

LUXEMBOURG : LYONS
NORMANDY : PARIS
TOULOUSE : ATHLONE
PROGRAMMES
Jan. 9 - Jan. 15

RADIO PICTORIAL, January 7, 1938, No. 208.
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RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

EVERY
FRIDAY

3^D

★ MELODY MILESTONES IN MY LIFE

By Gracie Fields

RADIO'S No. 1 MUSIC HALL

By Charles Hatton

MOVIE GLAMOUR from the RADIO STUDIOS

By John K. Newnham

B.B.C.'s NEW DANCE BAND POLICY CRITICISED

BRYAN MICHIE
PEGGY COCHRANE
HUGH FRENCH
PAULA GREEN
"AUNTIE MURIEL"

THE WEEK'S RADIO
NEWS, GOSSIP AND
PICTURES



Albert

WHELAN

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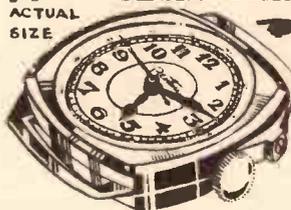
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No. 208

RADIO PICTORIAL

The Magazine for Every Listener

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MARGOT JONES

THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

PRODUCER: Ask that baritone if he knows "The Road to Mandalay."
ASSISTANT: Yessir. Shall I tell him to sing it?

PRODUCER: No, tell him to take it.

By Michael Moore. (In B.B.C. "Palace of Varieties" to-morrow, January 8, and in Stork Radio Parade, Normandy, January 9).

TIME, GENTLEMEN!

A. (drawing map from pocket): See this map?

B.: Yes.
A.: See those shores?
B.: What shores?
A.: Whisky and soda.

By Billy Thorburn. (In "The Organ, the Dance-band and Me," B.B.C., January 10).

HELLO, OH-HELL!

It was her first broadcast, and she had only one line to speak:

"You cad, you rotter—oh, oh, how I hate you!"

But she had been a telephone operator, and announced clearly into the mike:

"You cad, you rotter—double Oh, how I hate you!"

By Jeanne De Casalis. ("Mrs. Feather" in Goblin Electric Products show, Normandy, January 11).

WORKING PARTNER!

SUITOR: Please marry me, Margaret.

ACTRESS: I'll marry you on one condition. You've got to let me continue with my career.

SUITOR: Let you! I'm depending on it!

By Helen Raymond. (In Horlicks Picture House, Luxembourg, Normandy, Toulouse, January 9, and with Billy Thorburn from the B.B.C., January 10).

Q.E.D.

1ST SAX: I hear you were lucky in the sweepstake, Joe?

2ND SAX: Sure, but I knew I should win when I chose ticket number 29.

1ST SAX: How was that?

2ND SAX: Well, I dreamt of the figure 7 three nights running, so I said to myself—three times seven is 29—and there you are!

By Stanley Vilven. (In Horlicks Picture House, Luxembourg and Normandy, January 9).

CHINK IN THE ARMOUR

A: Hére—a Chinaman rushes in to a dentist holding his face. What time is it?

B: Well, what time is it?

A: Tooth hurty!

B (later): Here—a Chinaman rushes in to a dentist holding his face. What time is it?

C: Well, what time is it?

B: Half-past-two!

By Leslie Weston. (In B.B.C. "Palace of Varieties" to-morrow, January 8, and in the Western Regional programme of January 19).

HOLY ESTATE

"How are you off for money, Al?"

"Not a bean, old boy. But I've got property in Scotland."

"Property in Scotland, eh?"

"Yes, I left a pair of socks in the dressing-room at Glasgow."

By Maurice Denham. (In "Mr. Penny" adventure sent by Cadbury's from Luxembourg to-morrow, January 8, and on January 15).

OVERDOING IT

1ST LISTENER: Do you like American radio announcers?

2ND DITTO: Can't say I do.

1ST DITTO: You think they're rather loquacious?

2ND DITTO: Yes, and what's more they talk too much.

By Rani Waller. (In the Fu Manchu adventures from Lyons and Luxembourg, January 9, sent by Milk of Magnesia).

FLYING HIGH

A certain comedian had a drop too much after the show, and on his way home with a pal he passed a pond.

He stood staring down at the moon's reflection in the water, and said: "What'sh that down there, George?"

"That'sh the moon," said George.

"Then how the blazes did we get up as high as thish!"

By Gerry Fitzgerald. (In the Snowfire programme with Louis Levy from Normandy, January 9).

PUSHING

DIRECTOR OF RADIO STATION: So you've applied for the job of announcer?

YOUTH: Yessir.

DIRECTOR: I'm afraid you're a little too young.

YOUTH: Okay, I'll call back in about a week's time.

By Louis Levy. (Presiding over the Snowfire session from Normandy, January 9).

LOCAL CONDITIONS

Two fellows who had celebrated the New Year too well were on their way home in a fog. One of them pointed up to the moon and said, "Look at the sun!"

"That's not the sun," said his pal, "it's the moon."

"It's the sun," persisted the first drunk.

"I tell you it's the moon," argued the second. "Let's ask this gentleman who's coming along. He'll tell us."

IST DRUNK: Excuse me, sir, but what's that up there—the sun or the moon?

PASSER-BY: I've no idea—I'm a stranger here myself.

By Bert Firman. (Band leader featured in "B.B.C. Ballroom," Regional, January 10).

CIRCUMSTANTIAL EVIDENCE

ERIC: Do you like my new restaurant, Ida?

IDA: It's wonderful the way you deal with diners' complaints.

ERIC: Yes, The other day a diner called me and said, "I asked for chicken soup—you've brought me celery soup." So I looked at his plate and said, "What are those things floating about on top?" He replied, "Why, they're the tops off the celery."

IDA: And what did you say?

ERIC: I said, "That's where we went wrong, sir. They looked to us like feathers."

By Eric Ross and Ida Williams (In B.B.C. "Palace of Varieties" to-morrow, January 8).

GOOD LET OUT

STAR: Of course, I haven't always been a singer. I started life as a painter.

REPORTER: Really?

STAR: My paintings were hung in a prominent position in all the leading art galleries.

REPORTER: What did you paint?

STAR: "Exit."

By Hildegard. (Singing for Phillips' Dental Magnesia from Luxembourg).

HEART RENDING

ACTOR: One thing about me, Eustace—when I play a sympathetic role, I can work up the right amount of sympathy.

LISTENER: Yes?

ACTOR: Yes. Take my last play. When the villain shot me in the last act, everybody in the audience shed a tear.

LISTENER: I guess they knew the villain was only pretending.

By Sam Browne. (In Stork Radio Parade, Normandy, January 9).

MASKING HIS FEELINGS

"Had any experience in pictures before?"

"No, I've only sung on the radio. But a friend told me the other day that my face ought to be screened."

"Yeah, that's right. Try a veil."

By George Lyons. (Singing harpist, in Rinso Radio Revue, Normandy and Luxembourg, January 9).



Next week: "B.B.C. with The Lid Off." Powerful new series by an Ex-Official.

PANTOMIME SEASON

This Week's Radio Gossip
presented by Wandering Mike

John Watt's Dummy :: Films into Radio Shows :: Horror Play :: Publican Commentator :: Harry Saville Rediscovered :: Charlie Kunz from Luxembourg



This saucy smile belongs to Queenie Leonard, who recently made her first pantomime appearance in — television! And perhaps you heard her in "Folly and Mistletoe" recently

THOUGH he is no ventriloquist, John Watt has his "dummy." At least, that is what he calls the large loose-leaf ledger which rests beside his desk. In it are the skeleton programmes for eight weeks ahead. John refuses to plan his programmes by the quarter; eight weeks is long enough, he thinks, "I like to keep them elastic," he says.

Taking a look inside this precious dummy, I see that pantomime has not ended with the studio broadcasts. There are relays from *Cinderella* at Princes to-night and of *Aladdin* at the Adelphi next Friday. Then on the twentieth we are to hear *Goody Two Shoes* with Binnie Hale from the Prince of Wales, at Birmingham.

These early weeks of the year used to bother Arthur Brown, who books the stars, because most of the artistes we want to hear are in pantomime and cannot get to the mike. John has solved this problem for him by taking the microphone to the theatres.

FROM the end of the month John Watt has extended *Monday at Seven* to the full hour, bringing in serial shows which used to run separately. This means that he can shorten or lengthen items at will, making the whole thing more flexible.

Looking ahead a bit, I find that Herman Darewski becomes chairman of *Palace of Varieties* on February 5, that Nat D. Ayer, who composed the music for the *Bing Boys*, is the next *Man Behind the Melody* and that W. H. Berry is the subject of *Star Gazing*. W. H. Berry, too, is to play Micawber in some excerpts from Dickens.

CONGRESS DANCES, *Top Hat* and other star musical films are to be adapted for the radio and should be "ace" shows with listeners. Revnell and West have been booked between music hall dates for a new series which Ernie Longstaffe is going to produce. Charlie Brewer is coming back with more *Strange to Relate*, the Two Leslies are presenting another *Radio Pie* and Harry Pepper brings the Kentucky Minstrels back to the mike. It all looks good to me.

LAST time they broadcast *Rope* they warned listeners that there was a nightmare in it for all without the strongest nerves. "I have gone all out to write a horror play and make your flesh creep," says Patrick Hamilton, the author. He makes his meaning clear, but that won't prevent my listening to the Sieveking production on the fourth and fifth of next month.

UP on the fourth floor in the studio tower at Broadcasting House a dozen carpenters have been working at high pressure to get new studios ready for the foreign news. Job is so urgent that they have had to work while studios 4A and 4B

Principal Boy Elizabeth French, in "Aladdin" at Birmingham, has been televised forty times



next door have been in use, which explains the occasional "knock, knock" we have been hearing during talks.

The new studios 4C and 4D have been given the latest patchwork treatment evolved by B.B.C. research engineers in the ex-convent down Clapham way. The walls of the new studios are squared, and the squares are of three different kinds. Some are made of building board, others of absorbent rock wood and every third square of ordinary wood.

THE last news was always meant for the late birds who have been out to theatres and parties, and half-past eleven seemed a bit early for Londoners who have to get home after a show. That is the reason for the change to eleven-fifty, which occurred this week.

This is John Coatman's last reform before leaving for Manchester. "I'm glad to be going home," said the new North Regional Director on his appointment. He was born in Stockport and his wife comes from Leeds, so they are sure of a welcome in the North.

THE publican commentator, C. W. Garner, mine host of the Hanbury Arms, Islington, is taking on a new job later this month when the mike is visiting Bermondsey Baths. The occasion is a meeting of the Hay's Wharf Social and Athletic Club and Mr. Garner has been asked to describe the boxing.

I expect you remember him as the Darts commentator who was found by chance watching a Darts Match in a pub some time ago. Joli de Lotbiniere and Tommy Woodrooffe then persuaded him to come to the mike.

MUNGO DEWAR tells me that he intends to take the Navy round the world in his next *Eight Bells* programme. It is not all worked out yet, but in February I shall not be surprised to find the cheerful bell-bottomed gang we hear on the air in Simonstown or Bermuda. I don't know whether it's cause or effect, but I am told that nowadays they are listening on all decks of His Majesty's ships to the Empire programmes from Daventry.

"Angela" is going abroad, too. The silly girl is in Paris just now, as we shall hear on Saturday week. In case you have not heard, "Angela" is just an excuse for broadcasting some French records. Leslie Perowne goes to almost any length to persuade us to listen to his programmes on wax.

OFF duty the announcers throw a pretty dart, and the B.B.C. team has got so good that it is playing some of the best amateur sides in London. Before Christmas they played Harley Street and on the 21st. are visiting Fleet Street for a friendly match. Tom Liddell, Robert MacDermott, represent the announcers; Max Kester and Geoffrey Prout usually represent the broadcasters.

The Press Club, which is renowned for its hospitality, promise to put a strong side in the field, and a good meal on the table; but I discredit a rumour that they will handicap their visitors with large helpings of steak and kidney pudding. Tom and Robert will not be saying: "Good night, every one, good night," to us that evening.

RADIO LUXEMBOURG'S new announcer is 20-year-old John Bentley, a Midland Regional discovery of Martyn Webster's.

It is four years now since John, wearing a school cap, boldly marched into Broadcasting House, Birmingham, and demanded an audition. Since then, he has been on the air some three hundred times. He has had considerable experience of competing in light musical shows, and should be ideal for his new job. John has also managed to get in some stage work, too—at Birmingham Repertory Theatre and the Radio Follies concert party when they went on tour a year ago.

YARNING about the B.B.C. School which assembles in ten days' time, Archie Harding says that his pupils are decidedly nervous sometimes. Even more or less experienced broadcasters who go to the college for refresher courses suffer from fright when they have to do their stuff before the critical ears of the class.

But the pupils have a chance of getting to know each other well before this ordeal, for the first six weeks of the course are spent in lectures. Practical work, which follows, includes writing and delivering talks, besides writing, producing and acting in plays. All the output of the model studios is recorded, but not a sound is broadcast.

IN FULL SWING

"HEY ho, it all comes at once," sighed sweet-music vocalist Dorothy Carless. But it was a happy sigh.

Success has come quickly to Dorothy since she went into the Luxembourg *Soft Lights* series; she's been busy making records with the Ben Frankel outfit; she's in the new B.B.C. series, *Rhythm Express*, which started January 6; and there's a chance she may go to South America to sing, though this isn't definite yet.

"Also," adds Dorothy, "a clever woman manager has taken me under her wing and wants to put me into the new Noel Coward show!"

Furthermore, in January she auditions with a terrific new symphonic dance-band, size of a symphony orchestra, which aims to put over on the Luxembourg ether such dance-band concerts as are heard in American radio. (If you saw the film *Artists and Models* you'll know what I mean by "symphonic dance bands.")

DON'T forget, the Marius Winter Dance Band hits the ether to-morrow (January 8); with him are Ward and Draper, vocal and comedy duo who made such a big hit in their recent first broadcast.

Also in the broadcast—mouth-organ wizard Tollefsen.

DID you hear cinema organist John Bennett on the B.B.C. theatre organ a few days back? Well, here's something you didn't hear—John started his career in his father's bakery, and won the First Diploma in bread-making! Decided to make dough in other directions, and took lessons under Frank Newman. He's relayed from the Plaza, Rugby, on January 24.

HARRY SAVILLE and his Dance Band—last heard on the air a couple of years back—comes to radio again on January 12 (National) not to mention two Empire dates. Maybe he's been "rediscovered."

The programme's called *Light and Shade*, and there are two bands in it—a six-piece combination and a fourteen-piece. Years back Harry (now also a talented composer) used to play piano at a dancing academy.

His vocalist is Gladys Chappelle, who used to be with Jack Payne. If there is good listener reaction to this show, it may develop into a series.

THERE'S a chance Les Allen may be guest vocalist in Harry Saville's broadcast, though it's not definite at time of writing. I can definitely promise, however, a new and amusing compère—name, Courtenay Hall. It's his first broadcast. "Talks more nonsense to the square inch"—I'm told—"than most comics."

Before turning compère, Courtenay was advertising agent, motor salesman, oil traveller, "and also," he remarks, nonchalantly, "I peddled soap."

A SPECIAL police posse will turn out on January 22, all on behalf of Harry Saville. This for his Empire broadcast, when he'll have to dash from a Birmingham hotel to the Birmingham studios in about minus three seconds. Police will clear the way.

Billie Baker also played Aladdin this Christmas—but that was in the B.B.C. panto! She broadcast in the "Geisha" recently



Rivalry! A small Barts patient shows Harry Roy a thing or two on the trumpet, much to the delight of Princess Pearl

IT'S an old grouse against the B.B.C. that when they've made a real star out of a broadcaster they gently withdraw him from the programmes.

Charlie Kunz, for instance. Who has forgotten those delightful broadcasts of his from Casani's Club? They made Charlie the best-known and the most popular pianist in the country. Now Charlie is a music hall star topping the bill wherever he goes, and drawing a dizzy salary. But rarely does he broadcast in B.B.C. programmes.

Cadbury's, sponsors of "Mr. Penny" and Reginald Dixon, have stepped in and with characteristic enterprise have signed up Charlie Kunz to broadcast for them every week.

CHARLIE is to broadcast from Luxembourg every Saturday morning at 8.45. He calls the programme *Reminiscing* and gives us a weekly non-stop medley. Two or three choruses in every programme will be sung by such favourites as Judy Shirley, the "Monday at Seven" girl, Janet Lind with her "Jessie Matthews voice" and George Barclay.

A new kind of compère for this programme is Ralph Truman, a bearded giant who has done many outside broadcasts for the B.B.C.'s *In Town Tonight* feature. Good listening!

DID you know there's one dance band leader who's an actor as well? John Watt has got a real hot inside story about a dance band idol's life, and he has cast Jack Jackson for the leading part.

So on Thursday week we shall hear the genuine article. Of course the story is fiction; John Burnaby has written the music.

HERE'S news of a new combination. To-morrow (January 8) John Coleman and Charles Tovey present *Melodious Minutes* (Regional, 4 to 5 p.m.). Charles Tovey is already known to R. P. readers as composer of such songs as *Lazin'* and *New Moon, The Value of a Smile* and many others. Last September he broadcast a fifteen-minute programme of his own numbers.

John Coleman is a young tenor with a fine lyric voice. As a pupil of Baraldi, he should have a great future. This pair had their first broadcast together last September in *Seaside Shows* and as a result were signed up for January 8.

RECORDS OF THE WEEK

Edgar Jackson's Selections

For Everybody

HORACE HEIDT and His BRIGADIERS—"Goombay Drum" and "Oh, Marie! Oh, Marie!" (Vocalion 573). Two immaculate performances of arrangements that are different.

For Swing Fans

RED NORVO and HIS ORCHESTRA—"Clap Hands, Here Comes Charlie" and "Russian Lullaby" (Vocalion 5.121).

For "Strict Tempo" Dancers

HOWARD JACOBS and HIS ORCHESTRA—Fox-trot Medley introducing "Ka-hu-a," "Looking For A Boy," "Lady Be Good" and Waltz Medley, introducing "Pagan Love Song," "What'll I Do?" "Rose In The Bud" (Columbia FB1833).

FOR the first time in the history of the band, Billy Merrin and his Commanders step into the star spot, the coveted Saturday late-night dance session, on January 29. As guest artiste, Billy will introduce Rudolph Burke, famous American radio and recording star, who will arrive that week to appear in West End cabaret. Rudolph plays the accordion, Alpine horn, and also yodels delightfully.

By the way, Billy tells me he has just completed his second full-length film entitled *The Vengeance of Kali*, in which the band appears in the cabaret scene, and incidentally plays one or two numbers written by Billy himself.

IT is Midland Regional's good fortune that Tarrant Bailey, that clever young banjoist, has settled down in Birmingham for the time being. Martyn Webster has not been slow to take advantage of this and has booked him for several programmes.

Tarrant has only just recovered from a serious illness, before which he was a prominent performer in the *Kentucky Banjo Team*, and also with the *White Coons*. Just lately he has been recording with Scott Wood and his Swingers.



BRYAN MICHIE
discusses his reactions at
leaving the B.B.C.



Bryan pauses in his compèring labours to give the cameraman his characteristic smile

**THE
AMAZING
BRYAN
MICHIE**

PART 3
of
H. Mackenzie
Newnham's
Series on
the Popular B.B.C.
Compère

NATURALLY," said Bryan Michie, when we were discussing his rapidly approaching departure from the B.B.C. to work under the Hylton banner, "there are dozens of reasons why I shall be extremely sorry to be leaving the old gang.

"But there are, of course, some things I am pleased about. Financially, I shall be six or seven times better off with Jack than I am now, and, besides that, I shall have so much more freedom."

As you probably know, Michie will be enjoying, through his compèring activities with Hylton, a remuneration of nearly as much per week as he earns in six weeks at the B.B.C.

But it was his reference to the word "freedom" which high-lighted the whole situation. He did not mean that he would have more time for leisure. Nor did he mean that his work would be easier, with shorter hours. There was a deeper interpretation underlying the use of that word.

Being tied to an office chair, working to a strict time schedule, having his hands tied with red tape, faced with umpteen different staff rulings, the rigid censorship—all these things hamper his inimitable style.

It is easy to understand how he feels about this. He is the last person in the world who should be asked to work with any restrictions placed upon him. They are as irksome to him as a toneless violin would be to Sandler or Campoli.

The personal-publicity ban in programmes may, of course, have its favourable points, but Bryan argues, and with sound logic, that listeners are just as interested in a compère as anyone else in a cast.

Many listeners have a particular preference for a compère, and they would listen to their choice whenever he appears on the air.

In the face of the "No publicity!" ban, Michie has received little publicity in radio in spite of the great number of times he has appeared nearly every week in the last three years.

"Renee Houston," said Michie, "couldn't be stopped. She knew she wasn't really allowed to mention names, but she did so all the same.

"Often I expected to be called over the coals after a show in which she appeared, but luckily for me nothing was ever said."

Where jokes are concerned, censorship at times becomes intolerable to a producer. Some scripts have to be rewritten because a couple of jokes—which looked harmless enough in print—have had to be cut out.

"But we have to look at it from the B.B.C.'s point of view at the same time, sympathised Michie—for he realises that all this red tape is not merely the B.B.C.'s whims and fancies, but really forced upon them by circumstances. "They have studied to a very large degree the sensitive-

ness of the listener, and must know what should, and should not, be allowed in the programmes so as not to offend any one class of listening public."

But one of the things that really piques Bryan is that producers are not allowed to book acts direct.

"I was at a party one night and heard an act which would have fitted perfectly into a programme I was devising. This act happened to be free on the night of my show, and I would have liked to book them there and then.

"But I couldn't. Against the rules. Consequently the act was booked up for another show and couldn't accept the broadcast offer when the Booking Department approached them.

"I realise there must be some sort of centralisation, otherwise things would get hopelessly involved, but, at the same time, we should be able to use our discretion once in a while.

"Quite apart from the restrictions and other irksome details, being a producer at the B.B.C. is full of other snags," Bryan went on. "Sometimes shows have to be recast at the last moment because one of the players fails to make an appearance.

"I remember one show starting before a principal character had arrived at the studio. We waited until the last possible moment but he still didn't put in an appearance.

"We managed to find a deputy to take his part. And it was just as well we did, because half-way through the show the fellow telephoned to say he had been detained at a police station, and couldn't possibly get to the show that evening."

Bryan then related the story about a young girl singer who arrived at the studio and began singing into the microphone.

"It was not until after she had begun that I realised she was hopelessly inebriated. I was in a panic the whole time, wondering whether she would keep strictly to her part. Fortunately she did.

"It's all that sort of thing that one comes up against which takes the gilt off the gingerbread.

"But then, there are a hundred and one other reasons why I hate the thought of leaving. . . ."

And Bryan went on to tell of the many happy experiences he has had with his fellow-workers at the B.B.C.—experiences which will linger in his memory for a long time to come.

Eric Maschwitz once wrote a special version of the pantomime, *Dick Whittington*, which was produced for the staff's entertainment at St. George's Hall with Jean Melville taking the part of Dick, John Sharman as the Cat, and Bryan as the plump Mrs. Whittington:

During the show Bryan had to accompany himself on an old harmonium. It was an ancient instrument, bought especially for the show and costing only a few pounds.

During rehearsals Bryan had to play the thing without a seat, and after repeated requests one was secured for him.

When Bryan walked on the stage and looked at the seat he nearly passed away. It was a tiny little camp-stool, and obviously only strong enough to support the lightest of lightweights.

Bryan lowered his seventeen stone gingerly on the stool and began to play.

Squeak! The stool sagged slightly.

Squeak! It sagged a great deal more.

Bang! Michie landed with a bump on the stage as the stool finally gave up the ghost.

The following evening a stouter chair was placed before the harmonium and Bryan felt convinced that his troubles were over.

But he was over-optimistic.

He began to play, when suddenly five keys came completely away in his hand.

The next evening more keys became loose and disappeared from the instrument.

And finally the harmonium collapsed altogether, leaving Bryan to finish his song unaccompanied.

But as several other members of the cast, who had been standing in the wings, remarked after the show: "Bryan was funnier that night than he had ever been in his life!" And, in view of certain of Bryan's ever-popular "acts" at private parties, this is high praise!

Bryan's first compère job at the B.B.C. was in a staff production called "The House Sir John Built." The entire show had been written by various members of the B.B.C. and it was this show which illuminated Bryan's amazing retentive powers.

On the night before the programme was put over, Michie did not know a single word of the script, yet on the following evening he was word-perfect, and did not have to refer to his script at all.

"But it was our pantomime that brings back evil memories," said Michie.

"On the night of the show I had an abscess on a tooth that brought my face out as large as a pineapple. I was feeling pretty miserable.

"Then, during the show, John Sharman, disguised as a cat, leapt from a balcony on to the stage, landed more heavily than he had anticipated, and broke his thumb.

"What a night that was!"

But time has mellowed somewhat the agony of that evening, and this story now ranks as one of Bryan's pet anecdotes.

And it is just this sort of incident that makes Michie feel so sorry he is leaving the B.B.C.

NEXT WEEK

Final Article in this Great Series.

MELODY MILESTONES in MY LIFE . . .

By GRACIE FIELDS

(Britain's best-loved Comedienne)

SONGS! Songs! Songs!

Songs, grave and gay, romantic and comic—they are my life.

I can never remember a time when songs were not important to me—when they were incapable of stirring me to heights of happiness or soothing me to peace.

Some of my earliest memories of my mother were of when, late at night, she would sing me old-fashioned ballads and I, childlike, would try to harmonise with her. Perhaps, in those lullaby ballads, the seeds were being sown that were to shape my career.

A song which I shall never forget, not because of its brilliance as a song, but because it was the first I ever sang in public, was a number called "What makes me love you as I love you?" That was the time when, a very shy little girl dressed in my best bib and tucker, I entered for a "Grand Singing Competition. Open to Children Over Twelve," at a cinema in Rochdale.

I wasn't twelve, but nobody knew, and I put all my heart and soul into that "sob-ballad." Well, I won that competition and was awarded thirty shillings and a week's engagement. I shall always have a soft spot for the song that made me a professional.

Love was the theme of another song that marked an epoch in my career. This time the title was "As long as he loves me, what the hell do I care?" It was my big song in the first run of *Mr. Tower of London*. In the touring production of that show I played Sally Perkins and it was the first big break I had had.

"As long as he loves me" was a grand song and we got all the provinces whistling it long before we came to the Alhambra, London, in 1923, and the hard-boiled West End audiences started whistling it, too!

Appeal of "Sally"

I suppose the number with which I shall always be associated—it is certainly one that I cannot escape!—is "Sally." Wherever I sing I am asked to render that appealing little number and I simply can't tell you how many times I have sung it since the time I introduced it in my first film, *Sally in Our Alley*.

It has charm, melody and simple words, and that, I think, is the secret of its universal popularity.

If I were asked which other big numbers stand out from thousands as being particularly associated with me, I would say "Charmaine" and "Because I love you."

When *Mr. Tower of London* paid a second visit to the Alhambra, the show was naturally revised slightly. New numbers were introduced and these were two of them.

"I wonder why you keep me waiting,
Charmaine . . ."

As soon as the song was first played to me I knew that we had found a winner. Or, at least, I was as sure as it is possible to be with any popular song. The audience took it to its heart instantaneously and London started to hum it overnight. It was the same with "Because I love you." That song was everywoman's song to everywoman. It crystallised all the tenderness of every woman who had ever loved, or been loved.

