

LUXEMBOURG
NORMANDY : LYONS
PARIS : EIREANN
PROGRAMMES
Mar. 27 - Apr. 2

RADIO PICTORIAL, March 25, 1938, No. 219
Registered at the G.P.O. as a Newspaper

RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

EVERY
FRIDAY

3^D

★ **CUPID**
v.
THE B.B.C.

By Michael Eldersmith

**PHONE CALL
TO FAME**

By Tommy Handley

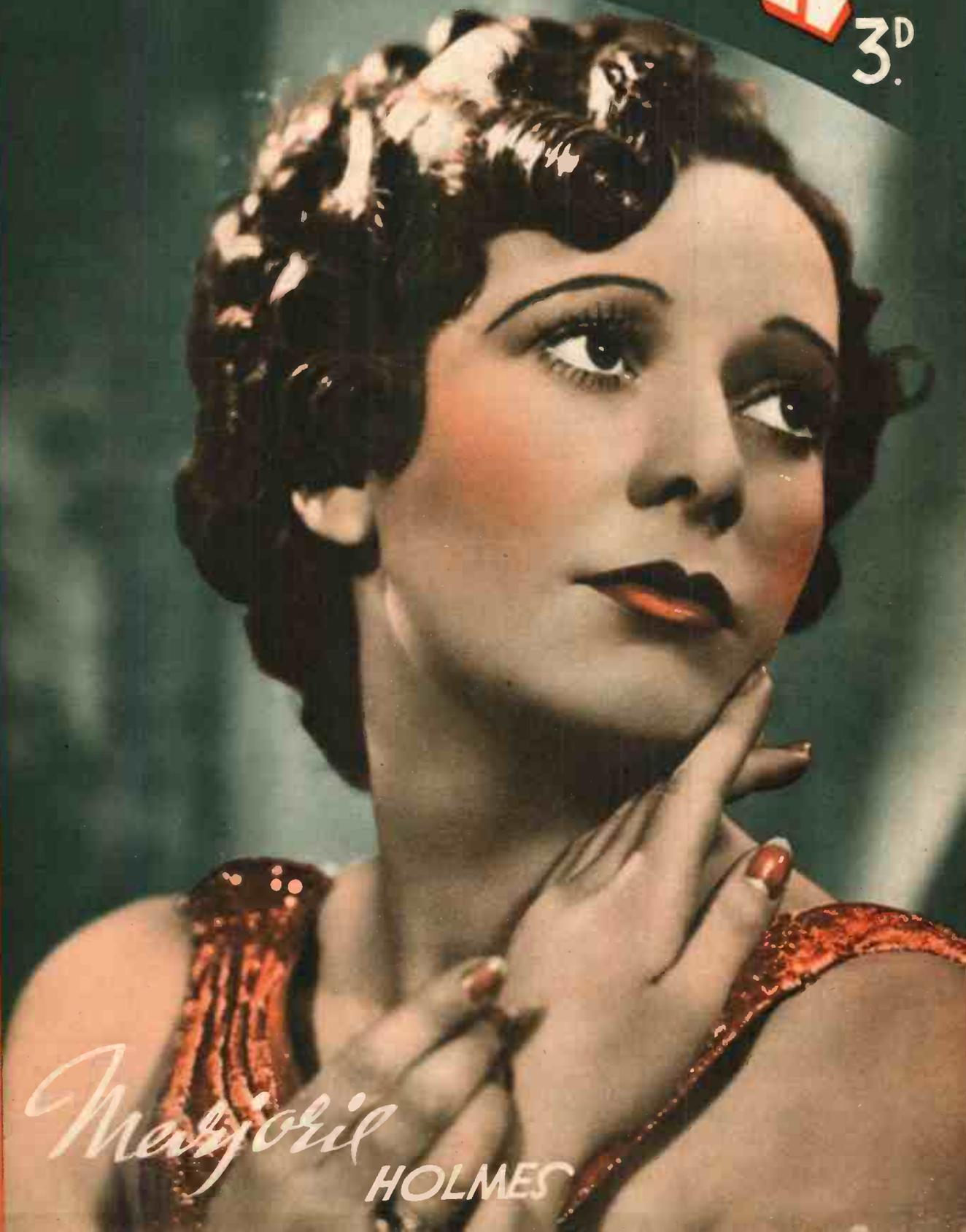
C. H. MIDDLETON :
RADIO GARDENER No. 1

By Susan Collyer

AL BOWLLY'S
Story Continued

DORIS ARNOLD
PAMELA RANDELL
BILLIE BAKER
"AUNTIE MURIEL"
GARRY ALLIGHAN

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



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HOLMES

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BARGAIN 9

Peto-Scott ALL-WAVE S.G.3 BATTERY CHASSIS WITH ALL VALVES **BARGAIN 79/6**

4 WAVEBANDS: 14-31, 28-62, 200-550, 900-2,000 metres. Slow-motion drive 8-1 and 100-1. Air-plane dial (stations and wave-lengths). 12 months' guarantee. Overall size: 9 in. high; 11 1/2 in. wide; 9 in. deep. BRIEF SPECIFICATION: Provides reception from all parts of the world. Variable selectivity. Stove enamelled steel chassis. Screened coils. Low H.T. consumption. Each chassis supplied complete with Screened Grid Detector and Pentode output valves. Fully tested on all wavebands before despatch. Cash or C.O.D. Carr. Paid. £3/19-6, or 5/- down and 11 monthly payments of 7/6.

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2/6 down and 11 monthly payments of 4/9. This outstanding unit incorporates a Trickle Charger, which re-charges a 2-volt L.T. accumulator at 0.5 amp. For A.C. mains, 200-250 volts, 50-100 cycles. Westinghouse Metal Rectifier. Four H.T. tappings: Output 20 m.a. at 120 volts.

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Employs highly efficient 3-valve circuit, providing unique results on 12-52 metre waveband. World-famous specially wound One-shot Inductors tuning from 12-52 metres. Wavelength calibrated scale. Moving-coil speaker fitted and provision for headphones. Steel cabinet in beautiful crackle finish. Complete with valves and 2 coils, fully tested.

BATTERY MODEL A.C. MODEL (Less Batteries) 200-250 volts, 40-100 cycles. **£5-15-0 £6-6-0**

Or 9/6 deposit and 12 monthly payments of 9/11, monthly payments of 10/9

B.T.S. One-shot Inductors to cover from 6.5 to 500 metres. Full details and Trophy Leaflet sent FREE on request.



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YOURS FOR **5/- DOWN**

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ALL-WAVE 1938 MODELS! NEW! GUARANTEED! Brand new guaranteed 1938 models by famous makers, at slashing reductions equal to wholesale prices, and carriage paid on passenger train. Entire satisfaction guaranteed. Only obtainable at these prices from us. Offers strictly limited—first come, first served.

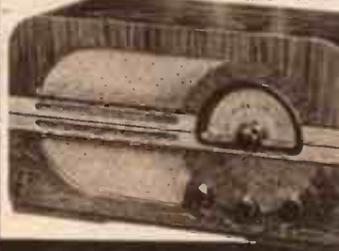
We are not permitted to mention the makers' names here.

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NEW 3-VALVE ALL-WAVE BATTERY RECEIVER

Short, medium and long waves. Covers world reception. Simple tuning. Rich tone. Special dynamic moving-coil speaker. 3 watts output. Attractive walnut cabinet, inlaid with ebony, as illustrated below. In sealed carton with 3 valves less batteries. Maker's guarantee. **£5-19-6**

List Price 21-0-0. Or 5/- down and 18 monthly payments of 7/4. Less batteries



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Range, 10 to 2,000 metres. No outside aerial required, except for distant stations. Stations clearly named. Automatic volume control. High fidelity reproduction through special dynamic moving-coil speaker. Works on 100-250-volt supply, A.C. or D.C. Choice walnut cabinet. In sealed carton, with 6 valves. Maker's guarantee. **8 GNS.** Or 8/6 down and 18 monthly payments of 11/-



BARGAIN 2

NEW 6-VALVE ALL-WAVE A.C. MAINS SUPERHET

Illustration above.

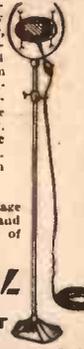
Four wave-bands 12 to 2,000 metres. World-wide reception. Bandspread tuning. Automatic volume control. Brilliant reproduction. Elliptical moving coil speaker. 5 watts output. Handsome hand-polished walnut cabinet, as shown above. In sealed carton. With 6 valves. For A.C. Mains, 200-250 volts, 50-60 cycles. Maker's guarantee. Or 10/- down and 18 monthly payments of 12/3.

8 1/2 GNS. PETO-SCOTT CO., LTD. 77 (B2) City Road, London, E.C.1

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High-Fidelity 6-7 Watts 4-valve A.C. MAINS AMPLIFIER



Model AC/67 Excellent response all musical and speech frequencies. Reproduction effective at 500 ft. 4 valve push-pull circuit. Circuit design eliminates parasitic oscillation in the output stage. Mains consumption approx. 60 watts. For A.C. Mains, 200-250 volts, 40-100 cycles. Ready to connect to microphone or pick-up.

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No. 219

RADIO PICTORIAL

The Magazine for Every Listener

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MANAGING EDITOR.....K. P. HUNT

ASST. EDITORS.....HORACE RICHARDS
MARGOT JONES

THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

WHAT'S the name of this new Russian singer?"
"Serge."
"With a name like that he ought to shine."
By Bennett and Williams (in B.B.C. Music Hall to-morrow, March 26).

LIVE AND LET LIVE
WAITER (in expensive hotel): Cigar, sir?
DINER: Thanks.
WAITER: Shall I remove the band?
DINER: No, let 'em stay; they ain't playin' so bad.
By Robert Naylor (in Horlicks Picture House, Luxembourg, Normandy, March 27).

"MALADY IN F"
"Is that right all the members of this orchestra are down with fever?"
"Yes, they played something catchy."
By Bernard Lea (in another "Inspector Brookes" episode sent by Milk of Magnesia from Luxembourg and Lyons, March 27).

RUNNING COMMENTARY
RUPERT: On my way to the B.B.C. the other day I saw a poor-looking chap on the corner of the street, so I went up to him, handed him a ten bob note, and said, "Never despair."
ELSIE: What did he say?
RUPERT: He said, "Please yourself, but it won't run."
By Rupert Hazell and Elsie Day (one of the B.B.C.'s "Friends to Tea," March 28).

SMALL THINGS HAVE THEIR USES
1ST CHORUS-GIRL: What became of that costume you used to wear in the last scene?
2ND DITTO: I'm using it as a book-mark.
By Phyllis Robins (in Rinso Radio Revue, Normandy and Luxembourg, March 27).

FLAT RATE
CROONETTE: You offer me a fiver a week! Why, a hundred wouldn't pay me for my voice!
BANDLEADER: Yeah, and I'm one of the hundred.
By George Neal (of the Huntley and Palmer's "Gaiety Stars," Luxembourg and Normandy, March 27).

ANOTHER LABEL ON PLUMBERS
A certain comedian did nothing but crack jokes about plumbers. A real-life plumber went to visit him with the intention of giving him a horse-whipping.
However, he had to go back for the whip.
By Edwin Styles (in the Danderine show, Lyons and Luxembourg, March 27).

OLD STAGER
ACTOR: Do you know I once played in a show boat?
PRODUCER: Must have been the Ark.
ACTOR: Say, I wasn't in the Ark!
PRODUCER: Then why weren't you drowned?
By Jack Dowle (in Stork Radio Parade, Normandy, March 27).

NOTHING TO READ?
"I've just spent a couple of hours with a woman mind-reader."
"She must be on holiday."
By Ivor Davies (Beecham's Reunion personality, Luxembourg and Lyons, March 27).

FAR FROM THE JAZZING CROWD
"I suppose I shall be the same as every other great composer. My music won't be recognised till I'm dead."
"But you'll be safe then."
By Gordon Box (popular assistant announcer at Radio Luxembourg).

HEARD IN CAMERA
A Hollywood film director underwent an operation.
On the operating table he looked up at the surgeon and yelled "Cut!"
By Sam Costa (in "An Hour to Play," National, March 26; Pond's "Music in the Mayfair Manner," Normandy, March 27).

OFF HIS BEAT
"Didn't you used to conduct an orchestra?"
"Yes."
"What made you quit?"
"I couldn't face the music."
By Oscar Rabin (band-leading in "B.B.C. Ballroom," March 26).

MERRY-GO-ROUND
1ST HOLLYWOODIAN: What sort of a honeymoon did you have?
2ND: Terrible—it rained every day.
1ST: Never mind; better luck next time!
By Clarence Wright (Glymiel Jollities, Luxembourg, March 29, Normandy, March 25, April 1; B.B.C.'s "Friends to Tea," March 28; Ovaltineys, Luxembourg, March 27).

NICE GOING
"You're looking happy to-night, Eustace."
"Yes, we're expecting a happy event at our house."
"A baby, eh?"
"No, the wife's mother's going home."
By Olive Palmer (in the Palmolive Half-hour, Luxembourg, March 27; Normandy, March 29; Lyons, March 30).

KILLING TIME
A down-and-out actor was passing a police station. His eye caught a poster saying, "Man Wanted for Murder."
"Oh, well," he sighed, turning into the station, "it'll do till I get something better."
By Bob Walker (with Pat Hyde and Dinah Miller in the Milton shows, Normandy, March 26, 31; Luxembourg, March 29, April 1).

COWBOY GOES WEST
COWBOY STAR: Say, this scene where I jump on horseback off a cliff is pretty risky. Why, I'm liable to be killed.
DIRECTOR: Yeah, lucky thing it's the last scene.
By Carson Robison (with the Oxydol Pioneers, Normandy and Lyons, March 27; Luxembourg, March 27, 30).

SCRAM!
"Why are you cooking the dinner with your hat and coat on?"
"I'm getting ready to dash out."
"What for?"
"The cookery book says, 'When the pudding comes to a boil, beat it.'"
By Ruth Dunning (the Reckitt's "Out of the Blue" Reporter, Normandy, March 31; Luxembourg, March 25, April 1).

EAR, EAR
ASSISTANT PRODUCER (at audition): This saxophone player is going to play by ear.
PRODUCER: Not my ear.
By Teddy Joyce (in the Lux Radio Theatre, Luxembourg, March 27).

UP TO SCRATCH
"You know, some men just love a fight. Take Napoleon—he was always itching for one."
"Is that why he always had his hand inside his coat?"
By Sandy MacPherson (presenting organ recitals for Rinso, Luxembourg, March 29, 31).

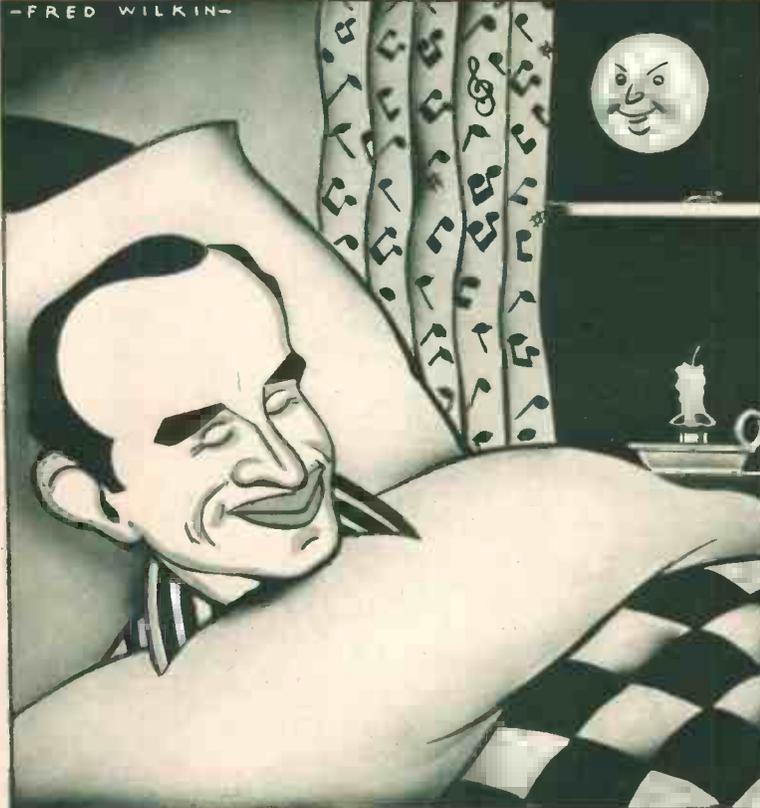
THE WORSE HALF
WIFE (hearing hubby creeping into bedroom): Who's that?
HENPECK: Hardly anybody.
By Esther Coleman (Phillips Wall-timer, Luxembourg, March 27, 28; Normandy, March 27, 29; Lyons, March 27).

FOR LUCK?
1ST HILL-BILLY: Say, just imagine anyone sleeping with his shoes on every night!
2ND: Who does that?
1ST: My horse.
By Big Bill Campbell (in the Regional programme relayed from Midland, April 1, and who is shortly beginning a series of star programmes from Luxembourg for Lushus Jellies).

TROMBONE SETTER
"See that serious-looking fellow with the long hair? He's a Doctor of Music."
"Swell, he can mend my broken trombone!"
By Laidman Browne (in the Bab-O Broadcasts, Lyons, March 27 and 29).

WHAT A BEAUTY!
SHE: Did you speak to the producer?
HE: Yep.
SHE: Did you mention my beauty?
HE: Yep; we talked a lot about old times.
By Garry Marsh (Horlicks Picture House Master of Ceremonies, Luxembourg and Normandy, March 27).

YOUR SIGNATURE-TUNE "GUYED." No. 3.



AMBROSE . . . "WHEN DAY IS DONE"

GROOMING THE

Introducing Leslie Mitchell's

Summer Times

This
Week's
Gossip
Presented
by
Wandering
Mike

LISTENERS should not be surprised if during the next two weeks they tune-in to Continental Stations and fail to hear their usual favourite English programmes; it will simply mean that French Summer Time has arrived and that the times of transmissions have been somewhat altered.

For some unknown reason the French and English authorities can never seem to get together, with the result that every year France changes to Summer Time two weeks earlier than England.

Fortunately, this year the I.B.C. have been able to make arrangements so that their transmissions will only be affected to a small extent, but listeners who do not want to miss their favourite Radio Normandy programmes should carefully study the following timetable which will be in force for the next two weeks, Sunday, March 27 to Saturday, April 9, inclusive:

SUNDAYS.—7.45 to 11.15 a.m., 1 p.m. to 6.30 p.m., 9 p.m. to 1 a.m.

WEEKDAYS.—7.45 to 11 a.m., 1.30 to 5 p.m., 11.30 p.m. to 1 a.m. (Fridays and Saturdays, 11.30 p.m. to 2 a.m.)

I.B.C. CHILDREN'S CORNER AND BIRTHDAYS. Weekdays.—1.30 to 1.45 p.m.

SATURDAY FOOTBALL RESULTS.—These will not be broadcast on Saturdays, April 2 and 9 (5.30 to 6 p.m.)

For further particulars please see the Radio Normandy programmes on page 33.

Two members of the late Radio Three have now been joined by Pat Rignold from Canada, sister of Hugo Rignold, band leader of the London Casino. They call themselves the Cavendish Three. Here are Pat (left) and Joy Worth practising, while Kay Cavendish takes a foam bath



TOUGH guy is David Hofman, new television announcer. Soon as he heard he had got the job he went West to buy some shirts.

Photographers wanted to snap him, but he dodged them, feeling that his pants weren't right for a picture. As a matter of fact, he had been at Alexandra Palace so often in the past few days that he thought the last summons was for just another test but, finding he had got the job, dashed out to get equipped.

Grooming is nearly finished and soon viewers will be getting to know him well. Colouring does not show on the screen, so let me explain that his eyes are brown and that rather bristly hair is dark. As you see, he is clean shaven at present, but with these male announcers you never know. Leslie Mitchell changed once or twice.

KNOCKING around the world a bit, David has been in radio before. Was responsible for some broadcasting programmes while in Hollywood and announced for station CFCF in Montreal.

But the eight years spent in Canada and the States were not all honey. During the depression he spent two winters in lumber camps chopping wood for a living.

Back in England two years ago he took a part in Parnell at the Gate Theatre and toured in *The Frog*, Prince Littler's production. He is thirty now and will soon be famous.

On the Hop

THAT cheery bandleader and ace-pianist, Billy Thorburn, broke several high-speed records 'other day.

Pausing for a few seconds in the course of his frantic rush just to say "Hello" and tell me what it was all about, "Is it a five?" I asked him.

The reply was that he'd just rushed down from Leicester to give a broadcast from Maida Vale, then—taking a deep breath and a fast car—had whizzed off to give another broadcast, this time in a piano act, from Broadcasting House.

When I saw him he was just about to hop on a train back to Leicester, which was due to arrive there a mere five min-

utes before he was due to go on the stage. Nice work, being a bandleader—if you've got the stamina of an ox and the speed of a racehorse.



Girls from the "Revue Folles de Can-Can," which was broadcast last Wednesday, having a discussion with Ronald Frankau on the subject of legs

NEW ANNOUNCER

Successor at Alexandra Palace

But I wonder whether Broadcasting House forwarded those fifty letters from offended listeners to Britain's Prime Minister of Mirth.

"WHY not try writing for the radio, Edith?" asked a B.B.C. producer of the famous Sitwell sister. So she did, and a few weeks later, when Lance Sieveking got the script, he found that it was flawless.

"The Last Party" is the title, and it is a story of Beau Brummel's life which we shall hear on Sunday week. Like many good stories, it ends in tragedy. After setting the fashion for the Town, Brummel lost the favour of the Regent and spent his declining years in poverty at Cannes.

"Bungalow Club"

"WHIT-MONDAY AT SEVEN" will see the end of this popular series because John Watt believes in suspending shows before they get stale.

While Harry Pepper and Douglas Moodie are working like mad to keep the standard up, behind the scenes St. George's Hall is preparing for its successor.

The plan centres on Anona Winn, who still has time to think of business though she is feverishly building a cottage at Rottingdean which ought to be ready for the summer.

"Bungalow Club" was her idea, and with Anona as manageress, Morris Harvey as maitre d'hotel and M. Boulestin as a visiting chef it is certain to become a haunt of the stars.



David Hofman, new B.B.C. television announcer, once chopped wood for a living

GOT the amiable Sydney Kyte reminiscing t'other day, and heard about his first professional engagement at the age of thirteen, when he gave his audience "Alice, Where Art Thou?" (etcetera) on the fiddle.

For this Sydney took a fee of one and a half guineas, feeling "rather sad" because he'd sacrificed his amateur status for sordid gain!

An Odd Fact

AS you know, from the 24th of next month Broadcasting House promises light programmes right through the morning after the weather forecast* at half-past ten.

It's an odd fact that while the B.B.C. is presenting listeners with brighter Sunday broadcasting, stars of radio variety are seeking solace in religion. Times are changing, and there are signs of a positive revivalist movement in the profession.

EACH Monday from April 4 we'll get a twenty-minute instalment of "The Gang-smashers," serial thriller chosen to follow "The Count of Monte Cristo."



Roy Fox's Young Ladies, left to right: Audrey Foster, dancer with the band, Primrose, Roy's new Glamour Girl, and the famous Mary Lee

Jack Inglis has adapted the novel by Hugh Clevely for radio. "It's quick-moving gangster stuff in the Bulldog Drummond tradition," he said, when I asked him what it would be like.

Though the heroine will not necessarily be left bound to the circular saw at the end of each episode, there will be enough suspense to make followers of "thick ear" drama eager for the next instalment.

Dancing on the Green

SAM BENNETT, seventy-year-old fiddler of Ilmington, is Charles Shadwell's "consultant" for a new musical suite "In the Cotswolds."

Sam, who plays for dancing on the village green, knows by heart a thousand folk tunes, and his ancient fiddle has been in the family for generations.

The first movement of Charles Shadwell's suite is "Morning at Bibury," one of the prettiest hamlets in England set in a valley beside a stream. The second is "Noon at Stow-on-the-Wold," a village of stone up on the hill.

When he got to the third movement, "Dancing on the Green," Charles had trouble, and it is here that Sam Bennett is going to help.

WITH a fashion talk once a month, many women are dressing by radio.

And now men are asking for hints about clothes. Suggestion was considered by the Programme Board last week and turned down.

"No real demand for talks on men's wear," replied my friend at Broadcasting House when I asked what the chances were. "It is a subject we shall bear in mind, but..."

Fashion talks can be given in the mornings when

women can listen, but, for men, they would have to be given in the evening when most of us would prefer to have variety.

Men v. Women

WHICH reminds me that the next spelling bee is a cock and hen affair. Felix Felton is getting each Region to send a man and a woman to London so they will line up seven a side in the studio on Sunday week.

THIS evening, long after the Grand National is over, a solitary Arab will return to the commentator's box at Aintree to broadcast an eye-witness's account of the classic for his native country. The Arab loves his horse and his bloodstock is famous all over the world. This is the kind of thing he is going to like.

EVERYTHING stopped for Louis Levy at the Snowfire factory the other day. Playing Nottingham, Louis and the band were invited to visit the Snowfire factory (they, of course, dispense sweet music for Snowfire from Normandy each Sunday) and, after being shown over it, they gave their show in the canteen while the entire staff stopped work.

THE girl with the perfect television face is Dolores Ray. Being made up for a show at Alexandra Palace on her first television performance, Mary Allan suddenly stopped short and said, "But this is amazing. You don't need any make-up. You have perfect colouring and features." We give you a photograph of the lovely lady who "beat the cameras" on page 6.

Please turn to next page



George Formby's attempts at "Keeping Fit," his latest film, land him in a nasty mess! George is appearing shortly in a new series of sponsored programmes from the Continent.



This is the "Girl with the Perfect Television Face," Dolores Ray. Wouldn't you like to look in?

GEORGE FORMBY, now on a variety tour of the country, measures how popular he is in different towns by the size of the crowd that mills round the theatre where he is appearing. There was a time when only two or three gathered to stare at him; now he finds it difficult to struggle to the stage door. His manager tells me that George signs about 10,000 autograph books a year! And 6,000 photographs of himself.

Spilling the News

Next week (from Monday, March 28) George will be delighting his fans at the Paramount Theatre, Birmingham.

Latest and greatest news about George to date is that he is starting his first series of sponsored broadcasts from Luxembourg and Normandy on April 3.

Feen-a-mint have captured him for an exclusive series, which will sure be a great hit. The programmes are to be worthy of the star—not the

This Week's Gossip
Continued

"AND now, ladies and gentlemen," said Reg, addressing the audience through the console mike, "by way of a contrast, I want to give you 'The Organ, the Monkey and—'"
Voice from audience, interrupting: "We've heard the organ, Reg; turn round and let's 'ave a look at you!"

Fan Club News

LAATEST news of Oscar Rabin Fan Club is that membership up to date is 270, spreading as far afield as Glasgow, Manchester, Hull and Blackpool. There is no admission fee to this club, and every member is presented with an art plate photograph of the Romany Band.
A large dance is to be organised in London shortly for all Romany fans. Other fans wishing to be enrolled should write to the secretary, E. Lawton, "Jesmondene," Rydens Avenue, Walton-on-Thames, Surrey, enclosing a stamped addressed envelope.

STARTING the first week in April, there will be a short series of programmes illustrating the beauties of Luxembourg as a Continental holiday resort. Provisionally fixed for Monday and Wednesday afternoons at 4.15 to 4.30 p.m.

Ogden Smith promises to supply all the necessary literature to correspondents who are thinking of Luxembourg for a holiday, and he himself will deal with each application personally.

WHEN Luxembourg announcers go on leave I find that most of them make a bee-line for England. Their reason is not entirely love of their native country; they want to do a little shopping. It's almost impossible for an Englishman to buy anything in the way of clothes in Luxembourg, as not only is everything very much dearer, but the style is hardly suitable, to say the least!

usual "song and announcement" type of thing, but a specially produced programme, "full of side-splitting surprises," promise the sponsors.
Beryl, the mystery girl, will be with him and John Firman's Orchestra will supply the music.

Rare New Broadcast

IREJOICED to hear Reginald New on the air again, t'other Sunday afternoon. One of his very rare appearances nowadays, although it was his 609th broadcast. Which, apart from Reg Foort, is still the record.
Reginald New—all organists are called Reginald, as you know—has got a fine organ at the State Theatre, Dartford, but for some reason the B.B.C. is "not interested."

RADIO'S "Sunshine Girl," Marjorie Holmes, adorns our cover this week. She's got one of the warmest smiles I've ever seen; the world strikes Marjorie as a swell place. Perhaps that's because she's realised one of her dearest ambitions—which was to broadcast; and by now, of course, she has broadcast uncountable times in musical comedy and concert party.
Her other ambition she has yet to fulfil—to be a film star.



One of the most popular of broadcasting organists who have comparatively recently made their mark: Donald Thorne, of the Granada, Clapham

CUPID! THE B.B.C.

