C. Ltd.



Radio vocalist Dorothy Carless wears one of each of her favourite shoes for your inspection. (L) a suede and patent black walking shoe with an attractive sandal instep, (R) black suede toe-revealing sandal for the summer months



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

HELLO, EVERYONE!
Mick's in a bit of a tight corner this week! I happen to know that piano's going to be used for a recital shortly—and then what? We shall have to wait till next week, and see!

Solving the competition this week should make your mouths water! Well, it's a cool job, anyway.

Many thanks for lots of nice things you say about our page. We are gradually growing into an enormous RADIO PICTORIAL "family."

I understand that Arthur Askey comes from the north (in answer to the "Rileys"). You would have to have a proper audition, John Pinnington.

Yours affectionately,

Auntie Muriel

ADVENTURES OF A MICROGNOME
Mick Takes a Dive



Just as Mick was enjoying his "swim," a scrubbing brush descended on him

MICK the Micrognome was listening to various artistes talking about their holidays, and wishing that he could go away somewhere and enjoy a lazy life. It was so hot, too.

Someone was talking about swimming. Oh, how lovely it would be to have a swim! The very thought of it made the little gnome shut his eyes blissfully. He forgot to open them again, and went fast asleep.

He was awakened by a clatter just over his head, and yawning sleepily, he took a peep. Then his eyes opened wide with pleasure, for there, right beside him, was a swimming pool!

Actually, it was a bucket of clean cool water which had been left for a moment by Mrs. Miggs, the cleaner, but, of course, Mick didn't know that.

"Whoopee!" cried Mick. "Just what I was longing for. Now for a swim!" And scrambling on to a chair, he poised on the edge for a moment and then with a swift neat movement, dived with a tiny splash into the cool water.

How lovely it was swimming lazily about. He felt he could stay there for ever.

Then, suddenly, something hit him on the head and sent him right underneath the water. Mrs. Miggs had plunged the scrubbing brush into the bucket.

"Woosh! Pumph! Ouch!" spluttered Mick, coming to the surface.

Mrs. Miggs ceased operations with the scrubbing brush and gazed, goggled-eyed, into the bucket.

"Oh!" she gasped. "Oh, me heart! A water rat! Oh, help!"—and with that, the poor lady fainted and fell in a heap on the floor.

As quick as lightning, Mick the Micrognome jumped from the bucket on to Mrs. Miggs' shoulder. Another jump brought him to the security of the floor, and off he dashed, dripping a tell-tale trail of water after him.

Meanwhile a kindly friend had revived Mrs. Miggs by emptying some of the "swimming pool" on her face.

"It was a water rat," she insisted, when recounting the reason for her faint. "Look! That's where the little demon's gone! Follow his trail and we'll catch him!"

The two ladies followed the drips until they actually arrived at the edge of the carpet under which Mick lay panting.

To his horror, he was suddenly dug in the ribs with a broom handle!

In a flash he had escaped by the other side of the carpet.

"There he goes! Chase him!" yelled Mrs. Miggs, and goodness only knows what would have happened to our little friend had he not hopped under the lid of the grand piano and hidden among the strings.

What will happen next week?

KEEP FIT!

*THERE was once a boy who wrote:—
"Newspaper boys are never cold because selling papers raises the circulation!"*

COMPETITION

NAME THE FRUITS

CAN you sort out the names of the various fruits mixed up in the picture below? You will soon solve the problem once you start moving the letters about.

Write your solution on a postcard, and together with your full name, age, address and school, post not later than July 28 to Auntie Muriel, RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2.

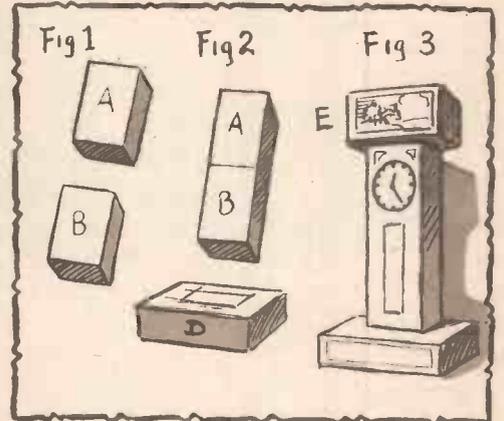
Please give the number of fruits found.

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

LEPAP	RATWESYBRR
GRENOA	CRIPATO
REPA	YOGERBORSE
AGEPRUTIRF	ANABAN
MOOATT	DER ARTURNC
ENIP PLAPE	
CHEAP	

The results of the "Find the Producers" Competition appear on page 27

A MATCHBOX CLOCK



WOULD you like to make a "Grandfather Clock" for your sister's doll's house?

It is quite easy. Take three empty matchboxes. Gum the sides of two of the trays and push them back into their tops so that they stick and won't come open (A and B in the diagram), Fig. 1.

Gum the bottom of one box and stick it to the second box B. Now take the tray D (Fig. 2) out of the third box, turn it upside-down and gum the bottom of box B to it, as shown in Fig. 2. The clock case is now fixed firmly to a base.

Take the cover E of the third box and gum its long side to the top of box A. You have now completed the body of the clock.

Paste paper over the whole and paint your clock any colour you please.

Upon a sheet of white paper, place a penny and draw round it. This will give you the circle for your clock face. Cut out the "face" and paste it upon the front of box A, and your grandfather clock is then complete, as in Fig. 3.

STRANGE ANIMALS PUZZLE



HERE is a puzzle for you. It is not a competition but just for your amusement.

A wizard has waved his wand over all the animals and birds, and there is something wrong with each one of them. What is wrong? (For instance, the camel has paws and hooves and a horse's tail. Also its ears are wrong, poor thing!) Now look at the others.

Highlights of . . . THIS WEEK



Leader of the Cavendish Three, Kay Cavendish. She will be heard in another of those attractive "Paradise Island" shows on Friday, together with—

Gwen Catley and Arthur Fear as vocalists.

Flute duets by Gordon and Edward Walker (father and son) are a feature of a recital which will also star Sybil Eaton on violin and Vera Towsey on piano.

The Morris Motors Band, the Aston Hippodrome Orchestra and John Reynder's Orchestra are other musical attractions.

Sport

The Fourth Test Match, at Headingley, brings Howard Marshall to the front again and H. M. Abrahams will commentate on the athletics match between Oxford and Cambridge versus Princetown and Cornell. (National.)

Music

Solomon, the magnificent pianist, renders Schuman's *Carnaval, Op. 9*, on National and, late, the Kutcher Quartet, with Leon Goossens as solo oboe, give chamber music.

Bryan Michie makes his return to the microphone as compere of one of Charlie Shadwell's *Intermission* broadcasts with the B.B.C. Variety Orchestra. Monte Rey is to be the vocalist.

Peter Dawson has a recital on National and that lovely little lady, Jill Manners, will sing once more with Reginald Foort at the Theatre Organ.

MONDAY, JULY 25

Variety

TO-DAY'S choice of variety is not abundant. Apart from Reginald Foort on the Theatre Organ (National) and Jack Helyer on the Ritz, Nottingham, organ (Regional) there is nothing but Anona Winn's *Bungalow Club*.

Plays, Talks, Features

Howard Marian Crawford, Ralph Truman and Laidman Browne are three artistes booked for a feature called *Press Gang* to-day. On Midland David Gretton has arranged an interesting programme. He takes the recording van to Dudley Zoo at seven in the morning and later the

SATURDAY, JULY 23

Variety

THAT there's life in the "old dog" yet will be proved again to-night when Wilkie Bard—how he can teach the younger comics a thing or three!—stars in the mid-evening variety show on National. Wee Georgie Wood presents another of his droll sketches and Rose Perfect and Percy Manchester, in songs, Florence Oldham, Rudy ("Hit that Xylo") Starita and an act new to me, called Wheeler and Wilson, complete the bill.

Reggie Foort has a busy Saturday. He has an afternoon session on National and, later, joins with Alma Vane and Fred Yule in a National programme called *Foort-issimo*. Two other Regional attractions are Walford Hyden presenting the first of another *Café Colette* series and a repeat of *Reflections*, the Jack Hill show which aims to show a similarity in lyrics, and which you may have missed earlier in the week; and, by the way, Frederic Bayco performs on the Dominion Theatre organ on Regional in the morning.

Plays, Talks, Features

If home-spun wit and rustic philosophy produce kindly smiles for you, switch to Regional to hear *Barnet's Folly*. Cyril Wood has adapted and produced this piece for the mike and Jan Stewer plays his original part of George Growsell, a lovable old rascal who can't abide women. Do not miss another instalment of Robert Flaherty's *Life*, on National.

Dance Music

A nap hand of dance-music to-day, fans. On National Henry Hall has a tea-time session—news which will delight many—whilst Jack Jackson's music for the gilded winners and diners at the Dorchester will provide our late-night listening. Jack Cooper and Helen Clare will warble.

On Regional we have Jack Payne's band in mid-afternoon and an early-evening session of Peter Yorke's *Sweet and Lovely* brand of music. Sam Costa and Helen Raymond will sing. Later, Bunny Berigan's boys will be heard from America.

Music

A Falla concert is the National highlight. This will include a musical excerpt from the *Adventures of Don Quixote* called *Master Peter's Puppet Show*, with the B.B.C. Orchestra and Heddle Nash,



—Joy Worth (above) and Pat Rignold (right), also of the Cavendish Three



SUNDAY, JULY 24

Plays, Talks, Features

TREAD softly, my gentles, for the B.B.C. is going to let you laugh on a Sunday. Not smile, smirk or grin. But laugh. The sort of gay laughter that is produced by P. G. Wodehouse. Jack Inglis has adapted the Wodehouse story, *Sam the Sudden*, and under the title of *Semi-Detached* you can hear it on Regional. Jack Hobbs, Carleton Hobbs, Peter Madden, Gordon McLeod, Kenneth Kove, Lyn Neilson, Norman Shelley, Malcolm Waring, Inez Gibbs, J. V. Chapman and song-writer Michael Carr have the leading parts.

Michael Armstrong will read his own short story, *The Adver*, on National, whilst Father C. C. Martindale gives the second of his talks on *The Apocalypse*. (Both on National.) There is another of the *Round the Courts* on Regional and that graceful writer, H. V. Morton, will speak in the Week's Good Cause, which is on behalf of the National Trust.

Services, etc.

Two Church of England services. Morning: the Rev. S. F. L. Bernays at Finchley Parish Church. Evening: the Rev. Canon H. P. W. Burton at St. James', Louth, Lincolnshire. (Both on National.) Evening on Regional: the Rev. A. Allom Smith at the Wallington and Carshalton Congregational Church.

recorded programme will show you all that goes on while the animals are being fed, stores weighed out and distributed, and cages cleaned and reconditioned.

Those of you who love the West Country and have pleasant memories of the food you get there will enjoy a talk on Regional which deals with West Country dishes. Saffron cake, Conger Soup, Cornish Pasty, Marinated Pilchards, Sloe Jelly . . . these are names to excite the palates of the gourmet, though personally I still prefer steak and chips.

Harold Nicholson, M.P., talks on the past week and another move will be made in the chess battle on Regional.

Dance Music

As a savour of the Bournemouth night to-morrow the late dance music is entrusted to Billy Thorburn and his band from the Royal Bath Hotel, Bournemouth, and later, on National, "jitterbugs" will appreciate a records session of

S B.B.C. PROGRAMMES

Return Visits from "Café Colette", Josef Marais; "Rhythm Express", the Fol-de-Rols and "Paradise Island."

George Scott-Wood and his Swingers. Jack Jackson and his band occupy the B.B.C. Ballroom on Regional.

As a tribute to George Gershwin's memory B. M. Lytton Edwards has arranged a records-programme of his finest numbers, and every Gershwin fan will tune in to Regional.

Music

With nothing outstanding, lovers of music that is of slightly different meat from dance-music, still have plenty to appeal to them.

On National there are the Roy Cadence Sextet and Medvedeff's Balalalka Orchestra and on Regional Lionel Johns directs the Bridlington Floral Pavilion band, Jack Hardy's Little Orchestra has a session and H.M. Royal Marines band from Chatham and the Whinnigates String Quartet, with Stanley Pope singing, offer differing types of serious music.

Sport

With the Fourth Test working its way to another probable draw, Howard Marshall will be kept busy at Leeds, while on National Stewart MacPherson looks after another test between Australia and England—speedway racing. MacPherson is a commentator of the Bob Bowman-Woodrooffe class and he'll interest you even though speedway racing bores you stiff.

TUESDAY, JULY 26

Variety

THE first of the *On Trek* programmes brings Josef Marais and his veldt entertainers back to the studios. Alfred Digenforth is responsible for most of the arrangements and script of these shows.

Bournemouth is the seaside town selected for the latest of the *Seaside Nights* shows. Freddie Grisewood is to be compère and the mike will visit the beach, the ice-rink, Boscombe Hippodrome, the Pavilion ballroom, both the piers and the Royal Bath Hotel among other nite-spots of Bournemouth. (National.) Michael North sings his own songs at the piano on National and Tom Jenkins gives an organ session at the Plaza, Swansea. Alastair Cooke's *America in Song* continues.

Plays, Talks, Features

Way back an interesting programme called *Down on the Farm* was devised by Robin Whit-

D'you remember Josef Marais and his "Campfire on the Karroo" series? His new feature, "On Trek," starts on Tuesday. Here he is (below) with his Zulu star, Hlubi



Rose Perfect—apt name for a lovely singer—sings in the Variety programme this Saturday

"I am going to put all I've got into this broadcast and hope thereby to create a minor sensation," says Rudy Starita. This Saturday's Variety hour sees the first broadcast of his new instrument—the "Octa-Vibra-Harp." You see it in the picture

dancing that the B.B.C. vaguely believes goes on in every suburban home after supper.

Music

La Morte di Frime is the name of an opera which will be relayed from the studio in Turin, on Regional, and the Torquay Municipal Orchestra, always worth hearing, has a Regional session. There are also the B.B.C. Midland Orchestra and the band of the 2nd Battalion Seaforth Highlanders to delight you. The latter will be playing at the Harbour Bandstand, Morecambe.

Sport

Cricket. Mr. Marshall's benefit again at Leeds.

WED., JULY 27

Variety

MIDLAND takes the stage to-day with a musical comedy which will be heard on National and which will be repeated on Regional to-morrow. It is *Dear Love*, the show which, at the Palace Theatre, gave Sydney Howard one of the most joyful parts of his life. Charles Shadwell will visit Birmingham and act as guest conductor of the B.B.C. Midland Revue Orchestra for this show.

Meanwhile, in Shadwell's absence, the B.B.C. Variety Orchestra will give a session under the baton of Meredith Williams. Appropriately this programme is called *Songs America Sings*. I say "appropriately", because Mr. Williams is Musical Director of America's N.B.C. (Western Division) and is here on a holiday trip. (National.)

Plays, Talks, Features

There were four friends, an Englishman, American, Frenchman and German (stop me if you've heard it) and they decided that not enough was known about The Elephant. So they each determined to write a work about an elephant.