They both proved grand mascots for me. In January, 1928, when I first broadcast at Savoy Hill, I sang "Charmaine," and "Because I love you" was the number chosen as my first record.

Small wonder, then, that when, in the same year, I was honoured by being invited to appear in the Royal Command Performance, I selected those two numbers as part of my repertoire.

They call Gracie Fields "Songmaker No. 1" in Tin Pan Alley. Here she writes exclusively for "Radio Pictorial" about the Songs that have stood out in her career and the type of song that she likes to sing.



Bert Aza, Gracie's friend, manager, guide and philosopher—one of the most popular men in the business.

I have always had a great affection, shared, obviously, by those who like to hear me sing, for the many Lancashire dialect comedy numbers with which I have been associated. Numbers like "Fred Fanackerpan," "The little pudden basin that belongs to Auntie Flo," "Granny's old skin rug," "Ee, by gum," "The Rochdale Hounds," and so on.

When I went to America for the first time, in 1930, I decided to sing these songs. They had made my home country laugh and I thought they would do the same in America. Judge my disappointment, then, when I found that they didn't mean a thing. So, the second night, I gave 'em exactly what they wanted. I sang their own songs, and the biggest success I had was with a song called "Swinging in a Hammock." Mention of America always reminds me of that song.

Ruined My Hide-Out!

"The Isle of Capri" is another song which has tender memories for me—though perhaps the feelings are a little mixed. You see, long before Will Grosz and Jimmy Kennedy wrote their big hit, I had discovered the heavenly Isle of Capri and made it my holiday hide-out. So successful was the song, however, that everybody began to be very curious about the island, my association with it was discovered and very soon such privacy as I had been able to enjoy in that delightful Italian paradise was sadly ruined.



Gracie Fields smiles her characteristic smile. You can hear her now every Sunday in the Fairy Soap programme from Luxembourg and Normandy.

Still, I must admit that I always enjoyed singing the song.

People have often asked me which is my personal favourite of all the songs I have sung on the stage, screen and air. Well, I loved the numbers in my latest film, *She Got Her Man*, but I still choose as my pet, "Stormy Weather." That plaintive melody got right under my skin. It was never a mournful number, but it was tinged with genuine pathos and, speaking artistically, it gave me fine opportunities for indulging in my own characteristic treatment of a song.

The famous "Laugh, clown, laugh," was another with a similar unforced heart-appeal. It always seemed to "get" the audience when I sang it and I confess that my eyes were never quite dry when I had finished singing it.

"Dream lover," "Life's Desire" and "Dancing with tears in my eyes" are three other beautiful songs which I am glad to have had the opportunity of singing.

My Song Philosophy

There are some very fine songs for me to sing now. I like particularly "Little Old Lady," which I sang by special permission of Chappells of New York, at the Royal Command Performance in November, and "You've got to smile when you say goodbye" is another that I always enjoy singing.

What sort of numbers do I like best? Human ones, when they are romantic or comedy. I hate cynicism in songs. There is far too much of it in the world as it is, and I hate to see it introduced into popular songs.

After all, it's my philosophy that people sing when they are happy and so, surely, happiness should be the keynote of the songs of the people.

I like singing romantic songs. In every one of us there is the capacity for love and there is no subject nearer to our hearts.

In short, I like singing songs that appeal to simple, kindly, human folk.

In my new Luxembourg and Normandy broadcasts I shall endeavour to introduce a new number into each programme, and, for the rest, I shall rely on my old favourites. I hope you will enjoy the programmes. I certainly am going to!

Goodbye, folks . . . "Sing as we go."



Greer GARSON

Glamorous young stage actress who has adorned several radio plays with her attractive voice.

WAR

By
Kenneth Baily

INSIDE THE B.C.



TELEVISION has reached a state of urgency, important not only for those few who have television sets in London, but for listeners everywhere. It was early foreseen that, sooner or later, television would begin to make approaches to sound radio; whether those approaches would be threatening or friendly would depend on how they were made by the television people and how received by the sound people.

Well, the first approach has been made, and it appears that in some way or other it has been construed as a threat and war has broken out between the rulers of television at the Alexandra Palace and the rulers of sound at Broadcasting House.

The television experts wanted to televise a "Music Hall" at St. George's Hall; all sorts of technical difficulties stood in the way at first, but when the engineers were confident of successfully overcoming these, up spoke the Broadcasting House people in strong protest. The protest was officially explained as a refusal on the part of the variety producers to allow television producers to produce a "Music Hall" programme.

If it was the case that television producers wanted sole charge of "Music Hall" because it was being televised, then somebody at Alexandra Palace had blundered. It is natural that the guardians of "Music Hall," radio variety's peak production, should not wish it taken out of their hands, even for one night. Thus television's first overtures to sound, instead of being the initial step towards national television, becomes stalemate.

For make no mistake, unless a miracle happens—and that is unlikely since the necessary miracle would be a lavish Government gift of millions of pounds—the future progress of television depends largely on how far it can successfully amalgamate with sound radio to the pleasure both of its viewers and of listeners.

To continue as television has been ever since it began, as a concern entirely separate from sound broadcasting, is to ask for progress at a snail's pace, constant grovelling at the feet of the powers that be for more money, and no television for the provinces for another ten years.

Running television as a separate service over the past year has cost £300,000; and that large sum has provided only two one hour programmes a day, with none on Sundays. Now, with the advent of 1938, three hours of programmes are to be provided, plus a Sunday programme.

That will cost, if television remains in its own little luxury state, anything up to £500,000. This is making no allowance for the setting up of the first provincial station, which should be the next rightful move.

Can the B.B.C. afford to maintain sound broadcasting as it is to-day at a cost of £2,900,000, and, in addition, this new medium whose costly keep is rapidly getting more and more expensive?

Can the B.B.C. do this when all its sound programme departments are crying out for more money and more staff, when the Government has told it to start propaganda programmes for overseas listeners, and when the nation is asking it to start broadcasting early in the morning so that physical fitness programmes may be introduced?

The answer is: "Yes it can—with conditions." And those conditions are that the Government helps it with the propaganda programmes, and

★ *Civil War seems to have broken out between radio and television. Our contributor pleads for an amalgamation of interests to the advantage of both the listener and the viewer*

the early morning ones, and that *sound broadcasting costs are kept down and not increased one iota.* The Government assistance will almost certainly be given; sound broadcasting will most certainly have to struggle on without increased backing and larger staff.

In other words television will go on sucking up the funds provided by licence payers for the maintenance and constant improvement of sound programmes; it will become more and more a grudge—already the angry grumble is beginning to be heard at Broadcasting House: "We can't get enough money for programmes because too much is being spent on this television."

If, however, Broadcasting House and Alexandra Palace can achieve a fusion, on a wide and unrestricted basis, this lamentable, and far from just, state of affairs could be greatly relieved. Is it not plain commonsense that the televising of a "Music Hall" programme would save the money being spent on a separate television programme on that night?

And doesn't it obviously follow, that the more productions that can be used at one and the same time to provide both sound and television programmes, the less money will be drained from sound's resources?

Conversely, the problem can be eased by the broadcasting in sound programmes of any television productions which contain enough audible material to make good listening—and there are at least three such programmes every week. This would have the further advantage of awakening interest in television among the millions of sound listeners, who would not only begin to want television sets but would also see to it that the Government and the B.B.C. quickly got on with the job of making television a national service.

In every way it would be to the advantage of the B.B.C. to encourage a careful amalgamation of its two mediums. If Broadcasting House officials are opposed to it, there must be more serious reasons than a slight hurt at an Alexandra Palace suggestion which, if it was made, was tactless and ill-inspired.

It should be very easy for television and sound producers to work in harmony together on a

production being used for both mediums. The Alexandra Palace *faux pas* over the "Music Hall" proposal is not a convincing enough cause for the Broadcasting House attitude.

Can it possibly be that some of those who have been served well by sound radio, in the way of £sd and fame, are jealous of the new medium, frightened lest it should overtake them, find them wanting and leave them back-numbers in their once glorious little world?

This suggestion is not so incredible as it may seem when one thinks back and remembers the B.B.C.'s attitude to television at its beginning. In the days of the first experimental programmes the B.B.C. gave its Eustace Robb, television pioneer, a niggardly half hour before midnight each day—when it was of little use to any one—to provide television programmes.

They gave him a "studio" which was merely a room with curtains over the windows, and a control-room which was so cramped that when a transmission was in progress it was dangerous to enter it for fear of nudging and upsetting the engineer in charge.

It gave him so little money to pay artistes to be televised that he could only afford to pay a guinea, and in very special cases, three guineas, a time! That artistes came at all was entirely due to Mr. Robb's enthusiasm and persuasion. "I can't let Robb down; television is his life and his future," said one music hall top-liner who went televising at three guineas a time.

An ironical remark, in the light of things to come. Television was not to be Robb's future. When a proper service was started at the Alexandra Palace it was not the B.B.C.'s own television pioneer who was chosen to lead it. He went out in the night, and never came back.

Why? Nobody has ever breathed the reason. But the whole business reveals a curious treatment, not only of a man, but of television.

Is this kind of thing to go on? Is television to be cold shouldered because the people who can help it are afraid of it?

What supreme short-sightedness! It is not only to television's advantage that Broadcasting House officials should hold out a welcoming hand, but to their own advantage too. For, make no mistake about it, television will not be smothered. It's bound to come in a big way, and when it does, those who are not siding with it now will find themselves out in the cold. If the sound radio experts are not prepared to accept television now, and learn about it, they cannot expect to be wanted when it takes the field properly. It will have recruited its own experts and those who refused to study it when they had the chance, will be useless.

Amalgamation of sound and television cannot be achieved over-night. A start towards it, however, is long overdue. Let the Alexandra Palace and Broadcasting House rulers realise that they must meet each other half-way, work in harmony, and get on with the televising of a Saturday night "Music Hall."

Once that is done, other programmes will offer themselves as suitable subjects for the fusion of sound and vision. The money being spent on television's independent existence will become available for its rightful purpose—the launching of provincial television. And the disgrace of cock-eyed petty war within the confines of British broadcasting will be averted.

★ Some of Hollywood's loveliest starlets are radio's gift to the silver screen—they've got pep, personality and beauty

NOW," said the announcer at the American studio to which I was listening the other evening, "our lovely little lady vocalist will sing."

The descriptive word "lovely" suggested glamour. I visualised a beautiful young woman standing before the microphone. And it suddenly occurred to me how much beauty there was behind the attractive voices one heard over the air.

Film talent scouts are realising this. Every voice has a face—and a figure. Hollywood wants all three things, and the broadcasting studios are providing them.

Radioland has now become the happy hunting ground for these film scouts. More and more of Hollywood's attractive newcomers have first gained fame over the air. They prove ideal for the screen, for nowadays microphone technique is as important as a filmic face. And these broadcasters have delightful voices.

You know the radio girls who have achieved screen success in this country, of course—girls like Jane Carr, Elsie Carlisle, and Evelyn Dall.

But do you know of all the radio loveliness that is now gracing pictures made in Hollywood?

There's one of these Hollywood girls in England now—tall, glamorous, Southern-voiced Gertrude Michael. She was going to be a musician before she turned to acting. She has one peculiar claim to attention. As quite a young girl she was running her own broadcasting station in a small American town!

Yes, she's been on the air over here. Television

Iowa, her native town. In the same programme a young man named Ronald Reagan was sports announcing and commenting, and the two grew friendly.

They both planned to become screen stars, and Joy Hodges was the first to get to Hollywood. By this time she had made a name for herself on the air, but Hollywood at first gave her very few opportunities. All she did was to croon with orchestras.

She was still unknown to filmgoers when Reagan arrived in Hollywood. She introduced him to her agent, and Reagan got a contract. It looked as if he were going to leave her behind, but it was not long before Joy got her chance, and a contract with Universal.

They're hinting that Joy and Ronald Reagan are rather "that way" about each other. And if that's true, it's a real radio romance, in more ways than one.

Gong!

Children's Hour now, please. By which I mean that American broadcasting studios and Hollywood alike are interested in talented youngsters. Children who are famous on the air can now be seen on the screen.

Deanna Durbin tops them all. This attractive young girl with the glorious singing voice shot to world-wide fame when she was seen in *Three Smart Girls*. Her latest, *100 Men and a Girl*, has just reached town.

Deanna recently celebrated her fifteenth birthday. Her voice is fully matured, and she has been described as another Melba. Her story is a romantic one.

She comes from Winnipeg, Canada, and is of English descent. Her lovely singing voice was noticed when she was quite young, and she was properly trained. She sang at various entertainments, and then an agent

length and cut square across the forehead in ancient Egyptian style, and her voluptuous contours.

Gertrude says her unique appearance is probably due to the fact that she was born in mid-Atlantic Ocean, and the stars apparently didn't know quite what type to make her!

She was brought up in New York, and at quite an early age she developed a sultry contralto voice. She was obviously destined to become a singer, and she soon became one of America's leading hot-cha torch singers, with national fame throughout the States coming to her when she did three broadcasts regularly every week, besides stage work.

She worked so hard that she decided not long ago that she deserved a holiday. So she went over to warm, sunny California, and took a look at Hollywood. She hadn't been there long before she was persuaded to sing one night at the famous Trocadero café, Hollywood's most popular night haunt.

Next morning she received screen offers from five different film companies!

Now she has a contract. So keep your eyes open for her.

From torch-singing to hill-billy songs is quite a step, so let's consider Judy Canova, Florida-born singer with rich Spanish blood flowing in her veins. Queer background for hill-billy songs, eh? But Judy explains that she came into contact with a lot of hill-billy people as a child, and got to become an expert on hill-billy songs.

With her two sisters, she did a lot of local entertaining. Then the three of them tried their luck in New York. In cosmopolitan Greenwich village, haunt



(From left to right). Three lovely young radio ladies who are going places in Hollywood. Gertrude Niesen, Doris Weston and Jeanne Dante

owners saw her being radiated from the Elstree studios, where she was doing scenes for a new picture called *Sweet Racket*.

Not long ago, the B.B.C.'s American relay, "Broadway Matinee," introduced Ella Logan's voice. Ella is a Scottish lass of twenty-three, and she has made quite a hit in her first Hollywood films, "Top of the Town," to be seen soon, and "Flying Hostess."

She's not quite a stranger in England, either. Her brother is provincial manager for Henry Hall's Orchestra, and at one time Ella was with Jack Hylton; she appeared at the Piccadilly Hotel, and she was seen in London musical comedies. Then came an exciting tour of Paris, Berlin, Cologne, Amsterdam, Rotterdam, and the Hague; broadcasts from Hilversum; an appearance in a Dutch film; and then America.

America fell for her. She became a radio and night club queen, and was guest artiste with Rudy Vallee, Paul Whiteman, Al Jolson, Abe Lyman, Ben Bernie, after which she formed her own radio act, *The Band Comes to Town*.

She's cute, dark, romantic, and a native of Glasgow.

Gong!

Let's leave Ella and take a look at Joy Hodges. She's well worth looking at, too. Well, look at the photograph on the next page, with the rich, wavy hair curling over one eye, with the black tulle draping over her white shoulders. If she doesn't look glamorous, then I don't know what glamour is.

According to all advance reports, she has made a smash-hit in her first featured part in the forthcoming *Merry-Go-Round* of 1938.

A couple of years ago, Joy was singing and playing the piano from the radio station WHO at Des Moines,

introduced her to Hollywood.

M.-G.-M. signed her up to appear in a picture starring Madame Schumann-Heink; but the star was suddenly taken ill, and the picture was never made. So Deanna's great opportunity fizzled out. She made one "short," which wasn't even released for some time.

But her talent was not allowed to go to waste. Eddie Cantor heard her sing, and promptly engaged her to appear in his radio hour. After her very first broadcast she received over four thousand enthusiastic letters from listeners!

Having jumped so quickly to radio fame, film success came soon afterwards. Universal signed her up, and *Three Smart Girls* established her.

In the same studio there is another clever young player, thirteen-year-old Jeanne Dante, whom you may have seen in *Four Days Wonder*.

Jeanne has been on the air since she was seven years old. She has appeared with Irene Dunne and Maude Adams, the famous stage star. And for several years she did a Shakespearian recitation regularly every week from one of the broadcasting stations.

When she was eight, she went on the stage with Alice Brady, and next with Peggy Wood. A couple of years ago she appeared in *Call It a Day*, and the critics said she gave the outstanding performance by a stage actress in the year.

Now she has a long-term contract and an assured future.

Gong!

From the unsophistication of these youngsters to the glamour of Gertrude Niesen, American radio torch singer and claimed by Hollywood to be something new in screen exotics, with her blue eyes slanted at an Oriental angle, her brown hair bobbed to ear-lobe

of artists and pleasure-seekers, they found work in a café, and their hill-billies immediately attracted attention.

They received an offer to go on a vaudeville tour, and this was followed by an appearance in the successful Broadway show, *Calling All Stars*.

Jazz maestro Paul Whiteman heard them, and thought they'd go well over the air. He engaged them as guest artistes in his radio programme, and listeners fell for them with a big bang. They became a permanent fixture with Whiteman, and won the hearts of American listeners.

All three are now in Hollywood, with Judy the fortunate one of the three to win leading roles. They appear in *Artists and Models*, with radio star Jack Benny, and also in *Thrill of a Lifetime*.

Talking of sisters, Hollywood is buzzing with excitement over the two Lane girls, Rosemary and Priscilla, who in turn are sisters of the famous screen star, Lola Lane. What a family!

Rosemary and Priscilla appear for the first time in a picture in the new musical comedy, *Varsity Show*, which features Fred Waring and His Pennsylvanians, of radio fame, and Dick Powell.

They have been on the air with Fred Waring for quite a long time now. Their engagement began by accident. They had gone along to a famous music publishing firm for an audition, and Waring happened to be there. He heard them singing, and promptly asked them if they would like to join his Pennsylvanians. Just as promptly they said "Yes."

It was more or less an accident, too, that made their first appearance a tremendous success. Priscilla, who was just a singer, was so nervous that she started chewing some gum. And she forgot all about it.

New faces—all most easy on the eye—are constantly appearing on the screen. Their owners are forging to stardom and many of them have radio to thank for the break that is bringing them fame and fortune

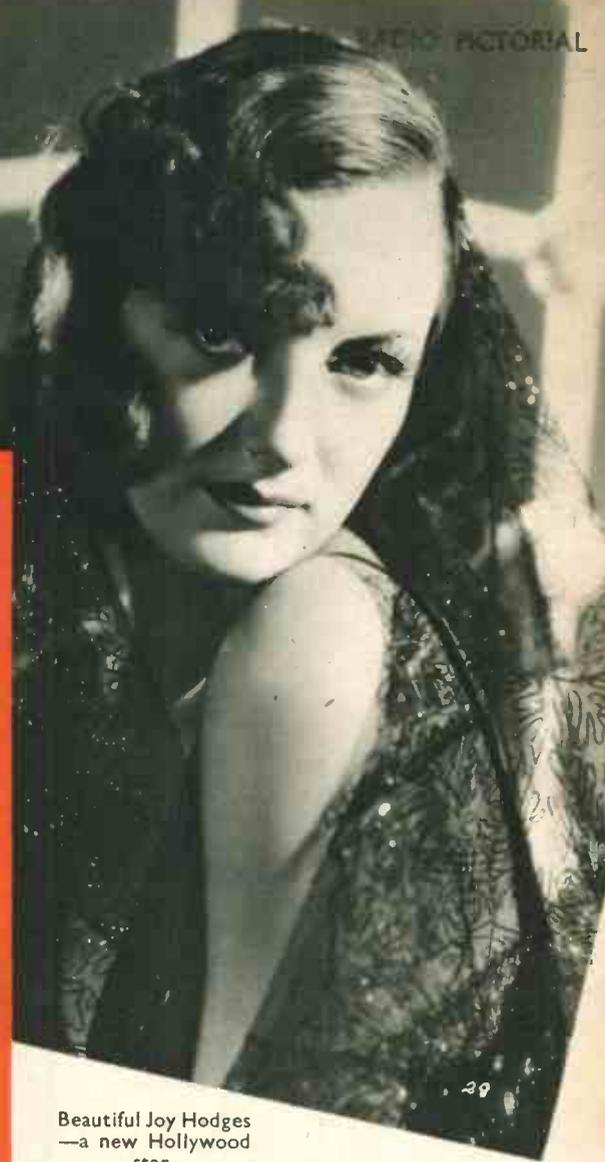
By John K. Newnham



Rosemary Lane is winning fame with her sister Priscilla



Provocative Scots lassie, Ella Logan



Beautiful Joy Hodges—a new Hollywood star

**MOVIE
GLAMOUR
from
THE RADIO
STUDIOS**

When she tried to sing, the gum stuck. She couldn't get a note out.

Fred Waring took advantage of the situation. He stopped the band, and began to pull her leg unmercifully. Priscilla, having successfully dislodged the gum, answered him back. Her wit gained roars of laughter.

Waring decided to keep this wise-cracking in the act, and radio audiences have shown their approval of the humorous "gagging." Now they're going to add the screen to their laurels.

Gong!

Just now I mentioned Jack Benny. The exuberant Jack (did you hear him on the air when he was in England?) always broadcasts with his attractive, vivacious wife, Mary Livingstone. But he has always followed his film career on his own.

Mary has always said that she had no interest in pictures, from the point of view of appearing in them herself. But, there, she used to say the same thing about acting. In fact, she and Jack very nearly didn't get married because of her dislike of theatrical life, but he managed to get her to become Mrs. Benny.

Just to keep herself occupied, Mary learned the leading lady's lines in Jack's new show; and, one evening, when the leading lady fell ill, she stepped into her shoes. She wasn't too successful at first, but she settled down after a time and thereafter acted regularly with her husband.

When Jack became a broadcasting star, he went on as a solo act. Then history repeated itself. He ran short of material one night, and asked Mary if she would help him out by ad-libbing the rest of the programme time.

Nervously she did so, and she was quite a success. They've been partners on the air ever since.

Now she has been persuaded to become a film star, and a little while ago she made her first picture, *This Way, Please*. Without Jack. But now the ice is broken they'll probably appear on the screen together.

Another married couple you see in-pictures are Burns and Allen, who have been together on the radio for years, and have joked their way through numerous films.

Ill-health very nearly stopped you from getting to know lovely Doris Weston, another of radio's screen newcomers. She went to the same school as Gene Raymond, Ruby Keeler, and other film stars, but she herself had no intention of taking up a screen career.

She was, however, interested in stage acting, and she took singing lessons. Her singing teacher got her an engagement at a famous restaurant, where an N.B.C. radio scout heard her, and signed her up.

At first, she was a guest star with Rudy Vallee,

and a little later she was given a few programmes of her own.

From time to time, the film people made her offers. But something happened every time. Directly she did agree to make a test, she fell ill, and was kept away from work for three months.

Later, one well-known studio tested her, but the executives were apparently not satisfied, for no contract resulted. But Warner Brothers happened to see it, and immediately got in touch with her. So now she has a nice contract. Perhaps you have seen her in *The Singing Marine*. If you have, I think you'll agree that radio has provided another movie winner.

Now let me introduce you to Polly Rowles, quiet, beautiful blonde with lovely grey-green eyes, and of Swedish-Irish descent. The daughter of a Pittsburgh steel magnate, she was brought up in an atmosphere of wealth, with socialite friends.

But rather than a social career of a pampered débutante, she chose the gruelling life of a stage actress. It meant hard work, and at first a lot of disappointment. She played in numerous shows, then became a Shakespearian actress.

"Little Theatre" work followed; she toured; and then she became a radio star. For three years on end she appeared on the "Airwave Theatre" from Pittsburgh.

Next, a screen test, and she began her film career with another radio star, Henry Hunter, in *Love Letters of a Star*, and has since made numerous pictures.

Just to complete a triangle, Henry Hunter came to the screen with another girl who is doing pretty well in the movies, too—attractive Ann Preston, who was his partner on the air. The two were broadcasting when a film talent scout heard them, and offered them a contract.

Any more? Yes, plenty. Peppy Alice Faye used to be a radio artiste—and, of course, such top stars as Irene Dunne, Grace Moore, Jeanette MacDonald, and numerous others combine radio and film work. Gladys Swarthout was quite well-known to listeners before her lovely voice—plus figure and face!—hit the screen. Husky-voiced radio crooner Frances Langford recently signed a new M.-G.-M. contract; Helen Troy, the radio comedienne, has also been signed up by the same studio. Paramount have Shirley Ross and Martha Raye, both of whom are going great guns. And there are a lot more on the way who are making tests now and will at any moment blossom forth as film players.

Do you wonder that Hollywood listens-in pretty carefully these days?

B.B.C.'s DANCE POLICY—



DEREK ENGLAND
reviews the B.B.C. dance-band policy now that it has had three months to settle down—and also gives a hint of good things to come in the New Year

THE Watt policy has been running for three months now, so John and his dance band lieutenant, Philip Brown, have been taking stock. Naturally they turned to their post-bag for guidance.

It is well-known that cranks are more prone to write letters than others, and they would not form a judgment on the post alone, but still it is a guide, so let us see what listeners have to say when they take the trouble to write.

First, and this is important, they like the non-vocal programmes. Whether dance bands want it or not, there is no doubt about it, many listeners favour programmes without crooners. Some roll back the carpet and dance, but many don't. At the same time, they like these non-vocal shows.

Secondly, the "Hour to Play" has gone over big. There is scope for individuality in this feature and star bands have had a real chance here. Some have included their old past hits and the hour has become a sort of musical history. Reminiscent numbers always ring the bell and listeners with memories have enjoyed these hours.

Thirdly, if the post is any guide, the late night audience shrinks to pretty small dimensions. I would not claim on this evidence that Britain is turning in any earlier, but it does seem that eleven o'clock is usually bedtime out of London.

So John has decided to make Wednesday a non-vocal night. Most Wednesdays this New Year he will be sending the mike out and about for the final session. It will be going places where there is a dancing atmosphere around the band—to the Palais de Dance at Hammersmith, where Oscar Rabin makes the music and to the Astoria, Charing Cross Road, where Joe Loss is on the stand.

People who know, say that some of the best dancing in London is to be found in these haunts and folk who know how to dance demand music which is right. And that is what we are going to get on Wednesdays, dance music in strict tempo, without frills. Be sure that it will be the best of its kind.

Occasionally the session this night will come from the studio, but it will always be a dancing band. Philip Brown will see to that. Sydney Kyte, for instance, is taking a turn at Broadcasting House.

Time was when we heard a great deal about "Song Plugging"—sinister talk about ways and means of getting prominence for certain numbers. That, now, is largely a thing of the past, and merit is the chief consideration.

Maybe it is because the Dance Band Directors Association secured such fair terms from the B.B.C. That it has done a powerful lot for bands, no one will deny, but it is also useful to the B.B.C. which can now negotiate with a representative body.

Any time either side has a point to discuss a meeting is arranged, usually in one of the Committee rooms at Broadcasting House, and each party knows that the agreement reached will be honoured. Confidence is created this way.

In the old days when the association was finding its feet, dance band leaders used to meet the B.B.C. folk at cocktails or at lunch. Now they know each other better, a board room is good enough.

Which reminds me of two men lunching together. At the end of a lavish meal the waiter was preparing the bill. "Together?" he asked. "No, separately," he was told, "we are friends." That is just what has happened in this broadcast dance band business.

Jalous of their interests, the dance band people are watching the B.B.C. all the time. Recently they got a bit concerned about the number of semi-professional bands engaged for broadcasting in the Regions, so a meeting was fixed at once and the problem was hammered out in a frank and friendly way. Only when they have something different to offer are these half-amateur bands employed.