Love on the air is a subject best left alone according to the men who build our programmes. It seems that the tender passion cannot stand up against the interruptions common in most listening homes. So it is gradually disappearing from plays and variety

By MICHAEL ELDERSMITH

CUPID is in bad with the B.B.C. Love, except in dance numbers and ballads, is being given less and less time on the air.

The reason is that listeners will not accept love over the microphone. They have discovered that any attempt to broadcast this emotion in its true and sincere form sounds rather silly.

The B.B.C. has realised it too, and consequently the programme planners are now allotting much less time to the propagation of the grand passion.

Here is a typical passage from a play or a musical comedy:

Hero: Darling, this is the most wonderful moment of my life . . . holding you in my arms like this.

Heroine: Sweetheart, I thought I'd lost you for ever.

Hero: I knew that somehow, some day . . . I'd find you again.

Heroine: Kiss me, my darling. (They kiss.)

Now here is how it might easily sound over the loudspeaker of Mr., Mrs., and Johnny Listener at home:

Hero: Darling, this is the most wonderful moment of my life. . . .

Johnny: Mother!

Hero: . . . holding you in my arms like this.

Mrs. Listener: Sssh, Johnny!

Heroine: Sweetheart, I thought I'd lost you for ever.

Mr. Listener (rustling newspaper): I see that Aston Villa—

Mrs. Listener: Sssh!

Hero: I knew that somehow, some day . . . I'd find you again.

Johnny: Mother, I want to—

Mrs. Listener: Can't you see that I'm listening to the wireless?

Heroine: Kiss me, my darling. (They kiss to the sound of rustling newspaper, muttering, and sssh-ing.)

Even if young Johnny is in bed and both Mr. and Mrs. Listener agree to listen attentively, there is always something to distract them from time to time—the clock striking, the postman's knock, the telephone, or the necessity for poking the fire.

Delicate Subject of Love

Such interruptions do not seem to matter so much in other programmes, but love is such a difficult and delicate subject for actors to deal with in a serious manner that the slightest jar disturbs the balance of the listener's appreciation.

The fact is that fictional love-making should be seen as well as heard if it is to be appreciated by the audience.

Who are the stars of stage and screen? The Great Lovers.

Though there are singers and dancers and comedians who are stars as well, the Great Lovers are the most popular of all.

But if Greta Garbo were no more than a voice over the radio, she would be a flop.



NO ADMITTANCE
—BY ORDER!

Poor Dan Cupid, so welcome in cinemas and theatres, gets the cold shoulder at Broadcasting House

And if Ivor Novello could never be seen making love on the stage, his fans would fade away.

Who are the stars of the air? The comedians. Of course there are others who have become radio favourites for other reasons, but almost all the most popular broadcasters are comics.

The reason is that most listeners can see a joke without having to see the joker. Except for obviously visual gags, jokes can travel from microphone to loudspeaker without losing their essence.

Sitting in the quiet semi-darkness of the cinema or theatre, forced into attention by the movements as well as the voices of the performers on screen or stage, the audience can be charmed by a tender love scene.

Noise is a Distraction

Sitting in a lighted room at home, with nothing to watch but extraneous movements and things, and probably with all kinds of noisy distractions going on, the audience can never appreciate a beautiful love scene on the radio.

Besides, in the studio the players are reading from scripts and trying to force into the dialogue an emotion which they are not even acting.

The stage and screen at least give artistes this opportunity to go through the actions of love while they are saying the words, and that is an enormous help so far as the sincerity of the actual speeches is concerned.

All this was realised by Eric Maschwitz not long before he left the B.B.C. to go to Hollywood.

"Love is out," he said to his department.

Next Week

Beginning the enthralling
LIFE STORY of
ANONA WINN
Told by Herself

"We must have thrills and comedy instead." John Watt, present Director of Variety, is carrying on the good work.

The sickly, sentimental musical comedies are getting fewer and fewer, and the musical shows broadcast nowadays are nearly always wisecracking affairs in which love is treated in a very offhand way.

Even the trivial lyrics of dance numbers have been reduced to a minimum, with vocalists concentrating much more on humorous songs.

Hildegard (representing glamour) and Hutch (exponent of heart-throb) will, among others, go on singing their songs of love, but the average crooner is being switched over to less amorous numbers.

The Drama Department is taking the same view. Val Gielgud has realised that even the earnest, melodious voice of Leslie Howard cannot register love on the air with sufficient conviction. So thrillers and comedies are the order of the day.

So far as opera is concerned, the famous love songs will continue to be broadcast because it is their music that counts most of all, and the words do not matter much.

Love ballads will keep their place in the programmes for the same reason.

L'amour is not very popular with the television people, either.

The other day I discussed with a producer a little musical show I was asked to write for television.

Television Doesn't Like It Either!

"There's no love interest in it at all," I told him when discussing the plot.

"Thank heaven for that!" he said. "We're sick and tired of scripts that drag in love at all costs!"

So you can see that even at Alexandra Palace they are anti-amorous.

Some time in the future, television will enable us to observe love scenes as well as hear them, but the present clarity of the image in the receiving set is not good enough for a convincing representation of the subject when given serious treatment. Televised love nowadays looks simply ridiculous.

So Cupid is in bad all round with the B.B.C.

And about time, too!



PAMELA RANDELL

This attractive young lady is no fan dancer but a vocalist of considerable charm and pep. You've heard Pam singing with a variety of dance bands, and her latest radio crooning was in a recent "Band Waggon." She appears in the new Harry Roy film, "Rhythm Racketeer"

WHAT I THINK OF THE PROGRAMMES

By GARRY ALLIGHAN

B.B.C. DISCOVERS SUNDAY!

GARRY ALLIGHAN,

in this, the second of his critical series, puts the B.B.C. on the spot for its attitude towards spelling bees, Sunday programmes, Monday at Seven, and inter-departmental jealousy

IT took the B.B.C. two years to discover that there was any entertainment in spelling bees. That's quite in the order of things as it has been an established fact of the twentieth century that, in matters of public entertainment, this country follows America by a two-year time-lag.

Spelling bees have been popular in American entertainment since the end of 1935, but during that time the B.B.C. shook an officially disapproving head. And now, just when spelling bees are losing their honey in America, the B.B.C. wakes up.

Even now they cannot leave well alone. Those who have heard American spelling bees know that their great charm is centred in their unspoiled spontaneity. When the B.B.C. muscle-in on the spelling bee field they must needs try to "improve" the natural just like the Americans have tried to improve Niagara by illuminating the falls with coloured floodlights.

Thomas Woodroffe was provided with a script at the last spelling bee in which all sorts of utterly inane observations were included. Why was that necessary? It only served to encourage the over-boasted schoolboy to crack such off-the-script "jokes" as "The harpy that once."

Howard Marshall and Fabia Drake set perfect—but contrasting—examples. Marshall was efficient and no-nonsense-about-him. Fabia was delightfully natural, even to the whistle of dismay when America challenged her with a word that I am not even going to attempt to spell.

Let the B.B.C. get down off its high horse. It is only making itself look ridiculous. Let it learn to be natural and human. After all, despite its beliefs to the contrary, its job is to cater for human beings.

It's the B.B.C.'s unabashed hypocrisy that infuriates me. For fifteen years it has refused to broadcast between the hours of 10 a.m. and noon on Sundays because, it repeatedly stated, the "nation is at worship."

It would, of course, be awful to broadcast while "the nation was at worship." The truth is, of course, that the nation is either reading the Sunday morning papers or digging the garden at that time. If they were, as the B.B.C. alleged, "at worship," it could not hurt to broadcast programmes because the nation, being "at worship," could not hear them and therefore the nation's ears would be unsoiled, its soul unsmirched.

But now the B.B.C. has decided to broadcast light entertainment during those holy hours. Nothing is now said about "the nation at worship." It was just B.B.C. hypocrisy.

This is the logic: Either (a) the nation is still "at worship," or (b) is not "at worship," or (c) never was "at worship," or (d) the B.B.C. don't care whether it is "at worship" or not. If it is (a), the B.B.C. ought to be ashamed of itself to disturb the worshipping nation, and if it is (c) the B.B.C. ought to be ashamed of itself for kidding the non-worshipping nation, and if it is (d) the B.B.C. ought to be ashamed of itself.

I personally believe that (b) is the partial truth. Some of the nation is "at worship," and therefore cannot be offended by secular broadcasts. Those who are not "at worship" will also not be offended by secular broadcasts.

My objection is that this position has existed for all the fifteen years the B.B.C. has had its transmitters closed during those hours. Either the B.B.C. has been wrong for fifteen years or it is wrong now. And the B.B.C. has always taken the papal attitude that the B.B.C. can do no wrong!

It is possible that most of my readers will agree



Garry Allighan, whose new series has already created a furore of interest

with me on the foregoing, but now I am about to make an observation that will possibly cause them to demand my head on a charger. Here it is: I detest the singing commère in "Monday at Seven."

It's a pity, but I do. I know that she is Judy Shirley and that Judy is a delightful little singer. Not that you'd think so from what they make her do at seven on Mondays.

You see, I make war on the unnatural. Here's my philosophy—what is natural is right, no matter how "wrong" man-made law may say it is, and what is unnatural is wrong, even if fashion says it is *le dernier cri*.

And it's not natural for a commère to sing rhymed comments. For that matter, it may not be natural to comment at all. Although it is certainly natural with the sex which Judy adorns!

Novelty is highly commendable so long as it is natural. When the novelty is not natural it is a freak. There are, in this country, twenty million men; each with two hands and a head. Not one of them is a novelty. Nor would one be a novelty if he had one hand and two heads. He'd merely be a freak.

Rhymed commentary sung by a croonette also becomes a freak. It has sunk the novel into the unnatural. And, in this particular case, the

"rhymes" are crude doggerel and Judy Shirley can sing much better than she does.

I wrote here, last week, about the inter-departmental antagonisms at Broadcasting House which adversely affect the programmes. "In Town To-night" is another feature that suffers thereby.

We all know what "In Town" is worth. It is the only feature the B.B.C. has ever invented that possesses both of the prime virtues of novelty and naturalness. It is the only feature the B.B.C. has ever invented.

There is a sense in which it is true to say that "In Town" is a star feature to which the B.B.C. wagon is hitched. It is, therefore, important that nothing should be done by any other B.B.C. department to obstruct its progress. That is common sense. To the B.B.C. it must read like nonsense.

In a dozen cases the "In Town" scouts, who are constantly on the look-out for suitable "interviewees," are met with, "Oh, but I have already arranged to broadcast for the B.B.C." Amazed, the scout reports back to Broadcasting House, where an astounding situation is revealed.

It appears that the Talks Department started, some time ago, a series of multiple talks called "The World Goes By." That exceedingly brilliant microphonist Freddie Grisewood is in charge and brings to the studio interesting personalities who are interviewed in the hearing of the listeners.

Talks Department have their own scouts out getting subjects for these interviews. "The World Goes by" is "In Town To-night" without humour. It is in the "Talks" category, but it clashes with the "In Town" of the Light Entertainment Department and between the two there is nothing but overlapping, jealousy and obstructionism.

There is another regular Light Entertainment Department feature called "Strange to Relate." There have been ten of the series to date. In them Charles Brewer brings to life curious events of the past and the present.

Such a feature is comprehensive. Or should be. It should deal with curious events in all departments of life. It does nothing of the kind. Petty departmental jealousy at Broadcasting House prevents it.

It was only natural that among the "curious events of the past" would be some concerning the composers of classical music. You'd never think so because you'll never hear any in the "Strange to Relate" series.

Charles Brewer and the Light Entertainment Department are handicapped by the Music Department, who protested strongly to Programme Controller Graves against the inclusion of anything concerned with music in the "Strange to Relate" feature. Strange to relate, the Music Department got away with it.

No matter what interesting story there is attached to some item of classical music, the Music Department will not allow the Light Entertainment Department to include it in the series. You, indignant reader, may protest that you want to hear it. But you, indignant reader, don't count. You only pay—pay the salaries of the staff of the Music Department who, out of pettiness, deny you what you want.

Broadcasting House reeks with this personal pettiness. The trouble is that the Controllers, the Directors, the Producers and all the rest of the Powers have got the quaint notion that they are important. They imagine that you ought to go down on your knees and thank whatever gods there be for being so lucky as to have the Powers provide the programmes for you at all.

In view of that, it is near-blasphemy for You to look at the teeth of such a Gilded Gift-Horse. And as for You recalling that you pay the wages of the Powers—that is too coarse for words.

Of course, they hate my name and loathe the sight of me. I am a vulgarian before their delicately-lidded eyes, a sour perfume in their classic nostrils, an abomination to their sensitive natures. How dare I—or You or Anyone Else—criticise the godlike work of their godlike hands?

(Please turn to page 25)

SPONSORED BROADCASTS YOU WILL NEVER HEAR



The Associated Company of Shipwrecked Mariners singing "I Saw a Ship a-Sailing"

PART THREE OF

I HADN'T been long in New York before I met Frank Parker, the famous gypsy tenor who has brought the romance of the Romany encampments to the chromium-plated studios of Radio City.

He's a first-class star. But he was one of the unfortunate men who fell prey to vicious gossip—and was faced with a \$50,000 alienation suit as a result.

There's too much vicious, untrue gossip going around on Broadway. It ruins the careers of many radio stars, besmirches their reputations and breaks up their homes. On its dangerous rocks many radio stars have crashed; many have only just been able to save themselves from the slimy effects of scandalmongers' stories.

Like a bombshell, without warning of any kind, base rumours may descend on you—tearing down in a few anxious hours what it has taken you years to build up.

This is what happened to my pal Frank Parker.

He awoke one morning to find that a man, a certain Mr. X, had launched a \$50,000 alienation suit against him for having taken his wife's affections. He claimed his wife had left him for Frank Parker in 1924, had come home, and again had left him for the famous, handsome radio tenor.

You can imagine the furore on radio row when these accusations burst on Frank's friends and fans. They had always rightly considered Frank their idol, the kind of upstanding, decent, moral young man anyone could be proud of.

This is what Frank told me: you can see how easy it is for a radio star to fall a victim to gossip.

"I first met Mr. X when we were both in the chorus of 'No Other Girl,' which was on tour. Naturally, we all spent a great deal of time together in friendly camaraderie. But we were just friends. When the show broke up, each of us went our own way. If Mrs. X's husband believed I had stolen his wife's love, why didn't he bring the suit in 1926? Or in 1931? Why did he wait till now?"

"I didn't hear from Mrs. X till 1931, when she besieged me with a series of 'phone calls and notes, telling me how unhappy she was with her husband. Finally she begged me to see her for old-time's sake, and I did, I listened sympathetically while she told me of her troubles. I haven't seen her since 1931."

But years later, when Frank had forgotten all about the existence of the one-time show-girl, the \$50,000 alienation suit was slapped on him.

I myself nearly fell prey to another type of New York racketeer.

I was going up in the elevator to the Rainbow

MY LIFE OF

★ Continuing the adventures of England's Ambassador of Song, the silken-voiced vocalist who stars each Sunday and Tuesday in the Hind's programmes from Radio Lyons

Room one night. I was late, and we were due to go on the air in exactly eight minutes.

Outside in the vestibule were a crowd of fans waving autograph books. There was such a look of eager expectancy on most of their faces, that I stopped. I hastily scrawled my name in pencil on some of the pages thrust out from the crowd.

There was one book with a folded over page; I saw behind it the half-closed eyes of a man with his hat pulled down well over his eyes. Somehow he didn't look like the rest of the clean, honest girls and fellows who come around the radio stars for their autographs.

I stopped. What made me do so, I'll never know.

But I held that autograph book and turned back the page.

Neatly typed above the space where I should have put my signature was: "Please pay to bearer on demand the sum of \$8,000 (£2,000)." It was addressed to my bankers! The whole thing was an old gag, but I'd never seen it done with such daring.

Directly the man saw I was hesitating, and as I even started to read the first few words, he pushed his way back through the crowd.

I shouted. A couple of cops came seemingly from nowhere, but we were too late. The crook brushed the crowd back like reeds, and was gone. The cops told me afterwards that this was the first time the gag had been tried on anybody in the Rainbow Room.

So the crooks thought they'd make a "sucker" out of a visiting British star! But luckily for me—and for the bank—it didn't come off.

When it was time for me to leave and come back to London again all these gay, clever, care-free, talented practical-joking pals of mine got together and bought me a huge leather suitcase bearing a silver plaque inside with the wording "To Al Bowly, from Abe Lyman and all the Music-men of New York City."

My respects to them all!

When I was sweeping up the floors and brushing

away the lather in a barber's shop in Johannesburg I never dreamed that I should get such gratitude and appreciation from the top-line men of New York.

You see, as a kid I was a bit of a rogue, and they had a way of dealing with young devils way back in Newtown, Jo'burg. They made them work!

When I was nine they thought I ought not to have too much time on my hands to go playing in the streets. So my father fixed me up with a job in my brother-in-law's barber's shop. I'll say it was good for me!

I had to lather the big farmers, the tough men who came in from the veldt country. Sometimes they gave me a copper or two as a tip—and then there was more money to spend with the boys at night!

I went to school from 9 till 3.30, with a break for lunch at 1 o'clock. I gobbled down a hurried meal and then dashed off to work in the shop till 7 o'clock, having to scrub the floors and clean up the place before I left!

Yes, it must have been good for me. I loved a fight, I loved playing truant; but I also loved school. I even fell in love with the schoolmistress when I was 14. She was Miss McGill, a very attractive girl of about 25, sweet-looking and with lovely hair. It was just calf-love . . . but it made me anxious to go to school, anxious to do my lessons right to please her; so perhaps it didn't do me any harm!

In fact, for seven years running I got the Scripture prize! I was no softy, though, for I was a good marksman, and had several prizes for shooting. I could run well, could walk on my hands and was good at sport in general. I played baseball, but got badly hit by a "bodyline bowler," and couldn't do my lathering in the barber's shop for days afterwards!

Jo'burg, comparatively, is as great as New York, and I loved every inch of the streets. My father had gone out to South Africa in the grand old adventurous days, and ended up by running a large store in the city.

I had plenty of pals when I was a kid, and my own opinion is that in Britain and even in America the kids are more spiteful and jealous than we were. They really were marvellous kiddies in Jo'burg, and though I was at times a ruffian, and always loved a fight, I was never without a crowd of friends.

There was no distinction made at school between the Dutch, the blacks and the British. I grew up with a cosmopolitan crew, and loved it.

Fight? Well, I knew how to fight properly. I had the knowledge thrashed and beaten into me by other boys, and by the time I was about ten I knew how to handle the gloves. So I learned that one good and certain way of settling an argument is by fixing on the gloves and having a real bout! I wish the same method could be adopted in modern business life.

And when I wasn't fighting I was . . . singing! Yes, even when I was a kid I had a real voice and liked using it.

My first school was in Market Street—just a poor peoples' school, but where some very sound sense was knocked into me. The family exchequer improved, we moved, and I went to Newtown School, where in addition to having that very pretty Miss McGill as a teacher they also had a fine choir!

My music and singing teachers were Miss Brunsdon and a Mr. Hodkinson. They both knew how to teach, and I suppose I was one of the lucky few who have good vocal material to work on.

We had a fine choir, too, in the local church. I don't know that it was the correct start for a lad who, within only a few years, was to be a dance-band vocalist; but there you could see me



Al went to Holland with Ray Noble's band, but it wasn't all work, as this gay photograph reveals

SONG

My Early Days and
How I Got My First
Break in Dance Music

By
AL BOWLLY



Al Bowlly gives us his famous smile

in full solemn state once a week, and on two evenings a week at choir practice.

I certainly did learn a lot of music theory there. They drummed it into me, and the other kids, that singing wasn't just a matter of opening your lips and letting your lungs rip!

In the school and church choirs I started learning the rudiments of a technique which has helped even when, in later years, I've faced a radio microphone and a dancing throng of millionaires and their dance partners!

At 14 I left school. I was at the great turning point of wondering what trade or profession to start.

Of course brother-in-law was all set on me going in for the barber's business. He was making good money then, because some of the Dutch farmers and mining men were making a pile, and came into Jo'burg to spend it.

We saw they spent it right!

Brother-in-law charged 2s. for a haircut, 1s. for a shave and 1s. 6d. for a shampoo . . . and if a farmer had had a good day in the markets then I might get almost as much again as a tip.

There was only one fly in the ointment. I didn't really care anything about money so long as I had enough for a square meal and a bed. I wanted to see the world. I wanted, if possible, to make money in music, for that was the one thing I loved.

I found my lucky break in a strange way. A world-famous dance band was touring S.A., and played a one-night stand at a local restaurant.

It was Edgar Adeler and his Syncopators . . . forerunner of the famous modern bands of Hylton, Whiteman, Waring and the rest.

Their music was an eye-opener to me, for they specialised in low-down music and lovely sweet pieces; a revelation to a youngster who had

guitar and sang a few local numbers. Adeler didn't chuck me out. He seemed impressed. He was nice to me, looked encouraging, and I liked him from the first.

When we got to talking about the job he admitted that he did want a guitar player; my voice he didn't like so much! But there was a job in the band if I liked it . . . and it meant touring the Union, and perhaps going overseas, to India, to Europe, perhaps even to the Mother Country!

My parents cried when I told them.

They knew, poor dears, that there'd be no stopping me from grabbing a chance like that. Later, too, my brother, Mish, was to follow me to Europe in search of musical fame.

They were too upset for words, but saw my way of it after talking half the night. They came and saw me off with tears in their eyes!

And so adventures started. I toured South Africa with Adeler, learning for the first time that a dance band man's life isn't a bed of roses.

The money was all right, but I still had many lessons of life then to learn. I was still a ruffian; still a gay lover of adventure, and too keen on a gamble to keep the money I earned by working so hard and so late.

But I was thrilled when Adeler told me one evening that negotiations were complete with Edgar Warwick for a world tour.

We set sail for Mombasa, stayed two weeks in Bombay, Calcutta and Singapore, and then went on to Java.

I thought it was going to be like taking coals to Newcastle for a rhythm band to tour Java, one of the traditional homes of jazz. But the natives, as well as the white population, loved our music.

I played the banjo, too, in those days. In fact Adeler always wanted to feature me as a guitar and banjo player, and keep me down as a singer.

We had some concerts on the boat going over to Java . . . and some romantic tropical nights, too, when the throbbing rhythm of our band sent a



Happy snap of Al and some of his pals during a yachting holiday

been brought up only by hearing church anthems and the crude dance music of local swing bands.

I went three evenings running to dance to Adeler's band, and loved it. On the fourth night I stood at the side of the band dais, just singing to myself and letting the rhythm of the band sink in to me.

On the next night I took my guitar, and played an unofficial accompaniment!

And then the next night, screwing up my courage, I asked Adeler himself for a job.

In his dressing-room he got three of the boys to play an accompaniment while I strummed my

thrill through you, and made a musical background to the moon playing on the darkening shadows of the water. And the ship ploughed on, smoothly, almost silently into the night. . . .

But the romance soon faded.

In the heat and tropical conditions tempers were frayed. I lost my temper with two of the boys who had tried to put a fast one over on me; I was still too young, you see, to know that there are times when you've got to curb your temper.

I quit.

Please turn to page 37

RADIO LUXEMBOURG

(1293 metres)

TEMPORARY CHANGE

of

WEEKDAY BROADCASTS

MARCH 28th to APRIL 9th

Owing to the difference between British and Continental "Summer Time," the times of Weekday broadcasts from March 28th to April 9th will be as follows:—

MORNINGS

Mondays to Saturdays
8—10.30 a.m.

AFTERNOONS

Mondays to Fridays
2.30—4.30 p.m.
Saturdays - 4.15—6 p.m.

EVENINGS

Mondays to Fridays
5.30—6 p.m.
Saturdays - No broadcasts

LATE DANCE MUSIC

Fridays and Saturdays
10 p.m.—12 (midnight)

Times of Sunday broadcasts remain unchanged

Sole Agents for the British Empire

WIRELESS PUBLICITY, LIMITED,

Electra House, Victoria Embankment, London, W.C.2

TEMple Bar 8432

HOT MUSIC YOU WILL WARM TO!



Bob Crosby, Bing's young brother, is a jazz star in his own right

The best swing records of 1937 will be broadcast on April 1, and this article describes them and the men who have recorded them

By B. M. LYTTON-EDWARDS

Gentleman of Swing, as he likes to be called. Here is the great trombonist of all time. Surprisingly, his streamlined, beautiful phrases are as much to the taste of the swing-feverish to-day as they were ten years ago. He is second with a lovely record, *Marie* (756 votes), and two others, *Song of India* and *Satan Takes a Holiday*, are respectively 4th and 11th.

His brother, Jimmy, who makes fewer records, but is tremendously popular, landed 16th with his novel *Parade of the Milk Bottle Caps*, in which, unfortunately, he doesn't exploit his stylish sax playing to any great extent.

Until recently, these two Dorseys shared the leadership of an orchestra. For years they played—and fought—together. In the old days, when the band toured by motor-coach, the pair would pull up in a by-road to settle some argument with their fists, after which perfect peace was restored, until the next time.

However, a serious difference arose regarding the policy of their joint band. Tommy wanted an out-and-out swing outfit; Jimmy favoured sweet-and-swing. The boys split, each to put his own theory into operation and each has proved right and won success, in his own way.

In third place is the coloured leader of Jazz—Duke Ellington. His brilliant band netted 410 votes for *Caravan* and were also 15th with Duke's signature tune, *East St. Louis Toodle-oo*. These records show, in striking fashion, the progress of original compositions, direct from the creator's brain, on to the wax and played by a band under his own direction. This superbly matched Negro organisation is without peer.

The first newcomer to Jazz fame in the list of winners is Raymond Scott, who has this year startled the fans with his "queer" arrangements such as *Powerhouse* (6th) and *Twilight In Turkey* (12th).

His Quintet play his own "tune-mixtures" which are universally described as "screwy"; their novel flavour is a daring experiment. Scott has been (ridiculously) compared with Gershwin, from whom he is as far removed as a rhinestone from the Regalia. He attracts more by his originality and 1938-ness than by the strength of his contribution to Jazz. You'll see Scott soon in the Sonja Henie picture, *Happy Landing*, playing his *War Dance for Wooden Indians*—a typical title.

Please turn to page 25

ANTI-SWING listeners should find much to interest them in a forthcoming broadcast of hot records.

If you're thinking that "Anti" slipped in by mistake, let me hasten to assure you that it did not. This programme, to be heard via National on April 1, is going to provide an authoritative and well-considered answer to that vital question: Do you—or don't you—like Swing Music?

My own liking for Jazz dates back to the 1920-ish era before it had swung in the direction of Swing. Then, as now, we had nose-tilting critics who condemned the whole thing as a "beastly row." Now, as then, I can sympathise with their point of view; for there has always been more bad jazz than good and, except to the determined seeker, the gold is usually well and truly buried under an upper-strata of unmelodic brass!

So many purveyors of Swing for the masses are more fitted to perform on a gallows-tree that the majority of sufferers who protest: "I can't stand Swing" really mean "I don't know good Swing."

The B.B.C. is giving them an opportunity to change all that, for the programme in question will consist of the best swing records made in 1937—judged by the musician readers of a Chicago jazz journal.

The list of winners guarantees the good taste of the voters, for it consists principally of names long and justly honoured in Jazz. The first 16 placings were shared between Benny Goodman, Tommy Dorsey, Duke Ellington, Raymond Scott, Bob Crosby, Bunny Berigan, Ben Pollack, The Casa Loma Band and Jimmy Dorsey. Five of these famed leaders are well-seasoned veterans of our young art and the Casa Loma has been established over a decade.

Every record selected, in addition to maintaining the highest standard of high-class swing, will present different styles and aspects of treatment, easily recognised by the initiate, and offering valuable study to the broad-minded critic who wishes to know all about swing before condemning it.

Top of the poll was Benny Goodman, who walked away with 1,045 votes for his record "Sing, Sing, Sing," and was also placed with *Bugle Call Rag* (fifth) and "Roll 'Em" seventh.

Benny is easily the King of Jazz to-day: for several years he has been climbing steadily upwards in public esteem, which shows no signs of waning. His tremendous success is well deserved, for the unfailing artistry which is the hallmark of his band, together with his own superb playing, is a combination which cannot know defeat.

His audience rivals that of Robert Taylor in hysteria; his recent appearance in a New York theatre had them queuing from 5.30 in the morning! In addition he has a valuable and more sober public who respect his talent and his well-built combination of first-class musicians.

Personally, I would hesitate to name *Sing, Sing, Sing* as his top record. It is slick, modern and distinguished, but Benny can and often does give us more music with our jazz. However, it affords nice examples of his eloquent, glib and delicate clarinet style, and the tremendous percussive power of his ace drummer, Gene Krupa.