A year passed. The Englishman produced a healthy volume called "How I Shot My First Elephant"; the Frenchman a slim, vellum-bound volume called "The Sex Life of the Elephant"; the German sixteen massive tomes called "The Evolution of the Elephant"; the American weighed in with a snappy pamphlet called "BIGGER AND BETTER ELEPHANTS"

Please turn to next page



worth and Charles Gardiner. It dealt with country life throughout the year and made pleasant, nostalgic listening for the country dweller and the townspeople who had just returned from a rural week-end. It will be repeated to-night on Regional and is recommended. Don't forget the fascinating *Empire Gazette* on National.

Lord Dunsany will read his own short story, *The Sleuthing of Lily Bostum*, on Regional, and there will be another reading of the serial, *Portrait of Clare*, on National.

Dance Music

Thé Dansant brings us the music of Al Collins and his band, whilst a welcome name in the programmes is that of Billy Bissett and his Canadians, who have an early session on Regional. To the strains of *Somebody Stole My Gal*, Billy Cotton and his breezy boys will start the late-night

This Week's B.B.C.'s Programmes Continued

THURSDAY, JULY 28

Variety

ONE of those still incredible feats of O.B. engineering takes place to-day when the *Fol-de-Rols* concert parties at Sandown, Hastings and Llandudno will be visited to form a composite whole of mirth and melody. The broadcast means that we shall hear Arthur Askey and (of particular delight to me) Gladys Merredew. Recommended for all who are under the weather. (National.)

Later on National under the title *Cabaret Disques* there will be variety entertainment on records, whilst on Regional there is to be a repeat of *Dear Love*, a riotous musical comedy.

Plays, Talks, Features

Richard North visits a shipyard at Birkenhead to view the proceedings when *Lady Bates* launches the new *Mauretania*. The new ship, a 33,000-tonner is the biggest ever built in an English shipyard. Listeners on National will hear the proceedings.

A. Bonnet Laird continues his talks on *Great Families* (Regional) and another of the extraordinarily interesting talks by L. Russell Muirhead, on *Sunday Afternoons in London*, is on Regional. Mr. Muirhead will deal with walks from Blackfriars to Surrey Commercial Docks . . . not, perhaps, ideal countryside rambles, but full of interest. Eva Martin has prepared an anthology on cats and this will be read on National by Announcer Lionel Gamlin. You either like cats or you don't (like the Marx Brothers) but most people will, I think, like this anthology.

Lord Dunsany also steps into the Talks Department to-day. *Dead Metaphors* is the title of his talk which, frankly, your lordship, sounds pretty dull. However, Lord Dunsany is an accomplished speaker, so we will see. (Regional.) Also on Regional is the first of four talks by V. Sackville-West. Miss West is dealing with a Garden Tour of the West Country. To-day she deals with gardens in Dorset which are open to the public.

Dance Music

There are two dance-band sessions to-day. Billy Cotton (he's having an energetic week!) has an early evening session on National, while Bert Firman presents the late night session from the London Casino.

Music

On Regional lovers of light classical music can hear the *Philharmonic String Quartet*. Norman Stone, tenor, is the soloist of this programme. Later the *Royal Artillery Band* will be playing in the Felixstowe Pier Pavilion. Also on Regional the Scarborough Spa Orchestra and Eugene Pini's Tango Orchestra.

National offers Lucy Scollick in a piano recital and the Bournemouth Municipal Orchestra.



Gladys Lorimer—soloist with the Cambridge Heath Salvation Army Band this Wednesday (Regional)

That wholly proper, characteristic and not-very-funny anecdote, plus the belief that elephants never forget, represents almost the sum total of my knowledge of elephants. But Francis Dillon to-day produces a feature which should put an end to that. Called *The Elephant* it is a programme compiled by Francis Watson from 2,000 years of writings about the elephant. You can hear it on Regional.

Valentine Williams continues his talks on *Housing Estates* (National) whilst earlier there is a repeat of Lt. Col. H. S. Scott-Harden's talk on *News from Port Arthur* which was in the *My Best News Story* series. There will also be an A.R.P. talk on National and another chess move. (Regional.)

Dance Music

Benny Frankel presents selections from his *Rhythm Express* programmes, on National. Frankel has just concluded a season as conductor of Noel Coward's musical show *Operetta*.

Sim Grossman, basking in the spotlight that is turned this week on to Bournemouth, gives a National session from the Pavilion Ballroom, with Edward Slade singing, while Alan Holmes' Swing Sextet has a National date, with Olive Bayley (see gossip) singing.

Late music is in Jack Jackson's capable keeping. There is also a Dance Cabaret from the Royal Bath Hotel, Bournemouth.

Music

Walton O'Donnell conducts the B.B.C. Northern Ireland Orchestra with the soprano, Elsie McCullough singing, whilst on Regional the Cambridge Heath Salvation Army Band, with Gladys Lorimer as soloist, gives a programme of serious music.

Thorpe Bates sings with the John Reynders' Orchestra and the B.B.C. Singers render music by Gustav Holst on Regional. There is also light music from Germany in the National programme.

Sport

On Western—for those whose tummies are not already full of cricket—J. C. Coates is, to-day and to-morrow, commentating on aspects of the Somersetshire v. Australia match.

Northern offers us a talk on the Grand National Pigeon Race. This talk will be by H. J. Gargett. The race starts from the South of France on July 8, and the winner receives a trophy from the King.



On Sunday, Charles Shadwell produces one of his "Intermission" broadcasts with Monte Rey (above) as vocalist

FRIDAY, JULY 29

Variety

ERIC SIDAY brings back another of his delightful *Paradise Island* shows, full of soft, dreamy music redolent of the South Seas. Those busy girls, *The Cavendish Three*, are in this show. (National.) Later Louis Levy, with the augmented Variety Orchestra, has a show. There will be a prominent guest artiste (not yet fixed) and more of Peter Yorke's inimitable arrangements to delight your ears. Switch over to Regional for a Variety relay from the Argyle, Birkenhead.

Plays, Talks, Features

Victor Smythe has written, devised and produced a sound picture of the two *Mauretianas*. (Regional.)

Dermot Moeran talks in the *Up Against It* series on National and his subject will be *Ordeal by Water*. There are two plays for National listeners. The first is *Christopher Columbus* and is the first of a series of three sea plays by Tim Healey.

The second play is *The Mighty Adam*, produced by Lance Sieveking. Cast includes: Dick Francis as Adam, Vivienne Chatterton, Hermione Gingold, John Rorke, Hilda Trevelyan, Charles Spencer and Arthur Vivian.

There is another serial reading of *Portrait of Clare* on National. Continuing the series of talks on Scotland, Alastair Borthwick gives visitors some information about *The Mountains* (Regional).

Dance Music

Late night music is a novelty to-night. It comes from the Marine Club, Angmering-on-Sea, and will be contributed by the bands of the Queen Mary and The Empress of Britain. It is called *Ashore To-night* and various guest artistes will appear at the microphone.

Johnny Rosen and his band present a programme called *Music and Memories*. Ronnie Walton, the Three Semis, Jean Marsden, Taylor Frame, Ronald Dyson and Luella Roland will all sing in what promises to be a very melodious, reminiscent programme. (Regional.)

Reggie Foort has a Theatre Organ session on Regional and at lunch-time, on National, Sydney Kyte's band, with Helen McKay singing, will entertain.

Music

The B.B.C. Orchestra give a symphony concert on Regional which will include Mozart's Symphony No. 36 in C, while on National you can hear the Stratton String Quartet.

Folk Song Almanac, a programme of West Country folk songs dealing with summer, has been devised by H. E. Piggott and Frederick Harvey and Doreen Greenwood do the singing. There is also the Middy Concert from Birmingham on National.

RECORDS OF THE WEEK and SONG HIT FORECAST by EDGAR JACKSON

HITS TO COME

(Under this heading are listed regularly the best records to date of tunes likely to become hits. Couplings in capitals have already become, or are likely to become, successes.)

"DON'T BE THAT WAY"—This tuneful little melody by American Swing King Benny Goodman is being reserved for the autumn, but for those who like to be ahead of the times there is a most delightful record by Mildred Bailey and her Orchestra on Vocalion 5.157 with another potential hit "I CAN'T FACE THE MUSIC."

THE WEEK'S TUNE HIT

(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.)

"MY HEAVEN IN THE PINES"—by Jack Harris and his Orchestra (H.M.V. BD.5374, with "YOU GOT THE BEST OF THE BARGAIN"); by Mantovani and his Orchestra (Columbia FB.1944, with "Have You Ever Been In Heaven"); by Billy Cotton and his Band (Rex 9327, with "THE SWEETEST SONG IN THE WORLD").

For Swing Fans

"RED" NORVO AND HIS ORCHESTRA (with MILDRED BAILEY)—"Always and Always" and "Please Be Kind" (Vocalion S.156).

GIVE MUSIC HUMAN INTEREST!

LET us suppose that you look through your radio programme and see a concert consisting of Mozart's "Alleluja," Tschaiowsky's Fifth Symphony, Verdi's "La Traviata," the second Liszt Rhapsody, and Wagner's "Lohengrin."

You will doubtless switch on to an alternative programme, because if you are an average listener you think you will be bored by the bombardment of classical music after the first ten minutes.

Yet you will thoroughly enjoy all the music described above when you hear it played and sung in a Hollywood film starring Deanna Durbin. Why?

In *100 Men And A Girl* you had a classical music banquet to please a Queen's Hall gourmet. In Deanna Durbin's latest, *Mad About Music*, she adds Gounod to the list of composers given above.

Why will you derive satisfaction—a beautiful spine-chilling satisfaction—from classical music in a Hollywood movie and not over the radio? Our symphony orchestras are as good as anything Hollywood can offer; what in the name of all that's wonderful is the difference?

It is obvious. The music becomes part of a story. The classics become linked up with the lives of personalities. In other words you enjoy the music because it has been given "human interest."

The Deanna Durbin films are among the greatest box-office hits in movie history. The most successful film ever made at Elstree—it had a three months' run in the West End—was *Blossom Time*, starring Richard Tauber, and this was packed full of Schubert. Grace Moore brought millions of dollars to Hollywood's coffers singing classical or near-classical arias.

Millions of people who thrilled to the voices of Tauber and Grace Moore and Lily Pons in motion-pictures would never dream of going to see them in concert-halls and opera-houses, the places where these stars made their name.

Music which is presented regularly over your radio, trained vocalists appearing regularly in broadcasts of the classics, are unknown to you. You don't listen because you would be bored. Yet that music and those vocalists could combine to make a movie in a hundred, a movie that would tempt you to take your place in a cinema queue.

Has not the B.B.C. overlooked this fact? In trying to make listeners appreciate good music they have completely overlooked their biggest opportunity. They have forgotten all about "human interest." Sir John Reith was reported as saying, "If you give the public what you think it ought to appreciate, it will in time come to appreciate it."

Yet how shortsighted to try to push good music down our throats like this when it would be so simple to make us all lovers of good music by putting that music in attractive stories.

I will admit that the B.B.C. has made a step in the right direction by adapting well-known musical films for the radio. They may even radio-ise a Deanna Durbin picture.

But why cannot the B.B.C. produce original radio "musicals," with modern, attractive stories and popular personalities? Why go to Hollywood and Elstree for its inspiration?

The B.B.C. complain that the bulk of listeners do not appreciate good music. But if they postponed some of their straight classical concerts, and used the same music in a play of the Deanna Durbin order, they would attract a new audience to the classics.

And I don't mean the type of musical play of which we are all heartily sick—of the dashing Ruritanian prince and the peasant-maid type, but modern, vivid stories such as we saw in *100 Men And A Girl*, dealing with out-of-work musicians, a problem of our own time.

Entertainment viewpoints have changed. We no longer have the patience to listen to an unadorned recital of music. Something is wanted to round it off. The music needs a

You are probably one of the millions of people who never listen to Wagner, Mozart, Liszt and Tschaiowsky on the radio . . . yet you are also one of the millions who queue up for a film starring Grace Moore or Deanna Durbin, in which all these composers are featured. What makes people appreciate good music in a movie but not over the radio? This article makes a few suggestions to the B.B.C.

by Herbert HARRIS



background, a theme, something personal and intimate.

There is another method of giving good music "human interest." That is to tell us something about the struggles and the romances of the men who wrote it, but to give their lives dramatic value rather than the impersonal tone of the encyclopedia. One of the sponsored programmes has already cashed in on this idea—*These Names Make Music*, presented by Bisodol.

The dreary and academic *Foundations of Music* dragged on interminably. The B.B.C. believed that this monotonous series would help us to understand what music was all about. But you can't dissect music and put it under the microscope any more than you can translate Shakespeare into terms of verbs and nouns. Good music is to be enjoyed, was written to be enjoyed.

Now if Leslie Bailly and Charles Brewer would only get together and produce a *Scrapbook of Music* we might have something refreshingly new! Do you remember how, in one of their *Scrapbook* programmes, they presented the last moments of Caruso? That was real "radio." And if only they could present the highlights of composers' lives in dramatic, vivid *Scrapbook* form, punctuated with their classical compositions as part of the stories, I think we should have something that would make us all understand and appreciate good music.

Most of the composers had romantic or exciting lives. There is a tremendous field to cover.



Audiences are not bored by the classics when Grace Moore sings them, or Lily Pons, seen above at Miami with her husband, Andre Kostelanetz

Modern composers like Ravel, Stravinsky, Kreisler, Sibelius would not go unexplored.

Good music is called "serious music," but it has been taken too seriously. Only the film industry—and Hollywood especially—has proved that it is popular fare when dressed up in modern showmanship methods.

The people connected with this so-called serious music lack the benefits of publicity and showmanship. We never get to know them unless Hollywood or Elstree introduce them to us in palatable form—and then we at once like them and discover they aren't dusty museum-pieces after all! They take on "human interest"

Those are the words, B.B.C.—Showmanship and Human Interest! Smother that schoolma'am manner of yours and serve us up some real music minus the cobwebs! Create radio's own Deanna Durbin!

Why must the people who serve up good music be dry-as-dust and aloof? Even if it is only the warm and intimate voice of Christopher Stone, a touch of lightheartedness and friendliness can do so much to whet our appetite for such music.

If I remember rightly, there was some objection by the B.B.C. when Gracie Fields planned to sing "Ave Maria" in a light entertainment programme. They said it would be "irreverent" to take this song of Gounod's from its customary holy setting. Yet, in "Mad About Music," the Deanna Durbin film, we have Gounod's "Ave Maria," and we discover it is grand music, even more appealing because it is made to fit naturally into a popular slice of entertainment.

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Listen to - RADIO LUXEMBOURG

**THIS WEEK'S
PROGRAMMES
IN FULL**

1,293 metres

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

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

SUNDAY, JULY 24

8-15 a.m. Request Programme

8-30 a.m. **GEORGE FORMBY**
with a strong supporting cast, including "Beryl"

A terrific series of laughter and song programmes.