With Billy Merrin, ace of the Regional bands, attending each meeting, leaders in the provinces know that their interests are being watched. London bands, too, can be sure of a fair deal with Jack Hylton, Jack Payne and the others taking a hand. "The B.B.C. representatives were obviously in a mood to see the other fellow's point of view," wrote a dance band expert after the last conference. Can I say more?

Despite some attempts from outside to make things awkward, no trouble has occurred about the presentation of bands by B.B.C. producers. There has been no irksome control, and, in practice, leaders of famous bands have welcomed a helping hand when visiting the studio. They have been the first to recognise that a show which is built for the stage may yet need expert adaptation for the mike.

Then there has been some misinformed effort to represent that choice for a non-vocal programme carries some stigma. Considering that Victor Silvester's is one of the most popular bands

on the air one wonders how this can be so!

Still, since it has been suggested, I had better deal with it. The fact is, that certain bands have been listed as suitable for these "all dancing" sessions. Not all bands could fill the bill; those chosen can. Which positively does not rule them out for dates in the other categories. Eddie Carroll is an example that we all know.

Now on the sore subject of crooning. Maybe you have noticed that the standard has improved. No longer is it possible for anyone to push his girl friend on to the air without a test. Round at St. George's Hall they are busy hearing three or four at the mike every month.

These tests eliminate the duds before we have to hear them. If they go home, take lessons and practise, perhaps they will get good, in which case they will have a chance next year. Meantime they are out and every vocalist who gets the air from hotel or studio has passed an independent microphone test.

Method is roughly this. "Reggie Rhythm," who has a late night date rings up and says that he has (as usual) discovered the voice of the century. "Oh, boy, has she got thro in her throat?" Mr. Watt is polite, but reserves his judgment. "May we hear her soon," he asks. "What about Thursday at half past eleven."

Looks count for less than little in the studio and the wizard woman who has been tearing them up in the café may or may not register at the mike. Her voice alone will score.

Now about some of the new shows. Gordon Crier is a name that we shall get to respect. Producer of "Band Wagon," he was persuaded to leave television to work for John Watt at St. George's Hall.

The programme is typical of the new trend which is to build a varied entertainment around a dance band. Arthur Askey has been booked as resident comedian for the show, and Hans D. Priwin, creator of "Inspector Hornleigh," is writing a problem for each programme called: "What do you think?"

Records are in the care of Leslie Perowne and for the last twenty minutes of the day he is arranging programmes that are likely to keep me out of bed. "Hot From the Press" on Fridays is one of his novelties. All the new dance tunes will be heard that night.

"Teddy Joyce and His Girl Friends" provide another novelty. He will be the only male in the studio when his band broadcasts next Friday in the first of a weekly series.

B.B.C. studio regulations about dogs will be waived for "Snooney," appearing with Barbara Blair, and his band of women. Dinah Miller is singing hot numbers and fascinating Doreen Dalton has refused all pantomime offers to take part in these shows.

For the rest, I cannot do better than refer you to the B.B.C. programme guide appearing in this and future issues. Up to date the Watt policy is a success, and every week he brings you something new.

With so many developments and variations "Dance Music" is no longer the right term. Can any one think of a phrase which fits these programmes better?



A cat has nine lives. This one's using them very pleasantly!



"Cigar or chocolates, Paula?"



The secret of the bewitching Paula Green smile



Important part of a lady's toilet



After-dinner interlude with her mother

Stars at Home

PAULA GREEN,
gay and talented young vocalist
with Marius B. Winter's
Orchestra

Charming Paula with an armful of nonsense presented by her admirers



Preparing the morning bath



HUGH FRENCH

is the debonair young vocalist with Billy Bissett's "Waltz-Timers" in the Phillips Dental Magnesia programmes, and in many B.B.C. shows



I tell a Gangster a Rude Story : My Strange Wrestling Friend : I Get a Very Pleasant Film Job

"**H**A ha, the jester gay,
With dying breath he laughs
Ha ha,
Ha ha ha . . ."
With the last "ha" my breath died away in a gasping sob. Anxiously I looked down into the stalls to see if my tearful ballad had made the desired impression.

My eyes fell on Noel Coward. He sat doubled up in his seat, shaking. Shaking with laughter, not tears.

Thus concluded my audition for *Bitter Sweet*, the first time I'd ever sung a song in public. Sadly I wandered off stage, with gloomy visions ahead of further weary tramping around the agents' offices, searching for jobs.

But to my intense amazement I was told that I had been given a part in the show. "What the heck," they must have said. "He made us laugh, anyway." Because I know now that I hadn't the slightest idea of how to sing.

I didn't tell them the song was supposed to be serious, but I made a mental note of the fact that if you want to get along in this smile-starved world, you can't do better than by starting off with a laugh.

This philosophy got me out of what might have been a tough spot when I was in Hollywood. I visited the famous Chinese Theatre there (you know, the place where they have film stars' footprints in the side-walk outside) and I discovered—to my amazement—that the attendants at this theatre were apparently the most beautiful women in the whole of Hollywood.

The one that sold me a programme was most beautiful of them all. I have never yet seen a Hollywood film star to equal her in looks, and I'm confident that I never shall. She was grand.

Well, I just couldn't resist talking to her. I forgot all about the picture I'd come to see. Maybe we'd been talking half an hour, maybe longer.

Then up slithered a chap with a nasty glint in his eye and a rasp in his voice that would have torn the hide off a hippopotamus. "Hey, what ya beefing about?" he said, or words to that effect. I didn't, somehow, like the way he said it.

It occurred to me that he might be the Boy Friend. A girl couldn't be as beautiful as that without having a boy friend or two. Or three. He seemed very heated about something, anyway, so I told him I was looking for Gary Cooper, but the lady couldn't help me.

The gentleman—apparently a Gary Cooper fan—seemed somewhat appeased. But as he still looked a little suspicious I took him aside and told him a (quite unprintable) joke which I wrongfully assured him Cooper had told me only that morning. I left him roaring heartily with laughter.

Tough Wrestling

I also left the building, for a friend came up and whispered in my ear that he was one of the most dangerous gangsters in California!

Which brings me to the story of a strange friendship that sprang up between myself and an all-in wrestler. Strange, because I never did care for all-in wrestling, believing as I do that it's an awful waste of human anatomy to tear people's ears off and throw them all over the ring.

We met on board ship, when I was on tour, travelling from Sydney to Los Angeles. I happened to laugh at one of his jokes, and he

Good-looking and talented Hugh

FRENCH WITHOUT TEARS!

HUGH FRENCH

cheerily picks out some high-lights in his gay career of song

immediately appointed himself my unofficial "bodyguard."

"Listen, buddy," he told me, "Los Angeles is my home town, and I'm mighty proud of it. I'd like to show you around the place when we get ashore."

"Suits me fine," I replied. . . .

And did he show me around!

"Of course, I wouldn't advise you to get too familiar with these guys," he'd remark, leading me through some low dive littered with tough-looking gentlemen in various stages of insobriety. "They're nice guys, really, but if they ever happen to misunderstand you they can make things uncomfortable."

Only a Song-Bird!

My wrestling pal—shall we call him Bill?—could also make things uncomfortable. The first night we hit town he took me to a night club where a swell band was playing. "Hey, you're a singer," said Bill. "Tell me what you think of my voice."

"Band," he said, "play 'Sonny Boy.'"

Surprised, amused, and also a little intimidated, the band did as they were told. And Bill, the big stiff, stood up at our table and sang me "Sonny Boy" as though his heart were breaking, only worse.

Patrons, amused by the spectacle, applauded loudly.

"Band," shouted Bill, "play 'Old Man River.'" Again he sang, puffing out his chest and knocking over a water-jug in his excitement.

"Tremendous," I told him—"Tremendous. But now I've got to go back and change my clothes." It was a lucky get-out, that water jug. Even so, the management escorted us to the door. I don't think they could have stood another encore—I'm sure I couldn't.

Another thing that handed me a big laugh was my first break in pictures. I found an agent gazing morbidly at my manly features one day, and telling me I was "just the type for that new film."

I was thrust into a car and driven at top speed to the film studios, some ten miles away. I was shown into an office, and hawk-eyed gentlemen in horn-rimmed glasses drifted in, to gaze at me with expressions ranging from faint curiosity to extreme suspicion.

They whispered a little amongst themselves. They were wondering, obviously, whether I was capable of the task ahead. . . .

I had a feeling that it was going to be something difficult in the extreme, like falling off a wild horse, or diving off the top of a cliff.

Finally one of them came up to me. . . .

"Do you think. . . ." he began.

"Yes, what is it," I gasped, quite nervous by this time.

"Do you think you could make love to a pretty girl?"

"Try me," I said, visibly relieved.

They beckoned to an "extra."

"Try it out on her," they told me, and sat down to watch.

Tenderly I took her in my arms, and—mustering all the technique at my command—made love to her with as much gusto as is permissible in a film studio. I don't know whether the girl liked it, but it seemed to please my audience.

For I was straightaway presented to the star of the film—a beautiful blonde—and told to set to work on her. It was nice work while it lasted.

These reminiscences aren't complete without mention of Jack Hylton, who has been a great friend to me—and when I say "great" I mean terrific. (I must here also thank Eddie—"America Calling"—Pola for all the help and encouragement he has given me.) I toured with Jack as compère in the "America Calling" stage show, and when one day I told him I was getting a trio together called the "Three Loose Screws", he promised to give this act its first chance in his show.

Jack Hylton's Tact

Dithering with nerves, we were all ready to make our first bow . . . and right then the leader of the pit-orchestra came up and said he couldn't play our music for us, as we had no part for his bassoon player.

We asked "Who cares about bassoons anyway?" but he still refused. Desperate, we went to Jack Hylton. Jack has a nice sense of humour. . . .

He grabbed a sheet of music-paper, scrawled "*Bassoon part thirty-two bars tacit*," across it, and signed it.

"*Tacit*," of course, means, "Don't play."

Our act went on. Three weeks later I was playing the West End, and from that day—thanks mainly to Jack and Eddie—I've never looked back.

NEXT WEEK
CHARLIE KUNZ AS I
KNOW HIM by Edgar Jackson

CONCLUDING . . .

MY "TUNE-A-MINUTE" STORY

By PEGGY COCHRANE ★ This is the last instalment of the absorbing series in which Peggy Cochrane, one of radio's best-loved artistes, has revealed her rise to prominence, her hopes, likes and dislikes

I'VE always believed in the old tag that variety is the spice of life. Had I continued as a pianist only, or as a violinist only, I might have made a success of things, but I certainly couldn't be as happy as I am to-day.

I remember that when I won the West of England Eisteddfod, when I was fourteen, there was not only a money prize of £50, but a cup as well. And was I upset about that cup? It wasn't engraved. The £50 meant nothing to me. But my name on the cup—or, rather, the absence of my name on the cup—meant everything.

Since then I've stopped being interested so much in my name. Seeing one's name in the big lights is a certain satisfaction, just as being able to command a big fee and a top place in a B.B.C. bill is a certain satisfaction. But it is not all.

There is nothing more despicable, in my opinion, than a star who rests on his or her laurels and then, having achieved a certain peak of good fortune, does nothing to improve or advance the fortunes of others or his or her own mental outlook.

I have always tried to do so. Now that I have done many of those things which, as a kid, seemed well-nigh impossible, I have no intention of stopping.

Right in the middle of my musical career I decided to go on the stage. That must have been a bit of a shock for Disney when I mentioned it one morning at breakfast, but he took it very philosophically, and said that I might as well accept the engagement I'd been offered.

It meant breaking new ground; new experience for me in yet another angle of entertainment. I had my first really big part in "Wonder Bar," with Carl Brisson, and loved it. That "hit" tune, "My Friend, Elizabeth," still rings in my ears.

Then I had important parts in other West-End shows, starting with *Bally-Hoo*, *After Dark*, and *All Wave*.

Always I strived to keep the versatility flag flying.

One night I was booked for a B.B.C. appearance at the Queen's Hall, where I had to play a long and extremely difficult violin concerto with the symphony orchestra.

I hadn't a minute afterwards in the artistes' room to accept congratulations, or to gulp down a hot drink which was forced into my hands; I had to dash in a cab to the May Fair Hotel, where I was playing and singing jazz in cabaret!

And just about two years ago I did something which I am told nobody else has ever achieved on the radio. I faced the microphone in a broadcast concert, playing a violin concerto and then a piano concerto. Incidentally these were both first performances of these works, which made my job all the more nerve-racking.

And as I believe that there is a great future for light opera in this country, I am at the moment studying under Cunelli, probably the most famous singing master.

Professor Georges Cunelli is one of the most interesting men I have ever met. His own brilliant example has helped me as much as anything in furthering my own musical versatility.

You see, he used to be a singer himself, but decided, after many patient years of studying that no ordinary music expert or singing master could teach him what he wanted.

So he set out to discover the secret for himself. In Italy, where he lived, it is possible for a layman, not trained in other branches of medicine, to enter a hospital and take a course in certain subjects.

And Cunelli, throwing aside all the success he had obtained as a singer, donned a white coat and went through the complete ear, nose, and throat course in a famous Italian hospital! From expert surgeons he learned all the secrets of tone, voice production, breathing.

And afterwards, with this exclusive medical knowledge interpreted as only a musical man can, he found that it was better for him to set out as a singing master rather than as a singer.

With him I am studying with all the verve and

enthusiasm that I put into my piano and violin recitals when I was at the Royal Academy. I am developing a new love for singing. Who knows but what in a year or two's time my whole career may be changed?

The only trouble I have is in convincing people of my versatility. They seem to be suspicious of me because I can play classical and syncopated material. They don't know whether to treat me as a high-brow or as a low-brow, as a pianist or violinist; as a singer or a dancer!

Yet my break into popular syncopated piano medleys was quite gradual. Nobody could accuse me of "abusing" the classics. The first numbers I ever did at the Dorchester, on the air with Jack Jackson, were Strauss medleys; there was nothing very jazzy about that. But they were so popular that I had to go on and on, and introduce more syncopated numbers because people clamoured for them.

Forgive me if in this life story I appear to have told you very little of my present home life, and a whole lot about my childhood days. But I do feel that it is important for budding broadcasters to know just how others get their first start and their first encouragement.

There is usually an element of luck; but luck isn't all.

It was luck which made me go with my friend to Savoy Hill on the fatal day when I had my first broadcast.

But without having worked so hard for years

previously, I shouldn't have been given any more B.B.C. dates. Without hard work I should have flopped badly at my first concert rehearsal. The critics would have "panned" me, and there would be no Peggy Cochrane in music to-day.

I won't venture into that thorny problem of whether or not a woman ought to make a full-time job of her married life. I feel only that if two people are in love, and face up to life as sensibly as Disney and I have done, then it is possible for a wife to have a hobby, as music is my hobby and career.

To make a success of that career one must have co-operation, and that I have had in full measure from the B.B.C. For instance, the title of probably the most popular feature I have done on the air, which has brought me thousands of friends amongst listeners, was that of Eric Maschwitz. He planned the title of the "Tune-a-minute" series.

He was looking for a speedy, non-stop programme of a quarter of an hour, and he was kindness itself in devising the first of the series.

As you know, I play fifteen tunes on the piano in as many minutes, and the whole programme has to be carefully worked out and balanced long before I start rehearsing. And as all the piano arrangements are my own, I often have to put a week of work into one fifteen-minute programme.

I have had much friendly co-operation, too, from the theatre. My music-hall work takes me all over the country, and from the usual rehearsal on Monday morning until the final curtain on Saturday night one generally receives nothing but kindly help from everybody—from the conductor, stage manager, scene-shifters, carpenter, to the call boy.

It is good to meet such friends; it is only part of the happiness that has resulted from the career I chose for myself. Musical versatility is an all-absorbing career to me, and I am doubly lucky in being able to share that enthusiasm with my husband.

And far from being spoiled, as so many children are, I have wrapped myself up in my hobby, so that my life can now bring a new expression of enjoyment and pride to Disney, and to my mother and father, who gave so much that I might win through.



Music
for all
Moods!

Peggy is never happier than at the piano. Here she is playing her "Mini-piano"

Radio's No. 1

★ The Argyle, Birkenhead, has never wavered in its faith in broadcasting. As a result it now stands pre-eminent as an "Outside Broadcast" variety theatre. This article tells you the history of this famous northern theatre, jumping-off ground for many now famous stars

also appears in the date books, and opposite it is the lavish sum of one guinea!

She recalled that this "salary" was for reciting a short poem, in which she was assiduously coached by her mother and Mr. D. J. Clarke. "I never thought I should last out the week," wrote Miss Burke, "but they quite took a fancy to me in the end." That was in 1900, when she appeared with other members of her family at the Argyle. Every member of the Forby family, including the present film star, made his or her first appearance here.

The Argyle management have always been the first to experiment with innovations. For instance, they showed some of the first films to be made in 1896. There were three of them, each measuring thirty feet. Projection was from the stage to a sheet hung in the middle of the hall, and the



The Argyle, Birkenhead

IN the midst of the thickly populated Merseyside areas stands the first music hall to have its programmes broadcast and also the first to be relayed to America.

The Argyle, Birkenhead, has been in the Clarke family since its inception seventy years ago. It was started by Mr. Denis Grannell in 1868 as a real old-fashioned type of music hall, with tables on the floor, and a chairman who kept a diary—and some of the remarks in those old diaries were not exactly complimentary! Mr. Grannell's nephew, D. J. Clarke, took over the Argyle at the age of eighteen, and ran it for forty-five years. He is the man who put the theatre on the map, and made its fame world-wide. Now his son, T. D. Clarke, is carrying on the tradition.

I have been privileged to see some of the old date books of this theatre, going back to the 'sixties. They are all kept in a very neat round hand, and show the exact amount paid to the artistes every week.

There are names there which arouse memories in any lover of the music hall . . . Marie Lloyd, R. G. Knowles, George Lashwood, T. W. Barrett, Marie Kendall, Sheridan . . . scores of them.

Harry Lauder, for instance. His life story is bound up most intimately with this little theatre. He came there in the 'nineties as an Irish comedian, and he received just four pounds a week—I saw the figures in the date books.

On his first appearance, his act went so well that he had to give innumerable encores. When eventually he was allowed to leave the stage, he took D. J. Clarke aside and whispered: "I've used nearly all my Irish material—what can I do in the second half of the show?" All artistes had to appear twice in those days—the shows being given only once nightly.

"Don't you know anything else at all?" asked Mr. Clarke.

"Well," murmured Harry, "back home I'm a Scottish comedian, ye ken, but they wouldna' understan' my dialect down here."

"You go and try them," ordered Mr. Clarke. In the second half, Harry did as he was bade, and was an even greater success, so that Mr. Clarke immediately gave him a long contract. But his salary jumped so amazingly during its run that Mr. Clarke felt bound to pay him double and treble the amount agreed upon, and finally when he visited the Argyle Harry came without a contract at all.



Victor Smythe, North Regional O.B. director, at the announcer's microphone during an Argyle broadcast. Right is T. D. Clarke, owner-manager of the theatre

What's more, he made one special journey from America in order to fulfil an engagement at the Argyle. His salary would not have covered his expenses on that occasion, but he was determined not to let his old friend down.

Another great favourite was Tom Costello, who introduced his famous song, "At Trinity Church I Met My Doom" to audiences at this theatre before he took it to London. And Harry Bedford, who appeared in 1899, came back three years ago and persuaded the audiences to join in the same songs he had sung to their fathers and grandfathers.

If you are a film fan you would be interested to hear that Charlie Chaplin made several appearances at the Argyle—as a member of the troupe, Eight Lancashire Lads, and also in Fred Karno's famous sketch "Mumming Birds." Chaplin's father appeared there before him as a singer of dramatic songs. W. C. Fields, that grand old character actor of the screen, also trod the Argyle boards as "The Lazy Juggler." Can you imagine him?

On the occasion of its fiftieth broadcast, Mr. Clarke had a letter from none other than Billie Burke, wife of the late Florenz Ziegfeld, and a film star in her own right. Her name

audiences had to crane their necks to see the show, which was over in less than five minutes.

Yet those three films ran for nine months, and as the Argyle had no electric light in those days, the local electric company ran live cables through the streets of Birkenhead, and connected them to the machine on the stage.

In 1897, the theatre went a step farther, and showed some of the first colour films to be made, and in 1898 they demonstrated one of the early gramophones. So you see they are never slow to take a chance at the Argyle, and it's a policy that has always paid.

So we come to April 14, 1931, red-letter day in the history of this theatre.

Victor Smythe, director of Northern O.B.'s, had been experiencing the greatest difficulty in persuading theatre managers that the B.B.C. was their friend, and that broadcasting was the finest advertisement their programmes could have—always providing the show was good.

His old friend D. J. Clarke saw his point, and arranged for a single act to be broadcast as an experiment. The artiste chosen was Leslie Strange, who has often been heard since on the air. Leslie's turn brought in a tremendous fan mail, and that was all the indication that Mr. Clarke wanted. He immediately arranged for a series of relays from the Argyle, and these were

Music-Hall

soon making the grade in the National and Empire programmes.

During the years of depression, when local rivals were frantically trying out all sorts of novelties to lure in patrons, the Argyle kept up its standard of variety, due in no small measure to the publicity it received from broadcasting.

Other theatres began to apply for relays of excerpts from their shows, but the Argyle had become so firmly established by this time that even when a show was broadcast from another theatre, an avalanche of fan-mail for artistes would descend upon the Argyle. Listeners took it for granted—and some still do—that all Northern Variety relays originate from that source!

In the first year of its radio history, the Argyle was on the air no fewer than twenty-six times, and they celebrated their fiftieth broadcast some time ago, when Alan Low and T. D. Clarke collaborated in writing a signature tune for the occasion. It is called "Tune in and be happy," and has been heard many times since. Its composer, Alan Low, is of course well known to Northern listeners as a broadcasting pianist, who had played many of his own tunes on the air.

There have now been over seventy relays from the Argyle, and under the management of T. D. Clarke their character has changed somewhat. Nowadays, instead of broadcasting one or two acts at random from the show, he aims at building up the relay into a radio presentation, and goes to a good deal of trouble to this end.

When the Argyle is notified some weeks ahead that they are due for a relay, Mr. Clarke keeps this in mind when booking his acts for that week. He will even book one or two extra in case those he plans to broadcast do not prove suitable. On Monday evening Victor Smythe arrives and sits through the show, comparing notes with Mr. Clarke. They then decide upon the style of presentation, and the acts chosen to broadcast are called for rehearsal the next morning.

While they are being put through their paces on the stage, Victor Smythe and Tom Clarke listen

Taking the microphone to the Argyle, Birkenhead, for a variety relay has now become a tradition. How it all began is told by
CHARLES HATTON



Doris Ashton broadcasting from the Argyle stage. Note the B.B.C. engineers in the box. (Inset) Lucan and McShane who made their first broadcast from the theatre.



Charming Nancy Evans made her first music hall appearance in the Jubilee Broadcast from the theatre. It was the first direct music hall broadcast to U.S.A.

to them in the manager's office through a loud-speaker. If anything happens on the stage that would be incomprehensible to listeners, the act is altered or lines are written in by way of explanation. All the songs and gags are carefully timed to the very second, and the length of the relay is always known to within fifteen seconds.

On very few occasions have the Argyle relays been faded out, and then only when they started late, following a programme which over-ran. Often however, though they have started late they have managed to finish on time, by cutting out gags and extra choruses as the relay was progressing. Ticklish work this, for the orchestra and stage staff have to be notified, as well as the artistes concerned.

Manager Tom Clarke has a busy life, for he is always looking out for new microphone acts and giving them auditions. Often, the Argyle send out their own road shows to other towns, and on these occasions exhaustive auditions are always held to discover new talent.

Tom and his father have been responsible for introducing one hundred and sixty-two new acts to broadcasting in this country. These include such famous names as Billy Russell, Robb Wilton, Lucan and McShane, Donald Peers, Jack Daly and Claude Dampier.

Believe it or not, Claude didn't want to broadcast. "I tell you mine isn't that sort of act," he insisted, when Tom Clarke approached him. "Look here, Claude," patiently replied Mr. Clarke, "I've just been listening to your act through a loudspeaker, without seeing you on the stage, and you can take it from me that you are going to be a great success on the air." It is now well known that following that broadcast Claude never looked back.

As for Flanagan and Allen, they were just about to throw up the stage in disgust and take to book-making. Nobody would pay them the money they asked and thought they were worth. However, they decided to give the stage one last chance at the Argyle, where they proved to be a great

success, and were heavily booked for months ahead at more satisfactory terms.

Just lately they have discovered some very promising new acts at Birkenhead which Mr. Clarke thinks are destined for radio stardom. These include Stanley and Derrick Jones in harmony duets, and the Five Radio Starlets, including 12-year-old Bertie Starmer, who does impressions of all descriptions. He even does a double impression of a hot trumpeter tap-dancing simultaneously, and uses only his mouth to get all his effects. There are also Ivy Hadfield, a fifteen-year-old xylophonist, and four boys from Wallasey—just round the corner—who call themselves The Four Beachcombers.

The Argyle gets a vast fan-mail of course. Letters come from every corner of the world. Following one broadcast, they had a letter from a man who was caught breaking into the theatre twenty-five years ago. He wrote to say that following his release he had reformed, and that some friends had given him a wireless set to brighten the last few years of his life.

A good proportion of the letters ask for engagements. One eager young man wrote: "Dear Sir, I should be glad if you would give me a try-out, as I am expecting the sack any day, and the stage is the only career left for me."

One well-meaning parent wrote on behalf of his son, who he declared had great talent, and added: "He is an apprentice at a plaster works, and the men all say it's a shame he should be stuck amongst the plaster."

Yet another letter came from an old artiste named J. P. Adderley, who declared that he had appeared at the Argyle forty years ago as a boy contralto, and proved it by sending a faded cutting from a local paper.

Business falls off at most music halls during the summer months. In fact, most of them close for a short spell. Not so the Argyle. During the summer, eighty per cent. of their audiences are visitors to the various Merseyside pleasure resorts, and many parties have to be conducted round the theatre in the daytime. They are all surprised to find it is so small. From the hearty laughter and volume of applause they hear at broadcasts, these people invariably have pictured the Argyle as

Please turn to page 31

1293 METRES

Radio Luxembourg
every weekday
afternoon
Mondays to Fridays
3:30-5:30
Saturdays
4:15-6

SONG, SMILE and STORY MAN

H. Mackenzie Newnham chats with **ALBERT WHELAN**, the popular radio mimic, comedian and entertainer

HALF AN HOUR with Albert Whelan in the flesh is as good a tonic as a half-hour with him on the radio. He is no less interesting; no less amusing.

If you should feel sluggish when entering his cosy little writing room, with its radio in the corner, a certain cure will take place within three seconds—just time enough to sit down in an easy chair.

He will begin by telling you all about the days when he was in Australia, feeding on tinned foods and condensed water, walking for eight days and nights with only a few hours' sleep. It happened to Albert Whelan during the gold rush days.

A few minutes later he will be telling a story against himself with the candour that is always associated with the whistling, mimicking, singing, monologist, Albert Whelan.

"I was outside a theatre," he told me, "and overheard two cockneys talking. One said: 'Wot's the cleverest bit of repartee you've ever heard, Bill?' The other thought for a moment before he replied: 'When Albert Whelan was given the bird from someone in the audience the other night, he turned round and said: "When Balaam didn't speak the ass spoke for him."'"