Next in line is Tommy Dorsey, *Sentimental*



The famous Duke Ellington will, of course, be represented in Friday's programme



Up bright and early, a warm bath and then all set to face whatever the day may bring



Just time to read her favourite periodical before getting up. Nice choice, Ann... Nice the stars agree with you!



Her bashful cocker spaniel, Dooney, is lured into facing the camera, rather protestingly. (Below) "What are you going to have?" asks Ann



Listening to the morning programmes. Dooney seems a spot bored. Maybe he's a good critic!

LADY AT LEISURE

ANN CANNING
is "AT HOME" to our Cameraman



"We can't have a dusty glass on the table," insists the domestically minded Ann Canning, so she ups and does her stuff with a polisher



Our cameraman penetrates to Ann's boudoir and catches her at her morning toilet



Betty Olds, appearing at the Dorchester Hotel

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C. H. Middleton (inset) is also seen making a Television appearance in the "Ally Pally" Garden

RADIO GARDENER No. 1

C. H. MIDDLETON is Spotlighted by Susan Collyer

ONCE I knew a gardener who wore a wig. He was famous for it. Nobody could get over the fact that a gardener should stoop to personal vanity.

One expects a gardener to look like a gardener. And judging from his voice—that famous, slow, homely, rather lugubrious voice of his—I expected C. H. Middleton, the B.B.C.'s gardening expert, to conform to type. I imagined him as being rather ponderous, dressed in old tweeds with tarred string and seed potatoes in the pockets.

The real Mr. Middleton is a surprise. He's young for his fifty-two years, tall, spruce, clean-shaven, with iron-grey hair; in his Anthony Eden hat and dark overcoat he looks the complete business man, except for his eyes, which twinkle more than most business men's, and his swift and charming smile.

By giving talks about gardening every week from the B.B.C., Mr. Middleton has made his name a household word. A pretty remarkable feat.

"What's your secret?" I asked him.

"The secret of broadcasting," said Mr. Middleton, "as far as I can tell you, is to drop a few aitches about the studio. In other words, not to try too hard! Not to try to be anything but yourself."

The perfect radio voice is deep, slightly slower than normal and individual, not to be confused with anybody else's. All these peculiarities belong naturally to Mr. Middleton.

Microphone nerves are simply unknown to him. You gather at once that here is a man who is not easily put out. He is at once perfectly self-assured and perfectly retiring and unassertive.

He writes out his talks before he gives them only because they are to be published afterwards. But he doesn't bother to stick to his script; he can't help wandering off to talk about other things as they occur to him.

Everybody knows, for instance, how once he mentioned peardrops in a talk and was inundated with parcels of sweets for the next few weeks.

C. H. Middleton comes from Weston-by-Weedon, a little village in Northamptonshire. His mother and father live there still—and listen-in eagerly to their son's talks every Sunday. He was going to be a policeman, but his inherited love of gardening was too strong for him—his father was a gardener—and at sixteen he came to London, with very few pennies in his pocket.

There he went to L.C.C. classes, which he says was his "education," and got work in a nursery. Later he was a student worker at Kew and was given an inspectorship at the Ministry of Agriculture after the war.

In 1931 came the greatest thrill of his life. The B.B.C. asked the Royal Horticultural Society to

recommend a talker on gardening. They also applied to the Ministry of Agriculture. The result was that both named the same man—C. H. Middleton. As you know, he has been broadcasting ever since.

He possesses the National Diploma in Horticulture, the highest honour any gardener can get, and lately has been made an Associate of Honour by the Royal Horticultural Society, of which there are only a hundred in the world.

C. H. Middleton doesn't listen-in much himself. He doesn't have time, being violently overworked. Besides his broadcasting and television work, he writes on gardening for one daily paper and two weeklies, has an enormous mail to deal with and is a member of various learned bodies that also encroach on his time.

He's overworked and he hates it. Like all sensible people, though they won't admit it, he dislikes all forms of work. He declares he's lazy. What he wants is not money (that is strictly true; he has refused four-figure offers from the producers of sponsored programmes); what he wants is to do nothing.

"My idea of a garden," he said, "is to have a large one, with a lawn and a deck chair; and to sit in the chair and give orders!"

His hobbies are walking, music and old churches. In his free time, whenever he has any, he likes to get right away from his subject. His walks are not botanical expeditions, but just pleasant rambles in country surroundings like everybody else's. He doesn't take a dog with him, by the way; cats are his favourite animals.

When he reads, he doesn't bury himself in garden and countryside books, but prefers something quite different. Dickens is his great standby.

Another thing he can do is to cook. He takes the inside out of a potato, for instance, and mixes it with herbs and recooks it with sauces and etceteras until people begin to sniff the fragrant smell a mile away and think he is giving a banquet. Incidentally, he has published a book in collaboration with cookery expert Ambrose Heath.

Mr. Middleton's fan mail is said to be only second to Reginald Foort's. He has about a hundred and fifty letters a week from listeners, which he answers himself. People ask his advice on every conceivable question connected with gardening, and some unconnected. As he says, but without bitterness, "Because I'm a broadcaster, people seem to think that I'm also a free advice bureau."

His great ambition is to retire, as early as possible, to a little cottage on the South Downs, anywhere between Chichester and Eastbourne, with half an acre of ground in which he can grow flowers and vegetables.

SEEKING A PLACE IN THE SUN . . .

THE dainty and demure Miss Elizabeth Baker, dancing and singing her way gaily through the amateur dramatic seasons in Bath, would have been startled had you told her that in four or five years' time she would be Billie Baker, rising young radio starlet.

"Things like that happen to other people . . . not to me. And they don't even happen to other people in a backwater like Bath," Billie would have argued.

But the four years have passed and here she is, sitting pretty, in radioland . . . a girl who, given the right breaks, nothing can stop:

Chance plays a big part in all our lives. It was chance that arranged for two of the nieces of Bannister Howard, theatrical magnate, to see Billie in an amateur show and to approve of her performance.

It was chance that when they mentioned Billie to their uncle he needed a chorus girl and an understudy for the role of Fifi for a touring company of *The Belle of New York*. It was chance that prompted him to give Billie the dual job. But it wasn't chance that enabled her to make a success of it. That was ability.

And so the pride of Bath's amateur dramatic world found herself plunged willy-nilly into show business at the tender age of nineteen. She toured awhile and then found herself in London.

London didn't seem nearly such a backwater as Bath, and Billie began to dream dreams and, fired with ambition, radio stardom began to shape those dreams.

She applied for an audition, got it, and within a very few days made her debut on the air. She sang three songs in the last of the "First Time Here" series. And we knew that a future star was peeping shyly in the radio sky.

Since then, of course, she has broadcast repeatedly. Lately you have heard her in "Scrapbooks," as the girl in the Jack Jackson "Come On and Dance" frolic, as Molly Seymour in *The Geisha*, as Aladdin, and in other shows too numerous to mention.

In fact, what with her many Empire dates, she has lost count of her exact number of airings, and it is a fact that she has done most things in the light-musical side of radio except croon with a dance band. She has also "principal girl'd" in pantomimes in various parts of the country.

The twenty-three-year-old Billie Baker is blonde, slim and petite. She has eyes that look at you very frankly and screw up attractively when she is amused, the pearliest teeth imaginable, and a soft but animated voice that falls on the ear liltily.

She has also a firm handshake and a curious habit of putting her head on one side and regarding you like a friendly linnet. Billie is a bundle of liveliness and nervous energy, and has, in abundance, that quality known as charm.

Come along with me to a flat high over Highgate and meet this wholly refreshing and feminine little lady. It's a tiny smart flat which she shares with Reginald Catt, her 24-year-old husband (sorry to have to break the news, boys!).

Rich purple carpet, neat furniture, a few mascots scattered around, some cups that her husband has won at running, a few good-class books (both Billie and her husband are very keen on reading) and quite certainly flowers stand out in the flat.

"I adore flowers," says Billie, "any kind . . . I have no favourites. I love those with rich colouring." Yes, Billie is very feminine in her love of colour. You see it in her clothes. . . .

In this minute flat Billie leads her double life—that of radio star and proud wife. The two do not clash, though her husband is not in show business. He's in the City, but he and his wife have mutual friends, and he is neither jealous nor resentful of the way radio is apt to lure his wife away from him from time to time.

Billie does not care for housework very much, but she loves cooking. Soon I am going to dinner

BILLIE BAKER,

clever young actress and singer in many B.B.C. radio shows, is here introduced

By
**BARRY
WELLS**



Billie is blonde, slim, petite and charming. With every new radio appearance she impresses more and more as a girl who is going to reach the very highest pinnacles of success.

at the flat (" . . . if you can risk my cooking," says Billie) because that's the way Billie likes to entertain. Quietly, without ostentation or fuss.

"There's no room here to throw big parties," she explained, "and, anyway, though both my husband and I like parties, some of them seem a bit stupid. So many people seem to entertain simply in order to get jobs, but that's a bit petty, don't you think? We prefer small parties with our real friends."

A cloud moved across the sky blotting out the sun temporarily. Billie shivered, and then, as the sun again sparkled through the window, she stretched herself luxuriantly like a little kitten.

"I'm almost pagan-like in the way I worship the sun," Billie admitted. "Even if it's a cold, blustery, dismal day and one thin, pallid shaft of sunlight crosses my path when I'm walking I suddenly feel light and happy. I must have the sun. Cornwall in the summer, when the sun is hot, is my ideal holiday. Lots of swimming . . . well, call it bathing . . . riding, walking, golf. Radio seems very far away then."

Like most women, Billie has her moods. She can hit the peaks of happiness and sink to the gloomiest depths of depression . . . but the latter do not last very long.

If, for instance, she does not get an engagement for a week she begins to feel almost suicidal. "I decide that everything's come to an end—that I'll never get another job and that I must be a flop," Billie laughingly told me, "then the 'phone goes and a voice asks me if I can do a broadcast on such and such a date. Whoopee! The world's all right again. Of course I'm not a flop—everything's wizard!"

Yes, little things can sometimes make Billie depressed. Big knocks don't worry her. She'll take them on the chin and come back for more, shaking her shoulders with a defiant "I'll show 'em" attitude.

And, similarly, little things can make her exhilarated.

When Spring suddenly touches us with her gracious hand it does something to Billie. "It makes me a little fey," she confesses. "I want to rush out in the park and go mad!"

Yes, she's an interesting person. I hope I haven't given the entirely wrong impression that she suffers from complexes or anything Freudian like that! Far from it. She's a most normal girl.

I've stressed these little, unexpected sidelights of her mental make-up because to me they're important. They show that though she hasn't an ounce of temperament in her body (Alec McGill told me that she is the easiest, most delightful person imaginable to work with) she has got feeling, sensitiveness and imagination . . . and they are much-needed qualities in anybody who wants to rise above the mediocre in the radio business.

And mediocrity will never suit Billie. Listen to this wise young woman. "If I felt that in fifteen years time my career will be no more advanced than it is now, I would give it up to-morrow. One is always prepared to start at the bottom, but getting right to the top is the only way I can honestly justify my desire for a radio career."

I think she would get out, too. She's so obviously a young lady who knows her own mind and is prepared to act on it. But, on the other hand, I don't think she has any need to worry.

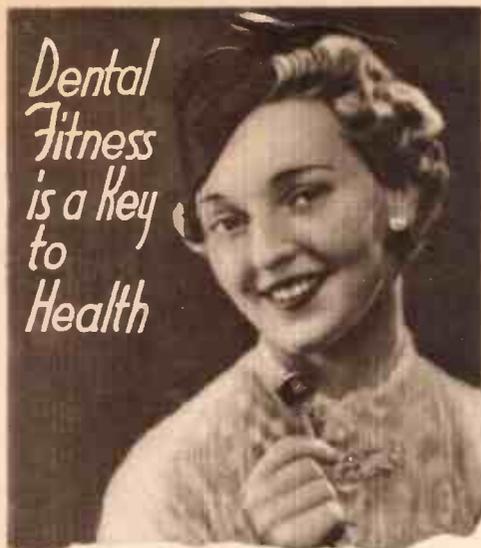
I've rooted for her consistently since I first heard her appealing voice on the air, and I shall go on doing so, because I believe that there is room at the top for an artiste of her freshness, vitality and sincerity.

This, then, is Billie Baker. No glamour girl. No exotic, perfumed, chromium-plated, high-falutin', imperious, ravishing beauty.

Just a very pretty, sane, unspoiled, intelligent, friendly and born-to-succeed English girl. The sort of person you love to be seen out with.

Watch out for her name in the programmes. She's on the up and up. . . .

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FROM THE MANAGERESS
The **HYGIENIC STORES, Ltd.** (Dept. R.P.),
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EARLY SPRING FASHIONS

By Anne Templer

Anne Templer makes the round of the London dress shows, and brings back the story of what smart women will be wearing this season

I HAVE been spending a busy time seeing the early spring collections shown by famous London dress designers, and sifting out amusing and practical ideas. Buy few clothes and have them good is the soundest advice I can give you. Let me pass on to you the winning points of the new fashions I have seen so far.

On Wednesdays at noon precisely, Motley, who have a world-wide reputation for dressing famous actresses and successful plays, show their collection to women whose names are news in the world of fashion, society, beauty and the stage.

This season they are showing classically draped dresses for evening, bust draperies and sleek hips. The necks are higher in front and lower at the back. Pleats are first favourites and bustles come back with Victorian naughtiness.

The Victorian influence is strong. Suits for day wear are trimmed with jet and delicious flower-trimmed bonnets adorn gleaming heads. The corsette line is flattering to the wearer of a bolero, and boleros are big news; they lend cheer to many a depressed wardrobe. Tweeds are smoother and striped flannels are good for dresses as well as suits.

Fabrics are used in the most surprising manner. For instance, evening coats are made of flannel and lovely long capes are made of face-cloth, in pink combined with black. Coarse linen coats are lined with check gingham, and black linen makes an exquisite Motley dinner suit with steel embroidered epaulettes.

The new pockets are vertical. Victorian hand-work and exquisite ribbon work are employed for negligées and feminine-looking blouses to wear with suits.

Worth of Grosvenor Street show a large and beautiful collection. They are using fur to trim flimsy summer dresses and suits, and have especially good suits printed in a small design which have neat little shirts to wear with them—the sort of outfit you can wear all day and be happy in.

JACKETS and DRESSES

Lydia Moss, that clever woman who designs negligées and underclothes for London's leading socialites, had a show of twenty models not long ago. She is making three-quarter-length coats of marabout which would be equally good for day or for evening wear, black over a white dress and vice versa. Her jackets are straight and loose. One, in striped wool over a plain dress, I thought particularly useful, as was a smart navy blue jersey frock with horizontal stripes of white silk jersey. Lydia Moss likes bustles and she likes ribbon work. Narrow velvet ribbon wanders over negligées in an intriguing manner. There is a beautiful negligée in white silk linen with a Madonna hood and gold jingle-jangle trimmings.

The Edwardian influence in the collection is seen to advantage in a dress of shirred black chiffon which is set off by a narrow black ribbon encircling the throat, and hair piled high.

Enchanting for the "feminine" type of woman, as you can see in the picture on this page.

Jaeger clothes are always so chic and practical and also so interchangeable—a great asset when a small wardrobe has to be made to stretch and answer many purposes. This point is well illustrated by the Jaeger pin-striped flannel suits in a variety of colours.

You can have, for instance, a lovely pastel blue suit, jacket and skirt and scarlet pin-stripe shorts for tennis, which can be worn with the jacket, as also can your long navy blue slacks when you cruise or spend a holiday on the Broads. A jacket has a longer life than a skirt, anyway, so it is a real economy plan to have several "lower halves" to wear with one suit. I particularly

liked this pin-stripe flannel in a maize yellow colour, too.

Suède cummerbunds, either striped or plain, are a sound "buy" here, for they are the making of any plain wool or linen frock and can be worn with a matching scarf. Here boleros are not confined to suits, but instead of a straight cardigan you can get enchanting sets of sweater and short wool boleros to match.

Necklines are lower for day wear, buttons and yokes appear. Capes are important—a new wrist-length version, straight-hanging with very square shoulders. Black frocks have camel-hair collars and Jaeger mix their camels, too, combining two shades in a jacket or coat.

HOLIDAY CLOTHES

Tennis dresses are in linen, faggot-stitched and piped in pastel colours. They have round necks and an invisible zipp down the centre front, made in two lengths, above and below the knee.

Dungaree beach suits are made of towelling and spotted cotton coats are lined with towelling.

It's smart to wear an extra-long jersey in a dark colour and roll it up round the hips—and put it with a pastel linen skirt or slacks.

There are some lovely soft bloomer bathing dresses, such a change from the skin-tight kind. Even underclothes for the remains of the chilly weather have a new story to tell. At Jaeger House I saw "brassierettes," which fit like a bust-bodice and continue in ribbing to the waist, where they meet a pantie, so avoiding the double thickness round the hips. A sound idea for us chilly mortals who cannot decide whether to shiver and look blue or to put up with an extra layer round the hips!



Shirring from neck to hem emphasises the charm of the princess line on this Edwardian dinner frock of black chiffon. Chantilly lace flows out at hem and sleeves



Left: Doris Arnold loves full dramatic sleeves; they add interest to an elegant afternoon gown



Left: Pockets and leg-revealing pleats of black lace adorn this graceful evening dress of black georgette. The sash is of turquoise blue velvet. Right: The jacket of this smart grey tailormade has a fluted tail, echoed in the skirt pleats, to relieve the tall, slim line.



No. 7: DORIS ARNOLD

B.B.C. Producer of "The Melody is There"

"THE best-dressed woman at the B.B.C." is the phrase always applied to Doris Arnold. She looks as if she has stepped out of a bandbox.

Doris is blonde, blue-eyed, elegantly slim and above the average height. That is her problem—to avoid emphasising her height to give a "maypole" effect. This she does by breaking the silhouette with full skirted tunics, big sleeves to coats, and sleeves instead of bare arms for evening dress. Clever ideas which should appeal to you if you are tall and slim like Doris Arnold. And if you are fair, follow her preference for black and navy.

fashionfotos



For semi-formal wear — an ivory silk pique tunic, worn over a draped black satin skirt



Left: Dark blue crêpe - de - chine shirt, gay scarf and well-cut trousers are Doris' leisure garb



Black again—for a crêpe-de-chine day dress with motifs of Chinese design. The skirt is French pleated



Unadorned black velvet is Doris Arnold's choice for an evening coat. Note the full and becoming sleeves



The first things that catch Evelyn's eye when she wakes in the morning are her curtains

NINE O'CLOCK. I stir sleepily. Open half an eye towards the window. That half an eye becomes a whole eye. Judging by the brightness of the light coming into my room, it must be a spring morning.

Nine-thirty. I open both eyes—wide. Those curtains look lovely—yes, it's a bright spring morning.

That little episode is quite a common day-beginner with me, and because they do begin the day, curtains are all important.

The morning light, whether it's dull or bright, comes sunnily into my bedroom through gold net which runs across the entire window, offset by heavier curtains, drawn to the side. My room looks warm and cheerful, and from my bed the world seems quite good—through gold curtains. They help me to begin the day in a happy frame of mind. Those curtains encourage me to get up. And do I need encouraging!

I first furnished my bedroom with a cheerful disregard for the compass. Pale green net hung over the window. Since the bedroom faces north, hardly any sun came round to its window, and the green net made everything look cold and unfriendly. I changed to gold net. The ideal

MY FAVOURITE RECIPE

By Mrs. Harry Roy

SOUFFLÉ À LA ROY

THE home of almost every radio star has its speciality dish. You arrive knowing you're going to have some of the special gâteaux . . . that savoury . . . those sweets. Visit the home of band-leader Harry Roy and the charming Princess Pearl, and you'll probably be offered our hostess' favourite soufflé.

It is called "surprise soufflé" because, although the luscious foundation is always the same, you never quite know which flavouring Mrs. Harry Roy may have cunningly introduced.

To make the soufflé when using four eggs, you require also the following ingredients: four tablespoonfuls of castor sugar, one pint of boiling milk, one tablespoonful of flour and gelatine leaves. Ready? Separate the yolks from the whites of the eggs. With the yolks mix sugar and flour in a basin. Pour in the milk slowly, stirring the mixture well, and add two melted gelatine leaves.

Allow this mixture to cool before adding your flavouring. Sherry and pineapple juice are strong favourites, but lemon or chocolate are equally good. Beat up the whites of the eggs stiffly and fold them into the mixture after flavouring.

With pineapple flavoured soufflé you can decorate with pineapple slices. With sherry soufflé, cherries are effective.

Add this recipe to your cook-book under the title "Soufflé à la Roy." The Roys' music is incomparable—and so are their soufflés!

Evelyn Dall says . . .

THERE'S CHARACTER IN CURTAINS

Evelyn, who sings in the Lifebuoy programmes, talks about the latest ideas in curtain fittings, and gives you some hints about colours and fabrics

curtain for a room facing north, the salesman told me. He was right.

The green net was removed into another room which faces south. Even on the hottest day those green curtains take the scorch out of the sun's rays, making the room cool and restful. In dull weather, green net makes the room colourful.

But to return to the bedroom. In a room that gets very little sunshine, curtains must be arranged so that all the light possible is allowed to penetrate. The pelmet for my heavy curtains is fixed above the window, and the curtains themselves draw back on the wall, right off the window, allowing every bit of light to flood through the gold net.

The long curtains hang right to the ground. They are a pale green brocade, patterned with gold to add warmth to the cool green. They run along the special "rail" fitting which stretches six inches beyond the window each side. This rail, with its runners, makes for perfect curtain hanging. Since the material is fairly heavy and there isn't much sun, the curtains are unlined.

Other rooms in my flat have the same brocade curtains, and in sunny rooms they are lined with a fadeless fabric.

I'm very keen on the latest idea in pelmets. They're made of plywood and shaped along the lower edge. This wood doesn't lose its shape and is easily cleaned. I'd like them fixed above the windows, to make them look larger and sunnier.

My long curtains are patterned because the walls of my rooms are perfectly plain. Cream walls and plain green carpets make an excellent setting for patterned curtains in much the same shades. It's because I prefer a certain uniformity about the rooms in a flat that the colour schemes are the same throughout, with matching full-length curtains. One definite colour scheme also gives an impression of spaciousness.

Different net curtains in each room give them the right degree of individuality. In the hall I have cream net embroidered with pale green spots. This spotted net makes a good choice for a bathroom window, too. It links beautifully with over-curtains of green oil-silk.

Good fittings make all the difference to curtains. Even if you dress your window in expensive materials, it won't look perfect unless fittings are carefully chosen. Put heavy curtains on fitted rails with evenly spaced runners, if you want them to hang in neat folds. Net curtains look best on wire rods which keep them taut. Have a rod at both top and bottom of your net so that it doesn't blow out of place when the window's open. Net which strays beyond the sill on breezy days has a habit of bringing back a coating of dust, as every town dweller knows!



Beauty Secrets of the Stars

No. 2.

FIGURES TALK

Helen McKay, charming vocalist whom you see here "limbering" her muscles, gives you some up-to-the-moment fashion news about the 1938 foundation garments, with help from Judy Shirley and Helen Clare

BLAME Helen McKay. She first mentioned the word "figure"—and she didn't mean the kind in account books! Helen, at tea-time, was full of the figure-silhouette for spring and summer 1938. Evidently she had just seen a parade of brassières for she quickly plunged into the question of "uplift."

"It so often depends on the brassière you wear," said Helen, "whether you have a perfect figure-silhouette or not; and it doesn't matter so terribly much what your measurements are if you wear the right foundation garments."

Even if your bust measurement is forty inches, there's no need to despair. There's line in large sizes to-day. From 1s. 11d. to 3s. 11d. you can get beautifully shaped brassières in all sizes. For the woman with the more-than-slender figure, a good brassière cut on uplift lines works wonders, and enables her to wear smoothly fitting evening gowns with confidence; and they can be obtained in almost any shade to match your loveliest gowns.

Miss Figure-Perfect-McKay gave us detailed descriptions of the brassières whose straps can be adjusted below the waistline or around the neck, to leave back and shoulders free, if

necessary. And for the girl whose bust-line spoils her figure in a swimsuit there's a net brassière.

Charming Judy Shirley, who sings for you in "Cadbury Calling" and many other programmes, is another expert on the figure question.

She said that this coming season hips will be expected to be almost ten inches larger than the waist—but waists are to be at least six inches smaller than chests.

So that a woman 5 ft. 4 ins. in height should measure 33-34 inches round the bust. This is one inch up on former Hollywood regulations to allow for shapely uplift. This same woman should measure 26 inches round the waist and 36 inches at the hips.

Helen Clare, fortunately, was around the studios while the figure-talk was in the air. I asked her about foundation garments. "Belts of lace, lastex and firmer fabrics are reinforced in front these days—but not with uncomfortable bones," said Helen. "And when suspenders are not required, there are lastex pantie-belts which mould the figure very well."

Take the advice of the stars, and when you plan your spring suiting, think first of the foundation you are going to wear beneath it!



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

ADVENTURES OF A MICROGNOME
Mick Makes a Splash



Mick landed right in the water!

PROFESSOR BURBLE was to give a talk on Nature's Wonders, and, in order that he might feel more at home at the microphone, he had brought some of the "wonders" with him, including a canary in a cage and a bowl of goldfish. These he placed on a low table near the microphone, so that he would be able to glance at them from time to time while he was delivering his talk. After having rehearsed the talk, he went out, leaving his pets to await the broadcast.

Now all this time, Mick the Micrognome had been peeping from his home under the studio carpet (now happily cleaned and relaid!). He had never seen a bowl of goldfish before, and the flashing lights cast by the quickly gliding fish in the water fascinated him. He felt he really must get a closer look at these strange creatures while he had the opportunity.

In his usual impulsive manner he scrambled from his hiding place, and in a moment had reached the little table up which he climbed with no second thought. Once on the table he was able to gaze through the glass and watch the lovely little fish to his heart's content. But watching through the glass was not enough for Mick. Our bold little gnome thought he could get a better view if he looked right into the bowl from the top. There was only one way to reach the top, and grasping the bars of the canary's cage, he swung himself up till he was on a level with the edge of the bowl.

Measuring the distance carefully with one eye shut, he reckoned that he could jump easily and land neatly on the edge. Holding his breath he took a nimble leap.

"BRRH! WULPH! OOMP! GROOG!" he gurgled. He had landed right in the water and now had a much closer view of the goldfish than was entirely comfortable, for they were brushing up against him and staring him in the face. Some of them had very nasty expressions, too! What was more, here was the Professor to give his talk. The red light went on. He started to describe his goldfish when suddenly he espied Mick.

The Professor stopped dead and began to wonder what he had eaten for lunch. He stared at Mick (who, I am sorry to say, was putting out his tongue) and decided that it must have been the lobster that was upsetting his eyesight! He was

completely unable to finish his talk, and while the announcer explained about a Technical Hitch, the micrognome took a flying jump out of the bowl and ran for his life.

For his sins he caught such a cold that he sneezed all the way through the next broadcast, and the announcer had to say some more about the Technical Hitch!

More About Mick Next Week

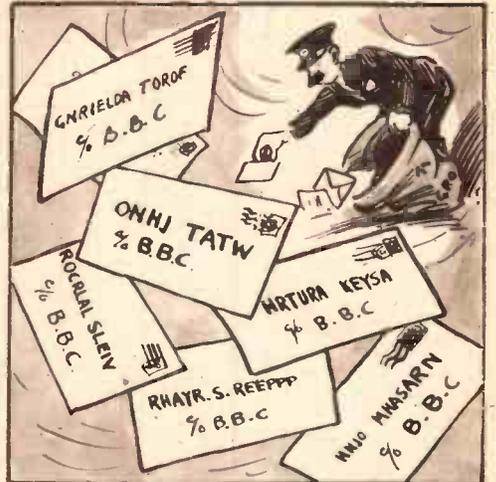
COMPETITION

THE LOST LETTERS

UNFORTUNATELY, the postman in the picture has lost a number of letters from his bag. The letters were all addressed to important and well known radio stars, too. The only clues are to be found in the jumbled letters you see. Can you reassemble the letters to form the names of these well-known stars?

For the first four correct solutions received in the neatest handwriting, I will award four half-crowns. Write the names of the stars on postcards only and send not later than March 31, to Auntie Muriel, RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2.

Do not forget to give your full name, age, address and school. Age will be taken into consideration.



The wind blew the letters about and mixed up the names. Can you sort them out?

For results of the "Find the Bandleaders" Competition, turn to page 37

HELLO, EVERY-ONE!

Another guessing competition for you this week, and I hope to receive a record entry. It may be your turn to win that half-crown! Don't forget — postcards only. You can, of course, write me a letter and send it in an envelope, but competition entries must only be on postcards.

I shouldn't worry too much about what other people say, Anne T. You do just what you know to be the right thing and you will come out on top. In this case, it is the others who are wrong.

What luck to get a bicycle for your birthday, Robert Williams. I hope you have a lot of fun out of it. Keep well over to the left!