"KEEP FIT" is everyone's job these days and George takes it to heart very seriously—for once. And George's absurd songs, his fooling and his ukelele will make you feel all the fitter and happier when you tune in first thing in the morning.—Presented by the proprietors 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 songs 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 Mendlessohn, the Top Hat Singers, Paula Green and George Barclay, and a surprise passenger.—Presented by Nestlé'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 the 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. ANOTHER entrancing quarter-hour with the Gibbons family, and this week everyone is keyed up to a high pitch of excitement over the show they're going to put on at the local hospital carnival. Join in with these happy, generous folk now, and hear the plans they're making for this great "red-letter" day for everyone at "No. 7."

10.30 a.m. **HARRY DAVIDSON**
and his Commodore Grand Orchestra.
Sponsored by Freezezone 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 Levis and His Radio Discoveries
Rita Lubbock (singer)
Reginald Mallard (concertina)
Arthur Prosser (tenor)
George Garrett (guitarist)
Brahm Elvey (boy soprano)

YOU never know what new genius Carroll Levis may unearth next. Any day Carroll Levis may introduce to the world in this programme a new Gracie Fields or a second Larry Adler. That's one of the thrills of listening to Carroll Levis's "Discoveries." Mind you tune in and back your opinion by voting for the winner. It may be the beginning of Fame for someone. Presented by the makers of Quaker Cornflakes.

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

12.30 p.m. "Plantation Minstrels"
A programme presented by the makers of Lyons' Green Label Tea.

12.45 p.m. **HUNTLEY & PALMER**
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.

1.0 p.m. Lux Radio Theatre
Featuring Teddy Joyce and His Orchestra with C. Aubrey Smith as guest star, introducing "The School for Stars" with highlights from the film, "Sanders of the River."—Presented by the makers of Lux.

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

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

"Songs You Can Never Forget"
BOTH Fred Hartley and Brian Lawrance 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. HERE is another brand new Gracie Fields show, recorded at the Scala Theatre before her usual enthusiastic audience. From pathos to laughter is but a step for Gracie and you'll enjoy *Laugh, Clown Laugh* and *The One Little Hair on His Head* equally as much. You'll love her other songs too, not forgetting *Sally*, of course, nor her grand surprise for everyone.

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

THIS is your last chance to get your copy of Carson Robison's song-book, containing 23 of the world's most popular wild west songs, all composed by Carson himself. You couldn't have any better recommendation to them than by hearing Carson and his boys sing them for you at the old C.R. Ranch. Sponsored by the makers of Oxydol.

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 of Sweethearts.—Presented by the makers of Black Magic Chocolates.

3.45 p.m. Gerald In Play
A quarter-hour of unbroken melody.—Presented by the makers of Diploma Cheese.



There's good listening at 6 p.m. on Sunday when a big array of stars puts over Lifebuoy's Radio Gang Show, with sparkling Janet Joye

4.0 p.m. **HORLICKS "PICTURE HOUSE"**
Master of Ceremonies: Billy Milton
with Sophie Stewart, Vic Oliver, Josephine Houston, Robert Wilson, The Rhythm Bros. and The Horlicks All-Star Orchestra under Debroy Somers

SOPHIE STEWART has made good on stage and screen. First appeared on stage in 1925. Played leading parts in Plymouth Repertory Theatre. In 1927 toured in title role of *Marigold*. Played it in Canada and U.S.A. First appeared in London in 1929 as *Marigold*. Plays include *Evansons*, *Sleeping Clergyman*, *Young Mr. Disraeli*. Has played in films, including *Things to Come*, *Man Who Could Work Miracles*, *As You Like It*, *Under the Red Robe*. Presented by Horlicks.

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

5.30 p.m. The Ovaltineys
With Harry Hemsley and Orchestra.—Presented by the makers of Ovaltine.

6.0 p.m. **RADIO GANG SHOW**
The ninth of a great series of programmes, presented by the makers of Lifebuoy Soap, featuring Ralph Reader, Veronica Brady, Dick Francis, Bill Bannister, Jack Orpwood, Jack Beet, Gwen Lewis, Florrie Hinton, Syd Palmer, Eric Christmas, Norman Fellows, Janet Joye, Yoland, Elva and Dorothy Orchestra under the direction of George Scott-Wood

YOU will be glad to know the Twizzle Sisters have returned from their holiday. They will recount some of their

Please turn to page 26

HAVE YOU HAD YOUR OSBORNES?

Leslie Henson is beginning to ask his friends,

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

Afternoon Fatigue

Be sure that the

OSBORNE BISCUITS
are made by **HUNTLEY & PALMERS**

Then you'll prevent all forms of *Afternoon Fatigue*

LISTEN IN TO

'The Gaetics,' Luxemburg every Sunday 12.45 p.m. Normandy every Sunday 3.30 p.m.
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WEST DRAYTON
THEATRE OF VARIETIES

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London's Leading
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LYLE EVANS Your old friend **DAN**

Songs with a Lilt
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Sunday, 8.45 a.m. Radio Luxembourg
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Rise and Shine with

JOHNSON'S WAX

A Singer You Love



BRIAN LAWRENCE

in
SONGS YOU CAN NEVER FORGET
with

FRED HARTLEY AND HIS ORCHESTRA

Sunday, 2.30 p.m. Radio Luxembourg

Brighten Your Memories
—and Your Floors with

JOHNSON'S GLO-COAT

★ ALL STAR CAST ★

3 PERFORMANCES WEEKLY

S. C. JOHNSON & SON, LTD., WEST DRAYTON, MIDDLESEX

MEET 'ONE WORD' FRED DUFFETT
at No. 7 HAPPINESS LANE



The Gibbons family show is going on the road—quite literally—in Fred Duffett's motor van. Fred's going to drive them in the Carnival Procession. Listen next Sunday, while Spencer Doughty Holmes—Shakespearean Actor—fixes things with "one word" Fred. It's the laugh of a lifetime! Remember—next Sunday morning at 10-15 and every Sunday at the same time you can follow the fun and fortunes of the Gibbons family—brought to you by the proprietors of Instant Postum.

No. 7 HAPPINESS LANE
LUXEMBOURG—SUNDAY 10-15 a.m.

CUT BY HER FRIENDS



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

RADIO LUXEMBOURG PROGRAMMES

Continued from page 24



Foster Carlin takes the part of Jim Gibbons in the Instant Postum Show "No. 7 Happiness Lane" at 10.15 a.m. on Sunday

experiences, and of course, they've got a new song. Ralph has received a number of requests for *The Sun Breaks Through* and he includes it in this programme. Good listening.

3.30 p.m.
RINSO RADIO REVUE
featuring
Jack Hylton and His Band
Sam Browne
The Henderson Twins
Sheila Barratt
Tommy Handley
Pat Taylor
Compered by Eddie Pola
Presented by the makers of Rinso.

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.*

Cadburys
BRING YOU THE
BLACKPOOL SHOWS
ON YOUR RADIO
This Saturday, "Switzerland"
from the Grand Theatre—

with
SUE RYAN



TORRANI KENDALL CAPPS



and every week
at the organ your
favourite
REGINALD DIXON

Cadbury Calling every Saturday, bringing you the big stars in Blackpool. And don't forget Charlie Kunz, Judy Shirley and Cyril Grantham on Tuesdays.

Saturday morning
RADIO
LUXEMBOURG
JULY 23 **8-45 a.m.**

7.30 p.m. "IT WAS A HIT"
featuring the
DANDERINE SPECIALITY ORCHESTRA
and the
SIX SWING SISTERS
Programme presented by the makers of Danderine.

7.45 p.m. THE BIG LITTLE SHOW
with
Helen Clare
Guest Artists:
Rudy Starita
and
Irving Kaye
Compère: Russ Carr
Presented by the makers of Cookeen.

8.0 p.m. PALMOLIVE PROGRAMME
with
Olive Palmer
and
Paul Oliver

HOWEVER you've spent your day, there's no better Sunday evening entertainment than a really tip-top dance orchestra playing and singing the popular tunes of the day—and yesterday. This is the treat awaiting you when you tune in to the Palmolivers, Olive Palmer and Paul Oliver—names which are only a thin disguise for celebrities whom you have often heard before.

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. Snowfire Aids to Beauty
Present Mantovani and His Orchestra.

9.30 p.m. Tommy Trinder Goes Job Hunting, with Judy Shirley, Walter Williams and the Symington Serenaders, directed by Harry Karr.—*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.—*Presented by the makers of Colgate Ribbon Dental and Shaving Creams.*

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

10.30 p.m. THE GREYS ARE ON THE AIR
Presenting the Greys Band
with
Raymond Newell
The Greys Singers
and
Lieut.-Col. Graham Seton Hutchison,
D.S.O., M.C. (Author of "The W. Plan")
This week
On the March

TO-NIGHT the boys are on the march, forgetful of the weary miles as the band leads them on with swinging marches. Raymond Newell is there, too, singing that lusty favourite *Soldiers in the Park* ("Oh, Listen to the Band.") And just hear the gusto the Greys Singers put into *Take Me Back to Dear Old Blighty*. *Presented by Godfrey Phillips, makers of Greys Cigarettes.*

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

11.15 p.m. The Zam-Buk Programme
of song, melody and humour. An enjoyable programme containing something for everyone.

11.30 to 12.0 (midnight) Request Programme

MONDAY, JULY 25

8.0 a.m. Waltz Time
With Billy Bissett and His Waltz Time Orchestra, Esther Coleman, Robert Ashley and the Waltz Timers.—*Presented by Phillips' Dental Magnesia.*

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

8.30 a.m. Station Concert

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
with
Vivian Ellis
A programme presented by the makers of Bisodol.

9.45 a.m. Keeping House with Elizabeth Craig, introduced by Peter the Planter. *Presented by Lyons' Green Label Tea.*

10.0 a.m. THE COOKEEN PROGRAMME
with
Carroll Gibbons and His Boys
Anne Lenner
and
George Melachrino
Guest Artists:
Rudy Starita
and
Irving Kaye

10.30 a.m. Piano Programme

10.45 to 11.0 a.m. Request Programme

3.30 p.m. "STARS ON PARADE"
A programme of moving memories. *Presented by the makers of Puffed Wheat and Puffed Rice.*

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 Phillips' Dental Magnesia.*

5.0 p.m. BORWICK'S LEMON BARLEY
CONCERT
Introducing the following items:
Gypsy Love Song
Rhythmic Revels
Tears in My Heart
Hit Parade

5.15 to 5.30 p.m. Request Programme

TUESDAY, JULY 26

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

8.15 a.m. The Alka Seltzer Boys.
Browning and Starr.—*Presented by Alka Seltzer Products.*

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 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
Hammerstein and Kern
A programme 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
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. 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 Mendelssohn, The Top Hat Singers, Paula Green, George Barclay, and a Surprise Passenger. *Presented by Nestlé's.*

4.15 p.m. Station Concert

4.30 p.m. HUNTLEY AND PALMER
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 Cream.*

5.15 to 5.30 p.m. Request Programme
Please turn to page 28



Charming new photograph of Mr. and Mrs. Roy Fox. The famous bandleader is on the air again this week in the Reckitts programme at 9 a.m. on Friday

"ME" . . . BY CLAUDE HULBERT

Continued from page 9

and other parts. But after our marriage, Enid more or less left her career behind her and, apart from broadcasting with me, has devoted herself almost entirely to the home and bringing up Jill, now eleven, and Jacqueline, aged five.

We call the kiddies "Jackie" and Jill. It was really jolly decent of me to call one of my daughters Jackie, after her uncle, because brother Jack had omitted to name his daughter after me. In fact, he had callously named her Pamela, nothing like Claude.

Jackie and Jill have already contracted the footlights fever. They put on their own "shows" at home, and I'm the producer. Sometimes we make films with our own cine-camera.

Photography in all its phases is my greatest hobby. It has lasted a good deal longer than any hobby I've had, and I'm a man of many hobbies. My first great love was wireless, when wireless was really in its infancy.

I was as proud as punch of the first set I made. I took it to bed with me, and discovered that the spring mattress of the bed was far and away the best aerial. I sat up far into the night searching for foreign stations, and whooped with delight when one came in.

When I discovered a new foreign station, I used to invite all my friends to hear it. They had to go upstairs and sit in the bedroom. But they never heard anything, because I kept the earphones on myself and all they got was a running commentary on what I was hearing.

I don't think Enid was sorry when my experiments in wireless gave way to a bad attack of gardening-itis. But this hobby was also inconvenient on occasions, especially when she had to share the car with a pile of fresh turves or a bundle of saplings.

But, though I say it myself, some of the blooms I produced were absolute masterpieces. I stood and gazed at them like a painter surveying his latest creation. I thought it was such a pity that these carefully nursed blooms should fade to nothing. It would be rather nice to have a permanent record of them in some form. So I started to photograph them.

I have photographed close-ups of flowers ever since—a beautiful bloom with dew on the petals makes a wonderful picture. A good photograph of a plum or apple is positively inspiring to me.

Wherever I am or whatever I'm doing, I can never resist photographing something that takes my fancy. Once, while filming at the Warner Brothers studios at Teddington, I was missed from the set and a hue and cry was set up for me. After some time, a panting messenger-boy discovered me in the region of a nearby building which was being demolished. But wild horses couldn't have dragged me away till I got my picture of a brick wall in the act of falling.

Having got a good picture, I can't rest till I'm in my basement-den beneath our house, printing and developing it. I have pottered about in here in the small hours. I would sooner spend half an hour in here than at the best cocktail party ever devised. I dislike cocktail parties, anyway, and so does Enid, and donning the boiled shirt at any time gives me not the slightest enjoyment. I invariably lose the stud, anyway.

More Next Week.

Result of Auntie Muriel's Competition

FIND THE PRODUCERS

THE names of the producers were Harry S. Pepper, John Watt, Ernest Longstaff.

Cheques for half a crown have been sent to the following prize-winners:—

JOAN PRESTON (age 13), 158 Lytham Road, Blackpool. (Arnold High School.)

HAZEL JONES (age 12), 69 St. John's, Worcester. (St. John's School.)

JOHN EVANS (age 9), 48 Queens Road, Aylesham, Kent. (Aylesham School.)

C. MICKLEWRIGHT (age 12), 159 High St., Poplar, London, E.14. (Thomas St. Central School.)

MAKING THE MOST OF YOUR SET

By OUR TECHNICAL EXPERT

P. Brookes, Glasgow.

TO learn morse code merely means a considerable amount of practice, and if you are prepared to spend at least a quarter of an hour each day you should become quite proficient in about 6 months.

Why not hire an automatic sender? These senders use a tape and can be regulated to any speed. They are ideal for the beginner and merely consists of a small amplifier, a photo cell and a pair of headphones.

There are several makes available in this country and if you are interested, please send me a card and I will let you have all details.

J. Lucas, Bridgeport.

IT is almost impossible to cure morse interference from shipping with an old receiver having an unscreened coil. Occasionally a wave trap in series with the aerial will reduce the amount of interference, but it does not have any effect when most of the pick-up is obtained on the coil itself.