"That's good," said the first Cockney. "But who's Balaam?"

"Garn!" scoffed Bill, "Don't show your ignorance. 'Aven't you ever 'eard of Barnum and Balaam?"

Andrews Liver Salt brings you "Good Morning" every Wednesday, Thursday and Saturday morning from Radio Luxembourg. It stars Albert Whelan, the world famous entertainer



"I was playing in *Robinson Crusoe* one year," went on Albert Whelan, "and the producer sent out one of his assistants to buy some French cutlasses for a fighting scene. The fellow was gone a long time, and returned empty handed, saying: 'I'm sorry, but I can't get any French cutlets—only English ones!'"

"There was a well-known Scots comedian, who also shall be nameless, who was happily married, but had that over-developed sense of thrift so often said to be peculiar to those of his nationality.

"His wife was ordered to take milk baths, so rather than buy hundreds of bottles of milk every week, he bought her a cow. But as his wife was unable to get the cow into the bath, she put ropes round it, tied it up to the ceiling, and had showers instead.

"While I was in Leeds last year I went into a bazaar where a famous actress was selling kisses for a charity at two-and-six each.

"Gathered round the tent I saw a Jew and his little son. The son said to his father: 'Give me half a crown, father. I would like to kiss that girl.'"

"His father handed him half a crown, saying: 'Go ahead, son, but remember, kiss her good and strong and clever' like your father used to do—because when I kissed them they used to scream.'"

"The son disappeared into the tent, and a little later there were loud screams coming from the interior. The next moment the son appeared.

The Hebrew "Touch"

"Did you make her scream?" asked the father.

"Yes, father."

"What did you do to make her scream?" asked the Jew.

"I wouldn't pay her!"

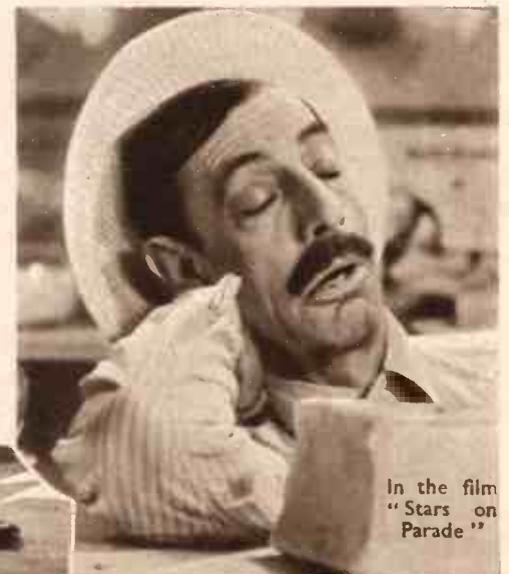
And so Albert Whelan went on. First impersonating one famous radio star, then another, recounting story after story with amazing wit and exuberance.

You, too, can have Albert Whelan three times a week from Luxembourg. He appears in the Andrews Liver Salts programmes every Wednesday and Thursday mornings at a quarter to nine and on Saturday mornings at a quarter past ten.

The Saturday morning programmes have, in the past, been planned to appeal mainly to children—though grown-ups show a keen interest in these programmes as well.

This policy will be adhered to during the new year, and "Uncle Albert" will gather around him his usual Saturday morning audience of "nephews and nieces," and regale them with songs and stories of the type which have gained Albert Whelan world-wide fame and popularity.

So don't forget, make a date with your radio every Wednesday, Thursday and Saturday morning, and enjoy the inimitable Albert Whelan at his best.



In the film "Stars on Parade"

Sole Agents for United Kingdom:
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 Electra House, Victoria Embankment, W.C.2
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OUR RADIO LETTER BOX

Readers Write to the Editor And the Editor Replies

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

From Mr. Hugh Browne, 108 Kirkton Avenue, Knightswood, Glasgow, W.3.

WHAT is to hinder the B.B.C. including in each of their variety programmes one of Mr. Carroll Levis's main Discoveries? This would be a fine opportunity for these unknown artistes getting somewhere in the variety world and would also help to brighten our programmes. [Steady on, there. Who suggested that the B.B.C. wants to brighten their programmes?—Ed.]

From Mr. Hedley Trembath, 6 Strand View, Williamstown, Penygraig, Rhondda.

WHY doesn't the B.B.C. invite four leading radio critics to construct a programme? Readers who like constructive criticisms would tune-in all over the country. [The B.B.C. loftily disdains to take notice of radio critics. They suffer them in "dignified" silence.—Ed.]

From Mr. E. Almond, 34 Ebury Street, Attercliffe, Sheffield 9.

REFRESHING to read
Attractive cover
Delightful pictures
Indispensable to radio fans
Outstanding in production.

Priceless information for continental listeners
Information reliable
Caters for all men, women, girls and boys
Takes away that sinking feeling
Offers all the latest news
Repays the threepence spent
Interesting articles
And so
Let all your readers be yours forever.
[Thanks, Reader Almond . . . we do our humble best!—Ed.]

From Mrs. H. Smith, 19 Shortwood Avenue, Staines, Middlesex.

WE women are sick to death of the series "Men Talking." Why not let the mothers have a chance. "Women Talking" on matters concerning the home, men and things in general would present our point of view. [Have a heart, madam. "Men Talking" on the air is the only chance the male sex has of talking without being answered back!—Ed.]



"It's just a joke, dear—but I was wondering if your mother would take it in the right spirit?"

From Mr. I. Ainscow, 270a Broadway, Bexley Heath, Kent.

THE B.B.C. gets queer ideas at times, but surely the daftest is to send its most popular announcer where the majority of listeners cannot hear him. With Mr. Hibberd in London, Scotland could always hear him since the News bulletins are read from London. Is the B.B.C. unaware of Stuart Hibberd's immense popularity with listeners? [It's all part of a praiseworthy attempt by the B.B.C. to amalgamate Regional interests with those of London.—Ed.]

From Mr. Clifford Foster, 19 Lime Road, Stretford, Manchester.

I AM sure we are all glad at the return of "Mr. Penny" but why should a programme with such a wide appeal be exclusive to Luxembourg, and at such an inconvenient time? It deserves a morning session from Luxembourg, an afternoon session from Normandy and an evening session from Lyons. [A very nice idea. Maybe 1938 will produce your desired result?—Ed.]

From Mrs. A. Carver, 7 Lowfield Terrace, Walker, Newcastle-on-Tyne.

THE B.B.C. will shortly require a new programme to follow the Plums. Why not a weekly adventure of Captain Kettle? These Cutliffe Hyne stories are good meaty yarns at which the B.B.C. producers excel. What price Ernest Sefton as Kettle? [Mr. Polly, with Richard Goolden, follows the Plums. But the seafaring firebrand would certainly be a big draw.—Ed.]

From Miss Eileen Barker, 67 Lowerhouse Lane, Burnley.

HOW delighted we Northerners were to hear again the beloved voice of "The Romany" and the familiar bark of his spaniel Raq. We have missed him greatly during his four months' absence and we were exceedingly sorry to hear of his serious illness. We trust he will soon feel his old self once more. [Seconded by RADIO PICTORIAL.—Ed.]

From Miss Sarah Williamson, 14 Drummond Avenue, Layton, Blackpool.

IT was with real regret that I heard Lord Elton say recently that his was the last talk in the present series "It Occurs To Me." I only hope that it will occur to the powers that be that listeners would relish another helping of this interesting broadcaster. His leisurely reflections of life's trivialities have revealed someone, all too rare a person, who makes time to stand and stare. I, for one, would like to continue to stand and stare with him. [Lord Elton's talks have interested many of our readers. Let us hope he will soon be back.—Ed.]

From Mr. C. Webster, Jeremy's Farm, Higham, nr. Nelson, Lancs.

WHY, seeing the B.B.C. pretends to be so careful not to broadcast knowingly material which might offend does it allow its own officials to put on the air programmes like Revolution in Russia? It knows quite well that the very mention of Russia is to countless listeners like a red rag to a bull. So why not leave this subject severely alone? [Russia interests many people enormously. Those to whom it is red rag should choose the alternative programme.—Ed.]

STAR PHOTOGRAPHS FOR YOU!



Dan Donovan

10 in. by 8 in. Specially Autographed 6d. EACH ONLY

Dan Donovan, the popular vocalist and Denny Dennis, Roy Fox's crooner, are the two latest stars to be added to our grand array of ART PORTRAITS. A sixpenny postal order (crossed payable to "Radio Pictorial") will secure either of these attractive photographs all ready for framing. Send your application for these photographs (or any listed below) to "Star Portraits," Radio Pictorial, 37 Chancery Lane, London, W.C.2.

STAR PHOTOGRAPHS NOW AVAILABLE

Harry Roy, Evelyn Dall, Brian Lawrance, Anne Lenner, Ambrose, Esther Coleman, George Elrick, Hildegarde, The Two Leslies, Judy Shirley, Jack Payne, Monte Rey, Richard Goolden (Mr. Penny), Paula Green, Sandy Powell, Reginald Dixon, Joe Loss, Henry Hall, Anita Riddell, Les Allen, Sutherland Felce, Mantovani, The Three Herons, Billy Scott-Coomber, Charlie Kunz, Larry Adler, Anona Winn, "Hutch", Eve Becke, Billy Thorburn, Albert Sandler, Billie Houston, Ronnie Hill, Mills Brothers, Roy Fox, Dan Donovan and Denny Dennis.



Denny Dennis



Thomas Hedley & Co., Ltd., Newcastle-on-Tyne and Manchester.

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FAIRY SOAP

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From

LUXEMBOURG

SUNDAYS 2-45 P.M.

and

NORMANDY

WEDNESDAYS 3-15 P.M.

ELIZABETH CRAIG'S DIARY

A leaf from the notebook of England's most famous Cookery Expert, giving recipes for tasty dishes from "left-overs" and two delicious puddings for cold days

HERE we are again at the end of a week in the New Year. Have any of you put any thought into how you are going to spend this year? There are chances waiting you in the next twelve months which you have never had before.

Don't waste precious minutes in dreaming about the good resolutions you have been making. Plan. Plan to make the most of the future.

Here are some resolutions you can still make to help you with your daily routine.

- (1) Don't worry about the present. Build for the days to come.
- (2) Never allow yourself to be bored. There's always something useful you can do.
- (3) Take a pride in how much you can do on how little rather than lament how little you can do with what you have.

So much was left over from Christmas that I have not had to do much cooking this past week, but here are some recipes I have tested.

TONQUE TOASTS

Left-over tongue, 2 egg yolks, 4 rounds of toast, ½ pint white sauce, 1 tablespoonful grated cheese, pepper and salt.

Cut the tongue into dice. Mix with white sauce. Turn into a saucepan and heat thoroughly. Add well-beaten egg yolks. Season to taste with pepper and salt, then stir in grated cheese. Stir over the fire for a moment or two. Pile mixture on to rounds of toast. Sprinkle with cheese before serving.

HAM LOAF

1 lb. finely chopped ham, 1 cup milk, ¼ teaspoonful pepper, 2 fresh eggs, 2 lbs. finely-chopped lean veal, 1 cupful breadcrumbs, 1 teaspoonful salt.

Mix the ham, veal, milk, crumbs, seasonings and eggs together in a basin. Press mixture into a buttered loaf tin and bake for 1½ hours. Serve cold with lettuce salad for Sunday night's supper.

LEMON PUDDING

1 pint hot milk, 1 cupful breadcrumbs, ½ cupful castor sugar, 1 tablespoonful chopped crystallised lemon slices, 2 beaten eggs, 1½ tablespoonfuls butter, grated rind of 1 lemon.

Place the crumbs in a basin. Add the milk. Soak for 5 minutes. Stir in sugar, butter, eggs, crystallised lemon slices, and lemon rind. Pour into a buttered fireproof dish. Cover with buttered paper. Bake in a hot oven for ¾ hour till set. Serve with

ORANGE SAUCE

Juice of 2 oranges, ½ cupful water, grated rind of ½ orange, ¼ cupful sugar, grated rind of ½ lemon.

Dissolve the sugar in the water in a saucepan. Grate and add the lemon and orange rinds. Strain in orange juice. Stir frequently till boiling. Pour into a hot jug or sauceboat and serve.

DEMERRARA APPLES

Pare and core tart apples. Make a paste of 4 parts Demerara sugar to 1 part butter and plaster it over the apples in a baking dish, moistened with 2 tablespoonfuls water. Cover and bake for about ½ hour till tender.

HINTS FOR THE HOUSEWIFE

- (1) To make soft water.—Add 10 ozs. washing soda and 2 ozs. borax to ½ gallon boiling water. Bottle when dissolved. Add to hard water in the proportion of ¼ cupful to every gallon.
- (2) To clean oxidised metal.—Wash in warm soapy water. Dry with a soft cloth. Polish with a chamois leather.



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

DEAR BOYS AND GIRLS,
I am so pleased that you are overcoming shyness and writing to tell me all about yourselves. I was very glad to have a letter from "a Devonshire girl," Gladys Morgan (Woolston), and pleased that you and your brothers and sisters have become regular readers of our page. You do not have to "do" anything to join the "big family." There are no rules and regulations. We are just happy to have you, and we hope you will enjoy the page for many years.

Mick, as you will see, nearly became the property of an Important Person this week! I wonder what the Colonel would have done with him.

Affectionately,
AUNTIE MURIEL.

ADVENTURES OF MICK THE MICROGnome Up Against the Colonel

COLONEL HURLEY-BURLEY entered the waiting-room at Broadcasting House. He was most positively and decidedly a shatteringly Important Person right up to his yellow gloves, gold-knobbed stick, purple face with monocle, and very shiny top hat!

Mick the Micrognome, who had wandered from his studio haunt and had come into the waiting-room for a little change, shivered with joy and awe as he gazed upon the Colonel's white moustache. Naturally the Colonel did not see Mick because the Colonel never saw anyone unless they were almost as Important as himself!

So Mick hid behind a cushion and watched. Every few minutes the Colonel nodded his head violently and muttered something that sounded like "Pshaw!"

Then someone came in and said "Colonel Hurley-Burley!" very loudly, and leaving his stick, gloves and hat on the table, the Colonel said "Tch, tch!" and departed.

Now was Mick's chance to examine those fascinating objects on the table, and he lost no time. He found that by using the stick as a jumping-off ground, he could just manage a high jump on to the brim of the hat.

For about ten minutes the little gnome had a grand game, and then suddenly he missed his footing and fell right into the hat!

It was very grand among all that white satin lining, but he could not get out! He tried taking a good run along the bottom of the hat and trying to run up the side, but it was no use.



Mick gives the Colonel a shock!

Suddenly (Oh, horror!) the Colonel returned looking more purple than ever, and without further ado he put on his hat and left the building.

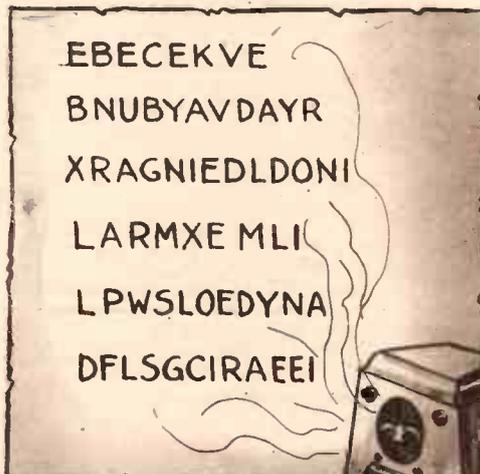
Never before had Mick been in such a tight corner, and unable to cling to the lining any longer he fell on the Colonel's head.

"Brrr!" cried the Colonel, and lifting his hat, scratched his head.

Quick as lightning the gnome had leaped on to the Colonel's shoulder, then to the gold-knobbed stick, down which it was an easy matter to slide, and gained the safety of the ground.

"What an escape!" muttered Mick the Micrognome, as he travelled upwards in the lift, back to his studio home!

RADIOPIC COMPETITION



E B E C E K V E
B N U B Y A V D A Y R
X R A G N I E D L D O N I
L A R M X E M L I
L P W S L O E D Y N A
D F L S G C I R A E E I

THE Comperè is announcing the names of artists appearing in the variety show, but somehow the names have become jumbled as they come out of the speaker. Can you sort the letters out and find the correct names of six well-known radio artistes?

I will award four half-crowns to the senders of the first four correct solutions received in the neatest handwriting (age will be taken into consideration). Write your solutions on postcards only to reach me not later than January 13. Give your full name, age, address, and school, and send to Auntie Muriel, RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2.

CHRISTMAS COMPETITION THE MISSING ARTICLES

HERE are the results of my special Christmas Competition in which prizes of 5s. were offered for the first four correct solutions received.

The Correct List was: Mask, Trumpet, Cracker, Roller Skate, Top, Domino, Motor-boat, Scout-hat, Signal, Dart, Skipping Rope, Football, Pop-gun, Toy-cannon, Shuttlecock. Winners: DOREN BRADBROOK (Age 11), 98 Halesworth Road, Handsworth, Sheffield. (Handsworth Council School.) PATRICIA DICKSON (Age 11), Gardeners Cottage, Glendon Hall, Nr. Kettering, Northants. (Rockingham Road School.) JOHN FRANCIS COOK (Age 13), 6 Bartholomew Road, East Ham, London, E.6. (St. Michael's School.) GORDON HITCHCOCK (Age 13) 40 Stanmore Road, Belvedere, Kent.

Result of "A CHRISTMAS DREAM" COMPETITION POSTAL Orders for half a crown have been sent to the following:

DOROTHY PARKER (Age 6), 14 Walter St., New-Town, Chester. (Christ Church School.) JEAN WRIGHT (Age 9), 207 Longfield Road, Darlington, Durham. (Harrowgate Hill Junior School.) LAWRENCE KIRK (Age 10), 10 Albert St., Bletchley, Bucks. (Bletchley Boys Council School.) HAROLD SCURR (Age 11), 4 Park Avenue, Swillington, Woodiesford, Nr. Leeds. (Swillington Council School.)

Do You Resemble . . . CAROLINE ?

Caroline, sweet-voiced crooner with Eddie Carroll's band, tells how the Not-So-Slim brigade should choose their clothes, in an interview with ELVIRE ASHLEY.



"Of course, I'm fat," Caroline said happily when I met her. "It runs in the family. In the summer I do a lot of swimming and get a bit thinner. In the winter I just stay fat. It's more comfortable." Caroline thinks there must be crowds of people who feel the same.

This happy-go-lucky girl has a good height to carry her weight. She's 5 ft. 10 ins. Legs and arms are beautifully slender. Her round face is dominated by lovely brown eyes with long lashes and good eyebrows. Add dark brown hair cut short, softly waved with a side parting, and you have Caroline. Do you fit the Caroline class?

Casual Caroline only answers to that name off duty. The evening finds Crooning Caroline looking very dignified in black or navy. Somehow the impression of plumpness has vanished. It's because she carries herself so well. Remember, you who resemble her, superfluous fat just fades away if you happen to be tall, well dressed and carry yourself properly.

One simple dress I admired most of all was of black velvet, cut on perfectly straight, plain lines. The bodice finished with a high, straight neckline. Sleeves were long and tightly fitting, and the back cut low—almost to the waistline.

Velvet is Caroline's favourite material for the evening; and her next favourite is lace. But the smartest gown of her collection is neither velvet nor lace. It's in navy satin. With slight fullness below the knee, it had a slit at the side which gave a glimpse of those slender legs. The bodice again was well-moulded. Nothing pouched for Caroline. The satin finished in the heart-shaped style just above the bust, where it gave way to lace, which fitted close to the throat, back and front. Blue sequins here and there on the bodice were the only trimmings. This frock was sleeveless. Caroline wears with it a hip-length jacket of navy chiffon. The jacket has long full sleeves trimmed with fur.

Next, Caroline showed me a rather unusual long evening cloak. Made of black marocain with a satin pattern, it was lined with red brocade, and had a chinchilla stand-up collar.

But her most original evening coat is a waist-length affair made on bed-jacket lines. It's a cross between a cape and a jacket, made of a length of black georgette, long enough to stretch from wrist to wrist. It reaches the waist at the back, but instead of just hanging as a cape, the material is joined to form cuffs at the wrists. Fur trimmed the cuffs and one side of the jacket. Sometimes Caroline wears it with the fur going round the neck.



Close-up of Caroline

At others she wears it upside-down with the fur round the waist!

Caroline made this original garment herself, as she does many of her clothes. She has a rather good method of dressmaking. One general pattern, her exact size, is cut out in cardboard. Using this for every frock, she creates different designs.

If you resemble Caroline, follow her evening styles closely. You'll see from the details I have given, that she sticks to plain, slimming gowns perfectly suited to her type. The different coats and cloaks give the only dash of frivolity or glamour. A good idea.

Brown hair and eyes match Caroline's favourite colour for daytime wear. She has a brown tailored tweed coat and another brown coat with a double fur collar. You well-built tall folk can wear these high collars with great success. But notice the other points of this coat, too. It is exceedingly well-tailored and cut on straight slimming lines, with a good wrap-over. No belt and no other trimmings. A third coat is black. A casual affair in the redingote style—ideal for Caroline's

type. She told me this goes with black and white frocks.

Caroline always wears frocks. Never two-piece suits, tunics or jumpers and skirts. "I'd look 'blousy,'" she said candidly.

Caroline doesn't believe in making fashion a very important or complicated business. But she has a few dress rules which she swears by. Simple but sane. Remember them if you're her type:

Materials are never very shiny or of the all-over patterned variety. Occasionally they carry fine knife pleats or diagonal stripes. Caroline finds that the V-shaped, square and cross-over necklines are slimming to the bust. Frills and trimmings are out. So are accentuated shoulder lines and short puffed sleeves which broaden the silhouette. . . . "Don't imagine that pouched bodices and full skirts hide the figure," said Caroline. "They just ruin it."

Under these carefully made gowns, Caroline wears tailored undies. They are in parchment, beige or blue and the great idea is line. Made of georgette, they have appliqué satin motifs. The skirts of the slips are cut on the cross.

And we mustn't forget the foundation. Caroline wears really good corsets—essential to the large figure. She believes there's nothing worse than an uncorseted figure—unless it's very slim. Her foundations are a really good length so that there's no "end-of-my-corset" line.

If you're Caroline's type, next time you hear her lazy, lilting voice over the air, remember that besides being gifted with a lovely voice, she has another talent. She understands the art of dress.



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

The
Boots
Chemists

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



Buttoned up to the neck, this cardigan is most becoming—or you can wear it open as you see it in the photograph. Simple stocking stitch makes it

Make yourself this

TRIM HOUSE COAT

IN PEBBLED KNITTING!

For Cosy Mornings about the House and in the Office

recommended, will achieve this result. One who knits more tightly will require a size coarser needle, while a looser knitter should use a needle a size finer.)

ABBREVIATIONS.—K., knit; P., purl; St., stitch; Tog., together.

THE RIGHT FRONT.—Cast on 40 sts. 1st and 2nd rows—Knit plain. 3rd row—K. 3, cast off 2 sts., K. plain to the end of the row. 4th row—Knit plain to the last 3 sts., cast on 2 sts., K. 3. 5th and 6th rows—Knit plain. 7th row—Knit plain to the last 3 sts., K. 2 tog., K. 1. 8th row—K. 1, P. to the last 5 sts., K. 5. 9th row—Knit plain. 10th row—K. 1, P. to the last 5 sts., K. 5. Repeat the 9th and 10th rows once, then from the 7th to the 10th row once. 17th row—K. 3, cast off 2 sts., K. plain to the end of the row. 18th row—K. 1, P. to the last 3 sts., cast on 2 sts., K. 3. Repeat the 7th and 8th rows once, then the 9th and 10th rows four times. Continue in plain, smooth fabric (keeping a border of 5 sts. in plain knitting at the front edge), increasing once at the end of the needle in the next and every following 8th row (making a buttonhole as before in the 3rd and 4th rows and the following 13th and 14th rows) until there are 40 sts. on the needle.

Increase once at the end of the needle in the 7th and every following 8th row, whilst at the same time increasing once at the beginning of the needle (inside the border) in the 7th and every following 4th row, until there are 48 sts. on the needle. Work 7 rows without shaping. Proceed as follows:

1st row—K. 5, increase once in the next st., K. plain to the end of the row. 2nd row—Cast off 5 stitches, K. 1, P. to the last 5 sts., K. 5. 3rd row—K. plain to the last 3 sts., K. 2 tog., K. 1. 4th row—K. 1, P. to the last 5 sts., K. 5. Repeat the 3rd and 4th rows twice. 9th row—K. 5, increase once in the next st., K. plain to the last 3 sts., K. 2 tog., K. 1. Repeat the 4th row once, then the 3rd and 4th rows once. Increase once at the beginning of the needle (inside the border) in the 5th and the following 8th row. Work 10 rows without shaping.

Proceed as follows: 1st row—K. 1, P. 16, K. 25. 2nd row—K. plain. 3rd row—K. 1, P. 16, K. 25. 4th row—K. 3, cast off 2 sts., K. 15, cast off 2 sts., K. plain to the end of the row. 5th row—K. 1, P. 16, K. 3, cast on 2 sts., K. 15, cast on 2 sts., K. 3. Repeat the 2nd and 3rd rows once. 8th row—Cast off 20 sts., K. plain to the end of the row. 9th row—K. 1, P. to the last 5 sts., K. 5. 10th row—K. plain. Repeat the 9th and 10th rows four times, then the 9th row once. Shape for the shoulder as follows:—

1st row—K. plain to the last 6 sts., turn. 2nd and 4th rows—P. to the last 5 sts., K. 5. 3rd row—K.

plain to the last 12 sts., turn. 5th row—K. 5, turn. 6th row—K. 5. 7th row—K. plain to the end of the row. 8th row—Cast off 17 sts., K. 5. Work 2 inches in plain knitting on the remaining 5 sts. Cast off.

THE LEFT FRONT.—Cast on 40 sts. Work 6 rows in plain knitting. ** 7th row—K. 1, K. 2 tog., knit plain to end of row. 8th row—K. 5, P. to the last st., K. 1. 9th row—K. plain. 10th row—K. 5, P. to the last st., K. 1. Repeat the 9th and 10th rows once.** Repeat from ** to ** twice, then the 9th and 10th rows twice. Keeping a border of 5 sts. in plain knitting at the front edge, increase once at the beginning of the needle in the next and every following 8th row until there are 40 sts. on the needle. Continue increasing at the beginning of the needle in every 8th row, whilst at the same time increasing once at the end of the needle (inside the border) in the 8th and every following 4th row, until there are 48 sts. on the needle. Work 7 rows without shaping. In the next row cast off 5 sts., knit plain to the last 6 sts., increase once in the next st., K. 5. Decrease once at the beginning of the needle in every alternate row, whilst at the same time increasing once at the end of the needle (inside the border) in the following 8th row, until there are 40 sts. on the needle. Increase once at the end of the needle (inside the border) in the 6th and the following 8th row. Work 10 rows without shaping.

Proceed as follows:—1st row—K. 25, P. to the last st., K. 1. 2nd row—K. plain. Repeat these two rows twice. 7th row—Cast off 20 sts., K. 5, P. to the last st., K. 1. 8th row—K. plain. 9th row—K. 5, P. to the last st., K. 1. Repeat the 8th and 9th rows four times, then the 8th row once. Shape for the shoulder as follows:—1st row—K. 5, P. to the last 6 sts., turn. 2nd and 4th rows—K. plain. 3rd row—K. 5, P. to the last 12 sts., turn. 5th row—K. 5, turn. 6th row—K. 5. 7th row—K. 5, P. to the last st., K. 1. 8th row—Cast off 17 sts., K. 5. Work 2 inches in plain knitting on the remaining 5 sts. Cast off.