Mick's spirits are slightly dampened this week, but I don't suppose that'll make him dry up!

Till next week.
Affectionately,

Auntie Muriel

STUCK

Mary thought she'd make some toffee,
So did Bob, her little friend;
But the toffee all boiled over,
So this has a sticky end!



Spend a few minutes of your

afternoon with four Huntley and Palmers OSBORNE BISCUITS — and help yourself to complete enjoyment of the evening's entertainment.

Afternoon Fatigue — that worrying feeling of faintness and weariness which overcomes you during the afternoon — is disagreeable and harmful. But you can easily avoid it if you give yourself the nourishment of Huntley and Palmers OSBORNE BISCUITS.

Every morning put four OSBORNES in your handbag or pocket. At four o'clock your need of them will be great. They will give you the extra energy for finishing your day and spending your evening in a more cheerful mood. Four OSBORNES every afternoon — and they cost you only a penny a day.

Be sure that the

OSBORNE

BISCUITS

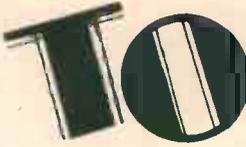
are made by

HUNTLEY & PALMERS

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

LISTEN IN TO 'The Gaieties' Luxembourg every Sunday 12.45 p.m. Normandy every Sunday 3.30 p.m. Don't forget the 'Best of Everything' programme from Luxembourg every Tuesday at 4.30 p.m.
(Normandie transmission through I.B.C. Ltd.)

Phone Call



THE tram-conductor whistled the right-away. The tram shot forward . . . gathered speed. Two breathless figures hurled themselves in its wake. In vain! One stopped short. The other—more optimistic—made an ineffectual grab, missed, lost his balance and slid gracefully to the ground, with such a comical expression on his face that his companion burst out laughing.

"Jimmy," spluttered Teddy Knox, "you ought to be doing a knockabout act!"

"You mean *we* ought!" retorted Jimmy Nervo, ruefully picking himself up.

Originally introduced by a mutual friend, these boys had been working together in a quartette, with two musicians. But shortly afterwards they opened on their own in a new knockabout act at Stratford, in 1919, with amazing success.

It was Nervo and Knox who "put over" one of the most mirth-provoking practical jokes in the annals of the variety stage!

It was a telephone call that started the famous Flanagan and Allen partnership. Similar small events started other partnerships that now delight us on the air. The stories behind some of them are told by a famous comedian

TOMMY HANDLEY

While appearing at the Hippodrome, Manchester, once, these boys, accompanied by Eddie Gray, who was in their company, marched to the Palace Theatre, near by, pushed past the protesting stage-door-keeper, tore on to the stage, where Jack Hylton and His Band were "doing their stuff," and began to make their customary crazy whoopee!

"Hi!" gasped Jack, when he had sufficiently recovered from his astonishment to speak. "What's the big idea? What are you chaps doing here?"

Whereupon, Nervo and Knox and Eddie Gray exchanged well-simulated glances of bewilderment.

"What!" they cried, in unison. "Isn't this the Hippodrome?"

One day, a Mr. Chick Harlem was telephoned urgently by a Mr. Stan Stanford.

"Do me a favour, will you?" gasped Stan. "Take my job!"

It appeared that Stanford (now part of the cheery Stanford and McNaughton act you hear "on the air") had been offered the role of principal comedian in a new Tom Arnold show.

But Stanford was under contract to Florrie Forde, and was touring in her revue. Florrie, however, had sportingly agreed to release Stanford, if he could provide a substitute to work in his stead with a Mr. Chesney Allen.

"Sure!" replied Mr. Chick Harlem, who you now know as Bud Flanagan, "I'm on!"

In this simple fashion the famous Flanagan and Allen partnership came to pass and, incidentally, to endure!

Those super-champions of the Old School Tie—egg, yellow and egg—the Western Brothers, are cousins. They met, in the first place, because of a song—not without words, but without music.

You see, cads, Kenneth had written the words of a ditty called "Nineteen Hundred

Years Ago," which he badly wanted somebody to set to music.

A fond aunt suggested that Kenneth should call upon his Cousin George, who was then pianist of the famous Roosters' Concert Party.

Now, both Kenneth and George had some vague idea that the opposite branches of the family they respectively represented were definitely and frightfully B.B.C., boiled-shirt, *ad sum ard labor*, and all that rot.

When Kenneth called upon George, George's reception was positively frigid. While Kenneth's attitude was definitely dignified and more than a shade remote.

"Would you—er—like a drink?" George inquired, with the faintest curl of the upper lip.

"Yes—thanks!" murmured Kenneth, looking too utterly caviare-and-champagne-cocktailish.

"Er—I'm awfully sorry—I—er—haven't anything—but beer!" drawled George, apologetically. Whereupon: "Thank Heavens!" gasped Kenneth, thawing instantly.

The ice was broken. Both realised their original suspicions had been unfounded. And over stoups of ale these chappies grew speedily matey. George tapped out a melody to fit the words of Ken's lyric. This, Ken decided—without hesitation—was just what the doctor ordered.

It was only a step from a partnership in song-writing to a stage partnership in laughter-making!

Yet, the Old School Tie complex which eventually coloured their act and caught the public's imagination, was born quite accidentally.

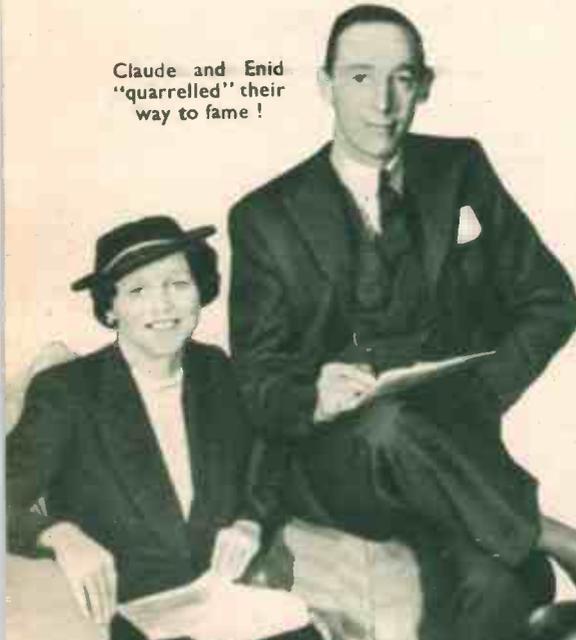
After one broadcast—*apropos* of nothing in particular—Kenneth signed-off with a: "Good night, you cads."

Next day, a sheaf of letters arrived from amused listeners regarding this casual expression. So Kenneth and George decided to develop their "caddish complex" with the happy results you all know.

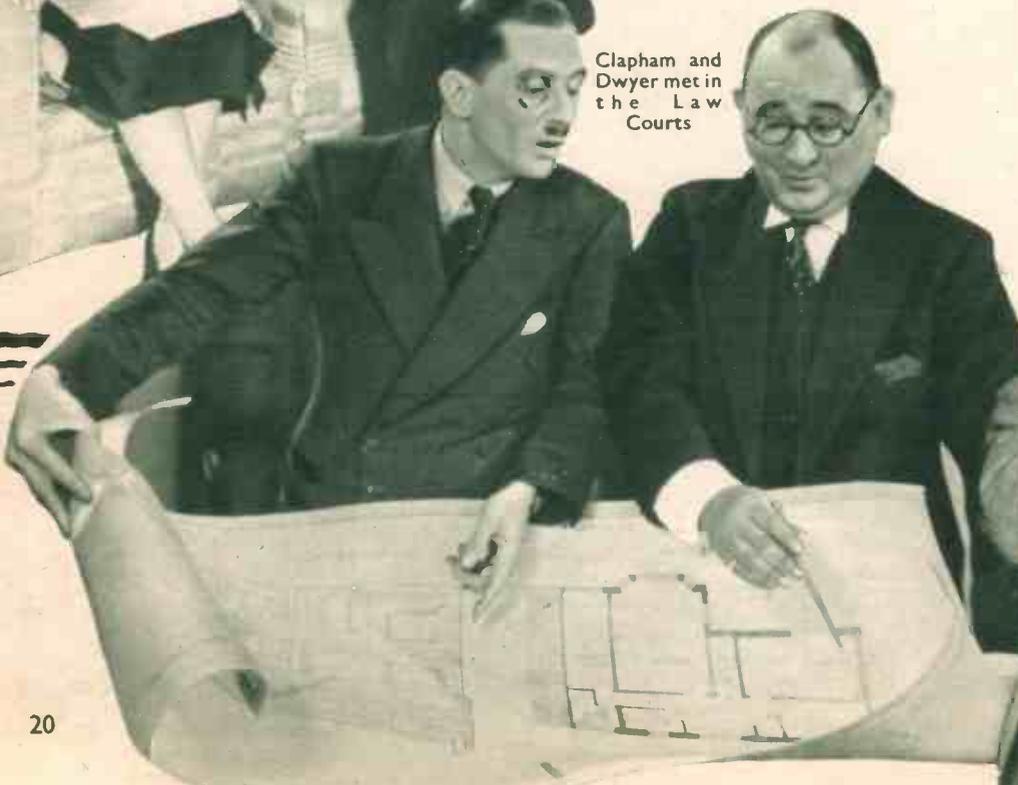
Similarly, song-writing brought Leslie Sarony and Leslie Holmes, better known to you, perhaps, as The Two Leslies, together!

In Charing Cross Road, Leslie Sarony used to call frequently at a certain music publishers. The manager there was Leslie Holmes.

Claude and Enid "quarrelled" their way to fame!



Clapham and Dwyer met in the Law Courts



Mr. Murgatroyd and Mr. Winterbottom (Ronald Frankau and Tommy Handley)



FAME...

These two boys soon became fast friends; eventually partners in song-writing; and, finally, decided to team-up and "put over" their own songs—in person!

The fact that their Christian names were the same suggested the appropriate title for their new act!

They made their initial vaudeville bow at Reading. Leslie Holmes was naturally rather worried. After all, he had given up a good job to try his luck before the footlights. If the act was a "flop," what then? To make matters worse, fifteen minutes before they were due on the stage, Leslie Sarony had not arrived.

Picture Leslie Holmes' feelings! His heart in his mouth, the future dependent upon the events of the next thirty minutes, he paced his dressing-room like a tiger, while those same precious minutes and seconds of grace ticked relentlessly away, and still there was no sign of his truant partner.

Suddenly, with about six minutes to go, the door crashed open and Leslie Sarony dashed inside!

While his partner was assisting him into his glad rags, Sarony hastily explained that he had been acting as a jurymen at the Law Courts all day. The case had been somewhat protracted: hence the delay!

From the first, these boys were a big "hit," as you all know!

A dream really came true when "Flotsam and

The Two Leslies: A song started their team (below) Flotsam and Jetsam who dreamed a successful partnership



Tommy Handley, author of this amusing article



blackboard and easel on the stage, with "Flotsam and Jetsam" chalked in big letters upon it.

And that is how yet another famous radio and variety "double" act was born!

You may have heard a certain "Mr. Murgatroyd and Mr. Winterbottom," respectively portrayed over the radio by Ronald Frankau and myself!

How did this particular partnership spring up?

Well, Ronald and I have been friends for years. One day we were out for a stroll. Invariably, when in each other's company, we amuse ourselves by uttering a stream of 'gags,' wisecracks, and general back-chat, some good, some bad, some indifferent, on every subject under the sun.

Eventually, we decided that it was an awful shame to let the cream of these witticisms go to waste. So we started making records, in partnership, as North and South.

Later, Eric Maschwitz, then B.B.C. Director of Variety, heard one or two, was impressed seemingly, and invited us to do something similar over the radio as "Murgatroyd and Winterbottom."

We agreed!

And well, you know the rest!

That comical couple, Clapham and Dwyer, were introduced by a mutual friend. At the time, Charlie Clapham was a barrister's clerk, but Billie Dwyer was already on the variety stage.

To put it—er—briefly, it didn't take Clapham long to decide that words—for once—were better than deeds—on the stage, at any rate—and certainly more of a paying proposition than tooting around among the torts. So Charlie gave up clerking in favour of wisecracking!

That charming couple, Claude Hulbert and Enid Trevor, met originally in a concert-party, got married, and then—(I hope they won't mind, and forgive yours truly, if they read this)—from the occasional, small squabbles which creep into the domestic round of even the most devoted of wedded couples evolved those amusing radio spots of domestic bother which nowadays spell laughter to the listening millions.

Finally, Billy (Almost a Gentleman) Bennett invented the famous "Alexander and Mose" act, because his contract, at one time, forbade him to broadcast in person!

So he enlisted the aid of his friend, Jimmy Carew, and, together, they "put over" a black-face act "on the air" which was instantly popular.

Incidentally, Billy and Jimmy kept their secret for over six months!

Jetsam," made their initial variety bow at the Victoria Palace! For it all actually began with a dream!

When Malcolm McEachern—(he sings the low notes—you wonder how he gets 'em!)—realised the potentialities of his amazingly deep voice, he became a concert-singer, and toured Australia with Dame Nellie Melba.

Later, in 1926, he was singing at the Queen's Hall, in London, where he was re-united with a gentleman named B. C. Hilliam, ex-journalist turned song-writer, who had recently come to London from Canada, and who happened to have accompanied Malcolm on the piano in New York some years previously.

Invited to MacEachern's Hendon home, Hilliam and his host talked "shop" until the wee, sma' hours that first night. Then, at breakfast next morning, the guest told Malcolm of a strange dream he had had during the night.

"I dreamt that you and I were doing a 'double' act!" said Hilliam.

Furthermore, in the dream, Hilliam had seen a



B.B.C. PROGRAMME GUIDE

VARIETY

CHARMING, be-monocled Conrad Veidt steps up to the microphone this week to play for listeners the part he created in the film, *Congress Dances*. Feathers in caps are waving merrily at Broadcasting House over this very stellar booking for the radio version of the film which is due on March 30, National.

This will be the German movie heart-flutterer's first B.B.C. acting engagement. He was keen to do it, so much so that the show has been twice postponed to fit it in between his film commitments.

You'll remember Lilian Harvey played the opposite part in the picture; her place on the air will be taken by Eve Lister, who has been chosen not because she is the Harvey's double or can imitate her, but because she has, quite naturally, the same sort of personality and singing voice. Supporting are Graham Payne, Eric Palmer, Bernard Ansell, Phil Liddington and Rae Jenkins' Schrammel Quartet.

What's likely to be one of the best things of the week comes from the Scottish studios on MARCH 28, Regional. Called *Kamera*, it is an absurd comedy, poking outrageous fun at the film-making business. Joe Corrie, well known for very serious writings, has ventured into a new sphere this time, for he is the author. This merriment is the result of some time he spent in a film studio as a scenario man. The action concerns the P.E.P. Film Co. and parades an inviting row of characters including "Lady Longshot," "Sadie Sunbonnet," "Parson Longwind" and "Tim Turniptop"!

Wilson Disher has another of his *History of the Comic Song* programmes arranged for MARCH 29, National. That great artiste, who is a part of show history itself, Bransby Williams, will assist in providing the memories. The popular group of personality singers who have provided the former programmes in this series are again in

the bill—Ray Wallace, Ben Osborne, Frederick Arthur, Vernon Watson with the happy addition of Ada Cerito.

For *Music Hall* on MARCH 26, National, John Sharman has been lucky enough to book Gus Chevalier, that fine comedian whose last broadcast as an artiste trying to give a *Music Hall* performance amidst cat-calls from all quarters of St. George's Hall—all arranged, of course—caused such a scream. Gus has been a stalwart of the non-stop revue at the Windmill

of very varied dramas, of which this is one of the lesser known.

Six months' research work into more than fifty sources of information were carried out by Denis Johnstone before he could write *Lillibulero*, the dramatic feature offered on MARCH 31, National. It is the most ambitious programme ever produced in the Northern Ireland studios from which it is coming, and is a dramatic account of the famous siege of Derry.

The story of the City of Quebec will provide the theme for an historic feature which Canada is to relay to the B.B.C. on APRIL 1, National. *The City of Quebec* will be produced by Laurence Gilliam, young B.B.C. producer who is now working for Canadian radio for a period of six months.

Boat Race Day is near again, and on APRIL 1, Regional, the eve of the event, a feature called *From Putney to Mortlake* will provide a history of this annual spectacle. John Snagge and Jack Inglis combined with George Drinkwater, the rowing expert, is writing and producing this programme. The entire show is recorded because many scenes had to be produced before the date of broadcast. Such famous occasions as when the boats sank and when a dead heat occurred will be remembered. Among those personally contributing to this programme will be Lord Desborough, who was Oxford stroke in 1877. The mike goes to Putney to interview personalities connected with this year's training and to introduce members of the crews.

Few British army officers have had such extensive experience on the North-West Frontier as Major-General Donald Robertson, and he has collaborated in the writing of a programme, *The Khyber Pass*, which will be broadcast on MARCH 27, Regional. No frontier in the world has so dark and so savage a past as this one, and the programme will be a gripping one.

The famous Dreyfus affair makes the subject of the next *I Was There* talk on April 1, National, which will be given by Sir Ian MacAlister. C. H. Middleton has Roy Hay talking gardening with him on MARCH 27, National. On the same day George Lansbury gives the Week's Good Cause Appeal, Regional. Marjorie Harrison gives the teatime talk on *Making the Most of Your Looks* on MARCH 31, National.



Lilian Harvey of the air, lovely Eve Lister, who will act opposite Conrad Veidt



Conrad Veidt, iron man of the movies, will play again for radio his film part in *Congress Dances*

Theatre for six years, and his non-stop wit seems ever fresh.

Albert Whelan, favourite of the halls both sides of the world, is also in this bill, and his remarkable impersonations can be relied upon to hit the target. To lend a touch of melody and romance nobody better than Marie Burke could be found for this show, while those two jovial boys with their phone-fiddles, Bennett and Williams, add more frivolity. Just to cap the party there's Wee Georgie Wood assisted by Dolly Harmer.

Percival Mackey's new Combination will be introduced to *Monday at Seven* on MARCH 28, National. Charming and petite Bea Hutten returns in this feature after some absence from the mike; and, of course, there will be Judy Shirley and Tom Webster and all.

For his *Friends to Tea* on MARCH 28, Regional, Ernest Longstaffe has chosen that merry pair, Rupert Hazell and Elsie Day, with Clarence Wright, Norman Carroll, Keys and Groom, and Rae Jenkins with his 'cello.

PLAYS—FEATURES—TALKS

YOU are invited to a murder trial to overhear the vital last half-hour in the Jury Room, and to consider with the Jury the verdict they reach—if you tune in *Consider Your Verdict*, the thrilling play which Cyril Wood is producing on MARCH 30, Regional.

It will come as a surprise probably that the author of this play is Laurence Housman, of whom it is difficult to think nowadays except as writer of *Victoria Regina* and list of Victorian plays. However, he has to his credit a number

DANCE BANDS

TOMMY KINSMAN, who claims to be the holder of all records for record-making, brings his band to a session on APRIL 1, National. He makes gramophone records for cinema reproduction as well as for Empire distribution, and during the past year they totalled nearly four hundred.

Tommy has had an interesting career. While his elder brothers were at the front during the war, he, a fourteen-year-old, was too young to be accepted for service, but he managed to get into the mercantile marine, and on his regular trips to America had some real war experiences. The worst he recalls was when he was in the ship's hospital and a submarine attacked the boat.

It was while he was on shore in America that he first became interested in dance music. In fact he used to spend all his pay on listening to bands, and when the end of the war came he was eager to have a band of his own. He returned to his home town, Liverpool, and soon got his first engagement as an instrumentalist. In a short time he had formed his own band, and has since played at Ciro's, the Ritz and the Café de Paris.

For his *Hour to Play* session on MARCH 26, National, Jay Wilbur has made a popular move by recruiting Sylvia Welling and Michael Cole for his team of vocalists. These two favourite radio singers of musical comedy have recently teamed up as a pair and have been receiving ovations everywhere. Michael is an expert pianist—as, for that matter, is his lovely partner—and he works the keyboard while their two fine voices blend in the numbers that are always popular—and in new number, too, to which they add distinctive arrangements. Supporting them in the vocal line for this broadcast are Helen Clare, Sam Costa and the Mad Hatters.

Conrad Veidt's First B.B.C. Broadcast : : Gus Chevalier in "Music Hall" : : Murder Trial : : Jay Wilbur's New Vocalists : : New Dance Band Has a Mid-Evening Session



Musical comedy heroine Sylvia Welling has teamed up with Michael Cole and will sing with Jay Wilbur's band in his "Hour to Play" this Saturday

A new band for listeners to make a note not to miss is that of Ray Ventura which has a mid-evening session, handy for listening, on MARCH 28, National. Jack Harris, successful in partnering Ambrose in the management of Ciro's, takes up the *Signature Is* session on MARCH 31, Regional. He also has the Saturday-night late session on MARCH 26, National.

Billy Cotton can be heard speeding through the numbers and the air on MARCH 29, Regional. Carroll Gibbons brings his inimitable *Boy Friends* to the studio for a characteristic programme of specialities on MARCH 30, National.

Victor Silvester, remaining high in the popularity stakes with non-vocal fans, parades his neat little combination for *The Dancant* period on MARCH 31, National. And on APRIL 1, Eddie Carroll has the B.B.C. *Ballroom* to himself.

Syncopation to look out for this week includes two brilliant piano features. First of all the scintillating Ivor Moreton and Dave Kaye on their keyboards on MARCH 31, Regional. And then that clever young miss of the keys, Peggy Desmond, has fifteen minutes to fill with her flying-fingers on MARCH 29, Regional.

Reggie Foort makes a new and brave departure in the organ-music line this week which should appeal to all followers of arrangement and improvisation. On MARCH 28, Regional, when he sits down at that console he will open a sealed envelope containing a musical theme unknown to him. He will then set about improvising on it without practice.

MUSIC

THE works of Edward MacDowell will make a programme by the B.B.C. Orchestra which Leonard Walker will conduct on MARCH 30, National. Eileen Joyce will be soloist, playing MacDowell's Second Pianoforte Concerto in D minor. This was played for the first time by the composer at a Philharmonic Concert in London in 1903. The programme will include *Indian Suite* which was brought out in New York by the Boston Symphony Orchestra in 1896. In this suite MacDowell makes use of aboriginal Indian

RECORDS OF THE WEEK

Edgar Jackson's Selections

For Everybody

BING CROSBY—"It Ain't Necessarily So" and "I Got Plenty o' Nuttin'," two of the fascinating songs from the late George Gershwin's negro opera "Porgy and Bess" (Brunswick 02550).

The Week's Tune Hit

(Under this heading will be found regularly the best recordings to date of tunes not previously mentioned in this review, but which are becoming popular hits.)

"The Girl in the Alice Blue Gown" and "The Pretty Little Patchwork Quilt" by JACK HARRIS and HIS ORCHESTRA (H.M.V. B.D.5328).

For Swing Fans

TEDDY WILSON QUARTET (with "Red" Norvo and Harry James)—"Blue Mood" (Decca J10).

melodies—for example, a harvest song, a war song, and dances of the Iroquois women.

On APRIL 1, National, Constant Lambert will conduct his Masque for Orchestra, Chorus and baritone, entitled *Summer's Last Will and Testament*. This was performed for the first time at a B.B.C. Symphony Concert in January 1936, the composer conducting. Roy Henderson will be the soloist, supported by the B.B.C. Orchestra and Chorus. The series *Round the London Organs* takes us on MARCH 28, National, to St. Mark's, North Audley Street, for a recital by Harold Rhodes. On the same day, Berkeley Mason demonstrates the organ in the B.B.C. studio at Maida Vale.

Leslie Woodgate will conduct the B.B.C. Singers in a concert of Student's Songs on MARCH 27, National; and again on MARCH 31, Regional, this time in a selection of Scottish Folk Songs.



Ray Ventura, leader of a new band which has a National date on Monday

West Region provide a number of broadcasts this week from the Bath Musical Festival which is being held under the direction of Maurice Miles, Director of Music. On MARCH 26, Sir Henry Wood will conduct the opening concert which is being broadcast. Also during the programme, Eric Coates, Haydn Wood and Montague Phillips will conduct the Bath Pump-Room Orchestra (augmented) playing their own compositions.

SPORT

THE Cup Tie Semi-Finals are being played on MARCH 26. A running commentary on one of these matches will be broadcast by the Empire shortwave station. Arrangements have been made to record this commentary and re-broadcast it in the National programme on March 26 at 6.45 p.m.

An eye-witness account of the other Cup Tie will follow this recording. It should prove an amusement to football followers to compare these two forms of radio description.

The Women's Hockey International between Scotland and England takes place on MARCH 26, and there will be a National commentary.

End Torture of PILES

However maddening the irritation, Germoloids will stop it. However bad the inflammation, Germoloids will reduce it. They are a marvellous combination of soothing, emollient, astringent and antiseptic ingredients, and they never fail to give quick relief and lasting improvement.

A Germoloid Suppository at bedtime ensures continuous medication all through the night, besides providing ample lubrication and a dense lasting-protective coating to prevent "dragging down" and acid irritation. They also prevent "morning constipation," because the special lubricant also checks absorption of moisture.

Use one each night until cured—then one per week as protection from renewed attack.



From all Chemists 1/3 PER BOX of 12

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HAVE YOU HEARD?

A pair of song-birds who know all the latest melodies . . . A pair of wise-crackers who make announcers tremble . . . A pair of personalities who will find their way to your heart.

That's what to expect when you listen in to Pat and Dinah —

THE

MILTON SISTERS

They're on the air from

NORMANDY

Thursdays 9.15-9.30

Saturdays 9.45-10.0

LUXEMBOURG

Tuesdays 9.45-10.0

Fridays 9.30-9.45

(Transmissions from Normandy through I.B.C.)

MILTON PROPRIETARY LTD.,

John Milton House,

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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, MAR. 27

- 8.15 a.m. Request Programme
8.30 a.m. **MASTERS OF RHYTHM**
with
Neal Arden
Presented by the proprietors of Feen-a-Mint.
- 8.45 a.m. **Your Old Friend Dan**
Singing his way into the home.—*Presented by the makers of Johnson's Wax Polish.*
- 9.0 a.m. **GEORGE ELRICK**
Maclean's Laughing Entertainer and His Band
Presented by the makers of Maclean Brand Stomach Powder.
- 9.15 a.m. **Fifteen Minutes of Variety**
at the Café au Lait, featuring: Felix Mendelssohn and His Orchestra, George Barclay, and guest artiste, Stella Roberta.—*Presented on behalf of Nestlé'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 Webster Booth, Olive Groves, and the "Showlanders."—*Presented by California Syrup of Figs.*
- 10.0 a.m. **Old Salty and His Accordion**
Today: The Turtle to the Rescue.—*Presented by Rowntree's Cocoa.*
- 10.15 a.m. **CARSON ROBISON AND HIS PIONEERS**
Continue their popular hill-billy broadcasts.—*Sponsored by the makers of Oxydol.*
- 10.30 a.m. **Favourite Melodies**
Presented by the makers of Freezone Corn Remover.
- 10.45 a.m. **The Brown and Polson**
Cookery Club, with Mrs. Jean Scott, the president, giving helpful talks.—*Supported by Quentin Maclean at the organ.*
- 11.0 a.m. **Elevenses**
with Geraldo and Diploma.—*Presented by the makers of Diploma Cheese.*



★ 'REMINISCING' BY CHARLIE KUNZ ★★ ★



* **CHARLIE KUNZ**
ever popular pianist brings you Melodies with Memories *



GEORGE BARCLAY and JUDY SHIRLEY
who sing the refrains Charlie plays

Cadbury calling — bringing you a medley of old favourites as a Tuesday morning treat; and to tell you about Milk Tray Chocolates — the treat you can give yourself.