In such circumstances, the only solution is to

mount the entire receiver in a metal rather than a wooden cabinet and to have a wave trap actually inside the cabinet and close to the grid of the first valve. You might also try as an experiment lining the entire cabinet with metal foil.

G. S. Adams, Weybridge.

I QUITE agree that it would be an excellent idea to embody a press-button tuner on your car radio set. This would overcome the difficulty of tuning the receiver when the car is in motion and the only difficulty you are likely to come across is the possibility that the tuner would be larger than the set itself.

If, however, you have a reasonably large pocket in the dash board, the average press-button tuner can be mounted in this and it need not be actually a part of the receiver. A circuit can quite easily be obtained and if you would like one, please let me know the make of your car radio set.

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

DON'T BE A 'HEAD AND SHOULDERS' BEAUTY..

Keep that
Schoolgirl Complexion
ALL OVER!

TUNE IN TO THE

Palmolive
Half Hour
of
Light Music

SUNDAYS at 8 p.m. FRIDAYS at 3.30 p.m.
Radio Luxembourg
(1293 metres)

TUESDAYS at 5.30 p.m. Radio Normandy
Transmission through I.B.C. Ltd.
(212.6 metres)

with
Olive Palmer Paul Oliver
and the Palmolivers

PALMOLIVE

3^d
per tablet

RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 26

WEDNESDAY, JULY 27

- 8.0 a.m.** The Charm of the Waltz
Bringing you each week a melodious
quarter-hour of waltz music.—Presented
by Phillips' Dental Magnesia.
- 8.15 a.m.** HORLICKS
MUSIC IN THE MORNING
Presented by Horlicks.
- 8.30 a.m.** Fifteen Minutes of Light Popular
Music.—Presented by Rowntree's Cocoa,
Limited.
- 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: Tex McLeod
with
Wyn Richmond
Wilfrid Thomas
Haver and Lee
Bobby Howell and His Band
Announcer: Bob Walker
A **NOTHER** parade of stars including
Tex McLeod, spinning ropes and
Yarns, and radio's racketeers of fun,
Haver and Lee. The resident singers
Wilfrid Thomas and Wyn Richmond,
together with Bobby Howell and his
Band, bring you melody and rhythm in
songs new and old.
Presented by the makers of Stork Margarine
from the stage of the Granada, East Ham.
- 10.30 a.m.** Crooners' Concert
- 10.45 to 11.0 a.m.** Request Programme
- 3.30 p.m.** Concert of Light Orchestral
Music.
- 3.45 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.
- 5.15 to 5.30 p.m.** Station Concert

- 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.** "STARS ON PARADE"
A programme of moving memories.
Presented by the makers of Puffed Wheat
and Puffed Rice.
- 3.45 p.m.** Geraldo in Play
A quarter-hour of unbroken melody.
Presented by the makers of Diploma
Cheese.
- 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.** 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"
A terrific series of laughter and song
programmes.
Presented by the proprietors of Feen-a-Mint.
- 5.15 to 5.30 p.m.** Station Concert

FRIDAY, JULY 29

- 8.0 a.m.** "Hutch"
Romantic singer of world renown.—
Presented by Phillips' 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 & HIS BAND
with
Mary Lee
and
Denny Dennis
in
"Swinging in the Bathtub"
A morning tonic sent to you by the makers
of Reckitts 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 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.
- 9.45 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
Goolden as the music master.—Pre-
sented by Crookes Laboratories Ltd.
- 10.30 a.m.** Organ Programme
- 10.45 to 11 a.m.** Request Programme



Don't on any account miss the Cadbury Calling Show at 8.45 a.m. on Saturday, in which that amusing couple, Benny Ross and Maxine Stone, take part with other stars from "All the Best" at the Opera House, Blackpool.

- 3.30 p.m.** PALMOLIVE PROGRAMME
with
Olive Palmer
and
Paul Oliver
from the Opera House, Blackpool
Directed by
Clement Butson
with
Stanley Holloway
Elisabeth Welch
George Lacy
Ross and Stone
and
Betty Driver
- 4.0 p.m.** FRIDAY AT FOUR
Du Maurier Diary of the Week
Presented by our Radio Friends
David and Margaret
Presented by the makers of Du Maurier
Cigarettes.
- 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** Request Programme
- 11.0 p.m.** Programme of Dance Music
—Presented by the makers of Ovaltine.
- 11.15 to 1.0 a.m.** Dance Music
- 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.** Station Concert
- 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,
Ollie Groves and the "Showlanders."—
Presented by California Syrup of Figs.
- 5.0 p.m.** Programme of Music
—Presented by the makers of The 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 12.0 (midnight)** Dancing Time
- 12.0 (midnight)** MIDNIGHT IN MAYFAIR
with
Greys Cigarettes
Presented by Godfrey Phillips Ltd.
- 12.15 to 1.0 a.m.** Late Dance Music

SATURDAY, JULY 30

- 8.0 a.m.** Programme of Popular Music
—Presented by California Syrup of Figs.
- 8.15 a.m.** HORLICKS
"MUSIC IN THE MORNING"
Presented by Horlicks.
- 8.30 a.m.** Sunny Jim's Programme
of "Force" and Melody
- 8.45 a.m.** CADBURY CALLING
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. 4—"All the Best"
- Information supplied by Wireless Publicity,
Ltd., Electra House, Victoria Embankment,
W.C.2. Sole Agents in the British Empire.**

In this, the final instalment of his life-story, Lawrence Wright (Horatio Nicholls) has a conversation with Horatio Nicholls (Lawrence Wright), in which the famous publisher-showman and popular song writer exchange reminiscences of their double life.

LIVING a sort of double life, as I do—on the one hand as Lawrence Wright, publisher, and on the other as Horatio Nicholls, composer, has plenty of advantages. The two interests blend, and yet are also quite different.

And on those rare occasions when I can sit by my fireside and gently browse on life and its problems, I have the additional advantage of hearing two points of view . . . that of Mr. Lawrence Wright and that of Mr. Horatio Nicholls.

Because, believe me, though we're such good and close friends, we don't always agree!

For instance, listen in to an imaginary conversation between us. It would probably go something like this.

Horatio Nicholls : Now, look here, Lawrence, what do you mean by turning down this number of mine? I put a lot of work into it. It's not the first time you've done it, either.

Lawrence Wright: Sorry, Horatio, but it



Lawrence Wright

"I CONFESS..."

By
LAWRENCE WRIGHT

won't be the last, either. Now be reasonable, old man. Don't forget, though you've made a big success of your career, I've been mixed up in the music business for longer than you have. You'd been composing for a long while before I turned up and took you under my wing.

Horatio Nicholls: That's true enough, and I'm very grateful. We've put over plenty of winners, haven't we?

Lawrence Wright: We certainly have. But don't forget that you write at least one song a week. You can't expect them all to be first rate. It's my job to weed out the very best and risk my money on them.

Horatio Nicholls: Funny how we sometimes differ as to what is a good song.

Lawrence Wright: My dear Horatio, a publisher often has to look at a number from a very different angle from a song writer. After all, it's my job to know what the public wants. . . .

Horatio Nicholls (smiling with smug and maddening superiority): But you don't always, do you? What about that number of mine, *Wyoming*? I knew it was a good song, but you didn't think so. You nearly wouldn't publish it. In the end you made me stick a new name on it. What happened?

Lawrence Wright: It sold a million! Yes, I know I'm liable to make plenty of mistakes. But

don't forget when you were commissioned to write a toyland song for pantomime. You hung around—didn't like the idea that was roughed out, and nearly turned down the job. That would have meant the end of *Toy Drum Major* and I don't mind admitting that was one of your best efforts. It made a lot of money.

Horatio Nicholls: Well, I suppose it's good for me to have a hard-headed business man to curb my artistic instincts. You see, my numbers just come to me instinctively—I never have to seek for ideas—and it's good to have someone to tell me what's first-class and what's not quite so hot.

Lawrence Wright: Talking of things being hot, I don't think I've ever told you just what I thought of your callousness when that fire wiped out my show recently on the pier at Blackpool. There was I worrying my head off . . . and what did you do? Calmly sat down while the flames were at their highest and wrote a cheery song about the whole thing!

Horatio Nicholls: Well, what was the good of moaning? On with the Show's always been your motto, hasn't it? After all, we've both had some pretty tough knocks before now. And we shall probably get some more.

Lawrence Wright: Well, don't rub it in. I will say one thing, though. Knowing you has been a great help to me. I remember one occasion when I committed a motoring offence. The constable was taking down all the facts about me and I suddenly realised that he was whistling "Delyse" . . . one of your numbers. So I told him how close a friend I was of yours (in fact, that I was you) and he closed his notebook and told me not to do it again and to drive off pretty quick!

Horatio Nicholls: That's just a little return for what you've done for me. You've helped to make my name known nearly all over the world.

Lawrence Wright: And in Blackpool! I suppose you realise that you've got fourteen new songs going at this very moment in Blackpool shows?

Horatio Nicholls: Gosh, you certainly make me work hard, don't you?

Lawrence Wright: Well, what about a drink.

Horatio Nicholls: Okay! Make it a double.

Together: Here's to Us!

I hope the double act of Lawrence Wright and Horatio Nicholls will be in harness for many, many years. I think, with all modesty, that I can claim that we've managed to bring a little pleasure to thousands of people. And I shall look forward to doing so for many more years.

And if you're in the Blackpool district this summer don't forget that you've got a date with "On With the Show." I think you'll like it!



Horatio Nicholls

TRUST YOUR DENTIST



DENTISTS recommend **KOLYNOS** because it restores natural whiteness to the teeth and protects them against harmful germs that cause decay. **KOLYNOS** is your Dentist's best ally in the preservation of your teeth. Get a tube to-day

1/9, 1/- and 6d. Of all Chemists and Stores

— HE SAYS
KOLYNOS
DENTAL CREAM

To Stop STOMACH PAINS in 5 minutes

take, after meals, a little

'Bisurated' Magnesia
For the Stomach

Get a
6d.
Trial Tin
(24 Tablets)

Quick—one dose stops pain.
Sure—never fails to relieve; prescribed by doctors everywhere.
Economical—Large sizes, 1/3d. and 2/6d., even more economical than the 6d. tins.

Your Chemist Sells



FOR BRIGHTER RADIO . . .

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



SUNDAY, JULY 24

Morning Programme

- 7.0 a.m. Radio Revellie
A Morning Greeting of Sparkling Melody.
I.B.C. TIME SIGNALS,
7.15 a.m., 7.30 a.m., 7.45 a.m., etc.
- 7.45 a.m. Sacred Music
The Thought for the Week. The Rev.
James Wall, M.A.
- 8.0 a.m. March of Melody
Presented by Novopine Foot Energiser.
I.B.C. TIME SIGNAL, 8.15 a.m.
- 8.15 a.m. Breakfast with Health
Presented by Farmers' Glory, Ltd.
- 8.30-8.40 a.m. News Bulletin In French
- 8.40 a.m. A Tune or Two
- 8.45 a.m.

GEORGE FORMBY

With a Strong Supporting Cast
including
"Beryl"

A Terrific Series of Laughter and Song
Programmes
Presented by the proprietors of Feen-a-Mint.
I.B.C. TIME SIGNAL, 9.0 a.m.

- 9.0 a.m. THE BIG LITTLE SHOW
with
Helen Clare
and Guest Artistes:
Irving Kaye
Rudy Scarita
Compère: Russ Carr
Presented by the makers of Cookeen.
- 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 Me. dells-
sohn, with Muriel Kirk and Ronald
Sherwood.—Presented by the makers of
Bisto.
- 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 Arrangement by
Signor Pesaresi
Presented by Rizla Cigarette Papers
I.B.C. TIME SIGNAL, 10.0 a.m.

- 10.0 a.m. Waltz Time
With Billy Bissett and his Waltz Time
Orchestra, Robert Ashley, Esther Cole-
man and the Waltz Timers.—Presented by
Phillips' 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 Hudson's Extract.
- 10.45 a.m. Family Favourites
I.B.C. TIME SIGNAL, 11.0 a.m.
- 11.0 a.m.

DONALD PEERS

Cavaller of Song
Supported by
Arthur Young
And the D.D.D. Melody Makers
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
Haver and Lee
Wyn Richmond
Wilfrid Thomas
and
Bobby Howell and His Band
Compère: Tex McLeod
Announcer: Bob Danvers-Walker
Presented by the makers of Stork Margarine



That bright show, Rinso Radio Revue, on the air at 6.30 p.m. on Sunday, is made even brighter this week by the addition of smiling Pat Taylor

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

Afternoon Programme

- 1.30 p.m. Lux Radio Theatre
Featuring Teddy Joyce and His Orchestra
with C. Aubrey Smith as Guest Star,
introducing The School for Stars, with
Highlights from the Film, *Sanders of the
River.*—Presented by the makers of Lux.
- 2.0 p.m. The Kraft Show
Directed by Billy Cotton, featuring Fred
Duprez, with Phyllis Robins, Peter
Williams, Alan Breeze.
- 2.30 p.m. Phil Park
Presents His Own Medley of Organ
Music.—Sponsored by the makers of
Genatosan.
- 2.45 p.m.

THE OPEN ROAD

Presented by Carter's Little Liver Pills
I.B.C. TIME SIGNAL 3.0 p.m.

- 3.0 p.m. A SERENADE TO MELODY
Featuring
Jack Jackson
And Orchestra
with
Barbara Back
and a
"Star of To-morrow"
Presented by Pond's Extract Co.
- 3.30 p.m.

EXCERPTS FROM "GOING GREEK"

with
Leslie Henson
Fred Emney
Louise Browne
Richard Hearne
Roy Royston
Mary Lawson
and
The Gaiety Theatre Orchestra
Presented by
Huntley & Palmers, Ltd.

- 3.45 p.m. The Movie Club
Intimate Glimpses of Hollywood, by
Colin Cooper, with a Musical Back-
ground by Bert Firman and his Orchestra.
Presented by the makers of Lux Toilet Soap.
- 4.0 p.m.

HORLICKS PICTURE HOUSE

Master of Ceremonies: BILLY MILTON
Sophie Stewart
Vic Oliver
Josephine Houston
Robert Wilson
Rhythm Brothers
The Horlicks Singers
The Horlicks All-Star Orchestra
under
Debroy Somers
Presented by Horlicks
I.B.C. TIME SIGNAL, 5.0 p.m.

- 5.0 p.m. Peter the Planter
presents The Plantation Minstrels, with
C. Denier Warren, Ike Hatch, Dale and
Dodd, The Plantation Singers, The
Plantation Banjo Team, The Plantation
Players.—On behalf of the blenders of
Lyons' Green Label Tea.
- 5.15 p.m.

QUAKER QUARTER HOUR

Featuring
Carrroll Levis
And His Radio Discoveries
Rita Lubbock (singer)
Reginald Mallard (concertina Player)
Arthur Prosser (tenor)
George Garnett (guitarist)
Brahm Elvey (boy soprano)
Presented by the makers of
Quaker Cornflakes

- 5.30 p.m. "Hutch"
Romantic Singer of World Renown.
Presented by the makers of Phillips'
Magnesia Beauty Creams.