THE BACK.—Cast on 70 sts. Work 6 rows in plain knitting. ** 7th row—K. 1, K. 2 tog., K. plain to the last 3 sts., K. 2 tog., K. 1. 8th row—K. 1, P. to the last st., K. 1. 9th row—K. plain. 10th row—K. 1, P. to the last st., K. 1. Repeat the 9th and 10th rows once.** Repeat from ** to ** twice, then the 9th and 10th rows twice. Continue in plain, smooth fabric, increasing once at each end of the needle in the next and every following 8th row until there are 76 sts. on the needle. Work 7 rows without shaping. Cast off 5 sts. at the beginning of each of the next two rows. Decrease once at each end of the needle in the next and every alternate row until 56 sts. remain. Work 37 rows without shaping. Shape for the shoulders as follows:—

1st row—K. plain to the last 6 sts., turn. 2nd row—P. to the last 6 sts., turn. 3rd row—K. plain to the last 12 sts., turn. 4th row—P. to the last 12 sts., turn. 5th row—K. plain to the last 17 sts., turn. 6th row—P. to the last 17 sts., turn. 7th row—K. plain to end of row. Cast off.

THE SLEEVES.—Cast on 20 sts. Work in plain, smooth fabric, casting on 2 sts. at the end of every row until there are 32 sts. on the needle, then cast on 1 st. at the end of every row until there are 58 sts. on the needle. Decrease once at each end of the needle in the 11th and every following 8th row until 38 sts. remain. Work 7 rows without shaping. In the next row K. 2, * K. 2 tog., K. 2, repeat from * to the end of the row. Work 12 rows in plain knitting. Cast off. Work another Sleeve in the same manner.

TO MAKE UP THE COAT.—With a damp cloth and hot iron press carefully. Sew up the side, shoulder and sleeve seams. Sew in the sleeves, placing the sleeve seam 4 sts. to the front of the side seam. Join together the bands from the fronts and sew to the back of the neck. Sew on buttons to correspond with the buttonholes. Make two lengths of crochet chain through which to thread the belt, and attach to each side seam. 4 inches from the lower edge.

MATERIALS.—9 ozs. "Patona" Knitting Wool, two No. 6 "Beehive" Knitting Needles (or "Inox," if metal preferred), measured by the Beehive gauge, six Buttons, a Belt.

MEASUREMENTS.—Length from top of shoulder, 19 inches; width all round at underarm, 34 inches; length of sleeve from underarm, 15½ inches.

TENSION.—To get these measurements it is absolutely necessary to work at a tension to produce 5 stitches to the inch, measured over the plain, smooth fabric. (An average knitter, using the size of needle

GRADED KNITWEAR FOR CHILDREN



FREE BOOK OF 174 DESIGNS

Here's a new idea! A 16-page book—indispensable to mothers who knit for their families—illustrating 174 designs for children's knitteds, graded in age groups. It begins with a section of garments for babies from birth to five months and finishes with styles for boys and girls of 15 to 16 years of age. Particulars of kind and quantity of wool required and booklet in which recipe appears are given beneath each photograph. Send for "P & B" Knitwear Fashions for Babies and Children, free and post free from Dept. 82, Patons & Baldwins Ltd., Alloa, Scotland, or Halifax, England.

P & B PATONS & BALDWIN'S
KNITTING WOOLS

B.B.C. PROGRAMME GUIDE

VARIETY

THE ROOSTERS, that merry concert party of wartime days, returns to the microphone after a long absence, in *Palace of Varieties*, on **JANUARY 8**, National. Ernest Longstaffe is reconstructing the front-line concert party atmosphere for their appearance. Memories, too, will be stirred by Vesta Victoria in the old music hall tradition; also, hear Michael Moore, our latest impersonator; Leslie Weston, the cheery chap; and for melodies the Gerrard Singers and John Rorke.

Clapham and Dwyer, Stainless Stephen and Tommy Handley all in one programme sounds grand, especially when the programme is a music show representing happenings in Paris. So tune in *Whoopie Paris* on **JANUARY 13**, National, and hear what happened to the boys in the gay city. It is an effervescent story tinkling with good music, and bringing back to us Yvette Darnac. Also present on the trip are Gerry Fitzgerald and John Glyn Jones.

Band Wagon this week draws on the Police Force for one of its attractions. Constable Johnson and Constable Bain, of the Metropolitan Police, who are a song at the piano act in their spare time, have been invited to take part. One is a speed cop, the other a mounted policeman. Arthur Askey, now settled down as "resident comedian" of this feature, is ready to take a tip or two from the

part. That beautiful and talented actress, Thea Holme, is also in the cast, with Stanford Holme, Pamela Brown and David Tree.

An unusually interesting feature will be *Walter Barnes, Fisherman*, on **JANUARY 10**, Regional. This programme, coming from West, tells the life story of a Brixham fisherman; sixty-two years old, this grand old salt can tell of an adventurous life deep-sea fishing, as well as the growth, brief prosperity, and decline of fishing. Also, he will reveal a few interesting things about Brixham, popular holiday spot.

Terence de Marney continues his fine characterisation as the hero in *The Count of Monte Cristo*, another instalment of which—*The Arrest*—Peter Creswell produces on **JANUARY 10**, National.

The new talks series for 1938 gets under way this week. On **JANUARY 10**, National, a series of discussions on the cinema in this country starts with a consideration of *The Audience*. Are we improving? That is the question behind the series; *Progress*, which starts on **JANUARY 11**, National, with Prof. J. H. Clapham dealing with *Victorian Optimism*.

An important series which will attract the attention of the world, *The Way of Peace*, will be introduced by Sir Alfred Zimmern, on **JANUARY 13**, National. Why are we faced with the danger of another war? This is the very pertinent question which listening to this series should answer for you.

DANCE BANDS

THE ladies claim the event of the week so far as this department is concerned. Or should it be Teddy Joyce? Anyway, without the ladies Teddy Joyce and his *Girl Friends* would be nowhere, and they are certainly the high-spot this week.

Teddy starts off a series of three new-style presentation programmes on **JANUARY 14**, National, with this newly formed feminine combination of forty fair players from all parts of the country. Their ages range from sixteen to twenty-six. They comprise six violins, two doubling viola; five saxes—two altos, two tenors, one baritone; cello, flute, harp; and a Yank combination of four trumpets, three trombones, guitar and string bass.

Meet the girls! Red Brown (Redhead No. 1) is first violin, and is swell on the straight or the hot numbers. Ivy Benson, of Leeds, plays alto, baritone and tenor saxes—plus clarinet! Elsie Forde, blonde, is the only swing bass player in the country. Barbara Blair, U.S.A. radio star, is Teddy's guest artiste for this programme. Doreen Dalton, soprano, was a hit of the Shanklin Pier show last summer. A grand person.

Talking of U.S.A.—they're taking us over there on **JANUARY 8**, National, for *Hickory House*, special session by Joe Marsala and his *Chicagians*, introduced by Alistair Cooke. A date to mark down for observation of a style of playing which causes much argument among fans is **JANUARY 11**, Regional, when in *Snake-Hips Johnson*, the hot Ken Johnson puts over his stuff with his natty combination.

Two items from the provinces of

Four Comedians in "Whoopie Paris" :: "Mr. Penny" Plays "Mr. Pim" :: Teddy Joyce and his Girl Friends Take the Air :: Meet Snake-Hips Johnson :: Cup Tie Commentary



Beautiful Yvette Darnac brings Parisian glamour to *Whoopie Paris*!



Romantic hero of *The Count of Monte Cristo*: Terence de Marney

Force; and Phil Cardew's expert hand is over the Orchestra. The show is on **JANUARY 12**, National.

You're the Girl is the title of this week's romantic musical comedy, on **JANUARY 11**, National, with a sparkling cast including Diana Morrison, Dick Francis and Max Kirby.

PLAYS, FEATURES AND TALKS

MR. Pim Passes By, that ever-popular comedy by A. A. Milne, will be produced by Lance Sieveking with the Oxford Repertory Company on **JANUARY 9**, Regional. Who better than Richard Golden to play the whimsical "Mr. Pym"? Richard is taking the

special interest this week. On **JANUARY 13**, Midland Regional gives a first broadcast to Vincent Norman and his Band, a Nottingham outfit which has come to the fore lately.

MUSIC

NICOLAI MALKO, great Russian conductor, takes the rostrum before the B.B.C. Orchestra for the Sunday Orchestral Concert on **JANUARY 9**, when an all-Russian programme will be given, including the first performance in England of Maskowsky's Symphony No. 14. Malko first came to England to conduct the B.B.C. Symphony Orchestra in 1929, and in 1936 he conducted a B.B.C. Symphony Concert at the Queen's Hall.

The Royal Philharmonic Society's Concert, at the Queen's Hall, on **JANUARY 13** will be broadcast on Regional in two parts. Leslie Heward will conduct the first performance of a new symphony by E. J. Moeran, and Myra Hess will play the Brahms D Minor Concerto.

The first of a series of four concerts by the B.B.C. Symphony Orchestra at provincial cities will be given on **JANUARY 12**, National, when Sir Adrian Boult takes the Orchestra to Newcastle and conducts it in the City Hall there. Beethoven's Seventh Symphony and the new Symphonic Dances by Paul Hindemith are included in this programme. Other towns to be visited by the Orchestra are Nottingham (March 9), Aberdeen (March 23), and Plymouth (April 20).

A programme of Scottish Students Songs will be sung by the Men's Chorus, under Leslie Woodgate, on **JANUARY 9**, National. Marjorie Ffrangcon Davies will give a recital of songs on **JANUARY 10**, National.

A charming programme of light ballet music has been arranged for **JANUARY 14**, Regional. Leighton Lucas will conduct the B.B.C. Orchestra, and the programme includes a suite of his own, *Death in Adagio*. Lucas is conductor of the Markova-Dolin ballet.

A programme of the songs of Maud Valerie White, that writer of many moving pieces, who died recently, will be sung in memory of her by Walter Widdop on **JANUARY 8**, Regional.

SPORT

A DEVELOPMENT of some importance in the broadcasting of sporting events is made this week, when on **JANUARY 8**, early in the evening, there will be a specially edited recorded version of a commentary on a Cup Tie match.

Broadcasting direct from these matches is forbidden by the F.A., except for Empire transmission. The B.B.C. is recording the Empire transmission of this particular match and then putting on the records in the evening. If this method proves successful it will be applied generally and we have a prospect of Saturday evenings becoming a survey of sport, at any rate during the early part of the evening.

LISTEN TO RADIO LUXEMBOURG

1,293 metres

Chief Announcer : Mr. S. P. Ogden-Smith. Assistant Announcers : Mr. S. H. Gordon Box and Mr. John Bentley

SUNDAY, JAN. 9

- 8.15 a.m. Request Programme
8.30 a.m. BOB SYDNEY'S MASTERS OF RHYTHM
Presented by the proprietors of Feen-a-Mint.
8.45 a.m. Your Old Friend Dan
Singing his way into the home.—Presented by the makers of Johnson's Wax Polish.
9.0 a.m. GEORGE ELRICK
Maclean's Laughing Entertainer and His Band
Presented by the makers of Macleans Stomach Powder.
9.15 a.m. Fifteen Minutes of Variety at the Café au Lait, featuring Felix Mendelssohn and His Orchestra, George Barclay and Guest Artist: July Barry.—*Presented on behalf of Nestle's Milk Products, Ltd.*
9.30 a.m. Master O.K. the Saucy Boy
Presented by the makers of O.K. Sauce.
9.45 a.m. SHOWLAND MEMORIES
A musical cavalcade of theatreland, past and present, with Olive Groves Edward Reach and "The Showlanders"
Presented by California Syrup of Figs.
10.0 a.m. Old Salty and His Accordion
To-day: How Old Salty charms venomous snakes and saves the crew.—Presented by Rowntree's Cocoa.
10.15 a.m. CARSON ROBISON AND HIS PIONEERS
Presented by the makers of Oxydol.
10.30 a.m. DAVY BURNABY
The Jovial Compère
Presented by the makers of Bisurated Magnesia.
10.45 a.m. The Dream Man
Clive Arnum, the Dream Man, tells you what dreams may mean to you. Mrs. Jean Scott gives you free cookery advice.—*Presented by Brown & Polson.*
11.0 a.m. Elevenses with Geraldo and Diploma.—*Presented by the makers of Diploma Cheese.*
11.15 a.m. THE OPEN ROAD
Presented by Carter's Little Liver Pills.

CARROLL LEVIS'S MOST POPULAR DISCOVERY

On Sunday, December 12th

was

THE WISE BROTHERS

who played "Limehouse Blues" on the accordion and drums

and

On Sunday, December 19th

was

BERT KENDRICK

who sang and whistled "A Melody from the Sky"

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

Don't miss CARROLL LEVIS and his latest RADIO DISCOVERIES next week! AND DON'T FORGET YOUR VOTE. IT MAY MEAN A STAGE CONTRACT FOR ONE OF THESE "UNKNOWNNS"

NORMANDY 5.15 p.m. SUNDAY <i>Transmission through I.B.O. Ltd.</i>	LYONS 8.30 p.m. SUNDAY
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LUXEMBOURG 10.30 p.m. SUNDAY

- 11.30 a.m. Luxembourg Religious Talk (in French)
12.0 noon Calvert's Front Page
Re-creating the most outstanding events of the world.—Presented by Calvert's Tooth Powder.
12.15 p.m. The Rowntree Aero Show
Harry Roy and Bill Currie in the lighter side of life, while the famous band 'swings' it.—*Presented by the makers of Rowntree's Aero Chocolate.*
12.30 p.m. Peter the Planter
presents H. Robinson Cleaver at the organ of the Regal Cinema, Bexley Heath, and his guest artiste, Freddie Bamberger.—On behalf of Lyons' Green Label Tea.
12.45 p.m. MELODY AND MIRTH
Major and Minor Take the Biscuit.
Huntley and Palmer's of course.
1.0 p.m. Princess Marguerite Programme
Music by Grant Hughes and His Orchestra.—*Made by Theron.*
1.30 p.m. OVALTINE PROGRAMME OF MELODY AND SONG
Presented by the makers of Ovaltine.
2.0 p.m. The Kraft Show
Directed by Billy Cotton, with Peter Williams, Alan Breeze, Jack Doyle and George Formby.—*Presented by Kraft Cheese Co., Ltd.*
2.30 p.m. Songs You Will Never Forget
Featuring Fred Hartley and His Orchestra, with Brian Lawrance (Vocalist), and John Stevens (Narrator).—*Presented by the makers of Johnson's Glo-Coat.*
2.45 p.m. FAIRY SOAP
Thos. Hedley & Co., Ltd., proudly present MISS GRACIE FIELDS, introducing new songs, and an old favourite in every programme, accompanied by Fred Hartley and His Orchestra.
3.0 p.m. MORTON DOWNEY
The Golden Voice of Radio
Presented by the makers of Drene Shampoo
3.15 p.m. WALTZ TIME
with Billy Bissett and His Waltz Time Orchestra
Esther Coleman
Hugh French and The Waltz Timers
Presented by Phillip's Dental Magnesia.
3.30 p.m. Black Magic
"The Ace of Hearts Orchestra," in a programme for sweethearts.—*Presented by the makers of Black Magic Chocolates.*
3.45 p.m. ALBERT SANDLER
with Jack Byfield (at the piano) and Reginald Kirby (on the cello)
Comped by Stephen Williams, and *presented by Boots the Chemists.*
4.0 p.m. THE HORLICKS PICTURE HOUSE
Master of Ceremonies: Edwin Syles
Victoria Hopper
Vic Oliver
Betty Ann Davies
Stanley Vilven
Helen Raymond
Rhythm Brothers and The Horlicks All-Star Orchestra
under Debroy Somers
Presented by Horlicks.
5.0 p.m. RAY OF SUNSHINE PROGRAMME
compèred by Christopher Stone
Presented by the makers of Phillips' Tonic Yeast and Betox.
5.30 p.m. THE OVALTINEYS
Entertainment especially broadcast for the League of Ovaltineys, with songs and stories by the Ovaltineys, and Harry Hensley, accompanied by the Ovaltineys Orchestra.—*Presented by the makers of Ovaltine.*
6.0 p.m. UP-TO-THE-MINUTE RHYTHM MUSIC
Ambrose and His Orchestra
with Evelyn Dall
Sam Browne
Vera Lynn and The Manhattan Three
Presented by the makers of Lifebuoy Toilet Soap.



One of the stars of It's in the Bag (excerpts to be broadcast by Danderine at 7.30 p.m. Sunday) is organist Robin Richmond.

- 6.30 p.m. RINSO RADIO REVUE
featuring Jack Hylton and His Band
Alice Mann
Dick Murphy
Peggy Dell
The Henderson Twins
George Lyons (the singing harpist)
compèred by Eddie Pola
Presented by the makers of Rinso.
7.0 p.m. DR. FU MANCHU
By Sax Rohmer
No. 58—The Flower of Silence
A further episode in the timeless war between the famous criminal Investigator, Nayland Smith and Dr. Fu Manchu—arch-fiend of the Orient.
*Dr. Fu Manchu—Frank Cochrane
Nayland Smith—D. A. Clarke Smith
Dr. Petrie—John Rae
Graham—Arthur Young
Gypsy—Rani Waller
Weymouth—Arthur Young
Beton—Vernon Kelso
Presented by the makers of Milk of Magnesia.*
7.15 p.m. Eddie Pola and His Twisted Tunes. A programme of twisted words and music.—*Presented by the makers of Hudson's Extract.*
7.30 p.m. EXCERPTS FROM THE MUSICAL PLAY:
"It's In The Bag"
From the stage of the Saville Theatre, London.—*Presented by the makers of Danderine.*
7.45 p.m. Dinner at Eight
Enid Stamp-Taylor, introducing: "My Friends the Stars," with the C. & B. Dance Band, directed by Sydney Lipson.
Presented by Crosse and Blackwell, Ltd.
8.0 p.m. PALMOLIVE PROGRAMME
with Olive Palmer and Paul Oliver
Luxembourg News
8.30 p.m. (in French)
9.0 p.m. HIGHLIGHTS ON PARADE
with Alfred Van Dam and his Gaumont State Orchestra and Wyn Richmond
Presented by Macleans Limited.
9.15 p.m. BEECHAM'S REUNION
with Jack Payne and His Band
Marjorie Stedeford
Peggy Cochrane and Billy Scott-Comber
compèred by Christopher Stone
Presented by the makers of Beecham's Powders and Germolene.
9.45 p.m. COLGATE REVELLERS
Presented by Colgate Ribbon Dental and Shaving Creams.
10.0 p.m. A SERENADE TO MELODY
Presented by Pond's Extract Co., Ltd.
10.30 p.m. QUAKER QUARTER-HOUR
featuring Carroll Lewis and His Radio Discoveries
Stanley Harris (Vocalist)
Cecil Newbery (Pianist)
Joan Shadwell (Vocalist)
Reginald Ingle (Harmonica)
Constance Impey (Soprano)
Presented by Quaker Oats.
10.45 p.m. JOHN GOODWOOD
on the Coty Programme
A new programme of haunting melodies, beauty information, and John Goodwood astrologer, and student of the stars, who will tell you how the planets shape your destiny.
11.0 p.m. Half an Hour to Dance
With Marius B. Winter, and his full dance orchestra, featuring, The Seven Swingers, Paula Green, Bob Howard, and the Two Black Notes.—*Presented by the makers of Bile Beans.*
11.30 to 12.0 (midnight) Request Programme.

MONDAY, JAN. 10

- 8.0 a.m. WALTZ TIME
with Billy Bissett and his Waltz Time Orchestra
Anita Hart
Joe Lee and The Waltz Timers
Presented by Phillip's Dental Magnesia.
8.15 a.m. HORLICK'S "MUSIC IN THE MORNING"
Presented by Horlicks.
8.30 a.m. Scott's Movie Matinee
Presented by the makers of Scott's Emulsion.
8.45 a.m. THE OPEN ROAD
Presented by Carter's Little Liver Pills.
9.0 a.m. MELODIES FROM THE MASTERS
compèred by Peter Heming
Presented by the makers of Kolynos Dental Cream.
9.15 a.m. THE HAPPY PHILOSOPHER
A new programme of particular interest to all dog-lovers. Both adults and children eagerly await the arrival of their old pal, The Happy Philosopher.
Presented by Bob Martin, Ltd.
9.30 a.m. With The Immortals
A musical problem introduced by Orpheus and *presented by the makers of Bisodol.*
9.45 a.m. Keeping House with Elizabeth Craig, introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.
10.0 to 10.30 a.m. Tommy Dallimore and His Band, broadcasting from the Luxembourg Studio.
3.30 p.m. Concert of Music
By th. Luxembourg Station Orchestra, directed by Henri Pensis.
4.0 p.m. The Dansant
4.30 p.m. THE FAMILY CIRCLE
Gramophone records
compèred by Christopher Stone
Presented by the makers of Phillip's Tonic Yeast.

RADIO LUXEMBOURG'S PROGRAMMES *Continued from opposite page*

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

5.0 p.m. Borwick's Baking Powder Concert.

5.15 to 5.30 p.m. Piano Personalities.

6.30 to 7.0 p.m. Request Programme

TUESDAY, JAN. 11

8.0 a.m. **HILDEGARDE**
The most fascinating personality of the year.—*Presented by Phillip's Dental Magnesia.*

8.15 a.m. 8.15 and All's Well
Featuring Browning and Starr.—*Presented by the makers of Alka Seltzer.*

8.30 a.m. Household Hints
By Mrs. Able.—*Presented with the compliments of the makers of Vitacup.*

8.45 a.m. **CADBURY CALLING**
and presenting
Reminiscing with Charlie Kunz (playing melodies with memories) and
Judy Shirley and
George Barclay (singing for you)
Compère, Ralph Truman.—*Presented by the makers of Cadbury's Milk Tray Chocolates.*

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

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

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

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

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

10.15 to 10.30 a.m. Request Programme.

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

4.0 p.m. Fifteen Minutes of Variety at the Café Au Lait. Featuring Felix Mendelssohn and His Orchestra, George Barclay, and guest artiste, Pamela Randall.—*Presented on behalf of Nestle's Milk Products, Ltd.*

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

4.30 p.m. **MELODY AND MIRTH**
Major and Minor take the biscuit—
Huntley & Palmer's of course.

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

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

6.30 p.m. Request Programme

6.45 to 7.0 p.m. Radio Luxembourg Presents—?

WEDNESDAY, JAN. 12

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

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

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

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

9.0 a.m. The Biggest Little Programme
Starring, Elsie Randolph, Peggy Desmond Paul England, and Monia Litter.—*Sponsored by Rowntrees.*

9.15 a.m. **THE HAPPY PHILOSOPHER**
A new programme of particular interest to all dog lovers. Both adults and children eagerly await the arrival of their old pal, The Happy Philosopher.
Presented by Bob Martin, Limited.

9.30 a.m. Oliver Kimball
The Record Spinner.—*Programme presented by Bisurated Magnesia.*

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

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

3.30 p.m. Concert of Light Orchestral Music.

3.45 p.m. **MACLEANS MUSICAL MATINÉE**
Presented by the makers of Macleans Peroxide Toothpaste.

4.0 p.m. Variety

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

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

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

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

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

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

THURSDAY, JAN. 13

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

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

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

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

9.0 a.m. **MELODIES FROM THE MASTERS**
Compered by
Peter Heming
Presented by the makers of Kolynos Dental Cream.

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

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

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

Please turn to next page

YEARS OF STOMACH AGONY

Until she found the right remedy

The story of this woman at 67 will give new hope to thousands of stomach sufferers. "For years," writes Mrs. T. J. W., of Worthing, "I suffered untold agonies. I was afraid to eat and was constantly under the doctor. I was treated for Gastritis, Ulcers, Colic and Indigestion. One day I thought I would give Maclean Brand Stomach Powder a trial and when I told my doctor I was taking it he said 'keep on with it!' I did, and I am thankful to say I am now completely cured and able to eat anything."

This sufferer's experience is by no means unusual. However acute your trouble, Maclean Brand Stomach Powder can't help doing you good. For this famous remedy eases and aids the tortured stomach in a perfectly natural way. It counteracts the excess acid that pitilessly burns and bites; it soothes the inflamed stomach lining; it expels noxious gases. The whole digestive tract is made clean and healthy again. No wonder Mrs. T. J. W.'s doctor advised her to keep on with Maclean Brand Stomach Powder! MACLEAN BRAND Stomach Powder is genuine only if the signature "ALEX. C. MACLEAN" appears on bottle and carton. In Powder or Tablets, 1/3, 2/- and 5/-, or in handy 9d. tins of Tablets.

ASK YOUR CHEMIST FOR FREE BOOKLET
"HYGIENE FOR WOMEN"
By NURSE DREW
FAMOUS SINCE 1885
RENDELLS
APPROVED BY DOCTORS

TOULOUSE TELLS YOU . . .

By Joslyn Mainprice

NOW that we are launched into the New Year, things have slackened off enough to allow us to breathe again, but that doesn't mean to say that we have been idle: as a matter of fact most of the Toulouse staff, and nearly all the artistes concerned, have been pressed into decorating my new flat for me.

You see I have just taken this flat, and came to the conclusion that paid decorators are most expensive, while amateur labour, while not so expert, is much cheaper, so I enlisted the help of Tommy Kinsman and Johnnie Johnson for a session of paper-hanging. At the moment we are still in the throes of redecoration, but the place is beginning to look a little more like a flat and less like a comedy turn!

Johnny as you know, is pretty tall, and is the one for ceilings, while Tommy prefers to do a little gentle painting around the doors, and also spends a deal of time admiring our work and telling us just where we've done it wrong. But of course, we can only do things in intermittent moments, when nobody else is doing anything, or we are not working hard to entertain you. But a couple of evenings last week saw us in the midst of a great deal of painting and plastering!

As a matter of fact I only took this flat a few weeks back because it was pretty cheap—in a mews over a garage, and is it minute!—if you wish you can sit in the bath, and cook a chop with one hand and open the door with the other, and of course all the boys have been very funny about it. They are also funny about the staircase, which isn't a staircase at all really—but a spiral iron ladder up the side. The only thing we haven't painted yet is the front door, and we can't think what name to paint on it—has anybody got any suggestions?

Helen McKay just ran into the office in a huge state of excitement and perurbation (that's rather good!). We had been having a rehearsal before she went to the B.B.C. for another, and she left her music behind. The result was a terrible amount of ringings up all over London as to where she had left her music which was apparently most important. I had it all the time—I noticed it almost immediately she had left. I rang up the B.B.C. and left a message for her—which didn't reach her as usual, so now she's back looking for it, and apparently the entire machinery of London has stopped until she finds it. . . . Flash! Helen placated after finding music in my middle drawer!

Who's Marmaduke Brown?

Thousands of women in England are married to men just like Marmaduke Brown—lovable, loyal, but unpractical. Men who live their lives dreaming of a great to-morrow and accomplishing nothing to-day.

Marmaduke is an inventor. But what he invents never amounts to very much. So his wife, Matilda, is the breadwinner. The whole town chuckles at Marmaduke—except Matilda. She loves him in spite of everything. So will you! Hear Marmaduke Brown from Radio Luxembourg. A new instalment every day.

RADIO LUXEMBOURG

Monday to Friday 4.45—5 p.m.