Don't forget MR. PENNY and REGINALD DIXON on Saturdays

Tuesday Morning
RADIO
8.45 a.m. LUXEMBOURG
RADIO
8.0 a.m. NORMANDY
Radio Normandy transmission arranged through International Broadcasting Company Limited

MARCH 29

- 11.15 a.m. **THE OPEN ROAD**
Presented by Carters Little Liver Pills.
- 11.30 a.m. **Luxembourg Religious Talk**
(in French).
- 12 (noon) **Calvert's Front Page**
Re-creating the most outstanding events of the world.—*Presented by Calvert's Tooth Powder.*
- 12.15 p.m. **The Rowntree Aero Show**
Harry Roy and Bill Currie in the lighter side of life, while the famous band "Swings" it.—*Presented by the makers of Rowntree's Aero Chocolate.*
- 12.30 p.m. **Peter the Planter**
On behalf of the blenders of Lyons' Green Label Tea, presents "Backstage with Sir Seymour Hicks," with Marie Burke, Dennis Van Thal and His West End Theatre Orchestra, and full company.
- 12.45 p.m. **HUNTLEY AND PALMERS**
present
"The Galettes"
with
Leslie Hanson
Roy Royston
Ginger Matthews
Yvonne Ortner
George Nell
Robb Currie
The Galety Rhythm Boys
with
The Galety Stars Orchestra
The whole show written and devised by Douglas Furber and Leslie Henson.
- 1.0 p.m. **Lux Radio Theatre**
Featuring Teddy Joyce and His Orchestra introducing "The School for Stars," with two highlights from the film *The Dark Stairway*.—*Presented by the makers of Lux.*
- 1.30 p.m. **OVALTINE PROGRAMME OF MELODY AND SONG**
- 2.0 p.m. **The Kraft Show**
Directed by Billy Cotton, with Fred Duprez, Mary Lawson, Peter Williams, Alan Breeze, Jack Doyle and Gipsy Nina.—*Presented by Kraft Cheese Co., Ltd.*
- 2.30 p.m. **Fred Hartley and his Orchestra,**
Brian Lawrence and John Stevens revive for you "Songs You Can Never Forget"—*Presented by the makers of Johnson's Glo-Coat.*
- 2.45 p.m. **FAIRY SOAP**
Thos. Hedley & Co., Ltd., proudly present
Miss Gracie Fields
in a programme of New Songs and at least one Old Favourite, with some homely advice about Fairy Soap.
- 3.0 p.m. **MORTON DOWNEY**
The Golden Voice of Radio
in a new series of popular songs and ballads
Presented by the makers of Drene Shampoo
- 3.15 p.m. **Waltz Time**
With Billy Bissett and his Waltz Time Orchestra, Esther Coleman, Hugh French, and the Waltz Timers.—*Presented by Phillips Dental Magnesia.*
- 3.30 p.m. **Black Magic**
"The Ace of Hearts" Orchestra, in a programme for Sweethearts.—*Presented by the makers of Black Magic Chocolates.*
- 3.45 p.m. **ALBERT SANDLER AND HIS TRIO**
compèred by
Stephen Williams
And presented by Boots the Chemists.
- 4.0 p.m. **HORLICKS PICTURE HOUSE**
Master of Ceremonies: Garry Marsh
Vic Oliver
Wilfred Lawson
Anne Ziegler
Niela Goodelle
Robert Naylor
Rhythm Brothers
The Horlicks Singers
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 Hemsley
accompanied by
The Ovaltineys Orchestra
Presented by the makers of Ovaltine.
- 6.0 p.m. **AMBROSE AND HIS ORCHESTRA**
featuring
Evelyn Dall
Max Bacon
Vera Lynn
Alan Marsh
and
The Manhattan Three
Presented by the makers of Lifebuoy Toilet Soap.
- 6.30 p.m. **RINSO RADIO REVUE**
featuring
Jack Hylton and His Band
Phyllis Robins
Sam Browne
Henderson Twins
Peggy Dell
Tommy Handley
Compèred by Eddie Pola
Presented by the makers of Rinsol.
- 7.0 p.m. **Inspector Brookes**
Announcing a new series of thrilling dramas centred round the characters of Inspector Brookes of Scotland Yard, and his son, Dick.
The Castle of Doom.
Chief Characters:
Inspector Brookes—D. A. Clarke Smith
Dick—Bertie Hare
Peter Carveth—G. H. Mulcaster
Tom Carveth—Bernard Lea
Cynthia Carveth—Jane Welsh
Other Characters—Jack Train
Presented by the makers of Milk of Magnesia.
- 7.15 p.m. **Eddie Pola and His Twisted Tunes.**
A programme of twisted words and music.—*Presented by the makers of Monkey Brand.*



John Bentley, ex-Midland star, now is assistant announcer at Luxembourg. He also croons with Tommy Dallimore's band.

- 9.45 p.m. **On the Air**
With Carroll Gibbons and the Savoy Orpheans, Anne Lenner and George Melachrino.—*Presented by the makers of Colgate Ribbon Dental and Shaving Creams.*
- 10.0 p.m. **A SERENADE TO MELODY**
Presented by Pond's Extract Co., Ltd.
- 10.30 p.m. **QUAKER QUARTER-HOUR**
featuring
Carroll Lewis and His Radio Discoveries
John Graham (Vocalist with Guitar)
John Porter (Bird Mimic)
Rosalind Cresswell (Vocalist)
Frank Griffiths (Pianist)
H. Segal (Vocalist)
Presented by Quaker Oats, Ltd.
- 10.45 p.m. **The Coty Programme**
Presenting John Goodwood. A new programme of haunting melodies, beauty information, and John Goodwood, astrologer and student of the stars, who will tell you how the planets shape your destiny.
- 11.0 to 12 (midnight) **Request Programme**

MONDAY, MAR. 28

- 8.0 a.m. **Waltz Time**
With Billy Bissett and his Waltz Time Orchestra, Esther Coleman, Hugh French and the Waltz Timers.—*Presented by Phillip's Dental Magnesia.*
- 8.15 a.m. **HORLICKS**
"MUSIC IN THE MORNING"
Presented by Horlicks.
- 8.30 a.m. **The Alka-Seltzer Boys**
Featuring Browning and Starr.—*Presented by the makers of Alka-Seltzer.*
- 8.45 a.m. **THE OPEN ROAD**
Presented by Carters Little Liver Pills.
- 9.0 a.m. **MELODIES FROM THE MASTERS**
Compèred by Peter Heming
Presented by the makers of Kolynos Tooth Paste.
- 9.15 a.m. **THE HAPPY PHILOSOPHER**
A new programme of particular interest to all dog-lovers. Both adults and children eagerly await the arrival of their old pal
The Happy Philosopher
Presented by Bob Martin, Limited.
- 9.30 a.m. **WITH THE IMMORTALS**
A musical problem, introduced by Orpheus
and presented by the makers of Bisodol.
- 9.45 a.m. **Keeping House with Elizabeth Craig.**
Introduced by Peter the Planter.—*Presented by Lyons' Green Label Tea.*
- 10 to 10.30 a.m. **THE COOKEEN PROGRAMME**
with
Carroll Gibbons and His Boys
Anne Lenner
and
George Melachrino
Guest Artistes:
Mabel Scott
and
Webster Booth
Compèred Russ Carr.
Presented by the makers of Cookeen.
- Please turn to page 27



Charming Doreen Dalton, who sings with Teddy Joyce's orchestra in the Lux Radio Theatre, 12.45 p.m. Sundays.

- 7.30 p.m. **EXCERPTS FROM THE MIDNIGHT CABARET**
At the Grosvenor House Hotel, London, one of the most fashionable rendezvous of London Society.—*Sponsored by the makers of Dandarine.*
- 7.45 p.m. **Dinner at Eight**
Enid Stamp-Taylor introducing "My Friends, the Stars," with the C. and B. Dance Band directed by Sidney Lipton.—*Presented by Crosse and Blackwell Ltd.*
- 8.0 p.m. **PALMOLIVE PROGRAMME**
with
Olive Palmer
and
Paul Oliver
- 8.30 p.m. **Luxembourg News (in French)**
- 9.0 p.m. **HIGHLIGHTS ON PARADE**
with
Alfred Van Dam
and
His Gaumont State Orchestra
and
Wyn Richmond
Presented by Macleans, Ltd.
- 9.15 p.m. **BEECHAM'S REUNION**
with
Jack Payne and His Band
with
Peggy Cochrane
Ivor Davies
Hughie Diamond
Compèred by Christopher Stone
Presented by the makers of Beechams Powders and Dinnefords Magnesia.

B.B.C. DISCOVERS SUNDAY!

(Continued from page 9)

How dare we? I ask you. How dare I point out that, while they are pocketing good salaries for bad work, they also see to it that their own "musical" compositions are broadcast, thus keeping off the air the works of experienced composers? The fact that broadcasting has destroyed the ordinary market for the works of those experienced composers and that they derive their sole livelihood from the broadcasting of their works, aggravates the scandal.

I can find, in B.B.C. programmes, during any week, an average of twelve performances of "works" by members of the B.B.C. staff. For these performances they draw money from the B.B.C. additional to their salaries. That means that twelve men whose sole living is derived from public performance of their compositions lose income.

I do not say that the members of the B.B.C. staff whose "works" are broadcast use their influence to get their stuff into the programmes. I accuse no one of jobbery or jiggery-pokery. I merely say that it is extremely bad taste. And quite unnecessary.

Now that the B.B.C. is to broadcast on Sunday morning the Continental stations will have to get on their toes. They have had an open field hitherto and some of their programmes have only been good in comparison with the B.B.C.

It is in the details that improvement can be made. I heard a programme which was in the interests of a certain toilet requisite whose claims were told to one woman by another. Unfortunately, the colour and calibre of the women's voices were so alike that I thought it was a woman talking to herself.

On another occasion I heard the seductive voice of a charming woman talking about perfume in a delightfully unobtrusive and attractive manner. As she concluded, the whole atmosphere which she had created was shattered by the machine-gun fire of a high-pressure salesman with an irritatingly hearty style.

However, as I said last week, all the foregoing are merely my personal views. They seem right to me or I would not have written them. But they may be wrong to you. In which case write in and let me know. You've as much right to ventilate your opinions as I.

HOT MUSIC YOU WILL WARM TO

(Continued from page 12)

Eight and ninth in the poll were records by Bing's younger brother, Bob Crosby. The titles thus honoured were *Gin Mill Blues* and *Pagan Love Song*. Bob's band is made up of jazz veterans from the old Ben Pollack organisation. (Ben, himself, by the way, gets 13th place for his grand *Peckin'*.) When Pollack disbanded a few years ago, some of his men, including Bob Zurke, sensational pianist, and Ray Beauduc, one of the finest drummers in the business, decided to carry on together if a "draw" personality could be found to make the proposition a commercial one.

Bob Crosby, already established as a popular vocalist with Jimmy Dorsey, filled the bill. This band is a great favourite in America and specialises in up-to-date Dixieland renderings.

Bunny Berigan, another comparative newcomer, comes sixth with a very lovely performance of *I Can't Get Started With You*. Bunny is an odd, temperamental chap. He takes his art seriously—and strenuously. Watching him sometimes—a blond, pink-faced Sandow-like young giant, I have expected his terrific blowing to end in general collapse.

It was a surprise to find the Casa Loma offering, *Study In Brown*, in the relatively high position of tenth. Although this band has maintained a high level for some years, its performances have grown over-familiar and stereotyped, and cannot be considered as exceptional from any angle. But the team work is excellent, the individual players polished and in this instance their exploitation of the arrangement has a most satisfactory result.



SMASH!

Smash go all your fears that "Our Gracie" would never be heard in a regular series of programmes on the air! Here she is... Britain's Queen of Song... giving you your favourites—old and new, in the manner that has made her the top-line star of today. Listen regularly to Gracie Fields—she's on the air for Fairy Soap twice each week.

Gracie Fields...

FAIRY SOAP PROGRAMME

LUXEMBOURG—
SUNDAYS—2.45 - 3.00 p.m.
NORMANDY—
WEDNESDAYS—3.15 - 3.30 p.m.

SMASH!



Smash go all-time popularity records when those hard-ridin', harmonizing Westerners make whoopee in their programme of melody and song. Carson Robison and his Pioneers ride the whole range of entertainment—for your entertainment. They're the smash-hit of Radio... a treat too good to miss!

Carson Robison
AND HIS
OXYDOL PIONEERS

LUXEMBOURG Sundays —10.15-10.30 a.m.
Wednesdays— 5.00- 5.15 p.m.
LYONS — 6.00- 6.15 p.m.
NORMANDY Sundays —10.15-10.30 a.m.

OXYDOL PROGRAMME

SMASH!

Smash goes your heart when the "Drene troubadour" sings your favourite Dream-laden songs—melodies that thrill the world—made more beautiful by the haunting voice of Morton Downey.

DRENE PROGRAMME

LUXEMBOURG — SUNDAYS — 3.00 - 3.15 p.m.
FRIDAYS — 5.00 - 5.15 p.m.
LYONS — SUNDAYS — 6.15 - 6.30 p.m.
NORMANDY — SUNDAYS — 3.30 - 3.45 p.m.



Morton Downey

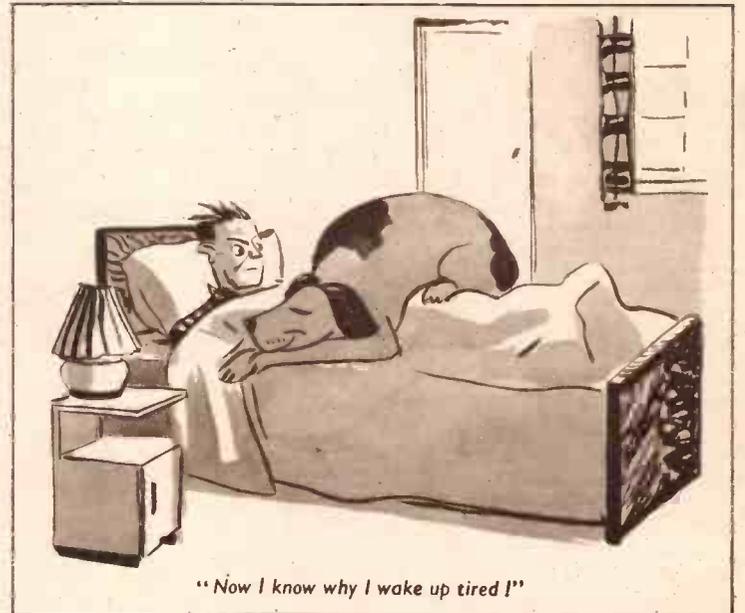
Radio Normandy Transmissions arranged through International Broadcasting Co., Ltd.

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

THE FUNNY SIDE OF RADIO



"Course 'e's a bishop—look at the outdoor aerials on 'is 'at!"



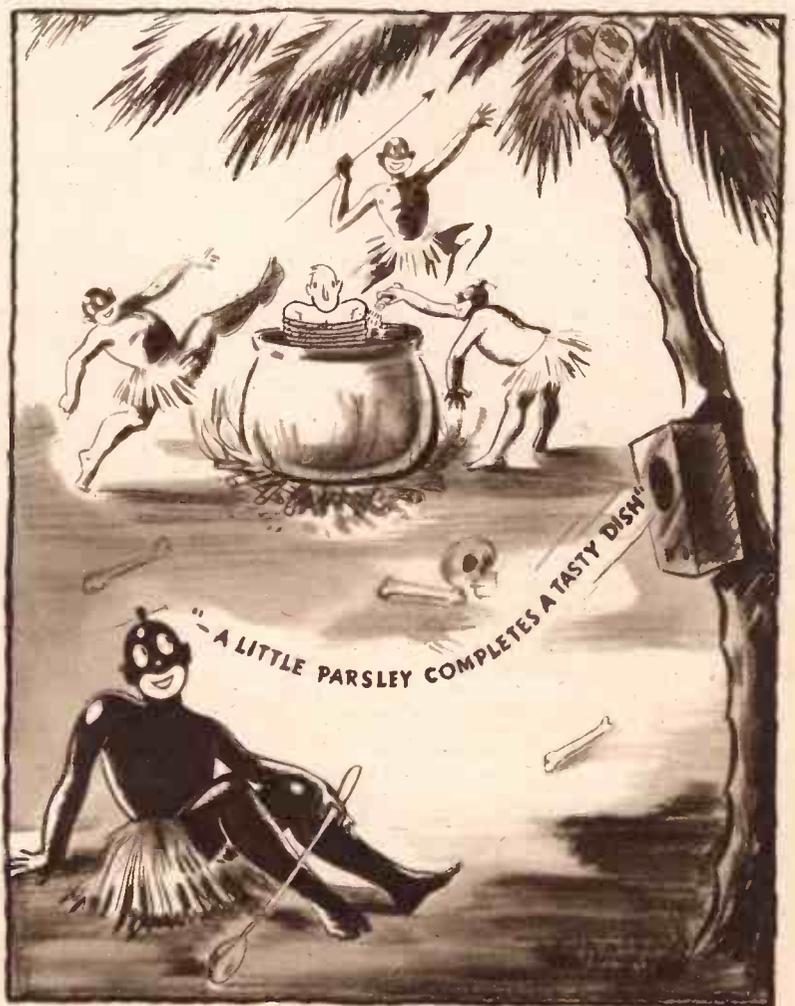
"Now I know why I wake up tired!"



"Hush! It's the Children's Hour"



"Well, you asked her to act natural!"



RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 24



Kreema Koons' gay comic, Leonard Henry, who will make merry at 4.30 p.m. on Saturday



Anne Ziegler's entrancing voice will be heard at 4 p.m. on Sunday in Horlick's Picture House.



Guest artiste in Sunday's Café au Lait, under Felix Mendelssohn's baton, is delightful Stella Roberta



Clifford Bean, versatile character actor, in a "Mr. Penny" adventure for Cadbury's at 8.45 a.m. on Saturday.

- 2.30 p.m. Concert of Music by the Luxembourg Station Orchestra, directed by Henri Pensis.
- 3.0 p.m. Fireside Memories A programme of "worth-while" music.—Presented by the makers of Coalite.
- 3.15 p.m. Station Concert
- 3.30 p.m. The Family Circle Gramophone records compered by Christopher Stone.—Presented by the makers of Phillips Tonic Yeast.
- 3.45 p.m. **MARMADUKE BROWN** The lovable, eccentric inventor and his patient wife Matilda Presented by the makers of Phillips' Dental Magnesia.
- 4.0 p.m. **BORWICK'S BAKING POWDER CONCERT**
- 4.15 to 4.30 p.m. Station Concert
- 5.30 to 6.0 p.m. Request Programme

- 2.30 p.m. Concert of Music by the Luxembourg Station Orchestra, directed by Henri Pensis.
- 3.0 p.m. Fifteen Minutes of Variety at the Café au Lait, featuring Felix Mendelssohn and his Orchestra, George Barclay and guest artiste Elsie Carlisle.—Presented on behalf of Nestle's Milk Products, Ltd.
- 3.15 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.

- 10.0 to 10.30 a.m. **THE STORK RADIO PARADE** Presented by the makers of Stork Margarine from the stage of the Union Cinema, Kingston-on-Thames, featuring Bea Hutten (vocalist) Fields and Rossini (comedians) with Phil Park and Jack Dowle at the organ Directed by Harold Ramsay Announcer: Bob Walker
- 2.30 p.m. Concert of Light Orchestral Music
- 2.45 p.m. **MACLEAN'S MUSICAL MATINEE** Presented by the makers of Maclean's Peroxide Toothpaste.
- 3.0 p.m. Variety
- 3.30 p.m. The Family Circle Gramophone records, compered by Christopher Stone.—Presented by the makers of Phillips Tonic Yeast.
- 3.45 p.m. **MARMADUKE BROWN** The lovable, eccentric inventor and his patient wife Matilda Presented by the makers of Phillips' Magnesia Beauty Creams.
- 4.0 p.m. **CARSON ROBSON AND HIS PIONEERS** Presented by the makers of Oxydol.
- 4.15 to 4.30 p.m. Glyco-Thymoline Programme. Numerology—a fascinating talk, showing you how your birth date affects your whole life, by James Leigh, the famous numerologist.
- 5.30 p.m. Quality Street Programme That Reminds Me. An attractive assortment of melodies and memories.—Presented by John Mackintosh & Sons, Ltd.
- 5.45 to 6.0 p.m. Tommy Dallimore

- 10.15 to 10.30 a.m. **HAPPY DAYS ARE HERE AGAIN** Rinso presents Sandy Macpherson at the organ of the Empire Theatre, Leicester Square.
- 2.30 p.m. **THE MEDICINE CHEST** A programme of tunes and tonics devised by Boots the Chemists. Compered by Stephen Williams. Guest artiste, George Scott-Wood.

Please turn to next page

TUESDAY, MARCH 29

- 8.0 a.m. "Hutch" Romantic singer of world renown.—Presented by Phillips' Dental Magnesia.
- 8.15 a.m. The Alka-Seltzer Boys Featuring Browning and Starr.—Presented by the makers of Alka-Seltzer.
- 8.30 a.m. Household Hints by Mrs. Able Presented by the makers of Vitacup.
- 8.45 a.m. **CADBURY CALLING** and presenting Reminiscing with Charlie Kunz (playing melodies with memories) and Judy Shirley and George Barclay (singing for you) Comperé: 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 Tooth Paste.
- 9.15 a.m. **WITH THE IMMORTALS** A musical problem introduced by Orpheus and presented by the makers of Bisodol.
- 9.30 a.m. Brown and Polson Cookery Club. Club news and cookery talks by the president, Mrs. Jean Scott.
- 9.45 a.m. **THE MILTON SISTERS** Dinah Miller and Pat Hyde with their entertaining announcer Bob Walker and Arthur Young at the piano Presented by the makers of Milton Denture Powder

- 10.0 a.m. Fit as a Fiddle Presented by the makers of Castorets Brand Tablets.
- 10.15 to 10.30 a.m. **HAPPY DAYS ARE HERE AGAIN** Rinso presents Sandy Macpherson at the organ of the Empire Theatre, Leicester Square.

WEDNESDAY, MARCH 30

- 3.30 p.m. **HUNTLEY & PALMERS** present "The Best of Everything" Programme arranged and compered by Christopher Bouch
- 3.45 p.m. **MARMADUKE BROWN** The lovable, eccentric inventor and his patient wife Matilda Presented by the makers of Milk of Magnesia.
- 4.0 p.m. The Colgate Revellers Presented by the makers of Colgate Ribbon Dental and Shaving Creams.
- 4.15 to 4.30 p.m. Request Programme
- 5.30 to 6.0 p.m. Tommy Dallimore and his Band, broadcasting from the Luxembourg Studio.

THURSDAY, MARCH 31

- 8.0 a.m. The Charm of the Waltz Bringing you each week a melodious quarter of an hour of waltz music.—Presented by Phillips' Dental Magnesia.
- 8.15 a.m. **HORLICKS "MUSIC IN THE MORNING"** Presented by Horlicks.
- 8.30 a.m. Station Concert
- 8.45 a.m. **GOOD MORNING** A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.
- 9.0 a.m. The Biggest Little Programme Starring Louise Browne, Peggy Desmond, Paul England, and Monia Litter.—Sponsored by Rowntree's—the makers of Chocolate Crisp.
- 9.15 a.m. **THE HAPPY PHILOSOPHER** A new programme of particular interest to all dog lovers. Both adults and children eagerly await the arrival of their old pal, The Happy Philosopher.—Presented by Bob Martin, Ltd.
- 9.30 a.m. Ann French's Beauty Talks Presented by the makers of Reudel Bath Cubes.
- 9.45 a.m. Radio Favourites Presented by Brooke Bond Dividend Tea.

FRIDAY, MARCH 31

- 8.0 a.m. The Charm of the Waltz Bringing you each week a melodious quarter of an hour of waltz music.—Presented by Phillips' Dental Magnesia.
- 8.15 a.m. **HORLICKS "MUSIC IN THE MORNING"** Presented by Horlicks.
- 8.30 a.m. **THE OPEN ROAD** Compered 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 Tooth Paste.
- 9.15 a.m. Oliver Kimball The Record Spinner.—Programme presented by Bisurated Magnesia.
- 9.30 a.m. Brown & Polson's Cookery Club. Club news and cookery talks by the President of the Cookery Club, Mrs. Jean Scott.
- 9.45 a.m. Keeping House with Elizabeth Craig, introduced by Peter the Planter.—Presented by Lyons' Green Label Tea.
- 10.0 a.m. **MACLEAN'S MORNING MELODY** Presented by the makers of Maclean's Brand Stomach Powder.

Become a BETTER COOK

Listen to the Borwick's Broadcast and pick up useful hints while you are being entertained

Here is a professional cook's hint. If you want to make the delicious cakes and feathery pastries of an expert, use plain flour and Borwick's Baking Powder. This makes successful Baking easy, for you get the right amount of Raising Power in each different cake or pastry.

Take this tip and you, too, will soon earn a reputation for successful baking.

DAYS AND TIMES OF BORWICK'S PROGRAMMES

Every Monday, Luxembourg (1293 m.), 4—4.15 p.m.

Every Friday, Normandy (212m.), 10—10.15 a.m.

BORWICK'S
BAKING POWDER
The Best in the World

Gay like Paris...



Paris Broadcasting Station

60 kw. 312.8 m. 959 kc/s.

Times of Transmissions
 Sunday: 4.00 p.m.—6.00 p.m.
 9.30 p.m.—10.30 p.m.
 Weekdays: 9.30 p.m.—10.00 p.m.

Announcer:
John Sullivan

SUNDAY, MAR. 27

4.0 p.m. For Film Fans Selection—Broadway Melody of 1938, *Rainier*; Can I Forget You? (High, Wide and Handsome), *Kern*; Sympathy (Fire-fly), *Friml*; Things are Looking Up (Damsel in Distress), *Gershwin*.

4.15 p.m. Request Medley The Great American Tourist, *Yacht Club Boys*; Rose Marie, *Friml*; Will You Remember? *Romberg*; Hometown, *Carr*.
 4.30 p.m. Bringing the Sunshine Through Where the Lemons Bloom, *Strauss*; Hymn to the Sun, *Rimsky-Korsakov*; By the Lazy Lagoon, *Keuleman*; Street in Havana, *Marzedo*; The Butterfly, *Bendix*.
 4.45 p.m. Old Favourites Gold and Silver Waltz, *Lehar*; Ma Curly Headed Babby, *Clutsam*; Mother Macree, *Young*; The Grasshoppers Dance, *Bucalossi*.
 5.0 p.m. Music Hall Song of the Lift, *Evans*; Clogs and Shawl, *Haines*; She's Too Good For Me, *Hall*; Sonny Boy, *Henderson*; I Get a Kick Out of You, *Porter*.
 5.15 p.m. Harry Roy and His Orchestra (Electrical Recordings). Bye, Bye, Baby, *Hirsch*; Sentimental Fool, *Paul*; Wake Up and Live, *Revel*; I'm Gonna Kiss Myself Goodbye, *Gordon*; Rita the Rumba Queen, *Norman*.
 5.30 p.m. THE OPEN ROAD El Capitan March, *Sousa*; Over My Shoulder, *Woods*; Stars and Stripes Forever, *Sousa*; Sing, Baby, Sing, *Yellen*; El Abanico, *Javeloyes*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

5.45 to 6.0 p.m. Dance Time True Confession—Fox trot, *Hollander*; Foggy Day in London—Fox trot, *Gershwin*; In the Mission by the Sea, *Hill*; Please Remember—Fox trot, *Denby*.

9.30 p.m. Variety Theatre Selection—Balalaika, *Posford*.—Presented by Goodsway Bonus Football Pools, Sunderland.

9.45 p.m. Cheers and Laughter Smile, Darn Ya, Smile, *O'Flynn*; I Never Cried So Much in All My Life, *Haines*; The Woman Improver, *Miller*; Why Has a Cow Got Four Legs? *Ellis*; Yes, No, *Mayrl*.

10.0 p.m. Cabaret Sweet Hawaiian Moonlight, *Frost*; Breakfast in Harlem, *Henderson*; Shake Hands With a Millionaire, *Scholl*; No One Man is Ever Going to Worry Me, *Yellen*; Oh, Lady Be Good, *Gershwin*.

10.15 p.m. Request Medley Trees, *Rasbach*; Broken-hearted Clown, *Noel*; The Yodelling Banjo Player, *Van Dusen*; The Violin Song, *Rubens*.

10.30 p.m. Goodnight Melody Close Down.

MONDAY, MAR. 28

9.30 p.m. Relay of Cabaret from Le Boeuf sur le Toit.

TUESDAY, MAR. 29

9.30 p.m. Relay of a French Play from the Studio.

WEDNESDAY, MAR. 30

9.30 p.m. Relay of Cabaret from the Scheherazade Night Club. Compered by John Sullivan.

THURSDAY, MAR. 31

9.30 p.m. Relay from "The Big Apple"

FRIDAY, APRIL 1

8.0 p.m. (approx.) French Theatre Relay

SATURDAY, APRIL 2

9.30 p.m. Dance Music

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

RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 27

3.0 p.m. Fireside Memories A programme of "worth-while" music.—Presented by the makers of Coalite.
 3.15 p.m. Station Concert
 3.30 p.m. Your Old Friend Dan Singing his way into the home.—Presented by the makers of Johnson's Wax Polish.
 3.45 p.m. MARMADUKE BROWN The lovable, eccentric inventor and his patient wife Matilda Presented by the makers of Milk of Magnesia
 4.0 p.m. MASTERS OF RHYTHM with Neal Arden Presented by the makers of Feen-a-Mint.
 4.15 to 4.30 p.m. G. P. TEA-TIME George Payne & Co., Ltd., present Cavalcade of Memories (1897-1937)
 5.30 to 6.0 p.m. Tommy Dallimore and his Band from the Studio.