Evening Programme

- 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 enter-
tainment 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
Henderson Twins
Sheila Barrett
Tommy Handley
Pat Taylor
Compèred by Eddie Pola
Presented by the makers of Rinso
I.B.C. TIME SIGNAL, 7.0 p.m.

- 7.0 p.m. Black Magic
"The Ace of Hearts Orchestra" in a
Programme for Sweethearts.—Presented
by the makers of Black Magic Chocolates.
- 7.15 p.m. The Biggest Little Programme
Starring Louise Browne, 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.

- 10.30 p.m. John Goodwood
and The Coty Quintette. A New Pro-
gramme of Haunting Melodies with
Beauty Information, and John Good-
wood, Astrologer, Telling You How the
Planets Shape Your Destiny.
- 10.45 p.m. Bohemian Holiday
Sent to you by the Czechoslovakian Travel
Bureau.
I.B.C. TIME SIGNAL, 11.0 p.m.
- 11.0 p.m.

- Advance Film News
Also a Programme of Music Chosen from
the Latest Films.—Presented by Associated
British Cinemas.
- 11.15 p.m. Roumanian Concert
- 11.30 p.m. Normandy Playbill
Advance News and Some of Next Week's
High Spots. Compèred by Tom Ronald.
- 11.45 p.m. Sweet Music
12 (midnight) Melody at Midnight
Presented nightly by Bile Beans.
I.B.C. TIME SIGNAL, 12.30 a.m.
- 12.30 a.m. Dance Music
- 1.0 a.m. I.B.C. Goodnight Melody
Close Down.

MONDAY, JULY 25

- 7.0 a.m. Radio Revellie
A Morning Greeting of Sparkling Melody.
I.B.C. TIME SIGNALS,
7.15 a.m., 7.30 a.m., 7.45 a.m., etc.
- 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.
I.B.C. TIME SIGNAL, 8.0 a.m.
- 8.0 a.m.

MUSIC IN THE MORNING

Presented by Horlicks
I.B.C. TIME SIGNAL, 8.15 a.m.

- 8.15 a.m. Donald Watt
Presents Some Tunes You Might Like to
Hear.—Presented by Do-Do Asthma
Tablets.
- 8.30 a.m. News Bulletin In French
- 8.40 a.m. A Tune or Two
- 8.45 a.m. Tom and Benjie
The Keen, Robinson Solutionists.—(Pre-
sented by the makers of Robinson's Lemon
Barley.
I.B.C. TIME SIGNAL, 9.0 a.m.
- 9.0 a.m.

THE OPEN ROAD

Presented by Carters Little Liver Pills.
9.15 a.m. Light Orchestral Music
9.45 a.m. "Hutch"
Romantic Singer of World Renown.
Presented by Milk of Magnesia.
I.B.C. TIME SIGNAL, 10.0 a.m.

- 10.0 a.m. Tunes from the Theatre
- 10.30 a.m. The Musical Mirror
Presented on behalf of Novopine Foot
Energiser.

Please turn to page 32

"LISTEN AFTER LUNCH"



Study in concentration—Wilfrid and Arthur

Meet the Personalities behind the Creamola Programme, which you hear every Monday, Tuesday, Wednesday and Friday at 2.15 p.m. from Normandy

what he needed to complete the programme. So the idea went back into cold storage for the time being. And then Wilfrid Thomas turned up.

No one is quite certain where Wilfrid came from this time. He had been in Australia, Egypt, Palestine, Java, Borneo, India, Spain, and several other far-off countries. But he came into the I.B.C. studios for an audition one day last year, and his voice—(it was immediately after a low-voiced croonette had been giving a very confidential exhibition)—nearly knocked the mike over. From then it was not long before Jack realised that he had his team at last. He introduced them to one another and the scheme went right ahead from that moment.

Both Arthur and Wilfrid have long and varied musical memories. When they say they're digging into a box of old tunes to give you something you may not have heard for years, they're not fooling. Just write and ask them for an old favourite of yours you'd like to hear again; if they can arrange it, they'll be glad to put your request on the air.

One interesting feature of the Listen After Lunch programme is the musical "commercial." It's the only one of its kind on the air over here and is as much an entertainment as the rest of the show.

Wilfrid tells a little story, and Arthur punctuates it with music. Between the two of them they create suspense and interest that is quite surprising. Surprising, that is, to everyone but Jack Hargreaves. He knew before it ever went on the air how entertaining it could be, but there again it was a question of waiting for the right people to bring it to life.

Not content with digging out old favourites, however, the Creamola pair have added something else for which Arthur, especially, is particularly well equipped. Every now and then they make a prophecy. They pick a tune that is popular at the moment and go on record as believing that it will join the ranks of those that never die.

Not so easy, but Arthur thinks he can do it. When he plays something in his own inimitable style, of course, it sounds as though it must be popular for ever. Probably most of his predictions will come true. It will be interesting to see if artistes several years from now will be pulling out as "evergreen favourites" the songs that Arthur and Wilfrid are picking now!

THE story behind the current series of Creamola programmes on Normandy is more than just another radio programme. It's the story of a good idea that had to wait for a long time until the right people came along. Lots of good ideas are still waiting; this one has finally clicked.

But Arthur Young and Wilfrid Thomas had to meet before it could be brought to life. And there had to be someone to bring them together. The link in this case was I.B.C.'s production chief, Jack Hargreaves.

Jack had the idea of an intimate little programme in which two friends sat round a piano and rummaged through old music boxes long before he found the team to carry it out. The idea sounds simple, and it is, but the application had to be just right.

The first one of the pair to turn up was Arthur Young. Arthur returned to England last year after wandering about in practically every part of Europe and looked up his old friend Jack. Subsequently when he became musical director of the I.B.C., Jack knew that he had found the musical half of his team.

In fact, he was so encouraged that he tried out the scheme by doing a sort of running commentary with Arthur himself. But Jack has never pretended to be a singer, and a singer was

"Everything Stops for Tea!"



Tea interval: Wilfrid Thomas and Arthur Young, with Molly Gee (script writer) and Roy Plomley (producer) enjoy a rehearsal break

PUT YOURSELF IN HER PLACE

Magnesia Whitens Teeth

The woman whose smile reveals such uncommonly white teeth! You can get yours just as white: anybody's teeth can be whitened with a certain brand of magnesia. It has been found that 'Milk of Magnesia' sets up a harmless chemistry in the mouth which counteracts the acid discoloration of tooth enamel. It even removes the deep-yellow stains of tobacco!

You can have your teeth a natural white in less than a month, and keep them that way. No matter how badly discoloured they may be now.

It isn't any trouble, takes no extra time, because you can get the proper ingredients in a toothpaste. Phillips' Dental Magnesia contains seventy-five per cent. 'Milk of Magnesia,' and if you use it even one week your teeth will be very perceptibly whiter. Ask any chemist for Phillips' Dental Magnesia, and watch what it does. Twelve thousand dentists are recommending this dentifrice. Not so much for its amazing whitening properties, but because of the protection against decay. The high 'Milk of Magnesia' content neutralizes the mouth acids that eat into the enamel. Tartar gets no chance to form. Even the gumline is protected.

Keep the mouth alkaline, and you will have sound teeth when old. To say nothing of their whiteness all the time. Remember, 'Milk of Magnesia' is the brand of magnesia that will wash away all discolorations, and only one paste has it—Phillips' Dental Magnesia.

All chemists have this dentifrice that whitens teeth. Thousands of people have changed over to it. The words 'Milk of Magnesia' referred to by the writer of this article constitute the trade mark distinguishing Phillips' preparation of Magnesia as originally prepared by The Charles H. Phillips' Chemical Co. To obtain the dentifrice recommended, ask for Phillips' Dental Magnesia. Price 6d., 10½d., 1/6 the tube, of all chemists and stores.



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 **Carters 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.

FREE TO LADIES

In all ailments incidental to the Sex **DR. OSTER MANN'S FEMALE PILLS** have been used with extraordinary success. Countless letters from all parts of the world provide conclusive and undeniable proof of their efficacy. Every woman sufferer should write for **FREE SAMPLE**. Sold in boxes. Price 3/-, 5/-, 12/-.

FROM THE MANAGERESS
The **HYGIENIC STORES, Ltd.** (Dept. R.P.),
95, Charing Cross Road, London, W.C.2.

Tune in RADIO NORMANDY

—Continued from page 30

Full Programme Particulars

10.45 a.m. Popular Dance Tunes
The Long Range Weather Forecast for to-morrow will be given during this concert.
I.B.C. TIME SIGNAL, 11.0 a.m.

11.0 a.m. 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. Sunshine Serenades

2.45 p.m. The Songs We Know Them By
Presented by Ladderix, Ltd.
I.B.C. TIME SIGNAL, 3.0 p.m.

3.0 p.m. Variety

3.30 p.m. Your Requests
I.B.C. TIME SIGNAL, 4.0 p.m.

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

4.15 p.m. Let's Go Places

4.30 p.m. Advance Film News
Also a Programme of Music Chosen from the Latest Films.—Presented by Associated British Cinemas.

4.45 p.m. Band Rhythm
I.B.C. TIME SIGNAL, 5.0 p.m.

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

5.30 p.m. Bohemian Holiday
Presented by The Czechoslovakian Travel Bureau.

5.45 p.m. A Hill-Billy Sing-Song
Programmes in French

6.0 p.m. *Assn. des Auditeurs de Radio Normandie.*
Melody at Midnight
Presented nightly by Bile Beans.
I.B.C. TIME SIGNAL, 12.30 a.m.

12.30 a.m. Dance Music

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

TUESDAY, JULY 26

7.0 a.m. Radio Reveille
A Morning Greeting of Sparkling Melody
I.B.C. TIME SIGNALS,
7.15 a.m., 7.30 a.m., 7.45 a.m., etc.

CARROLL LEVIS'S
MOST POPULAR
DISCOVERY
On Sunday, July 10th
was
PERCY LAWSON
singing
"Smilin' Through"

This artiste 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"

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

7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.
I.B.C. TIME SIGNAL, 8.0 a.m.

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.
I.B.C. TIME SIGNAL, 8.15 a.m.

8.15 a.m. Light Fare
Introducing Mrs. Able.—*Presented by Vitacup.*

8.30 a.m. News Bulletin in French

8.40 a.m. A Tune for Two

8.45 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
I.B.C. TIME SIGNAL, 9.0 a.m.

9.0 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

9.15 a.m. OLIVER KIMBALL
The Record Spinner
Presented by Bismag, Ltd.

9.30 a.m. ANN FRENCH'S
Beauty Talks
Presented by Reudel Bath Cubes

9.45 a.m. Waltz Time
With Billy Bisset and His Waltz Time Orchestra, Robert Ashley, Esther Coleman and the Waltz-Timers.—*Presented by Phillips' Dental Magnesia.*
I.B.C. TIME SIGNAL, 10.0 a.m.

10.0 a.m. Normandy Playbill
Advance News and Some of Next Sunday's Highspots. Compèred by Tom Ronald.

10.15 a.m. Military Band Concert

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

10.45 a.m. Light Music
The Long Range Weather Forecast for to-morrow will be given during this concert.
I.B.C. TIME SIGNAL, 11.0 a.m.

11.0 a.m. The Songs We Know Them By
Presented by Ladderix, Ltd.

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. Film Favourites
I.B.C. TIME SIGNAL, 3.0 p.m.

3.0 p.m. Sentimental Melodies

3.15 p.m. The Musical Mirror
Sponsored by Novopline Foot Energiser.

3.30 p.m. Request Programme
From Mr. J. W. Thurgood, of Battersea.
I.B.C. TIME SIGNAL, 4.0 p.m.

4.0 p.m. 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, "The I.B.C. Special Critic."

4.30 p.m. Continental Dance Music
Played in the Radio Normandy Studio by the Orchestra of the Ranch Night Club, Havre.
I.B.C. TIME SIGNAL, 5.0 p.m.

5.0 p.m. Negro Songs

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
I.B.C. TIME SIGNAL, 6.0 p.m.

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

12 (midnight) Melody at Midnight
Presented nightly by Bile Beans.
I.B.C. TIME SIGNAL, 12.30 a.m.

12.30 a.m. Dance Music

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

WEDNESDAY, JULY 27

7.0 a.m. Radio Reveille
A Morning Greeting of Sparkling Melody.
I.B.C. TIME SIGNALS,
7.15 a.m., 7.30 a.m., 7.45 a.m., etc.

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
I.B.C. TIME SIGNAL, 8.15 a.m.

8.15 a.m. Prosperity Programme
Introducing Careers for Girls.—*Presented by Odol.*

8.30 a.m. News Bulletin in French

8.40 a.m. A Tune or Two

8.45 a.m. Tom and Benjie
The Keen, Robinson Solutionists.—*Presented by the makers of Robinson's Lemon Barley.*
I.B.C. TIME SIGNAL, 9.0 a.m.

9.0 a.m. Hawaiian Music

9.15 a.m. These Names Make Music
VIVIAN ELLIS
Presented by the makers of Blsodol

9.30 a.m. Tunes We All Know
Presented by the makers of Limestone Phosphate.

9.45 a.m. Programme of Popular Music
Talk by Nurse Johnson on Child Problems.—*Presented by California Syrup of Figs.*
I.B.C. TIME SIGNAL, 10.0 a.m.

10.0 a.m. Light Music

10.30 a.m. These Were the Hits
The Long Range Weather Forecast for to-morrow will be given during this concert.
I.B.C. TIME SIGNAL, 11.0 a.m.

11.0 a.m. 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 Novopline 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. Light Orchestral Music
I.B.C. TIME SIGNAL, 3.0 p.m.

3.0 p.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.*

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"
A Terrific Series of Laughter and Song
Programmes
Sponsored by the proprietors of Feen-a-Mint
I.B.C. TIME SIGNAL, 4.0 p.m.

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

4.15 p.m. Request Programme
From Miss Elsie Smith, of Staple.

4.45 p.m. Fingering the Frets
I.B.C. TIME SIGNAL, 5.0 p.m.

5.0 p.m. Bohemian Holiday
Presented by The Czechoslovakian Travel Bureau.

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

5.30 p.m. Film Rhythm

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

12 (midnight) Melody at Midnight
Presented nightly by Bile Beans.
I.B.C. TIME SIGNAL, 12.30 a.m.

12.30 a.m. 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 Kolynos Tooth Paste.

8.0 a.m. THE THREE TOPS
Fifteen Minutes of Music, Song and Laughter
with the
Smartest Trio in Town
Presented by the makers of Sanpic
I.B.C. TIME SIGNAL, 8.15 a.m.

8.15 a.m. 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. News Bulletin in French

8.40 a.m. A Tune or Two

8.45 a.m. Popular Tunes
Presented by the makers of Fynnon Salts.
I.B.C. TIME SIGNAL, 9.0 a.m.

9.0 a.m. Musical Potpourri

9.15 a.m. Music You Might Have Heard
Presented by the proprietors of Lavona Hair Tonic.

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.
I.B.C. TIME SIGNAL, 10.0 a.m.