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

B.B.C. WITH THE LID OFF!

Sensational New Series

Beginning in Next Week's

RADIO PICTORIAL

Ovaltine' at Night— makes Sound Sleep Sure!

—and restores
energy and vitality
while you Sleep

THERE is nothing more enjoyable than a bedtime cup of delicious 'Ovaltine.' How surely it gives you that pleasant, comfortable feeling of repose, and quickly induces deep, peaceful sleep.

More important still, 'Ovaltine' gives you perfect, restorative sleep. While your whole system is at rest, the concentrated nourishment which 'Ovaltine' so richly provides is replacing the energy expended during the day, restoring the tired body, building up brain and nerves and storing up reserves of vitality.

Prices in Gt. Britain and N. Ireland, 1/1, 1/10 and 3/3.



Drink
Ovaltine'
to-night—
and note the difference

RADIO LUXEMBOURG'S PROGRAMMES

Continued from previous page

- 10.0 a.m.** MACLEANS MORNING MELODY
Presented by the makers of Maclean Brand Stomach Powder.
- 10.15 to 10.30 a.m.** Request Programme.
- 3.30 p.m.** THE MEDICINE CHEST
A programme of tunes and tonics devised by Boots the Chemists, with Will Kings Compered by Stephen Williams Concert of Light Orchestral Music.
- 4.0 p.m.** G. P. TEA-TIME
George Payne & Co., Ltd., present A Cavalcade of Memories (1897-1937).
- 4.15 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.** BOB SYDNEY'S MASTERS OF RHYTHM
Presented by the proprietors of Feen-A-Mint.
- 5.15 to 5.30 p.m.** An Earful of Music
Featuring, Celia Ryland.—Presented by Rentals, R.A.P.
- 6.30 to 7.0 p.m.** Tommy Dallimore and His Band, broadcasting from the Luxembourg Studio.
- 9.45 a.m.** Brooke Bond Concert
Presented by Brooke Bond Dividend Tea.
- 10.0 a.m.** MUSIC ON THE AIR
Presented by the makers of Kolynos Dental Cream.
- 10.15 to 10.30 a.m.** Request Programme.
- 3.30 p.m.** Concert of Music by The Luxembourg Station Orchestra, under the direction of Henri Pensis.
- 4.0 p.m.** Thé Dansant
- 4.15 p.m.** Master O.K. the Saucy Boy
Presented by the makers of Mason's O.K. Sauce.
- 4.30 p.m.** THE FAMILY CIRCLE
Gramophone records compiled by Christopher Stone
Presented by the makers of Phillip's Tonic Yeast.
- 4.45 p.m.** MARMADUKE BROWN
The lovable eccentric inventor, and his patient wife Matilda
Presented by the makers of Milk of Magnesia.
- 5.0 p.m.** MORTON DOWNEY
The Golden Voice of Radio
Presented by the makers of Drene Shampoo
- 5.15 to 5.30 p.m.** Glyco-Thymolone Programme. Numerology—a fascinating talk showing how your birth-date affects your whole life, by James Leigh, the famous Numerologist.
- 6.30 to 7.0 p.m.** Tommy Dallimore and His Band, broadcasting from the Luxembourg Studio.

FRIDAY, JAN. 14

- 8.0 a.m.** HILDEGARDE
The most fascinating personality of the year.—Presented by Phillip's Dental Magnesia.
- 8.15 a.m.** Record Review
A programme of popular melodies chosen by Donald Watt.—Presented by the makers of Parmit.
- 11.0 p.m.** Dancing Time
- 12.0 (midnight)** Princess Marguerite Programme of Music.—Presented by Theron Laboratories.
- 12.30 to 1.0 a.m.** Late Dance Music

SATURDAY, JAN. 15

- 8.0 a.m.** PROGRAMME OF POPULAR MUSIC
Talk by Nurse Johnson on child problems.—Presented by California Syrup of Figs.
- 8.15 a.m.** HORLICKS "MUSIC IN THE MORNING"
Presented by Horlicks.
- 8.30 a.m.** Sunny Jim's Programme of "Force" and Melody.
- 8.45 a.m.** CADBURY CALLING
Two great attractions in radio's new blend of entertainment: "The exploits of Mr. Penny," by Maurice Moiseiwitsch No. 6—"Mr. Penny's Hat Trick" Featuring, Richard Goolden as "Mr. Penny," and Doris Gilmore as "Mrs. Penny," with Anthony Eustrel, Ernest Sefton and Maurice Denham. And the music of Reginald Dixon at the organ of the Tower Ballroom, Blackpool. Presented by Cadbury Bros., Ltd.
- 9.15 a.m.** THE HAPPY PHILOSOPHER
A new programme of particular interest to all dog lovers, but of special interest to children, who will eagerly await the arrival of Uncle Phil.—Presented by Bob Martin Limited.
- 9.30 a.m.** Brown & Polson Cookery Club
Club news and cookery talks by the President, Mrs. Jean Scott.
- 9.45 a.m.** Keeping House with Elizabeth Craig. Introduced by Peter the Planter, on behalf of Lyon's Green Label Tea.
- 10.0 a.m.** Uncle Coughdrop's Party for the Kiddies.—Presented by Pineate Honey Cough Syrup.
- 10.15 to 10.30 a.m.** GOOD MORNING
A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.
- 4.15 p.m.** The Dansant
- 4.30 p.m.** Programme of Music
Sponsored by the makers of Ladderix.
- 4.45 p.m.** SHOWLAND MEMORIES
A musical cavalcade of theatreland, past and present, with Webster Booth, Olive Groves, and the "Showlanders."—Presented by California Syrup of Figs.
- 5.0 p.m.** King's Cigarettes
Football results programmes.—Sponsored by Ardath Tobacco Co., Ltd.
- 5.30 p.m.** With The Immortals
A musical problem introduced by Orpheus, and presented by the makers of Bisodol.
- 5.45 to 6.0 p.m.** Station Concert
- 6.30 to 7.0 p.m.** Outside Broadcast
From the Alfa Café.
- 11.0 to 1.0 a.m.** Dancing Time



July Barry, a new discovery, who will sing in the Cafe au Lait programme on Sunday at 9.15 a.m.

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

8.45 a.m. OUT OF THE BLUE
The Reckitt's programme of surprises The big stars and personalities brought to you out of the blue. Introduced by Ruth Dunning The Reckitt's Reporter
This week you will recognise the voices of vaudeville's top-liners, and radio's most romantic broadcaster will tell how one talk brought him 39 proposals of marriage.—Presented by the makers of Reckitt's Blue.

9.0 a.m. ZEBO TIME
A musical contrast of grandmother's romantic songs, with the gay rhythm of to-day.—Presented by the makers of Zebo.

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

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

BE SURE TO LISTEN TO THE

'OVALTINE'
MELODY and SONG PROGRAMMES
on Sundays, 1.30-2 p.m., from Radio Luxembourg,
compèred by Norman Shelley.

BRANSBY WILLIAMS
contributes one of his popular Monologues each week.

SONGS BY FOREMOST ARTISTES
and concerted items by members of the
'Ovaltine' Light Opera Company
MUSIC TO SUIT EVERY TASTE, by the
'Ovaltine' Symphony Orchestra,
'Ovaltine' Military Band,
'Ovaltine' Light Novelty Orchestra,
'Ovaltine' Tango Band,
and the 'Ovaltine' Concert Dance Band.



The Children's Favourite Radio Programme
Sundays, 5.30-6 p.m., from Radio Luxembourg :

THE OVALTINEYS CONCERT PARTY

HARRY HEMSLEY
in the thrilling Serial Story,

"UNDER THE SOUTHERN CROSS"
The Ovaltineys Orchestra.

FOR BRIGHTER RADIO . . .

RADIO NORMANDY

269.5 m., 1113 kc/s

Announcers: Godfrey Bowen, David J. Davies, Thorp Devereux, D. I. Newman, W. Stuart-Saunders



TUNE IN

Times of Transmissions	
N.B.—All Times Stated are Greenwich Mean Time	
Sunday:	7.45 a.m.—11.45 a.m. 1.30 p.m.—7.30 p.m. 10.00 p.m.—1.00 a.m.
Weekdays:	7.45 a.m.—11.30 a.m. *2.00 p.m.—6.00 p.m. †12 (midnight)—1.00 a.m.
*Thursday:	2.30 p.m.—6.00 p.m.
†Friday, Saturday, 12 (midnight)—	2.00 a.m.



SUNDAY, JANUARY 9

Morning Programme

- 7.45 a.m.** Sacred Music
The Thought for the Week. The Rev. James Wall, M.A.
- 8.0 a.m.** In Search of Melody
Selection—A Little Dutch Girl, *Kalman*; Im Galopp—*Polka, Strauss*; Sizziletta, *Von Blon*; Estudiantina Waltz, *Waldteufel*.—Presented by Pynovape Brand Inhalant, Yeo Street, E.3.
- 8.15 a.m.** I.B.C. TIME SIGNAL
Light Music.
- 8.30 a.m.** The Musical Alphabet
Light Cavalry Overture, *Suppe*; I Love a Lassie, *Lauder*; Lost in a Fog, *McHugh*; Love in Bloom, *Rainger*.—Presented by Kia Ora.
- 8.45 a.m.** Sporting Special
Selection—*Maritana, Wallace*; Song of Songs, *Moya*; Afraid to Dream, *Revel*; Shine Through My Dreams, *Novello*; Maracay—Tango, *Nicholls*; Leaning on a Lamp Post, *Gay*; Serenade, (Student Prince), *Romberg*.—Sent you by International Sporting Pools, Bath Road, Bristol.
- 9.15 a.m.** I.B.C. TIME SIGNAL
The Movie Club. Highlights of Hollywood and a Hollywood "Stop Press News" cabled direct from the film capital. Intimate glimpse of Gary Cooper.—Presented by the makers of Lux Toilet Soap.
- 9.30 a.m.** SHOWLAND MEMORIES
A Musical Cavalcade of Theatreland Past and Present with
Jan Van Der Gucht
Olive Groves
and
"The Showlanders"
Presented by California Syrup of Figs, 179 Acton Vale, W.3.
- 9.45 a.m.** The Smoking Concert
A convivial collection with a cigarette and a song on their lips, featuring Charlie the Chairman and The Smoking Concert Company.—Presented by Rizla Cigarette Papers, Rizla House, Beresford Avenue, Wembley, Middlesex.
- 10.0 a.m.** WALTZ TIME
with
Billy Bisette
and His Waltz Time Orchestra
Hugh French
Esther Coleman
and the Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.
- 10.15 a.m.** CARSON ROBISON
and His Pioneers
Presented by Oxydol Co., Ltd., Newcastle-on-Tyne.
- 10.30 a.m.** Eddie Pola and His Twisted Tunes. A programme of twisted words and music.—Presented by the makers of Hudson's Extract, Unilever House, Blackfriars, E.C.4.
- 10.45 a.m.** The Rowntree Aero Show
Harry Roy and Bill Currie. In the lighter side of life, while the famous band "swings it".—Presented by the makers of Rowntree's Aero Chocolate.
- 11.0 a.m.** I.B.C. TIME SIGNAL
PUTTING A NEW COMPLEXION ON LIFE
She's Tall, She's Tan, She's Terrific, *Davis*; Big Apple, *David*; I'm a Little Prairie Flower, *Sarony*; Old Pal of Mine, *Box*.—Presented by D.D.D., Fleet Lane, E.C.4.



Morton Downey, Anna Neagle and Herbert Wilcox at the premiere of the film "Victoria the Great" in Chicago. Listen to Morton on Wednesday at 3.30 p.m.

- 11.15 a.m.** THE STORK RADIO PARADE
Presented by the makers of Stork Margarine from the Stage of the Union Cinema
Kingston featuring
Sam Browne
Michael Moore
with
Phil Park
and
Jack Dowle
at the organ
Directed by
Harold Ramsay
Announcer: Bob Walker
- 11.45 a.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie.

Afternoon Programme

- 1.30 p.m.** LOUIS LEVY
and His Symphony
with
Eve Becke
Gerald Fitzgerald
Announcers:
Bob Walker and Robert Hobbs
Presented by F. W. Hampshire and Co., Ltd., makers of Snowfire Beauty Aids.
- 2.0 p.m.** The Kraft Show
Directed by Billy Cotton, with Peter Williams, Alan Breeze, Jack Doyle and George Formby.—Presented by Kraft Cheese Company, Ltd., Hayes, Middlesex.
- 2.30 p.m.** Miss Jane Carr
in Stories from the Movies.—Presented by Hallborange, Allen & Hanbury, Ltd., Radio Dept., E.C.2
- 2.45 p.m.** THE OPEN ROAD
Blaze Away, *Holzman*; When You've Got a Little Springtime in Your Heart, *Woods*; Punjaub March, *Payne*; Here Comes That Rainbow, *Pola*; Blaze of Glory, *Holzman*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

- 3.0 p.m.** A SERENADE TO MELODY
Presented by Pond's Extract Co., Perivale, Greenford, Middlesex.
- 3.30 p.m.** MELODY AND MIRTH
Major and Minor
Takes the Biscuit
Presented by Huntley and Palmer, Ltd., Biscuit Manufacturers, Reading.
- 3.45 p.m.** AL COLLINS AND HIS BAND
from the Berkeley Hotel, London
playing
Music in the Mayfair Manner
Presented by Pond's Face Powder.

- 6.0 p.m.** HAROLD RAMSAY
At the Organ
Semper Fidelis, *Sousa*; Georgia on My Mind, *Carmichael*; The Wedding of the Painted Doll, *Brown*; Hometown, *Kennedy*; Trees, *Rasbach*; Hallelujah, *Youmans*.—Presented for your entertainment by Fynnon, Ltd.

- 6.15 p.m.** MORE SHOWLAND MEMORIES
A Musical Cavalcade of Theatreland, Past and Present, with
Webster Booth
Olive Groves
and
"The Showlanders"
Presented by California Syrup of Figs, 179 Acton Vale, W.3.

- 6.30 p.m.** RINSO RADIO REVUE
featuring
Jack Hylton and His Band
Alice Mann
Dick Murphy
Peggy Dell
The Henderson Twins
George Lyons
The Singing Harpist
Comped by Eddie Pola
Presented by the makers of Rinsol, Unilever House, Blackfriars, E.C.4.
Please turn to next page.

Cadbury Calling!

★ CLAP HANDS—HERE COMES CHARLIE KUNZ



CHARLIE KUNZ
famous pianist
and band leader

JUDY SHIRLEY
popular Radio singer

Cadbury Calling on TUESDAYS—to bring you CHARLIE KUNZ, wizard of the piano. Judy Shirley and George Barclay will sing.

Don't forget MR. PENNY on Saturdays

RADIO 1293 METRES
LUXEMBOURG
Tuesday morning
8-45
January 11th

- 4.0 p.m.** THE HORLICKS PICTURE HOUSE
Master of Ceremonies: Edwin Styles
Victoria Hopper
Vic Oliver
Betty Ann Davies
Stanley Villven
Helen Raymond
The Rhythm Brothers
and
The Horlicks All-Star Orchestra
under
Debroy Somers
Presented by Horlicks, Slough, Bucks.
- 5.0 p.m.** Peter the Planter
presents Fred Hartley's Sextet with Brian Lawrence.—On behalf of Lyons' Green Label Tea.
- 5.15 p.m.** THE QUAKER QUARTER HOUR
featuring
Carroll Lewis
and his Radio Discoveries
Stanley Harris (Vocalist)
Cecil Newbery (Pianist)
Joan Shadwell (Vocalist)
Reginald Ingle (Harmonica)
Constance Impey (Soprano)
Presented by the makers of Quaker Oats, Southall, Middlesex.
- 5.30 p.m.** HILDEGARDE
The Most Fascinating Personality of the Year.
Presented by the makers of Phillip's Magnesia Beauty Creams, 179 Acton Vale, W.3.

Evening Programme

- 5.45 p.m.** The Adventures of Master O.K., featuring Master O.K. (The Saucy Boy), Uncle George, Betty Dale, Johnnie Johnson and The O.K. Sauce Orchestra.—Presented by O.K. Sauce, Chelsea Works, S.W.18.

Tune in RADIO NORMANDY

—Continued from page 29

Full Programme Particulars

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 Elsie Randolph, Peggy Desmond, Paul England and Monia Litter.—Sponsored by Rowntrees, the makers of Chocolate Crisp.

7.30 p.m. Programmes In French Assn. des Auditeurs de Radio Normandie.

10.0 p.m. Variety

10.30 p.m. JOHN GOODWOOD and The Coty Quintette A New Programme of Haunting Melodies with Beauty Information and John Goodwood Astrologer Telling You How the Planets Shape Your Destiny Presented by Coty (England), Ltd.

10.45 p.m. Tunes from the Talkies

11.0 p.m. Vaudeville Drury Lane Pantomime Memories; Old Pal of Mine, Box; Coo, Luvaduck, Crikey, Coo, Blimey, Sarony; Whistling Gipsy, Evans.—Presented by Western Sports Pools, Westgate Chambers, Newport, Mon.

11.15 p.m. Your Requests

11.30 p.m. Normandy Play Bill Advance News and Some of Next Week's High Spots

11.45 p.m. Evening in Hawaii

12 (midnight) Melody at Midnight Hal Grayson and His Orchestra. Guest artistes: The Playboys (electrical recordings).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. Dance Music

1.0 a.m. I.B.C. Good-night Melody and Close Down

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

10.0 a.m. I.B.C. TIME SIGNAL In Search of Melody.—Presented by Pynovape Brand Inhalant, Yeo Street, E.3.

10.15 a.m. Light Music

10.30 a.m. Movie Melodies

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

11.15 a.m. Something For Everybody

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

2.0 p.m. Peter the Planter presents Fred Hartley and His Sextet and Brian Lawrence.—Sponsored by Lyons' Green Label Tea.

2.15 p.m. Miniature Matinée

2.30 p.m. The Magic Carpet

3.0 p.m. Around the Union Cinemas Featuring Harold Ramsay and other artistes (Electrical Recordings).—Presented by Union Cinemas, Union House, 15 Regent Street, W.1.

3.15 p.m. Normandy Play Bill Advance News and Some of Next Week's High Spots.

3.30 p.m. Light Orchestral Concert

4.0 p.m. What's On Stop Press Review of the latest films, shows and other attractions by Edgar Blatt, the I.B.C. Special Critic.

4.15 p.m. Popular Dance Orchestras (Electrical Recordings).

4.30 p.m. Variety

5.0 p.m. I.B.C. TIME SIGNAL Your Requests

5.30 p.m. A Quarter-Hour Programme For boys and girls. Birthday Greetings from the Uncles.

5.45 p.m. Songs at the Piano

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

12 (midnight) Melody at Midnight Jimmie Grier and His Orchestra. Guest Artistes: Al Clauser and His Oklahoma Outlaws (Electrical Recordings).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

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

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

2.0 p.m. Miniature Matinée

2.30 p.m. Arthur Young And a Friend. The I.B.C. Musical Director at the Piano introduces listeners to a radio guest.

2.45 p.m. Dancing Reflections In the musical mirror.—Presented by Novopine Foot Energiser, Yeo Street, E.3.

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

3.15 p.m. Hills of Home

3.30 p.m. Songs of the South

3.45 p.m. AT HOME WITH THE BUGGINS FAMILY featuring Mabel Constanduros Presented by Cow & Gate, Ltd., Guildford, Surrey.

4.0 p.m. Song Hits by Vivian Ellis

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

4.30 p.m. Request Programme From Miss K.; Webster of Cranleigh.

5.0 p.m. I.B.C. TIME SIGNAL Musical Comedy Medley.

5.15 p.m. A Quarter Hour Programme For boys and girls. Birthday Greetings from the Uncles.

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

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

12 (midnight) Melody at Midnight Tom Doring and His Orchestra. Guest artistes: Jimmy Tolson and Jeannie Dunne (Electrical Recordings).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

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

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



Karoli Szenassy, violin virtuoso who has been heard with Arthur Young in his Tuesday and Saturday programmes at 2.30 p.m.

MONDAY, JAN. 10

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

8.0 a.m. MUSIC IN THE MORNING I Know Now, Warren; Picture of My Irish Home, Royce; Why Do You Pass Me By? Miederberger; Boston Tea Party, Ryerson; Dance Classics—Medley.—Presented by Horlicks, Slough, Bucks.

8.15 a.m. 8.15—And All's Well An early morning programme to encourage the healthy, happy side of life, featuring Browning and Starr.—Presented by Alka Seltzer Products.

8.30 a.m. I.B.C. TIME SIGNAL And speaking of the weather, here is The Musical Barometer.—Sponsored by Keen Robinson & Co., Ltd., makers of Waverley Oats.

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

9.0 a.m. I.B.C. TIME SIGNAL THE OPEN ROAD The Darling of the Guards, Nicholls; Hand in Hand, Vienna; Anchors Aweigh, Zimmerman; Betty Co-ed, Vallee; Entry of the Gladiators, Fucik.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

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

9.30 a.m. Cinema Organ Favourites

TUESDAY, JAN. 11

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

8.0 a.m. Romeos of the Radio Introduced by Diana, The Outdoor Girl. Cavan O'Connor (Electrical Recordings).—Presented for your entertainment by Outdoor Girl, Brunel Road, East Acton.

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

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

8.45 a.m. Yesterday's Favourites

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

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

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

9.45 a.m. WALTZ TIME with Billy Bissett and His Waltz Time Orchestra Anita Hart Eddie Lee and the Waltz Timers Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.

10.0 a.m. I.B.C. TIME SIGNAL Light Orchestral Concert.

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

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

10.45 a.m. Accordion Band

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

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

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

WEDNESDAY, JAN. 12

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

8.0 a.m. MUSIC IN THE MORNING Please Pardon Us, We're in Love, Revel; Am I in Love? Warren; You Do the Darndest Things, Baby, Pollack; Blue Danube Swing; Say Si Si, Leciona.—Presented by Horlicks, Slough, Bucks.

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

8.30 a.m. ... and Speaking of the Weather, here is The Musical Barometer.—Sponsored by Keen Robinson & Co., Ltd., makers of Waverley Oats.

8.45 a.m. Songs You Will Never Forget Featuring Fred Hartley and His Orchestra with Brian Lawrence (Vocalist) and John Stevenson (Narrator).—Presented by Johnson's Glo-coat, West Drayton, Middlesex.

9.0 a.m. I.B.C. TIME SIGNAL Cinema Organ Favourites.

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

9.30 a.m. Light Orchestral Concert

9.45 a.m. A PROGRAMME OF POPULAR MUSIC Talk by Nurse Johnson on Child Problems Everything Stops for Tea, Sigler; Alone, Brown; Everything's Been Done Before, Adamson; You're Laughing at Me, Berlin.—Presented by California Syrup of Figs, 179 Acton Vale, W.3.

10.0 a.m. I.B.C. TIME SIGNAL Do You Remember? (Film Successes of Yesterday).

10.30 a.m. An All-Scottish Concert Presented by Scott's Porage Oats, A. & R. Scott, Ltd., Colinton, Midlothian.

10.45 a.m. Hammering the Hits

11.0 a.m. I.B.C. TIME SIGNAL THE COLGATE REVELLERS Presented by Colgate's Ribbon Dental Cream, Colgate, Ltd., S.W.1.

11.15 a.m. Listen to Vitbe Presented by Vitbe Bread, Crayford, Kent.

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

2.0 p.m. Peter the Planter presents Fred Hartley and His Sextet and Brian Lawrence.—Sponsored by Lyons' Green Label Tea.

2.15 p.m. In Search of Melody Presented by Pynovape Brand Inhalant, Yeo Street, E.3.

2.30 p.m. Light Entertainment

3.0 p.m. Around the Union Cinemas featuring Harold Ramsay and other artistes (electrical recordings).—Presented by Union Cinemas, Union House, 15 Regent Street, W.1.

3.15 p.m. Thomas Hedley & Co., Ltd. proudly present MISS GRACIE FIELDS introducing New Songs and Old Favourites in every Programme Accompanied by Fred Hartley and His Orchestra

3.30 p.m. MORTON DOWNEY The Golden Voice of Radio Thos. Hedley & Co., Ltd., makers of Drene Shampoo.

3.45 p.m. Bob Sydney's MASTERS OF RHYTHM.—Presented by the proprietors of Feen-a-Mint, Thames House, S.W.1.

4.0 p.m. POPULAR TUNES My Life in Music, Dariuszki; Polonaise in the Mall, Schubert; Bells Across the Meadow, Ketebe; Nola, Arndt.—Presented for your entertainment by Fynnon, Ltd.

4.15 p.m. Request Programme from Miss I. Buckingham of St. Ives.

4.45 p.m. Fingering the Frets A Programme for Instrumental Enthusiasts.

5.0 p.m. I.B.C. TIME SIGNAL Tunes of the Times.

5.15 p.m. Variety

5.45 p.m. Sporting Special Sent you by International Sporting Pools, Bath Road, Bristol.

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

12 (midnight) Melody at Midnight Henry King and His Orchestra. Guest artiste: Gene Austin (electrical recordings).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.

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

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

THURSDAY, JAN. 13

7.45 a.m. LAUGH AND GROW FIT with Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano Presented by Kolygnos (Sales), Ltd., 12 Chenies Street, W.C.1.

8.0 a.m. OUT OF THE BLUE A Programme of Surprises The Big Stars and Personalities Brought to you out of the Blue introduced by Ruth Dunning The Reckitt's Reporter Presented by the makers of Reckitt's Blue, Reckitt & Sons, Ltd., Hull. Please turn to page 32.

Make a date with the

GLYMIEL JOLLITIES

A New-Style Radio Show with

SYLVIA CECIL TESSA DEANE
MAJORIE STEDEFORD
GWEN CATLEY MONTE REY
CLARENCE WRIGHT
NEAL ARDEN AL BURTON
and THE GLYMIEL ORCHESTRA

Presented by the makers of

GLYMIEL JELLY

Radio Luxembourg, 4.15 every Tuesday
Radio Normandy, 9.15 a.m. every Friday
Radio Normandy time booked through I.B.C.

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The Good Natured Laxative



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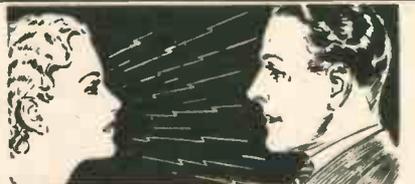
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Lozenges, black-currant flavoured, in tins at 7d. & 1/-



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PARIS COLLEGE OF PSYCHOLOGY
(Dept. 11), 7 Rue Auber, Paris (IXe), FRANCE

OUT OF THE BLUE!

Reckitt's bring to you the pick of the week's personalities in a new surprise programme—"Out of the Blue." The unexpected awaits you at every turn. A famous comedienne becomes a pianist. Britain's best known comic takes to the violin. Celebrated novelists and song writers come to entertain you. Listen to "OUT OF THE BLUE" from Radio Normandy every Thursday at 8 a.m. (Series began on Jan. 6th) and from Radio Luxembourg every Friday at 8.45 a.m. (Series began Jan. 7th). The programme is introduced by Ruth Dunning, and presented by the makers of RECKITT'S BLUE.

RADIO'S No. 1 MUSIC HALL

Continued from page 17

huge as a modern super cinema. It's actual capacity is a secret.

Though it retains its old-fashioned stage boxes (Victor Smythe uses one of them for commentating on broadcasts), the Argyle has been modernised in excellent taste, both in its foyers and auditorium. Oak panelling is prominent in the scheme, which is most unusual for this type of hall, but none the less effective and distinguished.