FRIDAY, APRIL 1

8.0 a.m. Hutch Romantic singer of world renown.—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 DoDo.
 8.30 a.m. CHIVERS' CONCERT Presented by Chivers and Sons, Ltd.
 8.45 a.m. OUT OF THE BLUE The programme of surprises, brought to you "out of the blue." Introduced by Ruth Dunning the Reckitt's Reporter. You'll hear a famous young British film actress and the composer of the West End's most successful musical show, introduced by his even more celebrated wife. Presented by the makers of Reckitt's Blue
 9.0 a.m. Zebo Time A musical contrast of songs of grandma's day with the rhythms of her grandchildren.—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 Orchestra.—Presented by Carnation Milk.
 9.30 a.m. THE MILTON SISTERS Dinah Miller and Pat Hyde with their entertaining announcer Bob Walker and Arthur Young (at the piano). Presented by the makers of Milton Denture Powder.
 9.45 to 10.0 a.m. Concert Presented by Brooke Bond Dividend Tea.
 10.0 a.m. MUSIC ON THE AIR Presented by the makers of Kolynos Tooth-paste.
 10.15 to 10.30 a.m. Ah, Bisto on the air. The manufacturers of Bisto present a programme of popular tunes entitled Music from the Packet, with the assistance of the Bisto Kids and Uncle Mike.
 2.30 p.m. Concert of Music By the Luxembourg Station Orchestra, directed by Henri Pensis.
 3.0 p.m. The Du Maurier Diary of the Week.—Presented by our radio friends, David and Margaret.
 3.15 p.m. Master O.K., the Saucy Boy Presented by the makers of Mason's O.K. Sauce.
 3.30 p.m. The Family Circle Gramophone records, compered by Christopher Stone.—Presented by the makers of Phillips Tonic Yeast.
 3.45 p.m. MARMADUKE BROWN The lovable eccentric inventor, and his patient wife Matilda Presented by the makers of Milk of Magnesia.
 4.0 p.m. MORTON DOWNEY The golden voice of Radio.—Presented by the makers of Drene Shampoo.
 4.15 to 4.30 p.m. Glyco-Thymoline Programme. Numerology—a fascinating talk showing how your birth-date affects your whole life, by James Leigh, the famous numerologist.

5.30 to 6.0 p.m. Station Concert
 10.0 p.m. Tommy Dallimore and his Band from the Luxembourg Studio.
 11.0 to 12.0 p.m. Late Dance Music

SATURDAY, APRIL 2

8.0 a.m. Programmes 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 A new blend of radio entertainment "The Exploits of Mr. Penny" By Maurice Moiseiwitsch No. 17—"Mr. Penny's Titled Friend." Richard Goolden as Mr. Penny Doris Gilmore as Mrs. Penny with Vera Cook Foster Carlin Clifford Bean and Maurice Denham music of Blackpool's Wizard of the Wurlitzer Reginald Dixon Presented by Cadbury Brothers, 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. The Brown and Polson Cookery Club. Club news and cookery talks by the President of the Cookery Club, Mrs. Jean Scott.
 9.45 a.m. Keeping House with Elizabeth Craig. Introduced by Peter the Planter.—Presented by Lyons' Green Label Tea.
 10.0 a.m. Popular Melodies Presented by the makers of Freezone Corn Remover.
 10.15 to 10.30 a.m. GOOD MORNING A visit from Albert Whelan bringing a smile, a song and a story. Representing the makers of Andrews Liver Salt.



Sylvia Cecil is one of the Glymiel Jollities concert party whom you can hear every Tuesday at 4.15 p.m.

4.15 p.m. Thé Dansant
 4.30 p.m. KREEMA KOONS featuring Leonard Henry Billy Thorburn Helen Raymond Curtis and Ames and Ronald Fletcher Presented by Needler's, Limited.
 4.45 p.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.
 5.0 a.m. Scatlon Concert
 5.30 to 6.0 p.m. State Express 333 Cigarettes. Football results programme.—Sponsored by Ardath Tobacco Co., Ltd.
 10.0 to 12.0 midnight. Dancing Time
 Information supplied by Wireless Publicity, Ltd., Electra House, Victoria Embankment, W.C.2. Sole Agents in the British Empire.

COMPÈRES NEW SHOW



JACK JACKSON of The Dorchester is the romantic young master of melody who is hitting a new high in heart throbs, as compère of the Pond's Serenade to Melody—every Sunday from Normandy at 3 and Luxembourg at 10 p.m. He leads a dizzy company that includes Barbara Back, slick commentator on women's ways—a "star of tomorrow"—and the big Pond's dance band, brilliantly aided and abetted by a Queen and a Pair of Jacks: Helen Raymond, contralto, Jack Cooper,

tenor, and Bill Clayton, baritone! Another baton swinger whose band is bringing big moments to millions of girls just now over the air is Al Collins of the Berkeley Hotel, Piccadilly. He leads the Pond's Face Powder show: "Music in the Mayfair Manner"—every Sunday from Normandy at 3.45 p.m. Songsters Sam Costa and Betty Dale are sparkling features in this popular programme of Mayfair's favourite dance tunes. Transmission from Radio Normandy through I.B.C. Ltd.

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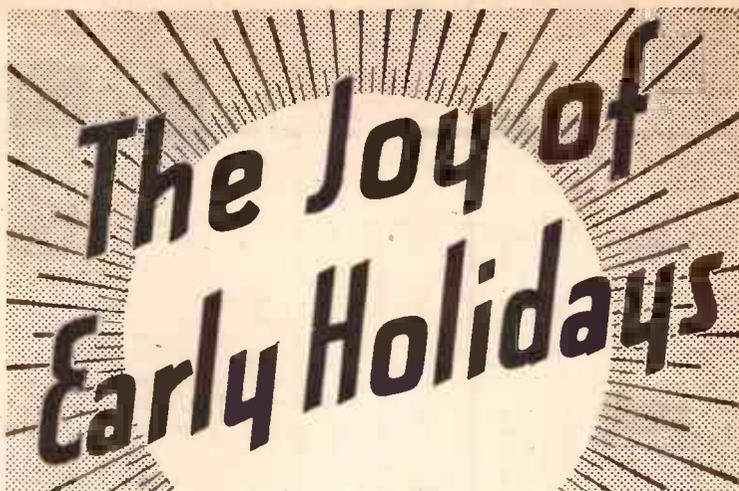
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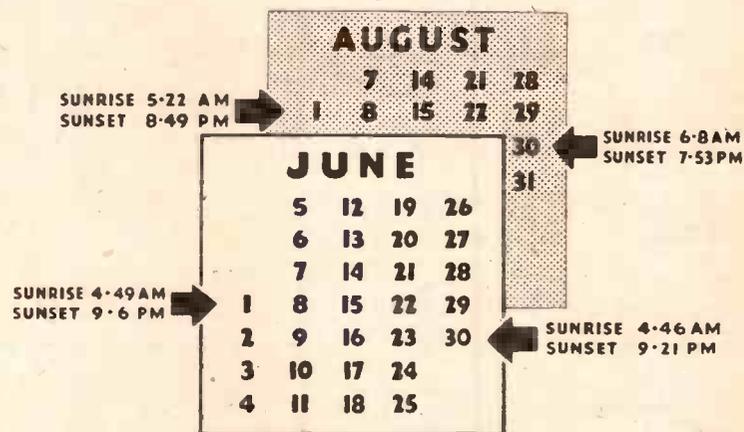
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JUNE DAYS ARE LONGER !



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

AUG. 1st to 30th—
SUNRISE to SUNSET - 438½ HOURS DAYLIGHT

- These extra hours of sunshine are extra hours of health
- The countryside is never fresher than in June
- Why add to the overcrowding in the later summer?
- And why not take advantage of cheaper accommodation?
- The Great Western Railway is the Early Holiday Line
- And early travel is comfortable travel!

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

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

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



FOR EARLIER HOLIDAYS!

Radio Lyons Calling!

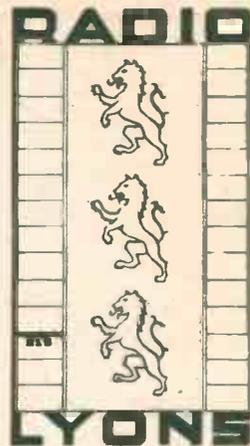
215 metres



Don't miss an organ solo by Quentin Maclean in the "Keyboard Magic" programme on Thursday, at 10.30 p.m.



Lew Stone is among the bandleaders featured in Sunday's dance music session at 5 p.m.



- 8.30 p.m.** **CARROLL LEVIS** and
His Radio Discoveries
Further Unknowns of to-day and Probable Stars of to-morrow, include this week:
John Graham (Vocal with Guitar)
John Porter (Bird Mimic)
Rosalind Cresswell (Vocal)
Frank Griffiths (Piano)
H. Segal (Vocal)
Presented by the makers of Quaker Oats.
- 8.45 p.m.** Station Concert and News
- 9.0 p.m.** Young and Healthy
A programme of modern, snappy dance rhythm and swing.—*Sent to you by the makers of Bile Beans.*
- 9.15 p.m.** The Zam-Buk Programme of melody, song and humour.—*Presented by the makers of Zam-Buk.*
- 9.30 p.m.** Hildegarde
Radio's most fascinating personality.—*Presented by the makers of Phillips Magnesia Beauty Cream.*
- 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 Phillips Dental Magnesia.*

- 10.0 p.m.** EXCERPTS FROM THE FLOOR-SHOW AT GROSVENOR HOUSE featuring
Burton Pierce
Russell Swann
and the
Glamour Girls
From Grosvenor House, Park Lane.—*Presented by the makers of Danderine.*
- 10.15 p.m.** A New Series of thrilling dramas, centred round the characters of Inspector Brookes, of Scotland Yard, and his son, Dick. Concluding episode of "The Poison Handkerchief Murder." Main characters: *Inspector Brookes—G. H. Mulcaster. Dick—Bertie Harg. Joan Anderson—Jane Welsh.*—*Presented by the makers of Milk of Magnesia.*
- 10.30 p.m.** Showland Memories
A musical cavalcade of theatreland, past and present, with Jan Van der Gucht and Olive Groves, and the Showlanders.—*Presented by California Syrup of Figs.*
- 10.45 p.m.** The Bab-O Broadcast
A delightful programme of varied entertainment, compered throughout by Laidman Browne.

- 11.0 p.m.** HONEY AND ALMOND
Four beautiful Hands in a programme of piano duets, with Al Bowly.—*Presented by the makers of Hinds Honey and Almond Cream.*

- 11.15 p.m.** Organ-Parade
Masters of the cinema-organ in their latest records.
- 11.30 p.m.** As You Like It
A musical miscellany of records to suit all tastes in a pleasant half-hour programme to close the evening's entertainment.
- 12 (midnight)** Close Down

MONDAY, MAR. 28

- 10.0 p.m.** Beauty and Romance
Famous stage and screen stars and Diana Grant, the Beauty Expert, in a programme presented by the makers of Hinds Face Powder.
- 10.15 p.m.** Choose Your Dance
Slow foxtrots, quicksteps, waltzes, tangos: take your pick of these splendid rhythm-records in half an hour of up to the minute harmony by famous dance bands.
- 10.45 p.m.** International Sporting Pools Ltd., of Bristol, send you last week's dividends and a pleasant programme of music.

SUN., MAR. 27

- 5.0 p.m.** Dance Music
Favourite recordings by Lew Stone, Jack Hylton and other famous rhythm masters, in a programme to please all listeners.
- 5.15 p.m.** Your Old Friend Dan
Songs and advice from Lyle Evans, with music by the Johnson Orchestra.—*Presented by the makers of Johnson's Wax Polish.*
- 5.30 p.m.** More Dancing
A further selection of gay and stirring gramophone records.
- 5.45 p.m.** Peter the Planter
Presents "Backstage with Sir Seymour Hicks," with Marie Burke, Dennis van Thal and His West End Theatre Orchestra, and full company. *On behalf of the blenders of Lyons' Green Label Tea.*
- 6.0 p.m.** CARSON ROBISON AND HIS PIONEERS
continue their popular hill-billy broadcasts, sponsored by the makers of Oxydol

- 6.15 p.m.** MORTON DOWNEY
The Golden Voice of Radio
in a new series of popular songs and ballads.—*Presented by the makers of Drene Shampoo.*
- 6.30 p.m.** BEECHAM'S REUNION
with
Jack Payne and His Band
Peggy Cochran
Hughie Diamond
and
Ivor Davies
The whole programme compered by Christopher Stone
Sponsored by Beecham's Pills, Ltd.
- 7.0 p.m.** Harold Ramsay
At the organ, in a programme of melody and charm.—*Presented by Fynnon, Ltd.*

- 7.15 p.m.** Quality Street Programme
That Reminds Me. An Attractive assortment of Melody and Memory.—*Presented by John Mackintosh & Sons, Ltd., makers of Quality Street Assortment.*
- 7.30 p.m.** At the "Micetersingers" Club
A novel programme of merry music and song.—*Presented by the makers of Liver-pool 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.

BRITISH visitors to Lyons are few and far between. The great city is by no means a tourist centre; a few English business men visit it for purposes of trade, but most travellers know the town merely as a place to "stay the night" on the journey south to the Riviera. From time to time, however, Britons passing through have the good fortune to meet Gerald Carnes or Johnny Couper; and an invitation to visit the Radio Lyons English studio generally follows.

There have been some interesting visitors in this way. There were the three Monte Carlo Rally motorists, whose arrival en route for "Monte"—via Athens—was recently described from the station. There was the strange world-roving British aviator and record-breaking glider-pilot, who arrived from Marseilles in a power yacht, one of the first ever to make the journey upstream against the fierce currents of early spring. He was a superb pilot, but was only with difficulty prevented from singing over the air—

Carnes having already heard his voice uplifted in song!

Then there was the British Dominions Rugby team who visited Lyons to play a local team. They won their match on a ground inches deep in water, and then visited the studio and made a short broadcast. Nobody thought of warning them that "personal messages" are forbidden, and one and all bellowed hearty and lengthy messages to wives, mothers, sisters and sweethearts.

Another pleasant occasion at the studio was the visit of a young British honeymoon couple. Married the day before, they had motored all the way from Dieppe. The Radio Lyons staff toasted them in champagne sent in from the local "bistro," and a record of their voices was made in the French recording studio, and presented to them as a wedding gift.

Visitors such as these have been welcome, and one and all have carried away happy memories of an evening spent watching the mysteries of broadcasting from Radio Lyons.

- 11.0 p.m.** The Stage Door Lounger
Radio Lyons' theatreland gossip brings you another selection of tunes from his past and present with his weekly budget of back-stage news.
- 11.30 p.m.** Our Own Choice
Once more Gerald Carnes and Johnny Couper, Radio Lyons' amiable announcers, choose their own programme for your pleasure.

TUESDAY, MAR. 29

- 10.0 p.m.** Dance Music
By such well-known orchestras as Billy Cotton's and Ronnie Munro's in a quarter-hour programme of records.
- 10.15 p.m.** Bolenium Bill on Parade
With his army of daily workers.—*Presented by Bolenium Overalls.*
- 10.30 p.m.** The Bab-O Broadcast
A delightful programme for all listeners, compered throughout by Laidman Browne.
- 10.45 p.m.** HONEY AND ALMOND
Four Beautiful Hands in a programme of piano duets, with Al Bowly.—*Presented by the makers of Hinds Honey and Almond Cream.*
- 11.0 p.m.** Music Hall
Variety artistes in their best recordings combine to give you half an hour of delightful entertainment.
- 11.30 p.m.** By Request
An eagerly awaited feature in which listeners can hear their own selections.
- 12 (midnight)** Close Down

WEDNESDAY, MAR. 30

- 10.0 p.m.** THE WORLD ON WAX
Britain and America provide us with the pick of their famous orchestras and entertainers via the gramophone. Here the finest recordings of all are presented to you by Beecham's Pills, Ltd.
- 10.15 p.m.** Strings-in-Swing
Harp and guitar have come to the fore recently as leading instruments in danceland. Here is a programme of records by orchestras featuring such "string swingers."
- 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, N.W.1.
- 11.30 p.m.** Whirl of the Waltz
The flowing strains of delightful waltzes and other Viennese music, played by famous salon orchestras.
- 12 (midnight)** Close Down

THURSDAY, MAR. 31

- 10.0 p.m.** Beauty and Romance
Famous stage and screen stars and DIANA GRANT, the Beauty Expert in a programme presented by the makers of Hinds Face Powder.
- 10.15 p.m.** Blue Cavalcade
The slow, wistful strains of the "Blues" have memories for most of us. Here are some typical "blues" on the gramophone.

Please turn to page 32

“SO NOW HE’S AN ANNOUNCER!...”

JOHNNY COUPER,

fellow announcer with Gerald Carnes at Radio Lyons, has had a career that's packed full with romance, adventure and tough times. But now this go-ahead young man has settled down as one of radio's most popular personalities.

Some of his adventures are told here by
“THE MAN ON THE SET”

IF you could be transported, at this moment, by some modern Magic Carpet, to the English Studio at Radio Lyons, if tall, red-headed Gerald Carnes, the Chief Announcer, met you at the big, heavy glass-pannelled doors which give on to the Rue de Marseilles, and took you a tour of the Studio, it would not, I'll wager, be many minutes before you ran into a round-faced, merry eyed Englishman, busy preparing his share of the evening programmes, and engaged, in all probability, in rapid, quick-fire French conversation with the engineers.

The first thing that you would notice about him would be the fluency and obvious perfection of his French, in which he cracks back at the Frenchmen's jokes in their own difficult but picturesque slang: and, if you met him and asked him about his adventures in life, the story Johnny Couper would tell you would be this.

Johnny was born thirty-five years ago, and went to school at Beckenham: and in September 1915 he joined the special Dartmouth class in H.M.S. Conway at Liverpool. On January 23, 1916—and Johnny has an amazing, dead-accurate memory for dates, even when less memorable than this one—he had a bad accident to his right hand, which was caught in a snatch-block.

I am not very clear as to the exact nature of snatch-blocks, but they are evidently dangerous, and appropriately named, features of a Life on the Ocean Wave, tra-la.

This particular snatch-block snatched away a top finger-joint, but that did not prevent Johnny becoming, later in life, the greatest expert on the Riviera at sleight-of-hand tricks with glasses, dice, pins, and other everyday objects.

Learning to “Parlez-Vous”!

The Armistice was signed just before Johnny was due to go to sea as a midshipman, and the end of 1919 found him at St. Jean de Luz, with his parents, perfecting his already extensive knowledge of French.

Next year he spent in Spain, learning Spanish; then Brussels, on business with a friend, and finally Marseilles, also a business trip.

His autobiographical note next reads, “Blank until 1923. Having good time.” But “Having Good Time” included becoming a swimming- and diving-champion on the Riviera, and reaching the finals in most of the crack French tennis-tournaments, in open competition with many Wimbledon champions.

Then Johnny set to work again, this time as Riviera correspondent for a famous London newspaper, and later as advertising-salesman for the same paper in France, Belgium, Italy and Switzerland. Then comes “March 1930. Very bad motor-smash near Nice. Fractured skull, etc., etc.”

Apparently fractured skulls and even the sinister “etc., etc.” meant no more than snatch-blocked fingers to tough Johnny Couper, for July 1931 found him acting as secretary to the Vicomte, Dinard, lawn-tennis club.

“Stranded in Paris,” Sept. 1931 to Dec. 1932.” So reads the next entry in Johnny's day-book. “Sold whisky and did odd jobs to keep *le loup de la porte*.” This laconic and typically bi-lingual statement covers an astounding year.

Johnny was, quite literally, penniless. His beautiful young wife made a pittance per week as secretary-companion to an elderly Englishwoman in Paris—Johnny, with his overcoat in pawn and his shoes wearing through the sole, tramped from office to

office looking for work.

“The evenings were spent in persuading the *patron* of our little hotel that we really were expecting the arrival of a large sum of money. I managed to stall him off for a whole year,” comments Johnny, “But my! What an effort it was! When our money did finally arrive—it had been held up by lengthy legal formalities—the *patron* burst into tears of gratitude, kissed me on both cheeks—and then promptly charged me half-a-crown for one lemon on the following week's bill! Still, as he'd housed and fed us free for a year, I suppose I can't blame him!”

Johnny and Mrs. Johnny hastened to London, and lived in comparative luxury for a while. But Johnny's newspaper job, which he had expected to take up in London, fell through, and once more, the growls of the wolf could be heard near the Couper door.

Then followed the most amazing period in the whole of this young Englishman's colourful life. “I had always been fond of making things with my hands,” related Johnny. “They made me twist things with my fingers after the snatch-block accident in my boyhood, and the only good results of that affair was to give me very agile finger-muscles. I used to make little dogs out of pipe-cleaners, to amuse myself and Nesta, my wife.

“Well, here I was, broke in London, and suddenly it occurred to me, ‘Why not sell the pipe-cleaner dogs?’ A newspaper paragraph about Cruft's Show put the idea into my head. I dashed along to some puppy-food people who had a stand at the show, and they gave me a chair, a table and a bundle of cleaners, and told me to get on with it.

Dogs for Royalty

“And so the pipe-cleaner dogs were launched. I made £25 in two days! When the show closed, I suggested to Harrods that I might try the stunt in their store and they gave me a table near a door between two departments. They estimated that my sales would be about 30 a day. But the first day, I sold two hundred and sixty-eight at 9d. each!

“As time went on, I improved the dogs, and, whereas I used to make only little rough-haired terriers, I now made every breed. I made dogs for Queen Mary and Queen Elizabeth; for our present Queen, as a matter of fact, I made a special miniature of a Welsh Corgi. And so, for 2½ years, I sat making dogs near Number 8 Door in Harrods. Maybe some of my listeners actually bought my little dogs in those days!

“Later, I tried making regiments of soldiers, hunting scenes, and so on, with my pipe cleaners, but they weren't so successful; and finally I got restless and left.”

It should be added here that Johnny's pipe-cleaner dogs are now famous all over the world, and that a miniature industry, in which he still has interests, has grown out of his original idea. And he's not a pipe-smoker!



Wilkin's impression of “Jack-of-all-Trades” Johnny Couper.

Johnny tried his hands selling postcards for a famous printing firm; show-cards for a wine merchant; and even life-insurance! He spent some time back on the Continent managing circulation for an English newspaper. “Back to England, August 1936” reads his narrative. “No job, so made dogs again until end of November. Then had job at £1 per day interpreting for a Frenchman staying at the Savoy. In January my wife and I had a great idea for a Coronation pennant. A great friend took it up, and we sold a quite a few.

“On July 5 I popped into Christopher Stone's office. He was out, but I saw his secretary, explained about my languages, Continental experience, and some motor-racing broadcasting I'd done for the B.B.C. and said I was looking for a job.

“Three days later, to my amazement, there came a letter from Christopher Stone asking me to call, and less than a week after that, I was in Lyons!

“By the way, I've always thought it lucky to pick up pins.

“On the way to Christopher Stone's office for the first time, I picked up a ten-inch nail! Which seems to prove something or other!”

Man of the World

So now he's an Announcer—and a fine one, at that. He has all the gaiety and philosophy which his roving, cosmopolitan life has brought him. See him, at ease and self-confident, leaning towards the Radio Lyons microphone; sit in his charming flat in the Rue Crequi, while he makes one of the scorching-hot curries that are one of his specialities—“I make them even better than Nesta,” says Johnny—listen to him skylarking with the French staff, keeping up a rapid fire of quips in French, Spanish and half-a-dozen other languages; go out with him as your guide to the cafés and the streets, and you will recognise Johnny Couper for what he is: a happy man and a true Citizen of the World.

Announcers: Gerald Carnes and Johnny Couper

(continued from page 30)

AT this time of the year, the great rivers Rhone and Saone, which meet and flow together in the town of Lyons, are swollen with the spring spate. Snow and rain-water rushes them along, turbulent dark floods, under Lyons' many beautiful bridges; and sometimes there are floods in the low-lying country nearby.

The landlines which carry so many well-known voices from the Radio Lyons studio, in the Rue de Marseilles, to the huge transmitter at Dardilly, nearly twenty miles away, run, in some places, through subterranean conduits across country which might conceivably become waterlogged. The contingency is incredibly remote; but, like all other possibilities, is provided for by Radio Lyons' up-to-the-minute modernity. For out at Dardilly all "studio" equipment—microphones, gramophone-records, and so forth—are duplicated. In the event of a fault on the landline, M. Anglade (the French director of Radio Lyons) has a precisely mapped-out plan of campaign, whereby announcers, with their equipment, could be transported by fast car to Dardilly and, installed at the duplicate "mikes," continue the programmes.

But it hasn't happened yet, nor is it ever likely to. But M. Anglade rightly believes in the Boy Scout motto: "Be Prepared."



Charming Wyn Richmond broadcasts with Alfred Van Dam's orchestra on Sunday at 8.15 p.m.

- 10.30 p.m.** Keyboard Magic
Pianists and organists combine in a half-hour programme of records to suit all tastes, Quentin Maclean and Patricia Rossborough being "featured" in favourite discs.
- 11.0 p.m.** Variety
Comedy, rhythm and artistry in half an hour of specially selected gramophone records.
- 11.30 p.m.** After Thoughts
Varied orchestral and vocal items to bring the evening to a pleasant close.
- 12 (midnight)** Close Down

FRIDAY, APRIL 1

- 10.0 p.m.** Record Review
The month's best records in a programme for the music-lover and the technically minded listener, presented by the courtesy of the Gramophone Magazine.
- 10.15 p.m.** Bolenium Bill on Parade
Featuring Bolenium Bill and his army of daily workers.—Presented by Bolenium Overalls.
- 10.30 p.m.** The World on Wax
The pick of the famous artistes and entertainers of Europe and America, presented in their latest recordings by the makers of Dinnesford's Magnesia.
- 10.45 p.m.** At the Sign of the Shamrock
Artists from Ould Ireland are "on parade" this week in a quarter-hour of delightful records.
- 11.0 p.m.** April Fooling
Though it's getting late, it's still April 1st. So Gerald Carnes and Johnny Couper have a comedy-programme of surprise packets for you.
- 11.30 p.m.** By Request
The week's second programme of listeners' request items. Don't forget: write to Radio Lyons for your favourite tune, and you may "strike lucky."
- 12 (midnight)** Close Down

SATURDAY, APRIL 2

- 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.** Planophonics
Another popular programme by keyboard-caperers in their latest records.
- 10.30 p.m.** Let's Have a Chorus
A few rollicking songs of sea and land, sung lustily and well by many voices.
- 10.45 p.m.** Favourite Melodies
Presented in an attractive quarter-hour programme by Blomley's Tours.
- 11.0 p.m.** Dance Time
With famous recording bands.

AGLANCE at the Radio Lyons programmes, current and past, reveals vividly that "your own, friendly station" has catered magnificently, not only for the screen lover, as was pointed out recently in RADIO PICTORIAL, but also for the stage enthusiast. For long the only Continental station supplying English listeners with a weekly theatrical "gossip column"—still carried on indefatigably by that well-informed chatterbox, "The Stage-Door Lounger," Radio Lyons has included among its programmes such popular features as the recent extracts from *It's in the Bag*, from the Saville Theatre, and excerpts from the Floor Show at Grosvenor House.

Songs and music from this lavish show at one of London's best-known hotels are presented via Radio Lyons by the makers of Danderine in a Sunday evening ten o'clock concert. And the ever-popular Peter the Planter brings a treat to listeners on behalf of the blenders of Lyons' Green Label Tea, in the shape of a "theatrical tour" with Dennis van Thal's Orchestra and famous stars as the "backstage" guides.

- 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, with a further supply of remedies for "what ails you." Spend the last half-hour of the day with Uncle Tony, and write to him at 10 Soho Square, London, W.1.
- 12 (midnight)** Close Down

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

Now!

HINDS Honey & Almond CREAM

The most famous of beauty preparations made specially for the hands

BRINGS YOU

Radio's prettiest personalities
HONEY & ALMOND
(Four beautiful hands)

in a programme of piano duets,
with
the internationally popular singer
AL BOWLLY

RADIO LYONS

SUNDAYS at 11.0 p.m. TUESDAYS at 10.45 p.m.

LISTEN ALSO FOR

★ A PROGRAMME OF BEAUTY & ROMANCE ★

presented by

HINDS NEW FACE POWDER

featuring
WELL-KNOWN
DANCE
ORCHESTRAS

NORMANDY 2.45 p.m.
(Transmission through I.B.C. Ltd.)
every weekday except Saturday
LYONS 10 p.m.
Mondays and Thursdays

MAKING THE MOST OF YOUR SET

By
OUR TECHNICAL EXPERT

A. Redfern, Reigate

A LICENCE enabling you to make a transmitting set can be obtained from the Post Office providing you have a good reason for wanting it. You must remember that the licences are issued for experimental use only and not for communication purposes. A licence will cost 30s. for the first year and 20s. every following year.