10.0 a.m. Radio Favourites
Presented on behalf of Brooke Bond & Co.

10.15 a.m. Songs of To-day

10.30 a.m. Highlights on Parade
With Alfred Van Dam and His Orchestra, and Wyn Richmond.—*Presented by Macleans Peroxide Toothpaste.*

10.45 a.m. Something for Everybody
The Long Range Weather Forecast for to-morrow will be given during this concert.
I.B.C. TIME SIGNAL, 11.0 a.m.

11.15 a.m. A Popular Programme
Presented by the makers of Green Label Chutney.

11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.30 p.m. Miniature Matinée
I.B.C. TIME SIGNAL, 3.0 p.m.

3.0 p.m. Request Programme
From Miss F. Gamblin, of Martock, Somerset.

3.30 p.m. Cinema Organ Medley

3.45 p.m. The Musical Mirror
Sponsored by Novopline Foot Energiser,
Yeo Street, E.3

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

4.15 p.m. Fascinating Rhythm

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.—*Presented by Nestlé's.*

4.45 p.m. A Programme for Music Lovers
I.B.C. TIME SIGNAL, 5.0 p.m.

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

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.
I.B.C. TIME SIGNAL, 12.30 a.m.

12.30 a.m. Dance Music

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

FRIDAY, JULY 29

7.0 a.m. Radio Reveille
A Morning Greeting of Sparkling Melody.
I.B.C. TIME SIGNALS,
7.15 a.m., 7.30 a.m., 7.45 a.m., etc.

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
I.B.C. TIME SIGNAL, 8.15 a.m.

8.15 a.m. The Alka Seltzer Boys
Browning and Starr, in Fifteen Minutes of Mirth and Melody. An Early Morning Programme to Encourage the Healthy Happy Side of Life.
Please turn to page 35

THURSDAY, JULY 28

7.0 a.m. Radio Reveille
A Morning Greeting of Sparkling Melody.
I.B.C. TIME SIGNALS,
7.15 a.m., 7.30 a.m., 7.45 a.m., etc.

OUR RADIO LETTER-BOX

Half a crown is paid for every letter used in this feature. Address your letter to "Radio Letter Box," Radio Pictorial, 37 Chancery Lane, London, W.C.2.

This interesting "snap" sent by a reader, whose letter appears below, shows popular crooner Les Allen at a recent wedding



LES ALLEN GIVES BRIDE AWAY

From Mr. F. Hunter, 9 Monnery Road, Highgate, N.19.

A VERY interesting event took place on June 15, when Mr. Les Allen of B.B.C. fame attended the wedding of Mr. F. T. Hunter and Miss E. Baker, who was given away by Mr. Les Allen.

I send you this notice as we have been regular readers of RADIO PICTORIAL since it first appeared.

TOO MUCH OF A GOOD THING

From F. G. A. Hervey, "Cloan," Hayes Hill, Hayes, Kent.

I WAS very interested to read a letter from Mr. F. Smith in your June 24 issue, concerning the "plugging" of a tune by the B.B.C.

I can recollect having heard *Little Old Lady* played three times—in consecutive programmes—within a space of 50 minutes, which probably constitutes a record!

SOMETHING NEW

From Miss Doris Gladwyn, "Seaburn," 8 Carter Drive, Collier Row Road, Romford, Essex.

CONGRATULATIONS to the Midland Regional for giving us that delightful and amusing programme, "Papers and Pencils Please."

It was quite good listening to something from the B.B.C. which was out of the ordinary and the "Consequences" certainly was. It also serves as a good game for parties.

LUXEMBOURG, SPICE OF VARIETY

From Les Smith, 27 Hill Top, Breadsall, nr. Derby.

ONE of the correspondents in our Radio Letter-Box writes to say he has long since ceased to listen to Radio Luxembourg, Normandy, and *The Rest*.

"They can't think of anything beyond dance music, dance music and more dance music," he adds.

All I can say is: "What, in Pete's name, does he want?"

Who could ask for, and where could you get, a more varied and popular programme than Radio Luxembourg?

There's George Formby, Lyle Evans (Dan) Geo. Elrick (yes, a dance band), Carson Robison and Harry Davidson and the Commodore Grand Orchestra, but surely he does not head these last two as dance bands?

Yes, and there's the Happy Philosopher, Carroll ("Discovery") Levis, Huntley & Palmer's show, Miss Gracie Fields and the very popular Horlicks, Rinso and Lifebuoy's Radio Gang Show.

These are just a small per cent. of Radio Luxembourg's ever-popular show.

IN GREAT DEMAND

From Miss Agnes Stewart Clark, 4 Beatty Street, Dalmuir, Glasgow.

AS I am on holiday at a quiet resort and unable to obtain RADIO PICTORIAL, I have had it sent from my regular newsagent at home. Thus it is later than usual before I receive it, and explains why I am so late in referring to two readers' letters concerning Eddie Pola in your issue of June 3.

I don't see anything wrong with Eddie Pola's voice. I have admired him for quite a while and to me he represents the ideal announcer. His voice, with its slight American accent, has pep and makes the staid voices of our own announcers dull in comparison.

If Eddie Pola is as bad as Miss Baldwin and Mr. Miller say he is, why is it that he is in such demand as a compère—and announcer?

SEEING RED

From L. Mrs. Gabriel, 23 Park Road, Regents Park, N.W.1.

PERMIT me cordially to shake the hand of Mr. Michael Eldersmith, with whom I agree most emphatically that we do not want radio compères. Their fatuous, futile and fulsome remarks have made me "see red" for years!

RED TAPE AGAIN

From Miss M. E. Raison, 6 Victoria Mansions, Grange Road, Willesden Green, N.W.10.

LIKE myself, I suspect that all tennis enthusiasts rapped out a naughty word when Regionals faded out "on-the-dot," in the midst of the thrilling "set-point" rally occurring in the terrific match between Helen Wills-Moody and Mrs. Spurling.

A pity *The Children's Hour* could not have started *two seconds* late, for once!

GIVE 'EM A REST!

From Miss D. Lambe, 78 Ashley Drive, Whitton, Middlesex.

THERE is a good deal of talk about the constant plugging of new tunes, but now that the B.B.C. has "retired" certain popular programmes during the summer, wouldn't it be a good idea if they would put a few of the played-to-death old tunes into cold storage for a similar period? And this goes for the Continental programme arrangers, too.

I'd make a start with *Dinah, Love's Old Sweet Song* and the *Merry Widow Waltz*.

We're heartily tired of them.

IN DEFENCE OF THE TESTS

From Mr. H. Drabble, Glenmorag Hotel, Aberlour, Banffshire, Scotland.

IN reply to Mr. Hamlin's letter in your July 1 issue, protesting against Test Match commentaries, I should like to ask if Mr. Hamlin thinks he is the only one paying for a licence?

To begrudge sport-loving people, who cannot get to the Tests an average of about one hour's listening a day to the cleanest sport in the world, is a very mean thing. Doesn't Mr. Hamlin's radio pick up any other stations? Well, I ask you!

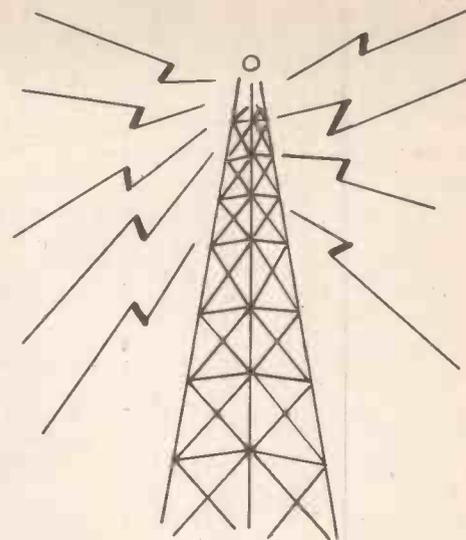
RALPH READER'S LIFE-STORY

From Miss P. Hurley, 38 Ninian Park Road, Riverside, Cardiff.

MAY I express my appreciation for the way Gale Pedrick told Ralph Reader's very interesting life-story? I am always eager and pleased to hear any news of this very versatile and cheery radio favourite, and I thank RADIO PICTORIAL for making this possible.

We must give Ralph Reader full credit for the extremely lively, tuneful and popular songs and interesting Luxembourg broadcasts of the Life-buoy programme, so I thank Mr. Pedrick and with a "Song in my Heart" I say give us more!

(Readers who write for information and require a postal reply are asked to enclose a stamped, addressed envelope).



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.

STOMACH SUFFERERS NOW EAT HEARTILY

If you have to be careful what you eat, if you have to refuse all your favourite foods while you watch others enjoying pickles, salads, pastry, and all the things you like best, here is good news for you.

Men and women who have suffered the pangs of Indigestion for years, some who could not eat any solid food, now eat anything, thanks to MACLEAN BRAND Stomach Powder. It is recognised by hospitals and doctors as being ideal for curing the worst forms of stomach trouble, and it ends pain and distress, brings peace and comfort after eating, and relieves even the most obstinate cases.

Get a bottle from your chemist to-day. Look for the signature "ALEX. C. MACLEAN." Maclean Brand Stomach Powder is only genuine if this signature appears on bottle and carton. Powder or Tablets 1/3, 2/- and 5/-. Also pocket tins of Tablets, 9d. Never sold loose.

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

DO YOU WANT TO MAKE MONEY?

22-9-10 PROFIT ON 7/-

PUNCHBOARDS

The best money making proposition ever offered the public.

If you want funds for Charity, Clubs, Fêtes, or any other purposes let the punchboard help you. A 1,000-hole board costs 7/-, post free, and yields £2-9-10 profit at 1d. per punch and £4-19-8 at 2d. per punch. Agents working our special PROFIT SHARING plan are making £5 to £10 weekly on this board alone. WHY NOT YOU? Write to us for further information.

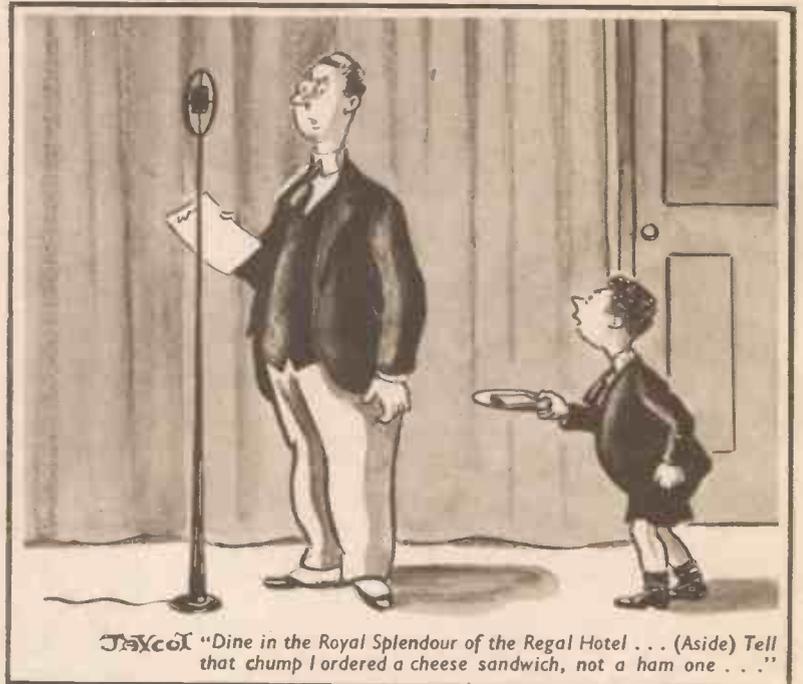
SAMPLE 100-HOLE BOARD 2/3 and price list. Post Free.

BURDON HUNTER Dept. 36R, Punchboard Specialist,
Camomile Street Chambers, London, E.C.3
TRADE SUPPLIED

The funny side of RADIO



"You're not the Dream Lover, by any chance?"



Jaycox "Dine in the Royal Splendour of the Regal Hotel . . . (Aside) Tell that chump I ordered a cheese sandwich, not a ham one . . ."



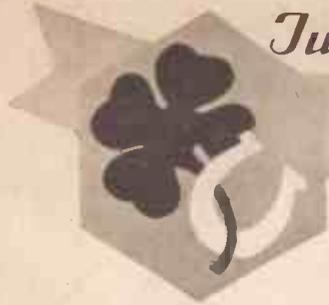
Old Maid listening to Crooner: "I wonder if he's married?"



"Heavens, darling, I must fly or I shall miss Saturday Night Sing Song!"



"How do you like my new car radio, sweetheart?"



Tune in to 531 METRES, 565 KC'S

RADIO EIREANN for LUCK

PROGRAMMES PRESENTED BY IRISH RADIO PRODUCTIONS



Programme details:

SUNDAY, JULY 24

9.30 to 10.30 p.m. Sunday Serenade
We dip at Random into the Album of Melodies that have charmed the world.

MONDAY, JULY 25

9.30 to 10.0 p.m. Say It With Music
Wordless Music can paint a Picture—express thoughts, moods and actions. Some of the tunes we play you will know already—others you may guess from the music. But listen in and see how many you can guess correctly. The answers will be given at the end of each Melody.

10.0 to 10.10 p.m. Ten Minutes With a Star—Richard Tauber (Electrical Recordings). Our Racing Commentary

10.10 p.m. (approx.) Ballroom

10.15 to 10.30 p.m. Comedy Corner

TUESDAY, JULY 26

9.30 to 10.0 p.m. Music of your Dreams
Here is a Wealth of Golden Melody in which we feature Dorothy Morrow, Ronnie Genarder and our Symphonic Orchestra, under the direction of Dave Frost.

10.0 p.m. (approx.) The Stewards' Cup—A Commentary. From our witnesses' accounts placed at various points in the Enclosure and Tattersalls we give you a



Famous Austrian tenor Richard Tauber with his wife, Diana Napier. Tauber sings for you at 10 p.m. on Monday

descriptive Commentary on to-day's Great Race. This will be followed by our Racing Commissioner who will give you his views on to-morrow's meetings.

It's "On the Promenade." It's "Dancing In the Ballroom." In fact, it's "What Are the Wild Waves Saying?" Come to "Dreampool." You will hear our Racing Commentary at 10.10 p.m. approximately.

WEDNESDAY, JULY 27

9.30 p.m. to 10.30 p.m. What Are the Wild Waves Saying? Join us at the No. 1 Seaside Resort of "Dreampool" for all the fun, happiness and gaiety of that holiday you have planned "When Your Ship Comes In." It's "On the Sands."

THURSDAY, JULY 28

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—and It's "Keep Smiling" with Reginald Foort.

10.10 p.m. (approx.) Our Racing Commentary

10.15 to 10.30 p.m. Dance Time for "The Armchair Dancer."

FRIDAY, JULY 29

9.30 to 10.10 p.m. Dream Cruise
No. 2. Sailing, Sailing, "Down the Dalmatian Coast." It's Full Steam ahead—once again—for melody and romance aboard "The Lady Luck" with Tony Welcome. Artists taking part include Renee Flynn, Doris Robbins, Jean Ormonde, Dorothy Hunter, Esme Biddle, Hubert Valentine, Eric Phillips, Brian Hayes, Eric McKean, Pat O'Moore, George Drewett, Kenneth Maconachie, Les Arthur, The Ship's Company and "The Dream Cruise Melody Boys," under the direction of Dave Frost.