Standing on the stage, it seems almost possible to touch the front of the circle, and this intimate atmosphere is a great help to artistes who have been performing in vast theatres, where they have to shout and concentrate on "putting themselves across" to the detriment of their acting. At the Argyle, they can use that reserve of power for those little touches which delight the heart of the close observer. That is why broadcasts from there are so much appreciated, for broadcasting will always be an intimate art.

One dear old lady has never missed a broadcast night at the Argyle. Her hearty laugh is recognised in thousands of households all over the country. Yet she doesn't laugh to show off—it's her natural way of showing her appreciation.

Affectionately known as "The Guv'nor," D. J. Clarke, whose photograph adorns the entrance hall of the Argyle, would be a proud man these days to see his beloved theatre going from strength to strength. It is one of the rapidly diminishing number of independent theatres remaining in the country. The others are selling out to the large combines. But you may depend that the Argyle will remain independent as long as its four walls are standing.

When other halls were succumbing to different types of entertainment or being taken over by circuits, they held their banner high at the Argyle; they fought a good fight on behalf of Variety. Now they are reaping their reward in the applause of thousands of patrons—and the enthusiasm of millions of listeners the whole world over.



"Hurry up, Bill, we've just tuned-in Luxembourg!"

NEXT WEEK

Charlie Kunz, Bryan Michie, Anne Zeigler and George Formby are Starred.

THREE CHANCES EVERY SUNDAY

for you to hear

The Greatest RADIO ENTERTAINER of the age!

The man who brought new blood to variety—

CARROLL LEVIS



with his

RADIO DISCOVERIES

NORMANDY	LYONS	LUXEMBOURG
5.15 p.m. Transmission through I.B.C. Ltd. 269.5 metres	8.30 p.m. 215 metres	10.30 p.m. 1293 metres

Each week Carroll Levis brings you new talent—unknown performers from every walk of life—in the QUAKER programme of quickfire variety.

YOU CAN HELP TO GIVE THESE 'UNKNOWN'S' THEIR BIG CHANCE

Use this voting coupon

Paste this coupon on the back of a 1d. stamped postcard or put it in a 1½d. stamped envelope and send to:—

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My favourite artiste in the Quaker Oats programme from

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on Sunday.....1938, was

Name of Artiste.....

Name.....

Address.....

ALL VOTES MUST BE RECEIVED BY TUESDAY MORNING FOLLOWING THE BROADCAST.

Tune in RADIO NORMANDY

—Continued from page 30

Full Programme Particulars

8.15 a.m. **I.B.C. TIME SIGNAL**
ZEBO TIME
A Musical Contrast of Grandmother's Romantic Songs with the Gay Rhythm of To-day
Presented by the makers of Zebo, Reckitt & Sons, Ltd., Hull.

9.30 a.m. **POPULAR TUNES**
Presented for your entertainment by Fynnon, Ltd.

8.45 a.m. Songs of the Century
Presented by Jersey Lily Beauty Lotion, Department C.7, C.1.

9.0 a.m. **I.B.C. TIME SIGNAL**
Normandy Play Bill. Advance News and Some of Next Week's High Spots.

9.15 a.m. **THE MILTON SISTERS**
Pat Hyde and Dinah Miller with their entertaining announcer Bob Walker and Arthur Young at the Piano
Presented by Milton, John Milton House, N.7.

9.30 a.m. **TUNES YOU MIGHT NEVER HAVE HEARD**
Presented by the proprietors of Lavona Hair Tonic, Braydon Road, N.16.

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

10.0 a.m. **I.B.C. TIME SIGNAL**
Radio Favourites.—*Presented on behalf of Brooke Bond & Co., Ltd., London, E.1.*

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

10.30 a.m. Highlights on Parade
Presented by Macleans Peroxide Tooth Paste, Great West Road, Brentford.

10.45 a.m. Light Music

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

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

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

2.30 p.m. Miniature Matinee

3.0 p.m. An Earful of Music
Presented by Rentals, R.A.P., Ltd., 183 Regent St., W.1.

3.15 p.m. Tune Time

3.30 p.m. Sporting Special
Presented by International Sporting Pools, Bath Road, Bristol.

3.45 p.m. Dancing Reflections in the Musical Mirror.—*Presented by Novopine Foot Energiser, Yeo Street, E.3.*

4.0 p.m. Jane and John
Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.

4.15 p.m. **PUTTING A NEW COMPLEXION ON LIFE**
I Don't Like, Formby; Donkey's Serenade, Wright; Ramona, Wayne; Peckin', Pollock.—Presented by D.D.D., Fleet Lane, E.C.4.

4.30 p.m. Fifteen Minutes of Variety and Entertainment at the Cafe au Lait.
Guest artist: Jan Zalski.—*Presented by Nestle's Milk Products.*

4.45 p.m. Songs of the Prairie

5.0 p.m. **I.B.C. TIME SIGNAL**
Hawaiian Novelties.

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

5.30 p.m. Blackbirds

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

12 (midnight) Melody at Midnight
Seger Ellis and His Orchestra. Guest artist: Cleo Brown (electrical recordings).—*Presented nightly by Bille Beans, C. E. Fulford, Ltd., Leeds.*

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

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

FRIDAY, JAN. 14

7.45 a.m. **LAUGH AND GROW FIT**
with **JOE MURGATROYD**
(The Lad fra' Yorkshire) and Poppet at the Piano
Presented by Kolyinos (Sales), Ltd., 12 Chenies Street, W.C.1.

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

8.15 a.m. **8.15—And All's Well**
An early morning programme to encourage the Healthy, Happy side of life, featuring Browning and Starr.—*Presented by Alka Seltzer Products.*

8.30 a.m. **I.B.C. TIME SIGNAL**
Pictures on the Wall.—*Presented by the makers of Parminit, 161 Smedley Street, S.W.8.*

8.45 a.m. The Evolution of Swing
Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.

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

9.15 a.m. **THE GLYMIEL JOLLITIES**
with Sylvia Cecil, Tessa Deane, Marjorie Stedeford, Gwen Catley, Clarence Wright, Monte Rey, Neal Arden, Al Burton and The Glymiel Orchestra
Presented by the makers of Glymiel Jelly.

9.30 a.m. Radio Favourites
Presented on behalf of Brooke Bond & Co., Ltd., London, E.1.

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

10.0 a.m. **I.B.C. TIME SIGNAL**
Kitchen Wisdom.—*Presented by Borwicks Baking Powder, 1 Bunhill Row, S.W.1.*

10.15 a.m. Dream Waltzes
Presented by True Story Magazine, 30 Bouverie Street, E.C.4.

10.30 a.m. **SONGS AND MUSIC**
From Stage and Screen
Selection—Firefly; The Sheep Were in the Meadow (Going Greek), Lerner; Afraid to Dream (You Can't Have Everything), Revel; Stop, You're Breaking My Heart (Artists and Models), Koehler.—*Presented by Macleans, Ltd., Great West Road, Brentford.*

10.45 a.m. Accordion Favourites

11.0 a.m. **I.B.C. TIME SIGNAL**
Latest Hits by Popular Screen Stars.—*Presented by Ladderix, Ltd., Slough, Bucks.*

11.15 a.m. Something for Everybody

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

2.0 p.m. Peter the Planter
Presents Fred Hartley's Sextet with Brian Lawrence.—*Sponsored by Lyons' Green Label Tea.*

2.15 p.m. Sporting Special
Sent you by International Sporting Pools, Bath Road, Bristol.

2.30 p.m. Musical Cavalcade
Presented by the publishers of "Cavalcade," 2 Salisbury Square, E.C.4.

2.45 p.m. Changing Times

3.0 p.m. The Magic Carpet
Jane and John
Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.

3.45 p.m. In Search of Melody
Presented by Pynovape Brand Inhalant, Yeo Street, E.3.

4.0 p.m. What's On
Stop Press review of the latest films, shows and other attractions by Edgar Blatt, the I.B.C. special critic.

4.15 p.m. Dancing Reminiscences

4.30 p.m. Fingers of Harmony
Presented by the proprietors of Daren Bread, Daren, Ltd., Dartford, Kent.

4.45 p.m. Request Programme
From Miss Kathleen Cater of Highbury, London.

5.0 p.m. **I.B.C. TIME SIGNAL**
Around the Shows.

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

5.30 p.m. Popular Songs
Little Old Lady, Carmichael; A Little Co-operation from You, Lerner; Chinese Laundry Blues, Cottrell; Selection—Swing Time; Kern; Horsey, Horsey, Box; The Greatest Mistake of My Life, Nelson; Stop, You're Breaking My Heart, Koehler; Organ Grinder's Swing, Parish; Winnick's Melody Medley.

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

12 (midnight) Melody at Midnight
Dick Jurgens and His Orchestra. Guest artists: The Rhythm Rascals (electrical recordings).—*Presented nightly by Bille Beans, C. E. Fulford, Ltd., Leeds.*

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

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

1.30 a.m. **I.B.C. TIME SIGNAL**

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

SATURDAY, JAN. 15

7.45 a.m. **LAUGH AND GROW FIT**
with **JOE MURGATROYD**
(The Lad fra' Yorkshire) and Poppet at the Piano
Presented by Kolyinos (Sales), Ltd., 12 Chenies Street, W.C.1.

8.0 a.m. **MUSIC IN THE MORNING**
No More You, Towers; Sailing Home, Samuels; In the Sweet Long Ago, de Rose; Hallelujah, Youmans; Vieni Vieni, Scotto.—*Presented by Horlicks, Slough, Bucks.*

8.15 a.m. **I.B.C. TIME SIGNAL**
Farmyard Frolics.—*Presented by the makers of Chix, 8 Devonshire Grove, S.W.15.*

8.30 a.m. Happy Days
Presented by Wincarnis, Wincarnis Works, Norwich.

8.45 a.m. Sunny Jim's Young Folks' Programme.—*Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.*

9.0 a.m. **I.B.C. TIME SIGNAL**
Light Fare. Introducing Mrs. Able.—*Presented by Vitacup, Wincarnis Works, Norwich.*

9.15 a.m. Saturday's Child
Works Hard for a Living.

9.30 a.m. A Quarter of an Hour's Entertainment for mothers and children.—*Presented by Uncle Coughdrop and the Pineate Aunties and Uncles.—Presented by Pineate Honey Cough Syrup, Braydon Road, N.16.*

9.45 a.m. **THE MILTON SISTERS**
Pat Hyde and Dinah Miller with their entertaining announcer Bob Walker and Arthur Young at the Piano.
Presented by Milton, John Milton House, N.7.

10.0 a.m. **I.B.C. TIME SIGNAL**
Popular Tunes on the Cinema Organ.

10.15 a.m. Nautical Moments

10.30 a.m. Turn Back the Clock
It Looks Like Rain in Cherry Blossom Lane, Burke; Play to Me Gipsy, Karel; Underneath the Arches, Flanagan; Pagan Love Song, Brown; Memories of Horatio Nicholls, Nicholls; Alexander's Ragtime Band, Berlin; If You Were the Only Girl, Ayer; The Family Song Album, Coward; Maid of the Mountains Waltz, Fraser Simson.

11.0 a.m. **I.B.C. TIME SIGNAL**
Listen to Vitbe.—*Presented by Vitbe Bread, Crayford, Kent.*

11.15 a.m. Something for Everybody

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

2.0 p.m. The Magic Carpet
Arthur Young
And a Friend. The I.B.C. musical director introduces listeners to a radio guest.

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

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

3.15 p.m. Songs at the Piano

3.30 p.m. Dancing Time
A programme of dance music chosen by Victor Silvester.

4.0 p.m. Swing Music
Swing, Swing, Dear Mother-in-Law, Baron; Good for Nothing, Carr; Don't You Care What Anyone Says, Cain; You Can't Swing a Love Song, O'Connor; Toy Trumpet, Scott.

4.15 p.m. Honey-moon Houses

4.30 p.m. Light Orchestral Concert

4.45 p.m. Memories
Presented by Du Maurier Cigarettes, 1 Sekford Street, E.C.1.

5.0 p.m. **I.B.C. TIME SIGNAL**
Who's Won! The Results of Association Football Matches played to-day will be broadcast as soon as they come to hand.—*Sent you by International Sporting Pools, Bath Road, Bristol.*

5.30 p.m. An Earful of Music
Featuring Celia Ryland.—*Presented for your entertainment by Rentals, R.A.P., Ltd., 183 Regent Street, W.1.*

5.45 p.m. Variety
Maybelle, Lerner; My Gipsy Dream Girl, Pease; Abdul Abulbul Amir, Crumit; Darktown Dandies, Morley; I'm Happy When You're Happy, Lerner.

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

12 (midnight) Melody at Midnight
Eddy Fitzpatrick and his Orchestra. Guest artists: The Playboys (electrical recordings).—*Presented nightly by Bille Beans, C. E. Fulford, Ltd., Leeds.*

12.30 a.m. **I.B.C. TIME SIGNAL**
Melody Calling.—She's Tall, She's Tan, She's Terrific, Davis; The Little Boy That Santa Claus Forgot, Connor; Can I Forget You? Kern; The Night is Young and You're So Beautiful, Suesse.—*Presented by British Home and Office Telephones, 31 Great Peter Street, Westminster, S.W.1.*

12.45 a.m. Dance Music

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

1.30 a.m. **I.B.C. TIME SIGNAL**

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

RADIO LJUBLJANA

549.3 m., 527 Kc/s.

Time of Transmission:
Friday: 9.30—10.0 p.m.
Announcer: F. Miklavcic.

9.30 p.m. Military Band Concert
Sambre et Meuse, Planquette; See Me Dance the Polka, Grossmith; Selection—The Mikado, Sullivan; Marche Lorraine, Ganne.

9.45 to 10.0 p.m. Light Music
Rosewood Riddles, Byrne; For You Alone, Gohl; Community Land, arr. Stodden; Live, Love and Laugh, Heymann; Vienna in Springtime, Leon.

10.0 p.m. Close Down

RADIO MÉDITERRANÉE

(Juan-les-Pins)
235.1 m., 1276 Kc/s.

Time of Transmission:
Sunday, 10.30 p.m.—1.0 a.m.

SUNDAY, JAN. 9

10.30 p.m. Tunes from the Talks and Shows. The Eyes of the World are on You (London Melody), Lerner; Sweetheartache (Hit Parade), Slept; Good night, My Love (Stowaway), Revel; Selection—Take My Tip, Lerner; Watching the Stars (Splinters in the Air), Lerner; Canoe Song (Sanders of the River), Spoliansky; A Little Dash of Dublin (Peg of Old Drury), Sigler; Selection—Swing High, Swing Low, Coslow.

11.0 p.m. Light Fare
Happy Memories; The Charlades' Ball, O'Donovan; May I Have the Next Romance With You? Revel; Holiday Time is Jollity Time, Van Dusen; Oh, Mukli, Mukli, Oh, Hill; By Heck—Tap Dance, Henry; Across the Great Divide, Box; It's Raining in California, Gilbert.

11.30 p.m. Cinema Organ Memories
My Wishing Song, Burke; Family Favourites, arr. Ewing; Sweet and Lovely, Arnhem; If I Had a Talking Picture, Schuster.

11.45 p.m. Records by the Commodore Theatre Orchestra. Tales from the Vienna Woods, Strauss; The Musical Clock of Madame Pompadour, Noack; Selection—The Maid of the Mountains, Fraser-Simson; Song of the Nightingale, Ailboud.

12 (midnight) Dance Music
Love and Learn—Fox-trot, Schwartz; Broken-hearted Clown—Fox-trot, Noel; At the Balalaika—Fox-trot, Posford; The Love Bug Will Bite You, Tomlin; Keep Calling Me Sweetheart, Iida; There's that Look in Your Eyes Again—Fox-trot, Revel; Golden Heart—Waltz, Michaelson; Two-Gun Dan—Fox-trot, Fountain; On a Little Dream Ranch, Hill; The Merry-go-Round Broke Down, Friend; If I Had You—Fox-trot, Connelly; San Roque—Rumba, Maldonado; Pennies from Heaven—Fox-trot, Burke; Harbour Lights—Fox-trot, Williams; Little Old Lady of Poverty Street, Lerner; In the Sweet Long Ago, Tobias; Red, White and Blue, Gay.

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

Information supplied by the International Broadcasting Co., Ltd., 37, Portland Place, London, W.1.

WHY NOT JOIN US?

EVERY SUNDAY MORNING—
EVERY SUNDAY AFTERNOON—
EVERY SUNDAY EVENING—
EVERY MONDAY MORNING—
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RADIO LUXEMBOURG (1293 metres)
11.15 a.m. every Sunday; 8.45 a.m. every Monday;
8.30 a.m. every Thursday.

RADIO NORMANDY (269.5 metres)
2.45 p.m. every Sunday; 9.0 a.m. every Monday; 10.15 a.m.
every Tuesday; 10.15 a.m. every Thursday (except first
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You'll be switching on to an entirely new kind of musical show! The Carters Caravan will fascinate you with Music, Song and Drama—the brightest show on the air. You and your family must listen-in to this programme.

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

CARTERS Brand LITTLE LIVER PILLS

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

B.B.C. WITH THE LID OFF!

Sensational New Series

Beginning in Next Week's

RADIO PICTORIAL

NORMANDY ANNOUNCERS AT PLAY

By THORP DEVEREUX
(Chief Announcer)

QUITE a bit has been written in this column about announcers and their work, so people might be pardoned for supposing that Jack, out here in Fécamp, becomes a dull boy through all work and no play.

Actually, this is far from being the case and we all have at least a day and a half off each week, just as other normal working folk. This weekly holiday is greatly enhanced by the I.B.C., who place at our disposal the station car, a very nice Citroën, and from time to time, we get out and explore the countryside around.

Quite recently, I took a very pleasant trip along the coast. Leaving Fécamp on the coast road towards Le Havre, following winding roads very reminiscent of the Southern Counties of England, our first port of call was a picturesque little fishing village, called Yport.

Continuing along the coast by more winding up-and-downhill roads, we paused for a moment to admire the pretty picture presented by Vaucottes, a tiny residential hamlet nestling in its own bay. The autumnal tints on the surrounding woods and trees almost defy description.

Leaving Vaucottes, and passing through Vattetot, a little country village, a short way inland, we soon arrived at Etretat. Etretat must surely be known by name, if not in shape or form, to many of our listeners. In the summer time, it is a favourite resort of the Englishman abroad, only slightly less popular with English Society and the Smart Set than Deauville and Paris Plage.

If one goes round Etretat during the summer months, I'll vow you'll hear almost as much English as French, particularly in the Golf Hotel, a first class hostelry which is in some ways reminiscent of, say, the George at Reading, and other English country "pubs" of the old English coaching house style.

I should like to tell you more of the many other interesting places near at hand, Havre, Rouen, Caen (an old university town) and many others, but limitations of space compel me to leave these for another time.

ON THE AIR WITH
GOBLIN
Radio Normandy
TUESDAY AT 11 A.M.

"Leisure at Eleven"
FEATURING THE INIMITABLE
MRS FEATHER
(Miss Jeanne de Casalis)

**POPULAR
SONG & DANCE
NUMBERS**

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SPECIAL
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HEAR THE FAMOUS GOBLIN SONG



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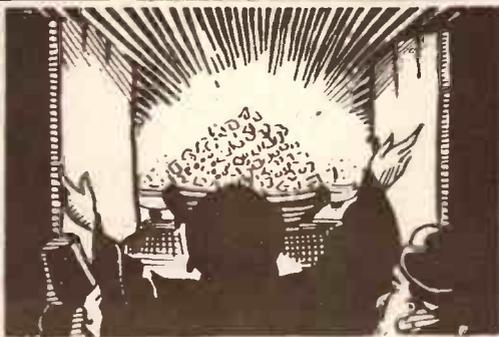
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ALI BABA SAID... "OPEN SESAME" AND HE OBTAINED GREAT TREASURE!



All you have to do is to write to—**THOMPSON**

..And a FORTUNE IS YOURS for the asking!!

Let me place you in possession of a HUGE FORTUNE simply and easily, as I have done for so many others, ABSOLUTELY AND ENTIRELY FREE. I make no charge whatever for my expert personal knowledge, which is proof of my complete confidence in winning a VAST SUM FOR YOU.

My followers are delighted week after week, and I offer you this unique chance of adding your name to my long list of winners.

This is definitely the CHANCE OF YOUR LIFETIME—don't delay—prove it yourself by posting off the Coupon NOW.

TO WIN A FORTUNE IS EASY—THERE ARE ONLY THREE THINGS TO DO:—

FIRST—Make up your mind to accept my specialised guidance in choosing the easiest and best Pool for your investment.

SECONDLY—Fill in the Order Form.

THIRDLY—Send one 11d. stamp; or better still, four 11d. stamps, and I forward free Forecasts for four weeks.

DO NOT send any envelopes.
DO NOT send any coupons for marking.
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I send you the coupon that I select, filled in with my wonderful forecasts, and you merely have to sign and post it.

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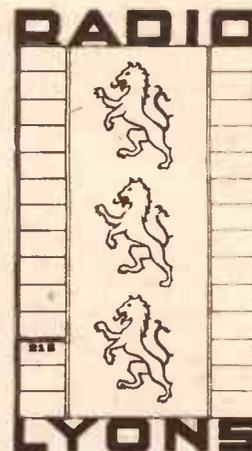
I enclose stamp(s) for.....week(s) Free Forecasts and Special Nap. I promise 25 per cent. commission on wins over £50. (Please write in BLOCK LETTERS.) I am over 21 years of age.

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STICK CORNER OF STAMP HERE FOR 1 WEEK'S FREE FORECASTS	STICK CORNER OF STAMP HERE FOR 2 WEEKS' FREE FORECASTS	STICK CORNER OF STAMP HERE FOR 3 WEEKS' FREE FORECASTS	STICK CORNER OF STAMP HERE FOR 4 WEEKS' FREE FORECASTS
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Radio Lyons Calling!

215 metres



Scene at the recent wedding of Alfred Van Dam and Dorothy Gascoigne, a Carroll Levis "Discovery." Alfred is broadcasting on Sunday at 8.15 p.m.

- 9.15 p.m. The Zam-Buk Programme of melody, song and humour. Presented by the makers of Zam-Buk.
- 9.30 p.m. **HILDEGARDE**
The most fascinating personality of 1937. Presented by the makers of Phillip's Magnesia Beauty Creams.
- 9.45 p.m. **WALTZ TIME**
with Billy Bissett and His Waltz Time Orchestra
Esther Coleman
Hugh French
and The Waltz Timers
An invitation to the Waltz," from the makers of Phillip's Dental Magnesia.

10.0 p.m. Excerpts from "It's In the Bag." The delightful musical play at the Saville Theatre, London.—Presented by the makers of Danderine.

10.15 p.m. **DR. FU MANCHU**
By Sax Rohmer
Episode No. 45. "The Arrest of The Devil Doctor." A further episode in the timeless war between Nayland Smith, criminal investigator, and Dr. Fu Manchu, arch-fiend of the Orient.
Dr. Fu Manchu—Frank Cochrane
Nayland Smith—D. A. Clarke Smith
Weymouth—Arthur Young
Sterling—Vernon Kelso
Campasco—Gordon McLeod
Le Free—Arthur Young
Fah Lo—Rani Waller
Presented by the makers of Milk of Magnesia.

GERALD CARNES, Radio Lyons chief announcer, paid a flying visit to London just before Christmas. He brought gifts to the London staff from the French station staff: a gramophone disc of greetings and extremely scurrilous lampoons specially recorded at Radio Lyons by the French workers and an extremely beautiful Christmas card in the form of a new and attractive photograph of the transmitter, standing stark and majestic against a stormy sunset sky.

But an important matter with which he had to deal while in London was the purchase of Christmas presents for the French staff. Mlle Florine, the charming little "speakerine" whose voice is well known to British listeners, wanted a pair of real "English brogues," as worn *Pour le sport* by young "County" Englishwomen; M. Anglade, French Station Director, asked for a pipe of a famous London make; but almost without exception, Carnes' French colleagues begged him to bring them back *Un vrai "Plum pouding" anglais!*

Gerald, faithful to his trust, bought an enormous consignment of plum puddings. When he arrived at Croydon airport, with the puddings packed in a big wooden case, the ground-staff handled the enormously heavy package with a good deal of suspicion, and on hearing the nature of the contents, good-natured chaff about the extra take-off run which the 'plane might have to take, began to fly. The parting shot was fired by a diminutive porter. "Better look out when you get to France, sir: maybe they'll think it's bombs you've got."

But no untoward incident took place, and the Radio Lyons station-staff have enough "Plum Pouding" to last them until Easter!

10.30 p.m. **Dance Time**
Dance music played for you by the world's finest rhythm-bands.

10.45 p.m. **To-day's Horoscope**
A programme of mystery and music for everybody. Birthday predictions and advice for the future.—Presented by the makers of Jersey Lily Beauty Lotion.

11.0 p.m. **"Pianocontrast"**
"The Tiger Ragamuffins" and Charlie Kunz play the same instrument—but how differently they tackle—and tickle—these ivories. Both are represented in this amusing programme of famous pianists' recordings.

11.30 p.m. **As You Like It**
Songs, dance-numbers, and request items of all kinds for all listeners.

12 (midnight) **Close Down**

SUN., JAN. 9

- 5.0 p.m. **Gramo-Variety**
Something for everybody in a programme of amusing and delightful song and melody.
- 5.15 p.m. **Your Old Friend Dan**
Songs and sound advice from Lyle Evans, with music by the Johnson Orchestra.—Presented by the makers of Johnson's Wax Polish.
- 5.30 p.m. **Dance Time and Song**
Fifteen minutes of rhythmic harmony, orchestral and vocal.—Presented by Ladderix.
- 5.45 p.m. **Peter the Planter**
Presents Fred Hartley's Sextet, with Cyril Grantham.—On behalf of Lyons' Green Label Tea.
- 6.0 p.m. **CARSON ROBISON AND HIS PIONEERS**
From the C.R. Ranch, far out in the West, these favourite songsters bring you their rhythm, melody and humour of the range.—Sent to you by courtesy of the makers of Oxydol.
- 6.15 p.m. **MORTON DOWNEY**
Radio's Golden Voice and the Drene Orchestra in a programme of songs and harmony. Presented by the makers of Drene.
- 6.30 p.m. **BEECHAMS REUNION**
with Jack Payne and His Band
Billy Scott-Comber
Ronnie Genarder
Peggy Cochrane
and Marjorie Stedeford
The whole programme compiled by Christopher Stone. — Sponsored by Beechams Pills, Ltd.

- 7.0 p.m. **CARROLL GIBBONS**
and His Rhythm Boys
with Anne Lenner
George Melachrino
Sam Costa
and The Three Ginx
A programme of dance music, songs and melodious memories by these famous artistes.—Presented by the makers of Stork Margarine.
- 7.30 p.m. **At The "Micetersingers" Club.**
A novel programme of merry music and song.—Presented by the makers of Liverpool Virus.
- 7.45 p.m. **Station Concert and News**
- 8.05 p.m. **Dance Music**
On gramophone records.
- 8.15 p.m. **"Highlights on Parade"**
With Alfred Van Dam and His State Broadcasting Orchestra, and Wyn Richmond.—Presented by the makers of Maclean's Peroxide Toothpaste.
- 8.30 p.m. **CARROLL LEVIS**
and His Radio Discoveries
To-day's unknown is the star of tomorrow." Among the talented amateur artistes presented this week by breezy, brilliant Carroll Levis are Stanley Hennis, Cecil Newbery, Joan Shadwell, Reginald Ingle, Constance Impey.
- 8.45 p.m. **Station Orchestra and News**
- 9.0 p.m. **Young and Healthy**
A programme of modern, snappy dance-rhythm and swing.—Sent to you by the makers of Bile Beans.