I cannot give you all the details you need in this reply, but write to me giving some more details of your needs and I will see what can be done. On the other hand full constructional details of transmitting circuits can be found in "Television and Short-Wave World" obtainable from any newsagent, price 1s.

A. T. Deal, Southampton

I HAVE mentioned several times in this column that the simplest way to hear short-wave stations with a broadcast set is to obtain a converter. These are very cheap and a very good one that I have just tried is made by the Premier Supply Stores at a cost of less than 30s. If you are interested let me know and I will send you some details. These converters use only one valve and obtain their current supply from the main receivers.

L. Sherer, Stratford

AS regards the short-wave programmes that were published, these have not been continued in the last few months owing to the fact that with modern receivers nobody should have any difficulty in picking up the majority of the American short-wave stations. As these stations now give a brief résumé every evening of the programmes for the following day, we find that more and more readers are turning to Schenectady, for example, around 11 p.m. to hear just what high-spots are being transmitted from that and other stations.

A. Baker, West Hampstead

YOU cannot obtain the high output you require from a battery-operated receiver. There is no reason, however, why you should not build yourself or obtain from one of the more reliable manufacturers, an output stage using an A.C. mains type of valve run from a small power pack. You could then have an output stage giving you 5 or even 10 watts, which could be driven by the output valve in your existing receiver. You will also need a much larger loudspeaker to handle this extra volume, but this could be part of the new output stage. Suitable amplifiers of this type can be obtained from Messrs. Premier Supply Stores, 165 Fleet Street, E.C.4.

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

FOR BRIGHTER RADIO . . .

RADIO NORMANDY

212.6 m., 1411 kc/s

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



Temporary Alterations in Times of Transmissions
 Owing to Summer Time coming into force in France two weeks earlier than in England, Radio Normandy times of transmissions for the fortnight, Sunday, March 27, to Saturday, April 9 inclusive, will be changed as follows:—
 Sunday: 7.45 a.m.—*11.15 a.m.
 *1.0 p.m.—*6.30 p.m.
 *9.0 p.m.—1.0 a.m.
 Weekdays: 7.45 a.m.—11.0 a.m.
 *1.30 p.m.—5.0 p.m.
 *11.30 p.m.—1.0 a.m.
 †Fridays and Saturdays, 11.30 p.m.—2.0 a.m.
 *Indicates change of time.

SUNDAY, MARCH 27

Morning Programme

- 7.45 a.m. Studio Service From Rouen. Conducted by the Rev. C. Ross, of All Saints' Church, Rouen.
- 8.0 a.m. In Search of Melody. Tales From the Vienna Woods, Strauss; The Temple Bells, Woodforde-Finden; Less Than the Dust; Artist's Life, Strauss; Chanson, Friml.—Presented by Pynovape Brand Inhalant, Yeo Street, E.3.
- 8.15 a.m. I.B.C. TIME SIGNAL Light Music.
- 8.30 a.m. Music from the Packet A Programme of Happy Music and a Competition for Listeners.—Presented by the makers of Bisto, London, N.W.10.
- 8.45 a.m. NEAL ARDEN presents Masters of Rhythm A Programme illustrated by Outstanding Recordings of Famous Artists and Orchestras Presented by Feen-a-Mint, Thames House, S.W.1.
- 9.0 a.m. I.B.C. TIME SIGNAL Musical Alphabet. Selection—The Waltz Dream, Straus; Cuckoo, Wallace; The Wedding of the Rose, Jessel; The Whistler and His Dog, Pryor.—Presented by Kia Ora.
- 9.15 a.m. The Movie Club Highlights of Hollywood, and a Hollywood "Stop Press News." Cabled direct from the Film Capital. Intimate Glimpse of Roscoe Karns.—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. Roll Up! Roll Up! Roll up to the Rizla Fun Fair! All the Fun of the Fair, With Fred Douglas, Wyn Richmond and Company. Special barrel-organ arrangements by Signor Pesaresi.—Presented by Rizla Cigarette Papers, Rizla House, Beresford Avenue, Wembley, Middlesex.
- 10.0 a.m. Waltz Time With Billy Bissett and his Waltz Time Orchestra, Hugh French, Esther Coleman, and the Waltz Timers.—Presented by Phillips' Dental Magnesia, 179 Acton Vale, W.3.
- 10.15 a.m. CARSON ROBISON And His Pioneers Continue their popular Hill-Billy Broadcasts.—Sponsored by the makers of Oxydol.
- 10.30 a.m. Eddie Pola And His Twisted Tunes. A Programme of Twisted Words and Music.—Presented by the makers of Monkey Brand, Unilever House, Blackfriars, E.C.4.
- 10.45 a.m. The Rowntree Aero Show Harry Roy and Bill Currie in the Lighter Side of Life while the Famous Band "Swings It."—Presented by the makers of Rowntree's Aero Chocolate.
- 11.0 a.m. I.B.C. TIME SIGNAL DONALD PEERS The Cavalier of Song Presented by D.D.D., Fleet Lane, E.C.4.
- 11.15 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie.

Afternoon Programme

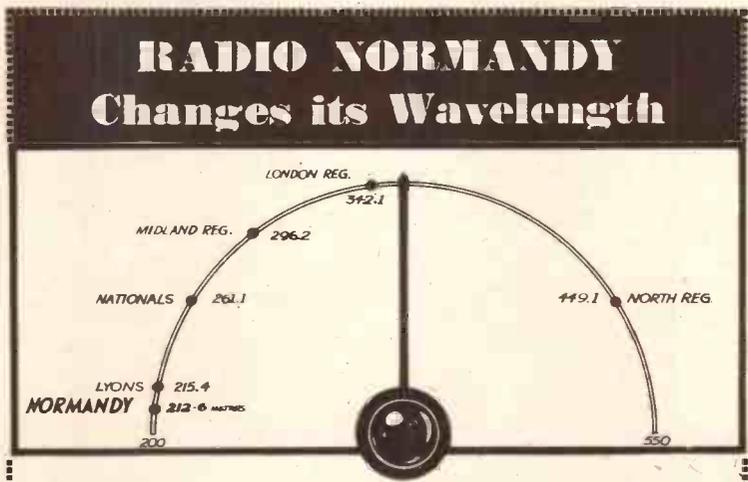
- 1.0 p.m. The STORK RADIO PARADE Presented by the makers of Stork Margarine from the Stage of the Union Cinema Kingston-on-Thames with Bea Hutten Fields and Rossini and Jack Dowle At the Organ Directed by Harold Ramsay Announcer: Bob Danvers-Walker
- 1.30 p.m. LOUIS LEVY and His Symphony with EVE BECKE and GERRY FITZGERALD

- 1.30 p.m. Louis Levy—cont. Announcers: Bob Danvers-Walker and Roy Plomley Presented by F. W. Hampshire & Co. Ltd., makers of Snowfire Beauty Aids.
- 2.0 p.m. The Kraft Show Directed by Billy Cotton, featuring Mary Lawson, Fred Duprez with Peter Williams, Alan Breeze, Jack Doyle and Gipsy Nina. Presented by Kraft Cheese Co., Ltd., Hayes, Middlesex.
- 2.30 p.m. Phil Park Presents His Own Medley of Organ Music Sponsored by Haliborange, Allen & Hanbury, Ltd., Radio Dept., E.C.2.
- 2.45 p.m. THE OPEN ROAD Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 3.0 p.m. A SERENADE TO MELODY featuring JACK JACKSON and Orchestra with Barbara Back and A Star of To-morrow Presented by Pond's Extract Co., Perivale, Greenford, Middlesex.
- 3.30 p.m. THE GAETIES with Leslie Henson Roy Royston Ginger Matthews Yvonne Ortnor George Neil Robb Currie The Gaiety Rhythm Boys and The Gaiety Stars Orchestra The whole Show written and devised by Douglas Furber and Leslie Henson. Presented by Huntler & Palmers, 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.
- 4.0 p.m. HORLICKS PICTURE HOUSE Master of Ceremonies:—Garry Marsh, Vic Oliver Wilfred Lawson Anne Ziegler Niela Goodelle Robert Naylor The Rhythm Brothers The Horlicks Singers and The Horlicks All-Star Orchestra under Debroy Somers Presented by Horlicks, Slough, Bucks.
- 5.0 p.m. Peter the Planter presents Backstage, with Sir Seymour Hicks and Marie Burke, Dennis van Thal and his West End Theatre Orchestra and Full Company.—On behalf of Lyon's Green Label Tea.
- 5.15 p.m. THE QUAKER QUARTER HOUR featuring Carroll Lewis And His Radio Discoveries John Graham (guitar) John Porter (bird mimic) Rosalind Cresswell (vocalist) Frank Griffiths (pianist) H. Segal (vocalist) Presented by the makers of Quaker Oats, Southall, Middlesex.
- 5.30 p.m. "Hutch" Romantic Singer of World Renown. Presented by the makers of Phillips Magnesia Beauty Creams, 179 Acton Vale, W.3.
- 5.45 p.m. The Adventures of Master O.K. featuring Master O'Kay (The Saucy Boy), Uncle George, Paula Green, Johnnie Johnson, and The O.K. Sauce Orchestra. Presented by O.K. Sauce, Chelsea Works, S.W.18.

Evening Programme

- 6.0 p.m. Harold Ramsay at the Organ.—Presented for your entertainment by Fynnon, Ltd.
- 6.15 p.m. More 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.
- 6.30 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 9.0 p.m. RINSO RADIO REVUE featuring Jack Hylton and His Band Phyllis Robins Sam Browne The Henderson Twins Peggy Dell Tommy Handley Compered by Eddie Pola Presented by the makers of Rinso, Unilever House, Blackfriars, E.C.4.
- 9.30 p.m. Black Magic "The Ace of Hearts Orchestra" in a Programme for Sweethearts.—Presented by the makers of Black Magic Chocolates.
- 9.45 p.m. The Biggest Little Programme starring Louise Browne, Peggy Desmond, Paul England and Monia Litter.—Sponsored by Rowntrees, the makers of Chocolate Crisp.
- 10.0 p.m. RADIO NORMANDY CALLING! Alfredo and His Gypsy Band, Ward and Draper, Maisie Weldon Final of Weekly Talent Spotting Competition. Compered—Joe Young.—Presented by Macleans, Ltd., makers of Macleans Peroxide Toothpaste and Maclean Brand Stomach Powder, Great West Road, Brentford, Middlesex.
- 10.30 p.m. John Goodwood and The Coty Quintette, A New Programme of Haunting Melodies with Beauty Information, and John Goodwood, Astrologer, Telling You How the Planets Shape Your Destiny.—Presented by Coty (England), Ltd.



AUTHORISATION to change the wavelength of Radio Normandy has now finally been obtained and for several days the station has been operating on its new wavelength of 212.6 metres with a frequency of 1411 kilocycles.

Radio Normandy's new position on the medium wave band should ensure clear reception over a wide area and absence from interference by the B.B.C.'s powerful transmitter at Stagshaw and by the Czechoslovakian station, Moravská-Ostrava, which has up to now been sharing the same wavelength as Normandy. The disappearance of this interference, which was particularly noticeable in the evening hours, should enable Radio Normandy to regain its former coverage in the North of England and Scotland where it could be received after dark at full strength.

The new wavelength of 212.6 metres is on a perfectly clear channel unused by any other station. On both sides there is the necessary nine kilocycle separation with the adjacent wavelength occupied by two far distant and low power transmitters in Finland and Bulgaria.

To get Radio Normandy, move the arm of your tuning control to nearly the bottom of the scale, to 212.6 metres, just below Lyons. The diagram shows you exactly where to find the new wavelength.

Please turn to page 35

PAUL HOBSON introduces

RADIO'S HILLBILLY KING

CARSON ROBISON,

who is, with his *Pioneers*, a regular attraction for *Oxydol* every Sunday from Luxembourg, Lyons and Normandy, tells us in this interview how he writes his world-famous songs



Here is Carson Robison, a real, tough, hard-riding cowboy—but with the soul of a poet.

IT'S been said that you can take the boy out of the country, but you can't take the country out of the boy—and that sums up the career of Carson Robison, often called the "father" of hillbillies, who broadcasts with his "Pioneers" for *Oxydol* regularly from Luxembourg, Normandy and Lyons.

Carson Robison has come a long way since he first saw the light of day in the mountains of Chepota, Kansas—but the more he has travelled, the closer that little town has come to his heart. And that's why he can write such smash-hit songs based on the homely philosophy of the mountain folk. To prove his tune-assembling ability, he wrote "Carry Me Back to the Old Prairie," which is played very often over the air, as you must already know.

His father was the champion cowboy fiddler of his state, and it was natural for Carson to follow in his footsteps. During his travels he gained the friendship of Wendall (It Ain't Gonna Rain No Mo') Hall, who brought him to New York and got him a job with the Victor Recording Company. That was in 1924.

Inspired, Carson decided to form a regular troupe, which he called the "Buckaroos." In this group we find Pearl, John and Bill Mitchell. In 1932 they came to England as the "Pioneers," which name has stuck ever since.

Carson's song hits include "Barnacle Bill, The Sailor" and "My Blue Ridge Mountain Home," and all in all he has composed more than 300 melodies. He has made a complete study of hillbilly songs, and contends that they are only American folk music. Sales of his records have topped the twenty million mark, which seems to prove that he knows his stuff.

He is married and has two children. Donald, his 25-year-old son, is a real honest-to-goodness cowboy. He manages the "C.R." Ranch, Carson's

300-acre place at Poughkeepsie, New York State; does all the work on the ranch (according to him!) and rides rings around his father's singing cowboys. Carson wants the boy to follow in his footsteps; for the girl, he prefers a general education and marriage.

Carson hates golf and bridge . . . likes poker and fishing . . . would rather watch games like baseball than play them. The outdoors is his workshop and playground. He's not superstitious . . . got his first contract on a Friday, the 13th.

Carson likes to stay out of doors all the time.

Carson Robison with his cowboy gang, who have become firm favourites with their hillbilly song programmes.



He never takes a subway train in his frequent travels in merry Manhattan. He says, "I'm not going to get stuffed. I take trolley cars and buses. Can you imagine a cowboy in one of them contraptions? I wouldn't put a steer in them! I'm just a small town boy in a big city."

"Radio performers don't seem to have any of that fraternal spirit evidenced in other forms of entertainment," says Carson Robison. "I can remember when I played in vaudeville and most of the folks on a bill out of town lived in the same hotel, shared meals together, and had parties. In New York they had a club house second to none and spent hours in each other's company.

Out on the coast, most of the film colony reside in Beverley Hills or Hollywood, and have many organisations and meeting-places where they can get together.

"Perhaps I haven't gotten around enough, but, as far as I know, there isn't any society of radio performers who meet in a specified place and discuss the problems of their profession and offer constructive criticism now and then.

"I think it would be a good idea, for, after all, folks who have everything in common can get a lot done by pulling together, and I believe that it would benefit both the listeners and the performers themselves."

"Writing songs for the plain folks I know," says Robison, "is more than a professional study or hobby. It's a religion. You see, they don't seek perfection. It's sentiment and true emotion that counts with them. Hillbilly songs are their lives,

their tales of romance, pathos and, perhaps, comedy. They don't sing them because they have good voices, but because it touches their hearts and strikes a real emotional note."

"Don't try too much for novelty," he continues. "It is more of an asset to be sincere. Every song I have written tells a story, a true story. Of course it has to be dressed up, but the persons it concerns know it's about them.

"Hillbilly songs, especially, require the utmost in sincerity. The mountain folk aren't looking for any fanciful, imaginative tales. Their lives are colourful enough as it is, and fit right well into any lyric or music. Nature paints pictures pretty enough. Just telling about them with word pictures is enough for any man without his trying to gild the lily, as it were.

"Before you attempt to write songs, make an attempt to learn more about the people and the place you are going to write about. A song is like a story book. It may also be likened to a portrait—and you know that an artist studies his subject and keeps referring

to it before he completes his picture."

And in face of all this, it is strange to note that Robison created such a sensation when he performed recently in England. Observers asserted that such typical American music would not find a place in the heart of England. But after his initial showing, he was cheered lustily and was obliged to extend his tour.

Robison never pretends to be the big shot. He prefers to be as plain and simple as the folk he writes about, and perhaps that explains why his work has always remained so ringing true and typical.

A SAFE INVESTMENT

It is proverbial that nothing is safer than bricks and mortar. In these anxious times when Stock Exchange securities are showing such violent fluctuations, anyone with money to invest or who is regularly saving should consider the merits of building societies. The Royal Mutual Benefit Building Society, which was established in 1865, is at present paying 4 per cent. per annum free of tax to investors—equivalent to £5 6s. 8d., without deduction of tax.

Royal Mutual shares do not fluctuate or depreciate like most other investments, and you can withdraw your money in full, plus interest to date, at short notice. If you are interested, send off the postcard inset in this issue, and you will receive full particulars by return without incurring any obligation.

Tune in RADIO NORMANDY

—Continued from page 33

Full Programme Particulars

- 10.45 p.m. Bohemian Holiday
Presented by The Czechoslovakian Travel Bureau.
- 11.0 p.m. Vaudeville
Lambeth Walk, Gay; Melodies of the Month; Here Comes the Sandman, Warren; Swing is Here to Sway, Revel.
Presented by Western Sports Pools, Westgate Chambers, Newport, Mon.
- 11.15 p.m. Variety
- 11.30 p.m. Normandy Playbill
Advance News and Some of Next Week's High Spots. Compered by Tom Ronald.
- 11.45 p.m. Movie Melodies
- 12 (midnight) Melody at Midnight
Tom Doring's Swing Band. Guest Artist, June Pursell (*Electrical Recordings*).
Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody
Close Down.

- 12 (midnight) Melody at Midnight
Hal Grayson and His Orchestra. Guest Artists: The Jones Boys (*Electrical Recordings*).—*Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.*
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody
Close Down.

TUESDAY, MAR. 29

- 7.45 a.m. Laugh and Grow Fit
with Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.
Presented to-day by Freezezone Corn Remover, Braydon Road, N.16.
- 8.0 a.m. CADBURY CALLING
and presenting Reminiscing with Charlie Kunz (Playing Melodies with Memories) Judy Shirley and George Barclay (Singing for You) Comper: Ralph Truman
Presented by the makers of Cadbury Milk Tray Chocolates.
- 8.15 a.m. I.B.C. TIME SIGNAL
Souvenirs of Song.
- 8.30 a.m. Contrasts
Introducing Mrs. Able.—*Presented by Vitacup, Wincarnis Works, Norwich.*
- 8.45 a.m. Light Music
- 9.0 a.m. I.B.C. TIME SIGNAL
Perpetuum Mobile, Strauss; Parade of the Tin Soldiers, Jessel; Taming the Tiger, la Rocca; Selection—Lilac Domino, Cuvillier.
- 9.15 a.m. Davy Burnaby
Presented by Bismag, Ltd., 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. Hugh French, Esther Coleman and The Waltz Timers.—*Presented by Phillipps' Dental Magnesia, 179 Acton Vale, W.3.*
- 10.0 a.m. I.B.C. TIME SIGNAL
Crystal Gazing.—*Presented by the makers of O'Cedar Mops and Polishes, Slough, Bucks.*
- 10.15 a.m. THE OPEN ROAD
Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 10.30 a.m. POPULAR CONCERT
Presented by the makers of Maclean Brand Stomach Powder, Great West Road, Brentford.
- 10.45 a.m. THE STARS AT HOME
A New Surprise Item
Presented on behalf of Goblin Electrical Products, Fulham, S.W.6.
- 11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 1.30 p.m. A Quarter-Hour Programme
For Boys and Girls. Birthday Greetings from the Uncles.
- 1.45 p.m. Popular Tunes
On the Cinema Organ.
- 2.0 p.m. Soaring with Seraffo
Presented by the proprietors of Seraffo Self Raising Flour, Dartford, Kent.
- 2.15 p.m. Your Requests.
- 2.45 p.m. Beauty and Romance
Presented by Hinds, Ltd., S.W.20.
- 3.0 p.m. Oliver Kimball
The Record Spinner.—*Presented by Bismag, Ltd., Braydon Road, N.16.*
- 3.15 p.m. The Musical Mirror
Sponsored by Novopine Foot Energiser, Yeo Street, E.3.
- 3.30 p.m. The Magic Carpet
- 4.0 p.m. Continental Dance Music
Played in the Radio Normandy Studio by the Orchestra of The Ranch Night Club, Le Havre.
- 4.30 p.m. PALMOLIVE HALF HOUR
With the Palmolivers Paul Oliver and Olive Palmer
Presented by Palmolive Soap, Palmolive, Ltd., S.W.1.
- 5.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 11.30 p.m. Something for Everybody
- 12 (midnight) Melody at Midnight
Jimmy Grier and His Orchestra. Guest Artist: Jimmy Tolson (*Electrical Recordings*).—*Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.*
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody
Close Down.



Bea Hutten is in the Stork Radio Parade this Sunday at 1 p.m.

MONDAY, MAR. 28

- 7.45 a.m. Laugh and Grow Fit
with Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.
Presented to-day by Halax Toothbrushes, Hale End, E.4.
- 8.0 a.m. MUSIC IN THE MORNING
I've Got My Love to Keep Me Warm, Berlin; Remember Me? Warren; We'll Never Run Short of Love, Lerner; The Goose Hangs High, Friend; Whiezy Anna, Sarony.—*Presented by Horlicks, Slough, Bucks.*
- 8.15 a.m. The Alka Seltzer Boys
An Early Morning Programme to Encourage the Healthy, Happy Side of Life. Featuring Browning and Starr in Fifteen Minutes of Mirth and Melody.
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. Military Band Music
- 9.0 a.m. THE OPEN ROAD
King Cotton, Sousa; Sing, Baby, Sing, Yellen; Colonel Bogey, Alford; Things are Looking Up, Gay; When the King Goes Riding By, Nicholls.—*Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.*
- 9.15 a.m. Pospourri of Light Music
- 9.45 a.m. "Hutch"
Romantic Singer of World Renown.
Presented by Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m. I.B.C. TIME SIGNAL
Music from Stage and Screen.
- 10.30 a.m. In Search of Melody
Presented on behalf of Pynovape Brand Inhalant, Yeo Street, E.3.
- 10.45 a.m. Dance Music
Presented by Roboleine, 51 Clapham Road, S.W.9.
- 11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 1.30 p.m. A Quarter-Hour Programme
For Boys and Girls. Birthday Greetings from the Uncles.
- 1.45 p.m. Bohemian Holiday
Presented by The Czechoslovakian Travel Bureau.
- 2.0 p.m. Light Fare
- 2.30 p.m. ARTHUR YOUNG
and A Friend
The I.B.C. Musical Director at the Piano introduces Listeners to a Radio Guest.
Sponsored by The Mentholatum Co., Ltd., Slough, Bucks.
- 2.45 p.m. Beauty and Romance
Yours and Mine, Brown; The First Time I Saw You, Shikret; Moonlight on the Waterfall, Williams; Whispering, Schenberger.—*Presented by Hinds, Ltd., S.W.20.*
- 3.0 p.m. Advance Film News
Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 3.15 p.m. Let's Go Places
- 3.30 p.m. Your Favourite Dance Bands
- 4.0 p.m. Orchestral Concert
- 4.15 p.m. What's On
Stop Press Reviews of the Latest Films, Shows and Other Attractions, by Edgar Blatt, the Special I.B.C. Critic.
- 4.30 p.m. Variety
- 5.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 11.30 p.m. Something for Everybody

**RADIO NORMANDY'S
NEW WAVELENGTH—
212.6 metres 1411 kc/s:**

- 3.30 p.m. MORTON DOWNEY
The Golden Voice of Radio
In a new Series of Popular Songs and Ballads.—*Presented by the makers of Drene Shampoo.*
- 3.45 p.m. NEAL ARDEN
presents
Masters of Rhythm
A Programme Illustrated by Outstanding Recordings by Famous Artists and Orchestras.—*Sponsored by Feen-a-Mint, Thames House, S.W.1.*
- 4.0 p.m. Celebrity Parade
- 4.15 p.m. Normandy Playbill
Advance News and Some of Next Sunday's High-Spots. Compered by Tom Ronald.
- 4.30 p.m. Film Reminiscences
- 4.45 p.m. Fingering the Frets
A Programme for Instrumental Enthusiasts.
- 5.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 11.30 p.m. Something for Everybody
- 12 (midnight) Melody at Midnight
Tommy Tucker and His Orchestra. Guest Artists: The Rainbow Trio (*Electrical Recordings*).—*Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.*
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody
Close Down.

WEDNESDAY, MAR. 30

- 7.45 a.m. Laugh and Grow Fit
with Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.
Presented to-day by Halax Toothbrushes, Hale End, E.4.
- 8.0 a.m. MUSIC IN THE MORNING
Stop, You're Breaking My Heart, Robin; Old Pal of Mine, Bos; It's the Natural Thing to Do, Johnston; Cross-Country Hop, Hudson; The Peanut Vendor, Simon.
Presented by Horlicks, Slough, Bucks.
- 8.15 a.m. I.B.C. TIME SIGNAL
Prosperity Programme, introducing Careers for Women.—*Presented by Odol, Odol Works, Norwich.*
- 8.30 a.m. Simon
The Semolina Chief.—*Sponsored by the makers of Colman's Semolina, J. & J. Colman, Ltd., Norwich.*
- 8.45 a.m. Fred Hartley and His Orchestra.
Brian Lawrence and John Steven revive for you "Songs You Can Never Forget."
Presented by the makers of Johnson's Glo-Coat.
- 9.0 a.m. I.B.C. TIME SIGNAL
The Brown and Poison Cookery Club with The President, Mrs. Jean Scott, Giving Helpful Talks. Supported by Quentin Maclean at the organ of The Trocadero Cinema, Elephant and Castle.
Presented by the makers of Brown and Poison Cornflour.
- 9.15 a.m. WITH THE IMMORTALS
A Musical Problem
Introduced by Orpheus
Presented by the makers of Bisodol, 12 Chenies Street, W.C.1.
- 9.30 a.m. Tunes We All Know
Selection of Leslie Stuart's Songs, arr. Hume; Little Old Lady, Carmichael; Deep in My Heart, Romberg; Waltzing Doll, Poldini.—*Presented by the makers of Limestone Phosphate, Braydon Road, N.16.*
- 9.45 a.m. A Programme of Popular Music
Talk by Nurse Johnson on Child Problems.—*Presented by California Syrup of Figs, 179 Acton Vale, W.3.*
- 10.0 a.m. I.B.C. TIME SIGNAL
Rhythm Round-Up.
- 10.15 a.m. The Colgate Revellers
Presented by Colgate's Ribbon Dental Cream, Colgate, Ltd., S.W.1.
- 10.30 a.m. Accordiana
Listen to Vitbe
- 10.45 a.m. *Presented by Vitbe Bread, Crayford, Kent.*
- 11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 1.30 p.m. Miniature Matinee
- 1.45 p.m. Bohemian Holiday
Presented by The Czechoslovakian Travel Bureau.
- 2.0 p.m. Tunes of the Times
- 2.15 p.m. In Search of Melody
Sponsored by Pynovape Brand Inhalant, Yeo Street, E.3.
- 2.30 p.m. Charm of the Waltz
Beauty and Romance
Presented by Hinds, Ltd., S.W.20.
- 3.0 p.m. Advance Film News
Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 3.15 p.m. Thomas Hedley & Company
proudly present
MISS GRACIE FIELDS
In a Programme of New Songs, and at least one Old Favourite, with some homely advice about Fairy Soap.

THURSDAY, MAR. 31

- 7.45 a.m. LAUGH AND GROW FIT
with Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano
Presented to-day by the makers of Kolynos Tooth Paste, 12 Chenies Street, W.C.1.
- 8.0 a.m. 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.
- 8.15 a.m. I.B.C. TIME SIGNAL
Zebo Time. A Musical Contrast of Songs of Grandma's Day with the Rhythms of Her Grandchildren. Girly Girly, Knowles; I Hit a New High, McHugh; Good-night, Scott; Dancing Under the Stars, Queens; While London's Fast Asleep, Dacre; Foggy Day, Gershwin.—*Presented by the makers of Zebo, Reckitt and Sons, Ltd., Hull.*
- 8.30 a.m. Popular Tunes
Presented for your entertainment by Fynnon, Ltd.
- 8.45 a.m. Light Music
- 9.0 a.m. I.B.C. TIME SIGNAL
Mrs. Celebrity. The 'Wives of the Famous'—Mrs. Jack Jackson.—*Presented by Shippams, of Chichester, in Sussex, makers of Fish and Meat Pastes.*

Please turn to next page

There's a ZIP in the Air!

IT'S THE GLYMIEL JOLLITIES

A New-Style Radio Show with
SYLVIA CECIL TESSA DEANE
MARJORIE STEDEFORD
GWEN CATLEY MONTE REY
CLARENCE WRIGHT
NEAL ARDEN AL BURTON
and THE GLYMIEL ORCHESTRA
Presented by the makers of

GLYMIEL JELLY

Radio Luxembourg 3.15 p.m., Tuesday
Radio Normandy 9.15 a.m., Friday
Radio Normandy time booked through I.B.C.