10.10 p.m. (approx.) Our Racing Commentary

10.15 to 10.30 p.m. Swinging to the Strings

SATURDAY, JULY 30

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. (approx.) Our Racing Commentary

10.15 to 10.30 p.m. Dance Invitations. Melodious Melodies from "Make-Believe Ballroom."

Tune in RADIO NORMANDY

Full Programme Particulars

—Continued from page 32

8.30 a.m. News Bulletin in French

8.40 a.m. A Tune or Two

8.45 a.m. Brass Band Concert
I.B.C. TIME SIGNAL, 9.0 a.m.

9.0 a.m. Round the World
Presented by Hancock's the Chemists.

9.15 a.m. BIG BILL CAMPBELL
And His Hilly-Billy Band
with Jack Curtis
(The Cowboy Songster)
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
Talks by Nurse Johnson on Child Problems.—Presented by California Syrup of Figs.
I.B.C. TIME SIGNAL, 10.0 a.m.

10.0 a.m. 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. Light Orchestral Music
The Long Range Weather Forecast for to-morrow will be given during this concert.
I.B.C. TIME SIGNAL, 11.0 a.m.

11.0 a.m. Something for Everybody

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

2.0 p.m. Miniature Matinee

2.15 p.m. "LISTEN AFTER LUNCH"
An Informal Programme of Songs and Melody
by Arthur Young
and Wilfrid Thomas
You are invited to listen to Creamola Food Products

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

2.45 p.m. Normandy Playbill
Advance News and Some of Next Sunday's High Spots. Compered by Tom Ronald.
I.B.C. TIME SIGNAL, 3.0 p.m.

3.0 p.m. What's In a Name
No. 6—Harry.

3.15 p.m. Accordiana

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

3.45 p.m. Pleasant Quarter-Hour
Presented by Farmers' Glory.
I.B.C. TIME SIGNAL, 4.0 p.m.

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

4.15 p.m. What's On
Intimate Review of the Latest Films, Plays and Other Attractions, by Edgar Blatt. "The I.B.C. Special Critic."

4.30 p.m. Gems of Melody

4.45 p.m. The Musical Magazine
I.B.C. TIME SIGNAL, 5.0 p.m.

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

5.30 p.m. Your Requests

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.

SATURDAY, JULY 30

7.0 a.m. Radio Reveille
A Morning Greeting of Sparkling Melody
I.B.C. TIME SIGNALS,
7.15 a.m., 7.30 a.m., 7.45 a.m., etc.

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.
I.B.C. TIME SIGNAL, 8.0 a.m.

8.0 a.m. MUSIC IN THE MORNING
Presented by Horlicks
I.B.C. TIME SIGNAL, 8.15 a.m.

8.15 a.m. Happy Days
Presented by Wincarnis, Wincarnis Works.

8.30 a.m. News Bulletin in French

8.40 a.m. A Tune or Two

8.45 a.m. Sunny Jim's
Programme for Children.—Presented by A. C. Fincken & Co.
I.B.C. TIME SIGNAL, 9.0 a.m.

9.0 a.m. Tunes from the Theatre

9.15 a.m. These Names Make Music
JEROME KERN
Presented by the makers of Bisodol

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

9.45 a.m. Songs at the Piano
I.B.C. TIME SIGNAL, 10.0 a.m.

10.0 a.m. CARROLL GIBBONS
And His Boys
with
Anne Lenner
George Melachrino
Guest Artists:
Rudy Starta
Irving Kaye
Compère: Russ Carr
Sponsored by the makers of Cookeen Light Music

10.30 a.m. Something for Everybody
The Long Range Weather Forecast for to-morrow will be given during this concert.
I.B.C. TIME SIGNAL, 11.0 a.m.

11.0 a.m. The Musical Mirror
Presented by Novopine Foot Energiser.

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

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

2.0 p.m. Miniature Matinee

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

2.45 p.m. The Whirl of the World
Presented by Monseigneur News Theatres.
I.B.C. TIME SIGNAL, 3.0 p.m.

3.0 p.m. Light Orchestral Music

3.30 p.m. Dance Music
I.B.C. TIME SIGNAL, 4.0 p.m.

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

4.15 p.m. Swing Music
Request Programme from Miss G. M. Patten, of London, S.W.11.

4.30 p.m. Old Friends
I.B.C. TIME SIGNAL, 5.0 p.m.

5.0 p.m. Your Requests

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., 527 Kcs.

Times of Transmission
Friday: 10.30—11.0 p.m.
Announcer: F. Miklavcic

FRIDAY, JULY 29

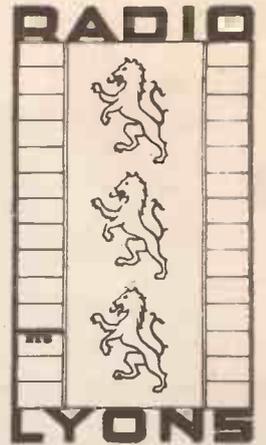
10.30 p.m. Musical Potpourri
10.45 p.m. Popular Tunes
On the Cinema Organ.

11.0 p.m. Close Down

Information supplied by the International Broadcasting Co., Ltd.,
37 Portland Place, London, W.1.

Radio Lyons Calling!

215 metres



Announcers: Gerald Carnes and Johnny Couper

.....
SUNDAY, JULY 24

8.0 p.m. Vaudeville
 This peppy half-hour of varied fare features recordings by Max Miller, Les Allen, Mario "Harp" Lorenzi, and Nat Gonella with his Georgians.

8.30 p.m. CARROLL LEVIS
 and
 His Radio Discoveries
 The man who has brought new blood to Variety introduces further unknown artists of To-day. This week he presents:
 Rita Lubbock (Soprano)
 Reginald Mallard (Concertina)
 Arthur Prosser (Tenor)
 George Garnett (Guitarist)
 Brahm Elvey (Boy Soprano)

Sponsored by the makers of Quaker Cornflakes.

8.45 p.m. French Concert and News
9.0 p.m. "Young and Healthy"

Modern snappy dance rhythm and swing in a bright fifteen-minute entertainment. —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. —Presented by the makers of Zam-Buk.

10.0 p.m. It Was a Hit
 Unforgettable tunes from stage and screen, played by the Danderine Speciality Orchestra and sung by The Six Swing Sisters.
 Presented by the makers of Danderine.

10.15 p.m. The Adventures of Inspector Brookes of Scotland Yard and his son, Dick. Another instalment of "The Murder Cure." —Presented in serial form by the makers of Milk of Magnesia.

10.30 p.m. Showland Memories
 A musical cavalcade of Theatreland—past and present, featuring Ollie Groves, Webster Booth and The Showlanders. Presented by the proprietors of California Syrup of Figs.

10.45 p.m. Dance Music
 A programme of new dance tunes.

11.0 p.m. HONEY AND ALMOND
 (Four Beautiful Hands)
 and
 Cyril Grantham

Bringing a delightful programme of piano-duets and songs. By courtesy of the makers of Hinds Honey and Almond Cream.

11.15 p.m. Organ Parade
 Leading cinema organists of the day play musical memories and hits of to-day.

10.30 p.m. Two's Company
 A pair of pairs, and this week we present Molly and Marie and Ethel Revnell and Gracie West.

10.45 p.m. Keyboard Kapers
 Your favourite "ivory-ticklers" play intricate piano-novelties and simple, attractive piano-medleys.

11.0 p.m. The Curtain Rises
 The lights are dimmed, the conductor's baton is raised and the curtain rises on a programme of stage hits of the past and present, and intimate gossip from London's stage-door.

11.30 p.m. Our Own Choice
 Our friendly announcers at Radio Lyons choose their own favourite recordings and play them in this half-hour of miscellanea.

12 (midnight) Close Down

.....
TUESDAY, JULY 26

10.0 p.m. Shall We Dance?
 Thirty minutes of strict-tempo and specially-orchestrated dance music—to start the evening literally with a swing.

10.30 p.m. Radio Roundup
 Songs of the Prairie by Jack Savage and His Cowboys and other hill-billy songsters.

.....
WEDNESDAY, JULY 27

10.0 p.m. Yesterday's Dances
 The tunes that you were humming and dancing to a few years back.

10.30 p.m. Variety
 A slick, thirty-minute entertainment featuring Ronald Frankau, Greta Keller, Carson Robison, Reilly and Comfort, and The New Dixie Decons.

11.0 p.m. Concert Platform
 In this half-hour the world's greatest orchestras play music by the master composers, and famous singers bring tuneful ballads.

11.30 p.m. This and That
 Whatever your taste in Radio Entertainment there is something for you in this half-hour of varied fare.

12 (midnight) Close Down

.....
THURSDAY, JULY 28

10.0 p.m. Famous Recordings
 Celebrity orchestras, massed bands, popular instrumentalists and vocalists are all brought to you—via the gramophone-turntable—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" in a bright programme. —Presented 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 Gertrude Lawrence, Robb Wilton, Bobbie Comber, Popeye and several others.

11.0 p.m. Screen Songs
11.30 p.m. The Night Watchman
 The return of an old friend bringing a patchwork of good-night melodies.

12 (midnight) Close Down

.....
FRIDAY, JULY 29

10.0 p.m. Dance Music
 England and America's Kings of Swing and Sweet Melody play tunes of varied tempo.

10.15 p.m. Bolenium Bill on Parade
 Stirring marches and gay dance tunes in a programme compered by Bolenium Bill.

10.30 p.m. Trans-Atlantic
 A thirty-minute programme featuring your favourite American artists' and orchestras.

11.0 p.m. The Following Have Arrived
 Your opportunity to hear for the first time the latest additions to our colossal gramophone record Library at Radio Lyons.

11.30 p.m. By Request
12 (midnight) Close Down

.....
SATURDAY, JULY 30

10.0 p.m. Dance Music
 Melodies of the moment and rhythm-hits of yesterday played by Ambrose, Lew Stone, and Billy Cotton with their orchestras.

10.30 p.m. Saturday Night Function
 A half-hour Variety Bill which includes Carroll Gibbons, Billy Bennett, Larry Adler, Tarrant Bailey and several others.

11.0 p.m. Favourite Melodies
11.15 p.m. Close Harmony
 Vocal tricks by famous close-harmony teams.

11.30 p.m. Love is on the Air To-night
 A thirty-minute serenade to sweethearts in which you will hear love songs old and new.

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.



"Here's how" from the Six Swing Sisters who lend their attractive close harmonies to the Danderine show "It Was a Hit" on Sunday at 10 p.m.

9.30 p.m. Peter the Planter
 Presents The Plantation Minstrels with C. Denier Warren heading a strong supporting cast which includes Ike Hatch, Dale and Dodd, The Plantation Banjo Team, with The Plantation Singers and Orchestra. —On behalf of the blenders of Lyons Green Label Tea.

11.30 p.m. As You Like It
 A thirty-minute patchwork of the melodies and songs that you love to hear—performed by your favourite artistes.

12 (midnight) Close Down

.....
MONDAY, JULY 25

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 proprietors of Phillips Magnesia Beauty Creams.

10.0 p.m. Dance Music
 Your favourite dance orchestras play rhythm-hits and sentimental love songs of the moment. Listen especially for Jack Harris, Benny Goodman and Wally Bishop with their orchestras.

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
 With Tessie O'Shea, The Western Brothers, Renara, Frances Langford and Anton and The Paramount Orchestra.

11.30 p.m. By Request
 The first half-hour of the week set apart for the playing of listeners' requests.

12 (midnight) Close Down

"MIDNIGHT IN MAYFAIR" Continued from page 10

Marius smiled at me. Hundreds of girls had gate-crashed his office with a similar request. But he consented to give me an audition, and off we went to an office where there was a piano. Marius paced up and down the room like a caged lion all the time I was singing, in deep thought. He must have been criticising my every fault—and remember I'd not had a singing lesson in my life!

After I'd done one number and was half-way through the next he suddenly stopped in his tracks, grinned and said, "Go home and tell your mother you'll do."

I was booked! I think my heart skipped a beat—and next day when I came in for my first rehearsal, I signed my very first dance-band contract—dated April 2—for a fee over ten times as great as what I'd earned as a shorthand typist!

But I knew this money wasn't going to be easily earned. Every morning I rehearsed for three hours, gave my voice a rest, practised during the afternoon, and for two hours every evening. I worked harder than I'd ever worked before—but then the near-achievement of my dreams gave me encouragement.

I hadn't been singing in the West-end long before I had another stroke of luck. Two friends of mine rang me up almost simultaneously to tell me that Michael Flome was just starting to broadcast from the May Fair.

"Have you heard about Michael?" said Joe Hart on the phone. "He's looking for a good girl vocalist to broadcast from the May Fair."

I put the phone down. It rang again. This time it was Jack Lorimer.

"Paula," he said, "I've got some news for you! And he told me the same thing all over again!"

I got in touch with Michael, an audition was held in Jack Lorimer's office—and this time I sang "Afraid to Dream" . . . and I was almost afraid to dream that I should be chosen for the May Fair—where Ambrose and Harry Roy had in turn found fame.

Michael was non-committal. He always is! But next morning he phoned me and told me he could offer me a contract to broadcast. Another of my dreams had come true! And every night when I sing with Michael Flome's band and hum their signature tune "Midnight in Mayfair," I feel that it has a special meaning for me.

But it is a rush. I do frequent Empire broadcasts from the May Fair in addition to the main evening programmes. This means getting on the stand at the May Fair by ten o'clock at the latest, and singing through till half-past eleven. Then I dash in a cab to the Café Anglais, where I sing with Stanley Barnett's band, ready to start at quarter-to-twelve. That goes on till about two o'clock, and then if I have no private parties to sing at, I can turn in for some sleep before next morning's rehearsals.

I am also kept busy with sponsored radio programmes. At present I am singing in the Nestles series from Luxembourg and Normandy, and in August I am to appear in the Stork Radio Parade.

Private parties are fun. I like them even though it does mean working late. Most people in the radio business have a Duke of Windsor story to tell. Mine is pitiful, I'm afraid. The first time I ever appeared before him was at a big function at the Guildhall.

I was so thrilled at being at this big, dignified function. I got up trembling to the mike—and I hadn't sung more than three bars when the Duke—then the Prince of Wales—got up and walked out with some friends! That crashed a girlhood dream of mine, but, of course, I often saw the Prince and the then Mrs. Simpson dancing together a year or so later.

And on the night of his abdication, when he made that tragic farewell broadcast from Windsor Castle with Sir John Reith announcing, I had a portable set in my dressing room. It was just before I was due to go on, and all the boys crowded into my room, and you could have heard that proverbial pin drop as we listened to every word of the Prince's speech.

It sometimes gives me the creeps when I think of my Empire broadcasts. We rehearse for these about two o'clock in the afternoon. They are given from the restaurant of the May Fair exactly twelve hours later. There are few people about by then. Most of them don't even know that a broadcast is on.