MONDAY, JAN. 10

- 10.0 p.m. **Dance Music**
A delightful programme of rhythm hits.
- 10.15 p.m. **Sunny Jim Transmitting**
"Force" and Melody. An old-time ballad-concert, reviving musical memories
- 10.30 p.m. **"B" Stands For . . .**
Another instalment of Radio Lyons' intriguing new feature.
- 11.0 p.m. **The Stage-Door Lounger**
Radio Lyons' backstage, reporter with his weekly "bag" of theatreland-celebrity gossip, and music from the hit-shows of the moment.
- 11.30 p.m. **Comedy Corner**
Famous humorists are represented in a delightful half-hour of mirth and melody.
- 12 (midnight) **Close Down**

TUESDAY, JAN. 11

- 10.0 p.m. **Variety**
Something for everyone in an enjoyable entertainment.—Offered by the makers of Stead's Razor Blades.
- 10.15 p.m. **Bolenium Bill on Parade**
With his army of daily workers in a programme of stirring songs and marches.
- 10.30 p.m. **"THE AIR EXPRESS FROM HOLLYWOOD"**
A thrilling programme of music and glamour from the Film City.—Presented by Max Factor, Ltd.
- 11.0 p.m. **Sign, Please**
Once again, Tony Melrose (D.Litt. Hons. Caus. Dr. Crabapple's Correspondence College) sets you your homework. His Study and Dormitory are at 10 Soho Square, London, W.1—in the same room.
- 11.30 p.m. **The Night Watchman**
Brings another selection of pleasant music for the closing programme.
- 12 (midnight) **Close Down**
Please turn to opposite page.

TUNE IN TO
RADIO LYONS
EVERY
SATURDAY
EVENING AT 11-15
FOR THE DAY'S
FOOTBALL POOL
DIVIDENDS



Marjorie Stedeford, guest at Beechams Reunion on Sunday at 6.30 p.m.



Anne Lenner, vocalist with Carroll Gibbons' band on Sunday at 7 p.m.



Become an expert PIANIST

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

"SO RARE"



Reproduced by courtesy of Keith Prowse & Co. Ltd.

HOW different it now sounds from the ordinary printed copy. If you can play a simple fox trot, let me show you how simple it is to play all your favourite dance tunes, as you hear them played by your favourite pianists. No heartrending exercises. 25,000 students have already achieved their ambition to take a simple copy of music and play in this fascinating style and, if you merely follow each of my lessons carefully together with my specially recorded tuition records, you will be amazed how easy it is.

SPECIAL COURSE FOR BEGINNERS

For those who cannot even play a note of music, I have written a special course, so that everyone, young or old, can easily and quickly play all their favourite pieces with this up-to-date rhythm.

READ THESE TESTIMONIALS:

JACK PAYNE SAYS:
 "The clearness of the tuition is excellent, and I most certainly advise all those pianists who are interested in this modern style of playing to lose no time in getting in touch with you."
HENRY MALL SAYS:
 "I have the greatest pleasure in recommending this course."
BUT THE BEST TEST OF ALL—STUDENTS SAY:
 "I appreciate the way in which your lessons are detailed, and I have become quite interested in the mastery of syncopation."—S/J/2.
 "Your lessons are so concise, that one can't help but grasp your instructions."—P/11.
 "I am becoming expert in playing this class of music."—W/4.
 "I should like to congratulate you on this Course. Although I have only had the first lesson and just started on the second, I have felt an improvement already."—A/1.

FILL IN THIS COUPON NOW!

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

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

Announcers: Gerald Carnes and Johnny Couper



Sunday, 11 p.m.: Charlie Kunz at the piano in "Pianocontrast."

11.30 p.m. Old and New
 Certain records, bearing early numbers in the Radio Lyons library-list, have become firm favourites. Here they are played with request-items, alternating with selections from the latest arrivals—the favourites of to-morrow.

12 (midnight) Close Down

THURSDAY, JAN. 13

10.0 p.m. Vaudeville
 Songs, sketches and solos in a record programme of first-class popular fare.

10.15 p.m. Dance Time
 A programme of rhythm hits.—Presented by the makers of Thermos Flasks.

10.30 p.m. Guess the Bands
 Radio Lyons' fascinating competition-feature, which has already become one of the most popular programmes on the air. You may win an attractive prize: don't miss this bright half-hour.

11.0 p.m. Here and There
 A record programme of varied successes by famous orchestral, vocal and instrumental radio-stars.

11.30 p.m. Trans-Atlantic
 Half an hour of rhythm and laughter in recent recordings from famous artistes in the U.S.A.

12 (midnight) Close Down

FRIDAY, JAN. 14

10.0 p.m. Dance Time
 With your favourite rhythm bands.

10.15 p.m. Bolonium Bill on Parade
 A programme of stirring songs and marches with Bolonium Bill and his army of daily workers.

10.30 p.m. Silver Strings
 Famous guitar and banjo players in their latest recordings.

10.45 p.m. Organ Parade
 A feature which is ever-popular with listeners who delight in the work of Britain's famous cinema organists.

11.0 p.m. Varied Fare
 Something for every taste in a half-hour of gay music.

11.30 p.m. Afterthoughts
 Wasn't your "pet" record in the last request programme? Don't despair. It may be in this selection of songs, solos, and request items.

12 (midnight) Close Down

SATURDAY, JAN. 15

10.0 p.m. Hits and Highlights from Stage and Screen.
 Music from stage-shows and motion-pictures of yesterday, to-day and to-morrow.—Presented by the makers of Macleans Peroxide Toothpaste.

10.15 p.m. Dance Time
 A programme of popular hits in rhythm. Presented by the makers of Thermos Flasks.

10.30 p.m. "Our Favourites"
 Gay records of song and dance specially chosen by Gerald Carnes and Johnny Couper, Radio Lyons' friendly announcers, from among their own favourite artistes.

SOMEONE'S CRAZY HERE!

Letter from a Yorkshire listener to "The Man on the Set":—

"DEAR SIR,—Every night I listen to Radio Lyons. Your broadcasting name is "The Man on the Set," but I consider your real name is Tony Melrose. You talk like him and pronounce your words like him, so my opinion is that you are the said person, Tony Melrose. If you are not this said person, I must say that there is no comparison between you and this said person."
 Both Tony and "The Man on the Set" are still trying to work this one out. They think that the writer must be Irish by birth.



Your Old Friend, Lyle Evans, sings to you on Sunday at 5.15 p.m.

WEDNESDAY, JAN. 12

10. p.m. Dance A Little
 To the strains of "sweet" style rhythm-bands in their latest recordings.

10.15 p.m. "Sunny Jim's Consultation Series."
 In which this famous character interviews housewives from all parts of the British Isles.

10.30 p.m. PALMOLIVE TIME
 With Olive Palmer, Paul Oliver, and the Palmollivers. Palmolive's own collection of radio-favourites in songs, duets and rhythm.

11.0 p.m. Film Time
 Another up-to-the-minute programme of news from Screenland, with delightful musical selections, by The Man on the Set, Radio Lyons' Friend of the Stars. Address the Man on the Set at 10 Soho Square, London, W.1.

10.45 p.m. Film Time
 Radio Lyons' own film-reporter, The Man on the Set, brings you the latest news from Screenland in another of his interesting, up-to-the-minute, first-hand bulletins.

11.15 p.m. Empire Pools Special
 A programme of songs and good cheer announcing to-day's football pool results.

11.30 p.m. Passing By
 Friendly, popular Tony Melrose comes to the microphone again with messages of good cheer for the sad ones, words of wisdom for the glad ones. Don't miss this Saturday night closing feature.

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.

Radio Toulouse

Compère: JOSLYN MAINPRICE.
Announcer: ALLAN ROSE.

Tune-in to 328.6 metres.

SUNDAY, JANUARY 9

- 4.30 p.m. YOURS FOR THE ASKING**
Write to Radio Toulouse, 23 Buckingham Gate, London, S.W.1 and ask them to include your favourite tune in this programme.
- 4.45 p.m. BOUQUET FROM COVENT GARDEN**
Selections from best-known Operas. Gondoliers; Ballet Music from Faust; Grand March from Tannhäuser; Madame Butterfly Selection. (Electrical recordings).
- 5.0 p.m. ALL KINDS OF MUSIC**
Annie Laurie, (Heddle Nash and Male Voice Quartette); You're the Top (B.B.C. Dance Orchestra); Brighton Camp (National Military Band); Bushes at the Bottom of the Garden (Norman Long); Down Among the Dead Men (Malcolm McEachern); Carioca (Scott Wood and His Orchestra); Die Fledermaus Overture (National Symphony Orchestra). (Electrical Recordings)
- 5.30 p.m. FEEN-A-MINT FAN-FARE**
Presenting the Stars themselves: Polly Ward, Marjorie Sandford, Jane Carr and Kitty Reidy, singing songs requested by their fans.—Presented by the makers of FEEN-A-MINT, Thames House, London, S.W.1.
- 5.45 p.m. THE LILT OF THE WALTZ**
- 6.0 p.m. MUSIC MILD AND BITTER.**
Pulled by Allan Rose.
- 6.15—6.30 p.m. SOME MORE ORGANS**

INTERVAL

10.15—11.15 p.m. THE HORLICKS PICTURE HOUSE

with
Master of Ceremonies: VIC OLIVER
RAMONA
JEAN MUIR
ROBERT IRWIN
LEN BERMON
HELEN RAYMOND
THE RADIO THREE
and
THE HORLICKS ALL-STAR ORCHESTRA
under
DEBROY SOMERS
Presented by HORLICKS, SLOUGH, BUCKS.

MONDAY, JANUARY 10

- 10.15 p.m. LET'S SIT THIS ONE OUT**
A programme of dance music for the non-dancers. Herman Darewski (My Life In Music); On a Little Bamboo Bridge (Turner Layton); Over She Goes Selection (Saville Theatre Orchestra with Billy Mayerl); Charmaine (Organ Solo by Pattman); The Moon Got in My Eyes (Roy Fox and His Orchestra); It's the Natural Thing To Do (Ambrose and His Orchestra); The Best of Friends (Billy Cotton and His Band). (Electrical Recordings).
- 10.45 p.m. MARCH OF SWING TIME**
The Family Tree of Jazz.
- 11.0—11.15 p.m. LET'S DANCE TO HOWARD JACOBS AND HIS ORCHESTRA**
Foxtrots In Tempo; Sympathy; I Love the Moon; Waltzes in Tempo; It's The Natural Thing To Do. (Electrical Recordings).



Howard Jacobs and his Band play you dance music on Monday at 11 p.m.

TUESDAY, JANUARY 11

- 10.15 p.m. JANE CARR'S FILMLAND CORNER**
A straight-from-the-shoulder talk to the film struck, illustrated somewhat flippantly with the music of the moment.
- 10.45 p.m. FRIENDS ON THE IVORIES**
Personalities of the Piano.
- 11.0—11.15 p.m. THEY ALL LAUGHED**
All Humour.

WEDNESDAY, JANUARY 12

- 10.15 p.m. THEY CAUGHT THE WORLD BY THE EARS**
Each Year Has Its Song.
- 10.45 p.m. MELODIES THAT NEVER DIE**
Ever Popular Music from the Classics.
- 11.0—11.15 p.m. LET'S DANCE TO MAXWELL STEWART AND HIS ORCHESTRA**
Please Pardon Us We're in Love; The Greatest Mistake in My Life; Let's Begin Again; When Two Love Each Other; Caravan. (Electrical Recordings).

THURSDAY, JANUARY 13

- 10.15 p.m. OH, LISTEN TO THE BAND**
- 10.30 p.m. YOURS FOR THE ASKING**
Write to Radio Toulouse, 23 Buckingham Gate, London, S.W.1 and ask them to include your favourite tune in this programme.
- 10.45—11.15 p.m. BROADWAY AND PICCADILLY**
Stars from Both Sides of the Pond. The Little Boy That Santa Claus Forgot (Judy Shirley); I Like Mountain Music (Bill Campbell); Mouth Organ Hits (Larry Adler); Old Time Medley (The Kerbside Crusaders); The Greatest Mistake of My Life (Turner Layton); Free (Flanagan and Allan); The Great American Tourist (Yacht Club Boys); Dinner Music for a Pack of Hungry Cannibals (Harry Roy). (Electrical Recordings).

FRIDAY, JANUARY 14

- 10.15 p.m. SPORTSMEN'S CORNER**
Featuring Clifford Bastin.
- 10.30 p.m. NEW WORLD RIVIERAS**
and "Laconia" cruise to the West Indies and Mexico.—Presented by CUNARD WHITE STAR LIMITED.
- 10.45—11.15 p.m. MICROPHONE MIRROR**
The Radio News Revue of Interest and Entertainment for the Whole Family.

SATURDAY, JANUARY 15

- 4.30 p.m. THÉ DANSANT**
Paut Jones; La Guajira (Rumba); The First Time I Saw You; Tango of Dreams.
- 5.0 p.m. ASSOCIATION FOOTBALL**
The Day's Results presented by INTERNATIONAL SPORTING POOLS, Bath Road, BRISTOL.
- 5.30 p.m. YOURS FOR THE ASKING**
Write to Radio Toulouse, 23 Buckingham Gate, London, S.W.1. and ask them to include your favourite tune in this programme.
- 5.45 p.m. DO YOU REMEMBER?**
Old Favourites.
- 6.0—6.30 p.m. WAX WORKS REVUE**
An Up-to-the-Moment floor show on Gramophone Records.
- INTERVAL
- 10.15 p.m. MUSIC FROM AMERICA**
Presented by Allan Rose. Some tunes and Records hot from the States—Never heard in this Country.
- 10.45—11.15 p.m. A LITTLE MORE DANCING**
I've Got My Love to Keep Me Warm; Goodnight to you All; You Needn't Have Kept it a Secret; Maybelle Maybelle; One in a Million; Bao Bao; Please Kiss Me to Music; The Sheikh of Araby; Sunset in Vienna; The Merry-Go-Round Broke Down. (Electrical Recordings).

Information supplied by David Allen and Sons, Billposting, Limited, 23 Buckingham Gate, London, S.W.1.

(N.B.—This programme sheet is liable to revision and alteration without notice.)

YOUNG MAN IN A HURRY

The Success Story of RONALD CHESNEY, youthful harmonica player who is shortly to be heard on Luxembourg or Normandy

WHEN Ronald Chesney first saw the light of day, nobody could possibly have predicted that he would ever go on to the stage, much less play a mouth-organ. Neither of his parents had ever been on the stage or even on the concert platform.

Yet he first gave vent to his musical feelings at the tender age of fifteen months, when he amazed and delighted his parents by singing a lullaby all the way through and perfectly in tune, although he could hardly speak. Naturally, after that he started having piano lessons when still quite young, and his teachers agreed that he was very promising. Unfortunately, he used to make them shudder by memorising everything, looking at his fingers instead of at the music and doing weird extemporisations on any piece he learnt.

At eleven Ronald started on his prep. school career and his musical undertakings were momentarily abandoned for such things as algebra, Latin, cricket and football. His piano playing became decidedly rusty. But at fifteen, being already fluent in French, he went to a French college in London, and started to pick up his piano playing again.

He found he could not play as well as he should have liked and he began to doubt if he would ever be much of a rhythm pianist. Then one day he heard of an American named Larry Adler, who was doing marvellous things on the mouth-organ. Which gave Ronald an idea. He wondered if that was the direction in which his talent lay. So he bought his first mouth-organ, the best and most complicated he could get; that was just two years ago. He soon realised that here was a complete musical instrument, with a range of three complete chromatic octaves, capable of playing anything from "Tiger Rag" to a Chopin Nocturne.

So Ronald set to work. At home he was met with black looks whenever he appeared and was

constantly being asked if he were going crazy! However, he locked himself in his bedroom or went down to the bottom of the garden to practise.

In about two months he began to get something other than weird sounds from the instrument and when the college term started again, Ronald caused a minor sensation with his harmonica. None of his school fellows had ever taken much notice of the mouth-organ, and this new way of playing it took them by surprise. Many of them bought harmonicas and started to learn, but most of them soon gave it up in despair.

Not so Ronald. He went on practising hard, and early in 1936 was persuaded to play at a party given at home by his elder brother, among whose guests happened to be the publicity manager of a well-known film company. He was definitely impressed and told Ronald that he ought to launch out into a stage career.

That settled it as far as Ronald was concerned. He made up his mind to try his luck on the stage. But there was a snag. His father viewed the whole thing with great disfavour, and insisted that he should finish the school term before taking such a rash decision.

So it was not until March this year that he was able to get to work in opposition to his father who advised him to stay at college and forget all about the show business.

At his first audition he played Liszt's Hungarian Rhapsody all the way through (a good ten minutes of it) and although he was greatly complimented on his playing, he was told that he could hardly expect a variety audience to listen for ten minutes to one number. Nothing daunted, Ronald got together a programme of popular numbers and gave another audition, and this time landed a contract for the complete circuit of Associated British Cinemas, the biggest circuit in Great Britain.



At seventeen Ronald Chesney is on the up-and-up

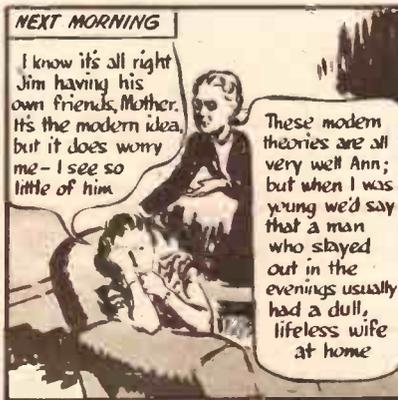
After this first contract things began to move fast, and one day soon afterwards, Ronald was playing to Ernest Longstaffe, of the B.B.C., over the telephone. However, the harmonica does not sound at its best over the telephone, and Mr. Longstaffe said he would like to hear him at the B.B.C. An audition at Broadcasting House followed and after a few minutes playing Ronald was rewarded with a contract for one of the B.B.C. crack programmes—the Saturday night *Palace of Varieties*.

His first broadcast was successfully put over, so successfully in fact, that Ronald was broadcasting again on the Tuesday following and was immediately booked to broadcast with Bobby Howell and his Band from the New Granada at Clapham. He has also been invited to appear as guest artiste in Radio Normandy programmes.

You are certainly going to hear a lot more of this young artiste who at seventeen years of age, six months after his first engagement, has already topped £30 a week.

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9.30 to 10.0 p.m. Building Up the Orchestra. From instrumental solos, quartettes, quintettes and sextettes to the full orchestra.
10.0 to 10.30 p.m. Building Up the Dance Band. On the same lines.

MONDAY, JAN. 10

9.30 to 10.30 p.m. Tinker, Tailor, Soldier, Sailor. A song or a theme-tune for every plum-stone. We set your feet to music to the old Nursery Jingle. You will hear our Racing Commentary at 10.10 p.m. approx.

TUESDAY, JAN. 11

9.30 to 10.30 p.m. Our Concert Hall Again we present the stars of the stage, radio and screen in a suitable setting and we give you a hearty invitation to be present. Admission by tuning-in. You will hear our Racing Commentary at 10.10 p.m. approx.

WEDNESDAY, JAN. 12

9.30 to 10.0 p.m. Music of Your Dreams. We present a golden wealth of melody in which we feature the 'singing-commeres' Judy Shirley, Ronnie Genarder and our Symphonic Orchestra under the direction of Dave Frost.



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THURSDAY, JAN. 13

9.30 to 10.0 p.m. Musical Transports Old Style: coach, carriage, wheelbarrow, farm cart.

10.0 to 10.30 p.m. Musical Transports New Style: aeroplane, taxi, baby car, passenger train. You will hear our Racing Commentary at 10.10 p.m. approx.

FRIDAY, JAN. 14

9.30 to 10.30 p.m. A Musical Tale of Two Cities. This week we contrast the Maracas with the Hawaiian-Guitar Mexico City and Honolulu.

You will hear our Racing Commentary at 10.10 p.m. approx.

SATURDAY, JAN. 15

9.30 to 10.30 p.m. The Brighter Side of Amusement. Old time concert, pierrot troupe, pantomime, cabaret and a party with the star laughter makers.

You will hear our Racing Commentary at 10.10 p.m. approx.

Gay like Paris...



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

SUNDAY, JAN. 9

5.15 p.m. Some Cinema Organists Where Are You? *McHugh*; Parade of the Tin Soldiers, *Jessé*; Dixon Request Medley; Just Humming Along, *Ewing*.
5.30 p.m. Sporting Special Fairest of the Fair, *Sousa*; Too Marvellous for Words, *Whiting*; Selection—The Gondoliers, *Sullivan*; My Cabin of Dreams; Way You Look To-night, *Kern*; Dollar Princess, *Fall*; On the Day that Chelsea Won the Cup, *Long*; Selection—On the Avenue, *Berlin*.—Sent you by International Sporting Pools, Bath Road, Bristol.
6.0 p.m. Request Programme Selection—London Rhapsody, *Carr*; Vienna, City of My Dreams, *Sizynsky*; The Mounties, *Friml*; What Do You Give a Nudist on Her Birthday? *Le Clerq*; The Girl on the Little Blue Plate, *Alier*.

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Announcer:
John Sullivan

6.15 p.m. Music Hall Chinatown, My Chinatown, *Schwartz*; The Greatest Mistake of My Life, *Nelson*; I'm a Little Prairie Flower, *Sarony*; Humpty Dumpty, *Ray*; Horsey, Horsey, *Box*.

6.30 p.m. THE OPEN ROAD King Cotton, *Sousa*; Rise 'n Shine, *Youmans*; Light of Foot, *Latanne*; Singing a Happy Song, *Stern*; The Great Little Army, *Alford*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

6.45 to 7.0 p.m. Dance Time Stop, You're Breaking My Heart, *Koehler*; Day In, Day Out, Foxtrot, *Damerell*; Oh, They're Tough, Mighty Tough in the West, *Trafford*; Lovely One, Foxtrot, *Loesser*; You're Here, You're There, Foxtrot, *Kahal*.

10.30 p.m. Variety Theatre Songs from the Shows.—Presented by Goodsway Bonus Football Pools, Sunderland.

10.45 p.m. Old Favourites The Thistle—A Selection of Scottish Melodies, *Myddleton*; On Ilkla Moor, *Trad.*; In a Persian Market, *Ketelbey*; Voices of Spring, *Strauss*.

11.0 p.m. Cabaret Original Dixieland One-step; When the Harvest Moon is Shining, *Wilfred*; Whistlin' Blues, *Lewis*; Twilight Sonata, *Brodzky*; Tiger Rag, *La Rocca*.

11.15 p.m. Request Programme Texas Dan, *Robison*; Moonlight and Shadows, *Robin*; The Shadow Waltz, *Warren*; Good night, Sweetheart, *Noble*.

11.30 p.m. Goodnight Melody and Close Down

MONDAY, JAN. 10

10.30 p.m. Relay of Cabaret from the Pavillon de l'Élysée.

TUESDAY, JAN. 11

10.30 p.m. Relay of a French Play from the Studio.

WEDNESDAY, JAN. 12

10.30 p.m. Relay of Cabaret from the Scheherazade Night Club. Compered by John Sullivan.

THURSDAY, JAN. 13

10.30 p.m. Dance Music Temptation Rag, *Lodge*; No Words—Nor Anything, *Val*; Tes Bras, *Jamblan*; Emporte moi, *Charlys*; Did Your Mother Come from Ireland? *Kennedy*; The Miller's Daughter, *Marianne*, *Kennedy*; When Yuba Plays the Rumba on the Tuba, *Hupfeld*; Tan, Tan, Tivvy, Tally Ho! *Le Clerq*; En Route pour les Antilles, *Stellio*.

FRIDAY, JAN. 14

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

SATURDAY, JAN. 15

10.30 p.m. Relay of Dance Music from Chez Ray Ventura

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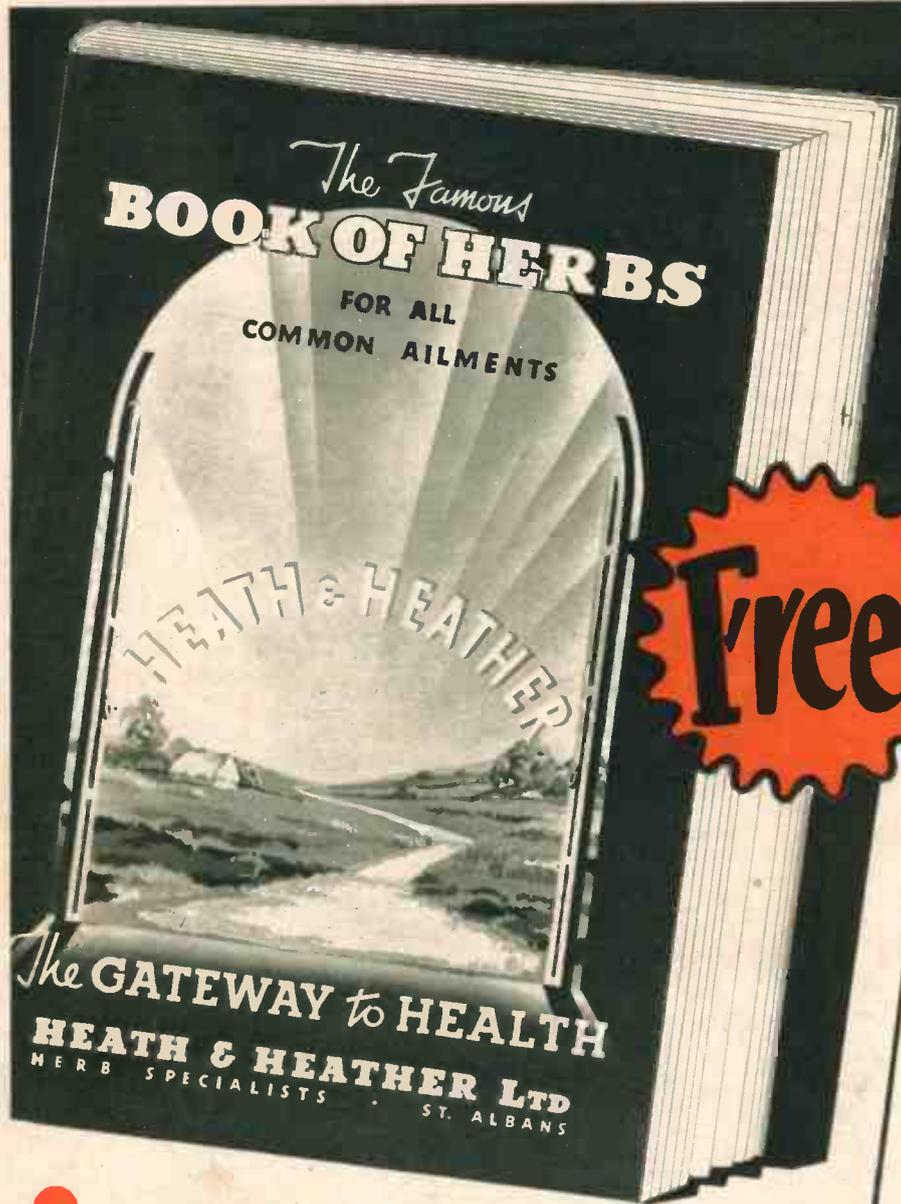
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