Tune in RADIO NORMANDY

—Continued from page 35

Full Programme Particulars

- 9.15 a.m.** The Milton Sisters
PAT HYDE AND DINAH MILLER
With Their Entertaining Announcer
Bob Walker
and
Arthur Young at the Piano
Presented by Milton Denture Powder,
John Milton House, N.7.
- 9.30 a.m.** Favourite Melodies
It's a Long Way to Tipperary, Judge;
Old Father Thames, Wallace; Selection—
Happy; Les Cloches de Corneville,
Planquette.—Presented by the proprietors
of Freezezone Corn Remover, Braydon
Road, N.16.
- 9.45 a.m.** Hildegarda
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
Hampton Court, Graham; Hallelujah,
Youmans; El Relicario, Padilla; Mashed
Bands of the Guards, Burnaby; Punjab
March, Payne.—Presented by Carter's
Little Liver Pills, 64 Hatton Garden,
E.C.1.
- 10.30 a.m.** HIGHLIGHTS ON PARADE
Le Reve Passe, Krier; Policeman's
Holiday, Ewing; In a Monastery Garden,
Kately; My Hero, Straus; Medley of
Popular Hits from the First Musical
Films.—Presented by Macleans Peroxide
Toothpaste, Great West Road, Brent-
ford.
- 10.45 a.m.** A Popular Programme
Presented by the makers of Green Label
Chutney, J. A. Sharwood & Co., Ltd.,
Offley Works, S.W.9.
- 11.0 a.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 1.30 p.m.** A Quarter-Hour Programme
For Boys and Girls. Birthday Greetings
from the Uncles.
- 1.45 p.m.** Tunes of the Moment.
- 2.0 p.m.** Variety
- 2.30 p.m.** Light Orchestral Music
Beauty and Romance
Presented by Hinds, Ltd., S.W.20.
- 3.0 p.m.** Request Programme
From Miss M. McCord, of London, S.E.23.
- 3.30 p.m.** Songs That Are Old
- 3.45 p.m.** The Musical Mirror
Sponsored by Novopine Foot Ergler,
Yeo Street, E.3.
- 4.0 p.m.** Patchwork
- 4.30 p.m.** Fifteen Minutes of
Variety and Entertainment at the Café
au Lait. Guest Artist: Judy Shirley.
Presented by Nestle's Milk Products.



Phyllis Robins' fans will be delighted to hear that she is starred in the Rinso Radio Revue this Sunday at 9 p.m.

- 4.45 p.m.** From Theatreland
- 5.0 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 11.30 p.m.** Something for Everybody
12 (midnight) Melody at Midnight
Henry King and His Orchestra. Guest
Artist: Carol Lee (Electrical Recordings).
Presented nightly by Bile Beans, C. E.
Fulford, Ltd., Leeds.
- 12.30 a.m.** I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m.** I.B.C. Goodnight Melody
Close Down.

FRIDAY, APRIL 1

- 7.45 a.m.** LAUGH AND GROW FIT
with
Joe Murgatroyd
(The Lad fra' Yorkshire)
and
Poppet at the Piano
Presented to-day by the makers of Kolynos
Tooth Paste, 12 Chenies Street, W.C.1.
- 8.0 a.m.** MUSIC IN THE MORNING
I've Got Beginner's Luck, Gershwin; That
Old Feeling, Brown; Gee, But You're
Swell, Tobias; Cowboy In Manhattan,
Hudson; Village Band, Fryberg.—
Presented by Horlicks, Slough, Bucks.
- 8.15 a.m.** I.B.C. TIME SIGNAL
The Alka Seltzer Boys. An Early Morning
Programme to Encourage the Healthy,
Happy Side of Life, featuring Browning
and Starr in Fifteen Minutes of Mirth
and Melody.—Presented by Alka Seltzer
Products.
- 8.30 a.m.** Donald Watt
And His Gramophone Records.—
Presented by the makers of Do-Do Asthma
Tablets, 34 Smedley Street, S.W.8.
- 8.45 a.m.** April Fool's Programme
Presented by Sunny Jim on behalf of A. C.
Fincken & Co., Clifton House, Euston
Road, N.W.1.
- 9.0 a.m.** I.B.C. TIME SIGNAL
Round the World.—Presented by Han-
cocks the Chemist, Fleet Street, E.C.4.
- 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.** A Programme of Popular Music
Talk by Nurse Johnson on Child Prob-
lems.—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
Selected famous Waltz Melodies, new and
old.—Presented by True Story Magazine,
30 Bouverie Street, E.C.4.
- 10.30 a.m.** SONGS AND MUSIC
FROM STAGE AND SCREEN
Presented by Maclean Brand Stomach
Powder, Great West Road, Brentford.

- 10.45 a.m.** Crystal Gazing
Presented by the makers of O'Cedar Mops
and Polishes, Slough, Bucks.
- 11.0 a.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 1.30 p.m.** A Quarter-Hour Programme
For Boys and Girls. Birthday Greetings
from the Uncles.
- 1.45 p.m.** Step Out
- 2.0 p.m.** The Magic Carpet
- 2.30 p.m.** From Yesterday's Films
- 2.45 p.m.** Beauty and Romance
Presented by Hinds, Ltd., S.W.20.
- 3.0 p.m.** Musical Cavalcade
Presented by the publishers of Cavalcade,
2 Salisbury Square, E.C.4.
- 3.15 p.m.** Variety
- 3.45 p.m.** In Search of Melody
A Birthday Serenade, Lincke; Poeme,
Fibich; Sleepy Valley, Hanley; Selection
—Follow the Fleet, Berlin.—Sponsored by
Pynovape Brand Inhalant, Yeo Street, E.3.
- 4.0 p.m.** Friday at Four
The Diary of the Week. Presented by
Our Radio Friends, David and Margaret.
—Presented by Du Maurier Cigarettes,
1 Sekforde Street, E.C.1.
- 4.15 p.m.** What's On
Stop Press Reviews of the Latest Films,
Shows and Other Attractions. By
Edgar Blatt, The I.B.C. Special Critic.
- 4.30 p.m.** Fingers of Harmony
Melodies of the Month; So True, Elzalde;
Rhapsody in Blue, Gershwin; Midnight
in Mayfair, Chase.—Presented by the
proprietors of Daren Bread, Daren, Ltd.,
Dartford, Kent.
- 4.45 p.m.** Swing Is Everywhere
- 5.0 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 11.30 p.m.** Something for Everybody
- 12 (midnight)** Melody at Midnight
Eddie Fitzpatrick and His Orchestra.
Guest Artistes: The Three Brownies
(Electrical Recordings).—Presented nightly
by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** I.B.C. TIME SIGNAL
Dance Music.
- 1.0 & 1.30 a.m.** I.B.C. TIME SIGNALS
Dance Music.
- 2.0 a.m.** I.B.C. Goodnight Melody
Close Down.

SATURDAY, APRIL 2

- 7.45 a.m.** Laugh and Grow Fit
with
JOE MURGATROYD
(The Lad fra' Yorkshire)
and
Poppet at the Piano
Presented to-day by the makers of Kolynos
Tooth Paste, 12 Chenies Street, W.C.1.
- 8.0 a.m.** MUSIC IN THE MORNING
Your Broadway and My Broadway,
Brown; The Moon Got in My Eyes,
Johnston; Here Comes To-morrow,
Loesser; Whoop, Baby, Clinton; Lord and
Lady Whoozis, Lerner.—Presented by
Horlicks, Slough, Bucks.
- 8.15 a.m.** I.B.C. TIME SIGNAL
The Animal Man.—Presented by the
makers of Chix, 8 Devonshire Grove,
S.E.15.
- 8.30 a.m.** Happy Days
Presented by Wincarnis, Wincarnis Works,
Norwich.
- 8.45 a.m.** Sunny Jim's
Young Folk's Programme.—Presented by
A. C. Fincken & Co., Clifton House,
Euston Road, N.W.1.
- 9.0 a.m.** I.B.C. TIME SIGNAL
Normandy Playbill. Advance News and
Some of Next Week's High Spots.
Comped by Benjy McNabb.
- 9.15 a.m.** WITH THE IMMORTALS
A Musical Problem
Introduced by
Orpheus
Presented by the makers of Bisodol, 12
Chenies Street, W.C.1.
- 9.30 a.m.** Harry Davidson
And His Commodore Grand Orchestra.
Sponsored by Freezezone Corn Remover,
Braydon Road, N.16.
- 9.45 a.m.** The Milton Sisters
PAT HYDE AND DINAH MILLER
With Their Entertaining Announcer
Bob Walker
and Arthur Young at the Piano
Presented by Milton Denture Powder,
John Milton House, N.7.
- 10.0 a.m.** I.B.C. TIME SIGNAL
CARROLL GIBBONS AND HIS BOYS
with
Anne Lenner
George Melachring
Guest Artistes:
Webster Booth
and
Mabel Scott
Compère: Russ Carr
Thirty Minutes of Bright Music, Songs
and Humour
Sponsored by the makers of Kookeen.

- 10.30 a.m.** Listen to Vitbe
Presented by Vitbe Bread, Crayford, Kent.
- 10.45 a.m.** Ten Forty-five and All That
- 11.0 a.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie
- 1.30 p.m.** Miniature Matinée
Ivan Caryll Memories, Caryll; Look What
You've Done, Kalmer; Let Me Give My
Happiness To You, Posford; Banjo Solo
—Nigger Town, Morley; I'm the Only
Bit of Comfort That She's Got, Miller;
It Takes An Irish Heart to Sing An Irish
Song, Silver; Old and New Medley; The
Last Hansom Cabby, Wallace; The Girl
in the Alice Blue Gown, Noel.
- 2.0 p.m.** Military Moments
Presented by the makers of Haywards
Military Pickle, Montford Place, Ken-
nington, S.E.11.
- 2.15 p.m.** Selections from Bitter Sweet
By Noel Coward. I'll See You Again;
If Love Were All; Zigeuner; Dear Little
Café.
- 2.30 p.m.** ARTHUR YOUNG
and
A Friend
The I.B.C. Musical Director at the Piano
Introduces Listeners to a Radio Guest.
Presented by The Mentholatum Co., Ltd.,
Slough, Bucks.
- 2.45 p.m.** The Whirl of the World
Presented by MONSEIGNEUR NEWS THEATRE.
- 3.0 p.m.** Advance Film News
Presented by Associated British Cinemas,
30 Golden Square, W.1.
- 3.15 p.m.** Ballad Memories
- 3.30 p.m.** Dancing Time
A Programme of Dance Music Chosen by
Victor Silvester.
- 4.0 p.m.** Swing Music
Harlem, Carroll; After You've Gone,
Layton; Ain't Misbehavin', Razaf; Star-
dust, Carmichael; Tain't No Use,
Magidson.
- 4.15 p.m.** Eastern Medley
- 4.30 p.m.** PIANO Impressions of London
- 4.45 p.m.** A Programme for Men
with Tom Beasley, Wilkinson's Famous
Swordsmith, and Michael Moore, with
His Impersonations.—Presented by Wil-
kinson's Sword Co., Ltd., Oakley Works,
Oakley Road, W.3.
- 5.0 p.m.** Programmes in French
Assn. des Auditeurs de Radio Normandie.

Owing to the temporary difference between French and English time, no Football Results will be broadcast to-day, Saturday, or next week on April 9. The Football broadcasts will be resumed on April 16.

- 11.30 p.m.** Something for Everybody
- 12 (midnight)** Melody at Midnight
Seger Ellis and His Orchestra. Guest
Artistes: The Farr Brothers (Electrical
Recordings).—Presented nightly by Bile-
Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** I.B.C. TIME SIGNAL
Melody Calling.—Presented by British
Home & Office Telephones, 31 St. Peter
Street, Westminster, S.W.1.
- 12.45 a.m.** Dance Music
- 1.0 & 1.30 a.m.** I.B.C. TIME SIGNALS
Dance Music.
- 2.0 a.m.** I.B.C. Goodnight Melody
Close Down.

RADIO LJUBLJANA
569.3 m., 527 Kcs.
Time of Transmission
Friday: 9.30—10.0 p.m.
Announcer: F. Miklavcic

FRIDAY, APRIL 1

- 9.30 p.m.** Theatre Memories
The Merry Widow Waltz, Lehar; Love
will Find a Way (Maid of the Mountains),
Fraser-Simson; Rose Marie (Rose Marie),
Friml; White Horse Inn Medley,
Benattsky; Medley of Daly's Favourites.
- 9.45 p.m.** Variety
You Can't Stop Me from Dreaming,
Friend; The Moon Got in My Eyes,
Burke; I'm a Little Prairie Flower,
Sarony; On the Track, Simpson.
- 10.0 p.m.** Close Down

Information supplied by the Inter-
national Broadcasting Co., Ltd.,
37 Portland Place, London, W.1.

CARROLL LEVIS'S MOST POPULAR DISCOVERY

For Sunday, March 13th
was
THE COLEMAN BROTHERS
Singing
"Bob's Your Unc"

These artistes received the greatest number of votes from listeners and have therefore been awarded the Quaker Oats Cash Prize for the week.

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

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

LYONS
8.30 p.m.
SUNDAY

LUXEMBOURG 10.30 p.m.
SUNDAY

OUR RADIO LETTER BOX

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 A. E. Moatt, 72 Douglas Road, Kingston, Surrey.

I LISTENED recently to the new series of "Milk of Magnesia" thrillers. Naturally I wondered if they would live up to the high standard obtained in Dr. Fu Manchu productions. The sponsors have certainly kept Inspector Brookes up to the above standard and I am wondering when the B.B.C. will adopt a "kindlier" attitude to thrillers.

From J. W. Hornsey, 31 Bective Road, Putney, London, S.W.15.

AS good as they are, it is hardly fair that Ambrose and Harris should monopolise the Saturday late dance music broadcasts as they have done for many months past.

A relay from a different dance-hall say, each Saturday evening, would not only make good listening, but give a helping hand to many "radio-starved" bands.

From Jay Silver, "Melrose," Brierley Road, Redhill, Bournemouth.

THE B.B.C. seems to be lamentably short of new ideas. Why don't they try a "How it is made" series?

I mean a short "dramatised" feature which would give us, in an interesting form, a history of how certain things that we never think much about are made—spectacles, pianos, clocks, radio sets and straw hats for example.

Treated imaginatively, such subjects could be made really fascinating.

From S. Williamson, 14 Drummond Avenue, Layton, Blackpool.

HERE is an S.O.S. Will Wimbledon please keep to one wavelength during the coming Tennis season, as non-players find it most infuriating when published programmes are for ever being interrupted, or cancelled altogether, with nothing sacrosanct except the News Bulletins, and nothing but tennis, tennis, tennis, on all wavelengths.

From Mrs. Edith Race, 46 Southey Crescent, Sheffield.

CONDEMN crooners, but grant them the grace of saying that every word can be heard distinctly. I recently heard a famous soprano on the air and hardly understood or recognised one word. If instead of damning crooners the "straight" vocalists took a few tips from them in enunciation it might be sound sense.

From Mr. Dennis Hamlin, c/o 32 Rochester Street, Newcastle-on-Tyne, 6.

WHY don't the B.B.C. let well alone? They turned "Monday Night at Seven" into a crazy night that was a nightmare to anyone above the age of ten.

You never find them jazzing up a symphony concert or a flute recital!

I say leave popular programmes alone. After all, they gained their popularity in their ordinary form so why interfere?

From Walter E. Easan, 59 West Street, Arnold, Notts.

TO find out what the public wants the B.B.C. should follow the example of the Continental stations.

At the close of major items they should invite listeners to give their opinion on the programme, offering a small prize to the writer of the best article.

From Harry Thompson, 12 Hollywood Avenue, South Gosforth, Newcastle-on-Tyne, 3.

WHY is the "Palace of Varieties" always produced now in the style of the old-time music-hall, complete with chairman, when practically every act is put on in the modern manner?

MY LIFE OF SONG Continued from page 11

The final scene came when we were in Samarang, Java; most of the boys in the band were South African boys, and I was very popular with most of them. But the tour was tiring us, making the strain on our nerves too great.

In a rash moment of anger I quit . . . but Adeler didn't bear me a grudge. In fact only a year or two more were to roll on when he would once again extend a helping hand to me.

All the boys in our band had been very popular, so I wasn't worried about not getting another job. I kicked my heels around in Samarang for a while, but it was in Surabaya that I got my next chance.

I fell in with a local band in Surabaya, and long before my meagre savings were exhausted I found myself once again in a job where I was in the limelight, and though the work was hard and tiring I was once more on the way to fame and fortune!

As a matter of fact I had profited by my rather reckless experience with Adeler and the boys, and I started to save. I made a lot of money, and began to get a kick out of that mystic thing "security."

Every night the band would start playing, and I'd be in the limelight with my banjo. I sang, too, and had my name plastered well and truly all over the town.

Publicity pays. I'd never stopped to think about it before. I'd been so full of the joy of living. It took me that first quitting from the Adeler band in Samarang to know that life has its serious side, too.

Al Bowly and the band became so famous that one day a man called Schwartz, a trader for big feature pictures, dropped in to see what all the fuss was about.

I went over to see this man during the evening, and almost at once he shot an offer at me.

"I want you to leave this outfit," he barked, "and come with me to the Grand Hotel, Calcutta. I can put you into a swell job there. . . ."

"But Mr. Schwartz," I broke in. "You don't know anything about me."

"That's O.K.," he replied. "Al Bowly and his band is good enough reference for me."

So I broke it to the other boys in the band, and they weren't grudging in wishing me luck. I was sorry to leave them, too, but the Calcutta offer was immense.

"I've found fame at last," I wired home, "and the fortune won't be long coming, either!" I set sail for Calcutta, had a contract at the

Grand Hotel signed for one year, and all on the same day met some Russian friends of mine, by name Litvak.

They asked me to stay with them instead of wasting my money in hotels.

Now you'd think everything was rosy, wouldn't you? A grand job at the biggest place in Calcutta, at a salary that would astonish even a Hollywood star to-day: a home with lovable friends.

But you don't know your Al Bowly! In my sheer crazy way I lost all three of these comforts.

In the Grand Café, Calcutta, I lost all my money in a wild gamble to break the bank.

I lost my job at the hotel through a fight—though I will say that I was brought into this brawl through a sheer accident, and it was not a fight of my asking!

Yes, I had a lot of common sense to learn then. I'll admit it. But it was a grand adventure!

I bade a sorry farewell to the Litvaks who'd been so kind to me in their homely way . . . and then whom should I run into but the famous Jimmie le Quinie.

He fixed me up with a job in a band in Singapore.

But I was fretful. I regretted that wild night in Calcutta. I felt somehow that the so-called magic of the East had double-crossed me, and that I must make a clean start in the Mother Country. Perhaps in Europe I could leave the nerve-wracking jobs in hot, fly-infested cities. Perhaps in London I'd make a new bid for fame.

But the first step was to get to Europe. I had little money left. There would be no luxury suites on liners for Al this time. Yes, they'd come all right. I dreamed of the time when I'd be crossing the Atlantic in gorgeously arrayed cabins, and those times have come true.

This time, though, I set sail for Marseilles in a cargo boat!

★ To Be Concluded Next Week

"Find The Band Leaders" Competition

THE band leaders' names were: Herman Darewski, Billy Cotton, Debroy Somers.

Postal Orders for 2s. 6d. have been sent to the following:
CISSIE THURBON (age 10), 21 French's Road, Victoria Road, Cambridge (St. Luke's School).

BETTY ALLEN (age 13), 405 Donegall Road, Belfast (Victoria College).

FRANCIS ELTON (age 11), 127 Holcombe Road, Tyseley, Birmingham, 11 (Formans Road School).

TREVOR BRIKEY SMITH (age 12), Cannings College, Bath (Cannings College).

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Programme details:

SUNDAY, MAR. 27

9.30 to 10.30 p.m. Miscellany in Melody. Here is a further Cavalcade of Favourite Melodies for these your fireside moments. We shake hands with old favourite refrains and say "How d'you do" to new tunes.

MONDAY, MAR. 28

9.30 to 10.30 p.m. The A-American B-British C-Continental of Dance Music. Dancing Rhythms of three Continents. You will hear our Racing Commentary at 10.10 p.m. approximately.

TUESDAY, MAR. 29

9.30 to 10.30 p.m. Our Big Broadcast. Once again through electrical recordings, we bring you the stars of the stage, radio and screen. A New Style Programme in a New Style Setting. You will hear our Racing Commentary at 10.10 p.m. approximately.



All-star Saturday Variety (9.30 p.m.) includes the darling of all hearts, Gracie Fields.

WEDNESDAY, MAR. 30

9.30 to 10.0 p.m. Music of Your Dreams. We bring you a further Wealth of Golden Melody in which we feature Dorothy Morrow, Ronnie Genarder and our Symphonic Orchestra under the direction of Dave Frost.



Beautiful Evelyn Laye—you'll hear her singing at 10 p.m. on Friday. Ten Minutes of Joy

10.0 to 10.10 p.m. Ten Minutes With a Star Deanna Durbin. (Electrical Recordings.)

10.15 to 10.30 p.m. These Are Dancing Moments. A 15 minutes session of hits of the moment. You will hear our Racing Commentary at 10.10 p.m. approximately.

THURSDAY, MAR. 31

9.30 to 10.10 p.m. Holiday Planning. Anticipate that pleasant holiday abroad at an interview with our Musical Travel Bureau.
10.15 to 10.30 p.m. Dance Music To-night is played for you by Maurice Winnick and his Band. (Electrical Recordings.) You will hear our Racing Commentary at 10.10 p.m. approximately.

FRIDAY, APRIL 1

9.30 to 10.0 p.m. These Foolish Themes. A timely medley of foolish titles—both grave and gay to mark the close of All Fool's Day.
10.0 to 10.10 p.m. Until Ten' Past Listen To... Evelyn Laye.
10.15 to 10.30 p.m. Until Half-past Dance To... Brian Lawrence and his Band. (Electrical Recordings.) You will hear our Racing Commentary at 10.10 p.m. approximately.

SATURDAY, APRIL 2

9.30 to 10.10 p.m. These Names Make Smiles. In our "record" entry the following have arrived... Cicely Courtneidge, Jack Hulbert, Gracie Fields, Frank Crumit, George Formby and still more are arriving.
10.15 to 10.30 p.m. Take Your Partners. You will hear our Racing Commentary at 10.10 approximately.

Radio Toulouse

Announcer: ALLAN ROSE.

Tune-in to 328.6 metres.

SUNDAY, MAR. 27

5.30 p.m. All Kinds of Music. Walking my Baby Back Home, Maurice Chevalier; St. Louis Blues, Fats Waller; Let's Have a Tiddley at the Milk Bar, Nellie Wallace; Drake's Drum, Peter Dawson; Frivolous Joe, Mario de Pietro; Parade of the Pirates, Alfredo Campoli and His Orchestra; You Have That Extra Something, Frances Day; The Three Bears, Jack Hylton and His Orchestra. (Electrical Transcriptions.)

6.0 p.m. The Lilt of the Waltz. Sympathy, Ambrose and His Orchestra; The Greatest Mistake of My Life, Jay Wilbur and Band; Will You Remember? Geraldo and His Orchestra; Maybelle, Maybelle, Lew Stone and His Band. (Electrical Transcriptions.)

6.15 to 6.30 p.m. Some Other Organs
INTERVAL

10.15 to 11.15 p.m.
HORLICKS PICTURE HOUSE
Master of Ceremonies: Billy Milton
Sophie Stewart
Vic Oliver
Josephine Houston
Robert Wilson
The Rhythm Brothers
The Horlicks All-Star Singers
with
The Horlicks All-Star Orchestra
under
Debroy Somers
Presented by Horlicks, Slough, Bucks.

MONDAY, MAR. 28

10.15 p.m. Let's Sit This One Out. A programme of dance music for the non-dancers.

10.45 p.m. They Stopped the Show. Tunes from Films and Shows which caused a Sensation. "Sonny Boy" from "The Singing Fool," Al Jolson; It Happened in Monterey, John Boles; Sally in our Alley, Walter Glynn; You're the Top, Jeanne Aubert and Jack Whiting. (Electrical Transcriptions.)

11.0 to 11.15 p.m. Let's Dance to Lew Stone and His Orchestra. One in a Million; What are we going to Do with Baby; Slumming on Park Avenue; I'm Gonna Kiss Myself Good-bye; Slap that Bass. (Electrical Transcriptions.)

TUESDAY, MAR. 29

10.15 p.m. Music from America. Some Tunes and Records straight from the States, never heard in this country. Presented by Allan Rose.

10.45 p.m. Friends on the Ivories. Personalities at the piano.

11.0 to 11.15 p.m. They All Laughed. All humour.

WEDNESDAY, MAR. 30

10.15 p.m. They Caught the World by the Ears. Favourite Songs of Not So Long Ago.

10.45 p.m. Melodies That Never Die. Ever-popular music from the classics. Liebestraum Waltz, Liszt; Selection of Waltzes, Schubert; Minuet in G, Paderewski; Spring Song, Mendelssohn. (Electrical Transcriptions.)

11.0 to 11.15 p.m. Let's Dance to Carroll Gibbons and the Savoy Hotel Orpheans. Your Broadway and My Broadway; Whispers in the Dark; Too Marvellous for Words; This Year's Kisses; There's a Lull in my Life. (Electrical Transcriptions.)

THURSDAY, MAR. 31

10.15 p.m. Listen to the Band. March of the Heralds, Massed Brass Bands; Colonel Bogey on Parade, B.B.C. Military Band; Picking Up Sticks, B.B.C. Military Band; Wee MacGregor, B.B.C. Military Band. (Electrical Recordings.)

10.30 p.m. Yours for the Asking. By special-request.

10.45 to 11.15 p.m. Broadway and Piccadilly. Stars from Both Sides of the Big Pond. Swing, Swing, dear Mother-in-law, George Elrick; A Thousand Dreams of You, Red Norvo and His Orchestra; Gems from "The Merry Widow," Anona Winn, Robert Naylor; Macushla, Morton Downey; Hawaiian Happiness, Len Fillis and His Orchestra; Chu Chin Chow Selection, Commodore Grand Orchestra; Lady Be Good, Larry Adler. (Electrical Transcriptions.)

Information supplied by David Allen and Sons, Limited, 23 Buckingham Gate, London, S.W.1

(N.B.—This programme sheet is liable to revision and alteration without notice.)

Messrs. David Allen & Sons, Ltd., British Concessionaires of Radio Toulouse, announce that they are discontinuing their operations from this station as from April 1 next.

Plans for next autumn have not yet been definitely settled and will be announced later.

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ARTERIO-SCLEROSIS

(... see page 9)

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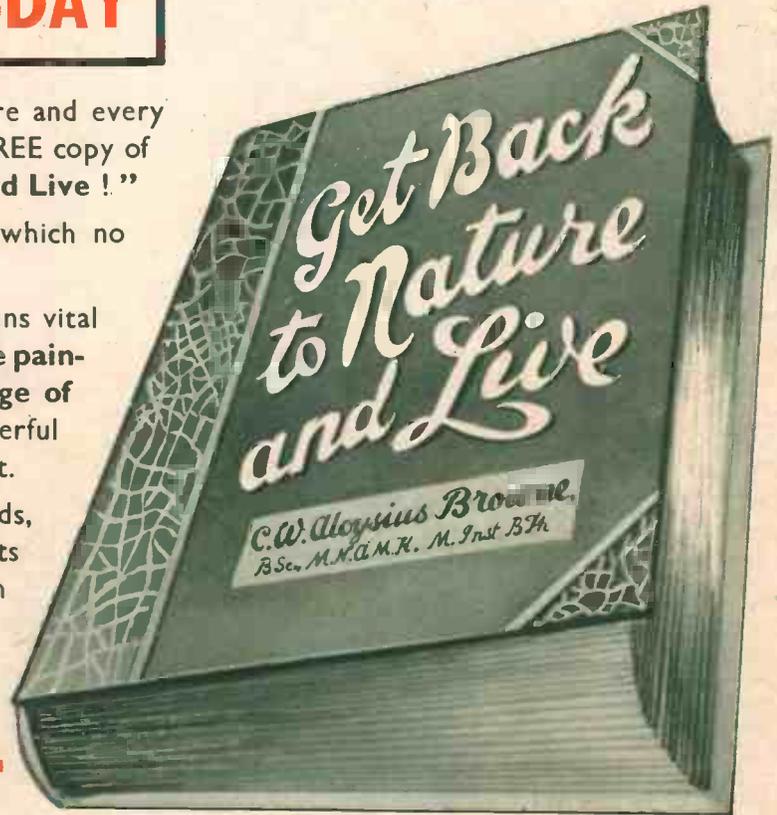
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