But the band is reaching out on the short waves over more than half the surface of the Globe. A few weeks after my first world-wide broadcast I had a postcard from a man cruising down in the Southern Pacific.

He's one of the thousands of friends I've made over the air. And I've made friends with many of the famous singers of to-day. I sang in the Snowfire programme with Les Allen. Friends, friends, friends; that's what radio and "Midnight in Mayfair" have brought me. But they've lost me a boy-friend.

Even two years ago I thought I was in love. We agreed to part when I began to be known in the dance-band world. It is too late to go back now. I should never be happy away from the microphone. I have carved out a career for myself, even though it may mean self-sacrifice, and I may have to pay for success at the price of loneliness.

But Garbo did it for years, so I should worry!

AT HOME WITH THE ELRICKS Continued from page 11

a bit erratic and, like most women, has a subtle habit of chatting gaily while her opponent is taking his shot!

And so the hours pass and stupendous sums like threepence a game change hands.

There's a breather. Cool, refreshing beer is poured out in cute glasses decorated with mottoes. George puts on some of his latest records.

The piles of gramophone records about the house are about the only evidences there are of George's profession. The walls, for instance, are not covered with "professional" photos. There are a couple of neat etchings done, as the signature reveals, by George himself. One or two photos of George and Alice and Ian and sketches of the three done by a faithful fan.

There is just one souvenir in the hall of George's business. It's hanging on the wall and it's a drum-skin signed by Leslie Henson, Sydney Howard, Austin Melford, Firth Shephard and the entire cast of *Night of the Garter*, the musical show which was running in the West End in 1932. At that time George was a practically unknown drummer in the pit orchestra. Six years ago. . . Time Marches On.

"I'd have asked some more people in to-night," says George, "but that would have developed into a party and . . . well, you can get a bit fed-up with parties."

I agreed fervently. Too often, lately, I've developed that "mourning-after-the-pints-before" feeling not to relish an occasional escape from too many people, too much chatter, too many cigarettes, too many windows shut . . . too many parties.

Not that the Elricks are hermits. Far from it. But Ian is, of course, a tie. And, in any case, they genuinely like these evenings at home, with the dart-board out, books handy, the radio going.

"Thank heaven we're good company for each other," they remarked. "We don't need a lot of people around. . . we're content at home."

I don't blame them. The Elrick house is far more than a mere place to eat and sleep. It's a sanctuary.

As I left them George and Alice were standing at the door, silhouetted against the hall-light. They had their arms round each other.

Gosh darn it, maybe it was the bright moon that made me, a crusty bachelor, come over sentimental and think that if you were a fellow like George and had a wife like Alice and a kid like Ian and a home like "The Crotchets," marriage would be a pretty pleasant existence. . . .

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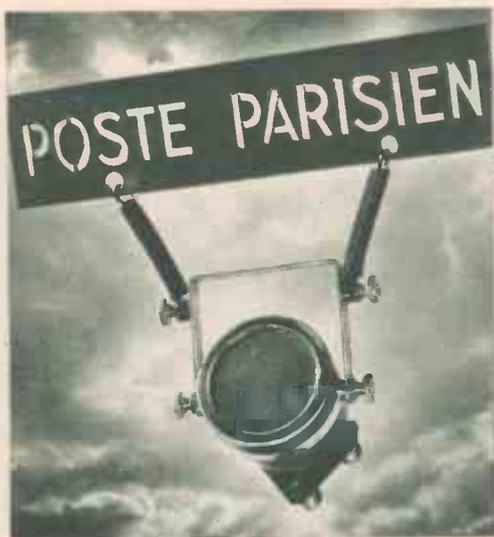


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 10.30 p.m.—11.00 p.m. Monday, Tuesday and Wednesday
 Announcer: ALLAN ROSE

SUNDAY, JULY 24

- 9.15 a.m.** POTPOURRI
 With a Smile and a Song, Carroll Gibbons; After All These Years, Sung by Turner Layton at the Piano; September in the Rain, Primo Scala's Accordion Band; Devil May Care, Peter Dawson; The Middy March, Regimental Band of H.M. Grenadier Guards.
- 9.30 a.m.** TITLES WITH A DIFFERENCE
 Parade of Sandwich Board Men, Piano solo by Billy Mayerl; The Snake Charmer, Nat Gonella and His Georgians; Never Blow Your Whistle in the Park, Walsh and Barker, comedy duettists at the piano; The Campbells are Swinging, Milt Heath, Willie Smith, O'Neill Spencer (organ, piano, drums, and vocal).
- 9.45 a.m.** DRYCOLE MELODIES
Presented by the Elephant Chemical Co.
- 10.0 a.m.** A CRAZY QUARTER-HOUR
 La-de-da, La-de-da, "Fats" Waller; My Best Friend Issy Bonn; Crazy Values, Nat Gonella and His Georgians; The Woman Improver, Max Miller.
- 10.15 a.m.** HITS OF 1938
 Smarty, Bing Crosby; Lambeth Walk, Ronnie Munro and his Orchestra; Ti-Pi-Tin, Guy Lombardo and His Royal Canadians; In the Still of the Night, Torch on the Columbia Organ; The Moon of Manakoor, Ruby Newman and His Orchestra.
- 10.30 a.m.** THE OPEN ROAD
 Song of the Marines; We're very Fond of the Navy; The Aldershot Tattoo; Here Goes; Castles in Spain
Presented by Carter's Little Liver Pills.
- 10.45 a.m.** RADIO'S ROMANTIC VOCALIST
 Miss Lily Jersey singing popular tunes of to-day.—*Presented by the makers of Jersey Lily Beauty Lotion.*
- 11.0 a.m.** ENTERTAINMENT ON THE AIR
 Waltzing to a Guitar Medley, Hawaiian guitar solo by Len Fillis with Scott Wood at Piano; Mickey Mouse's Birthday Party, Billy Cotton and His Band; The Black Emperor, Paul Robeson; The Miller's Daughter Marianne, Ambrose and His Orchestra.
- 5.0 p.m.** HORLICKS PICTURE HOUSE
 Master of ceremonies: Billy Milton
 Sophie Stewart
 Vic Oliver
 Josephine Houston
 Robert Wilson
 The Rhythm Brothers
 The Horlicks Singers
 and
 The Horlicks All-Star Orchestra
 under
 Debroy Somers
Presented by Horlicks.
- 6.0 p.m.** LUX RADIO THEATRE
 Featuring Teddy Joyce, and His Orchestra, with C. Aubrey Smith as guest star. Introducing the School for Stars, with highlights from the film, Sanders of the River.
—Presented by the makers of Lux.
- 6.30 p.m.** RINSO RADIO REVUE
 featuring
 Jack Hylton and His Band
 Sam Browne
 Henderson Twins
 Sheila Barrett
 Tommy Handley
 Pat Taylor
 Compered by Eddie Pola
Presented by the makers of Rinsol.
- 10.30 p.m.** GETTING ABOUT
 Hills of Devon, Peter Dawson; Jingle of the Jungle, Louis Levy and His Gaumont-British Symphony; Dreaming by the Danube, Orchestra Mascotte; Cabin on the Hilltop, Jack Hylton and His Orchestra; We'll All Go Riding on a Rainbow, Jack Jackson and His Orchestra.
- 10.45 p.m.** A LITTLE SWING
 You Turned the Tables on Me, Jack Hylton and His Orchestra; Swing High, Swing Low, The Ink Spots; The Dipsy Doodle, Milt Heath, Willie Smith, O'Neill Spencer (organ, piano, drums and vocal); Let 'Er Go, Nat Gonella and His Georgians.
- 11.0 p.m.** A PAUSE BY THE BAND STAND
- 11.15 p.m.** A GLIMPSE AT THE MOON

MONDAY, JULY 25

- 9.15 a.m.** FOUR DIFFERENT ATMOSPHERES
9.30 a.m. VARIETY PERFORMANCE
 Little Old Lady, Larry Adler; The Council Schools Are Good Enough for Me, Norman Long; Hatlem in My Heart, Elisabeth Welch; Darling Nelly Grey, The Mills Bros. Vocal; Good Evening Pretty Lady, London Piano Accordion Band.
- 9.45 a.m.** A LANCASHIRE REQUEST
10.0 a.m. VOCAL VARIETY
 The New Sow, The Two Leslies; Pretty Red Hibiscus, Ray Kinney with Dick McIntyre and His Harmony Hawaiians; Have You Forgotten So Soon, Greta Keller, with Fred Hartley and His Quintet; So Do I, Bing Crosby with Georgie Stou and His Orchestra; Mean to Me, Valaida, with Swing accompaniment.



"Falling in Love Again" sings Marlene Dietrich at 10 a.m. on Saturday—and who wouldn't with a picture like this?

- 10.15 a.m.** CONTINENTAL TRIP
10.30 a.m. RHYTHMIC REVELS
10.45 a.m. LEW STONE ON THE AIR
11.0 a.m. FILM CAMEO
10.30 p.m. PARIS NIGHT LIFE
 Surprise transmission from famous Cabarets and Night Clubs.

TUESDAY, JULY 26

- 9.15 a.m.** SPECIAL SELECTION
 Never in a Million Years, Alice Faye; Wake Up and Live, Harry Roy and His Orchestra; Moon Indigo, The Boswell Sisters; In a Little French Casino, Eddie Carroll and the Casani Club Orchestra.
- 9.30 a.m.** VARIETY CALLING
 Down on the Delta, The Boswell Sisters, with the Dorsey Bros. Orchestra; Everything's in Rhythm with My Heart, Jack Jackson and his Orchestra; England, Peter Dawson; Red River Valley, The Rocky Mountaineers; The Coronation Waltz, Gracie Fields with Fred Hartley and His Quintet.
- 9.45 a.m.** A YEAR OR SO BACK
10.0 a.m. FROM THE SCREEN
10.15 a.m. DRYCOLE MELODIES
Presented by the Elephant Chemical Co.
- 10.30 a.m.** PIANO MEDLEYS
10.45 a.m. AN ANGLE ON LOVE
11.0 a.m. SONGS, SWEET and HUMOROUS
10.30 p.m. PARIS NIGHT LIFE
 Surprise transmissions from famous Cabarets and Night Clubs.

WEDNESDAY, JULY 27

- 9.15 a.m.** HOTCH-POTCH
9.30 a.m. FOR FILM FANS
 Sweet Leilan, Jan Barber and His Orchestra; The Eyes of the World Are on You, Bram Martin and His Band; I'm Just a Country Boy at Heart, Pinky Tomlin, with Orchestra; Moonlight and Shadows, Eddie Carroll and the Casani Club Orchestra.

- 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.** A MALE QUINTET
 Parade of the Tin Soldiers Sydney Gustard and the New Victoria Cinema—Organ and Orchestra
- 10.15 a.m.** SWEETHEARTS AND MEMORIES
- 10.30 a.m.** FIVE SOLO ITEMS
 Czaroas, Mario de Pietro, A Little White Room, Vivian Ellis, Wake Up and Live, Alice Faye; The Merry Go Round Broke Down, Organ solo by Sidney Torch; Broken Hearted Clown, Leslie Hutchinson.
- 10.45 a.m.** RADIO'S ROMANTIC VOCALIST
 Miss Lily Jersey singing popular tunes of to-day.—*Presented by the makers of Jersey Lily Beauty Lotion.*
- 11.0 a.m.** FOUR DANCES
- 10.30 p.m.** PARIS NIGHT LIFE
 Surprise transmissions from famous Cabarets and Night Clubs.

THURSDAY, JULY 28

- 9.15 a.m.** FEMALE QUINTETTE
- 9.30 a.m.** THE THEME IS HAWAII
- 9.45 a.m.** RIPPLING RHYTHM
- 10.0 a.m.** ACCORDIONS AND PIANOS
 The Charladies Ball, Primo Scala's Accordion Band; Syncopating the Classics, Piano solo by Stan Bradbury; Moonlight on the Chesapeake, Billy Reid and His Accordion Band; Variations on Tipperary, Renara, piano solo.
- 10.15 a.m.** MUSIC HALL
 Let Me Go Back to the Farm, The Two Leslies; They Call Me Mimi, Doris Vane, soprano; Hi-Tiddy-Hi-Ti-Island, George Formby and His Ukelele; Broken-hearted Clown, Arthur Tracy, the street singer, So Rare, Sam Costa at the Piano.
- 10.30 a.m.** SELECTED AT RANDOM
- 10.45 a.m.** A LITTLE OF THIS AND THAT
- 11.0 a.m.** SPECIALITY CORNER

FRIDAY, JULY 29

- 9.15 a.m.** THE OPEN ROAD
 Hoch Habsburg, Sunny Side Up, Youth and Vigour, Swing Is Here to Sway, Under Freedom's Flag.—*Presented by Carter's Little Liver Pills.*
- 9.30 a.m.** FIVE-DANCE ORCHESTRAS
 There's Something in the Air, Ray Noble; It's Got to Be Love, Roy Fox; Timber, Jack Hylton; May I Have the Next Romance, Ambrose; Head Over Heels, Joe Loss.
- 9.45 a.m.** CROONER CORNER
- 10.0 a.m.** SURPRISE PACKET
- 10.15 a.m.** DRYCOLE MELODIES
Presented by the Elephant Chemical Co.
- 10.30 a.m.** NIGHTFALL
- 10.45 a.m.** THE TOPIC OF CONVERSATION IS—
- 11.0 a.m.** MY FAVOURITE NUMBERS
 A Nice Cup of Tea, Billy Cotton and His Band; Over on the Sunny Side, Ray Noble and His Orchestra; Madam, the Cow is in Clover, Ambrose and His Orchestra; When the Poppies Bloom Again, Jack Day with Orchestral Accompaniment.

SATURDAY, JULY 30

- 9.15 a.m.** SWEET MUSIC
- 9.30 a.m.** FROM THE WILD WEST
- 9.45 a.m.** RHYTHMICAL ADVICE
- 10.0 a.m.** FILM STARS TO THE FORE
 Falling in Love Again, Marlene Dietrich; Valentine, Maurice Chevalier; I've Got You Under My Skin, Virginia Bruce; What a Perfect Combination, Eddie Cantor.
- 10.15 a.m.** INTERMISSION
- 10.30 a.m.** RHYTHM COCKTAIL
 Jazz in the Rain, Piano solo by Scott Wood; All's Fair in Love and War, Hal Kempt and His Orchestra; Alabama Barbecue, The Ink Spots; Rockin' Chair Swing, The Mills Bros.; The Dart Song, Billy Cotton and His Band.
- 10.45 a.m.** A HANDFUL OF RHYTHM
- 11.0 a.m.** FROM ONE TO THE OTHER

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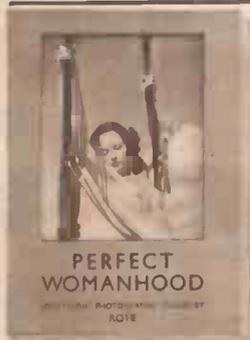
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