

**LUXEMBOURG  
NORMANDY: LYONS  
PARIS : EIREANN  
PROGRAMMES  
June 26 - July 2**

RADIO PICTORIAL, June 24, 1938. No. 232  
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# RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

EVERY  
FRIDAY

3<sup>D</sup>

★ **GEORGE  
FORMBY'S  
LOVE STORY**

*By John K. Newnham*

**EUROPE'S NEW  
WAVE PLAN**

**MEET THE  
THREE HERONS**

*By Susan Collyer*

**ERIC MASCHWITZ  
ON HOLLYWOOD**

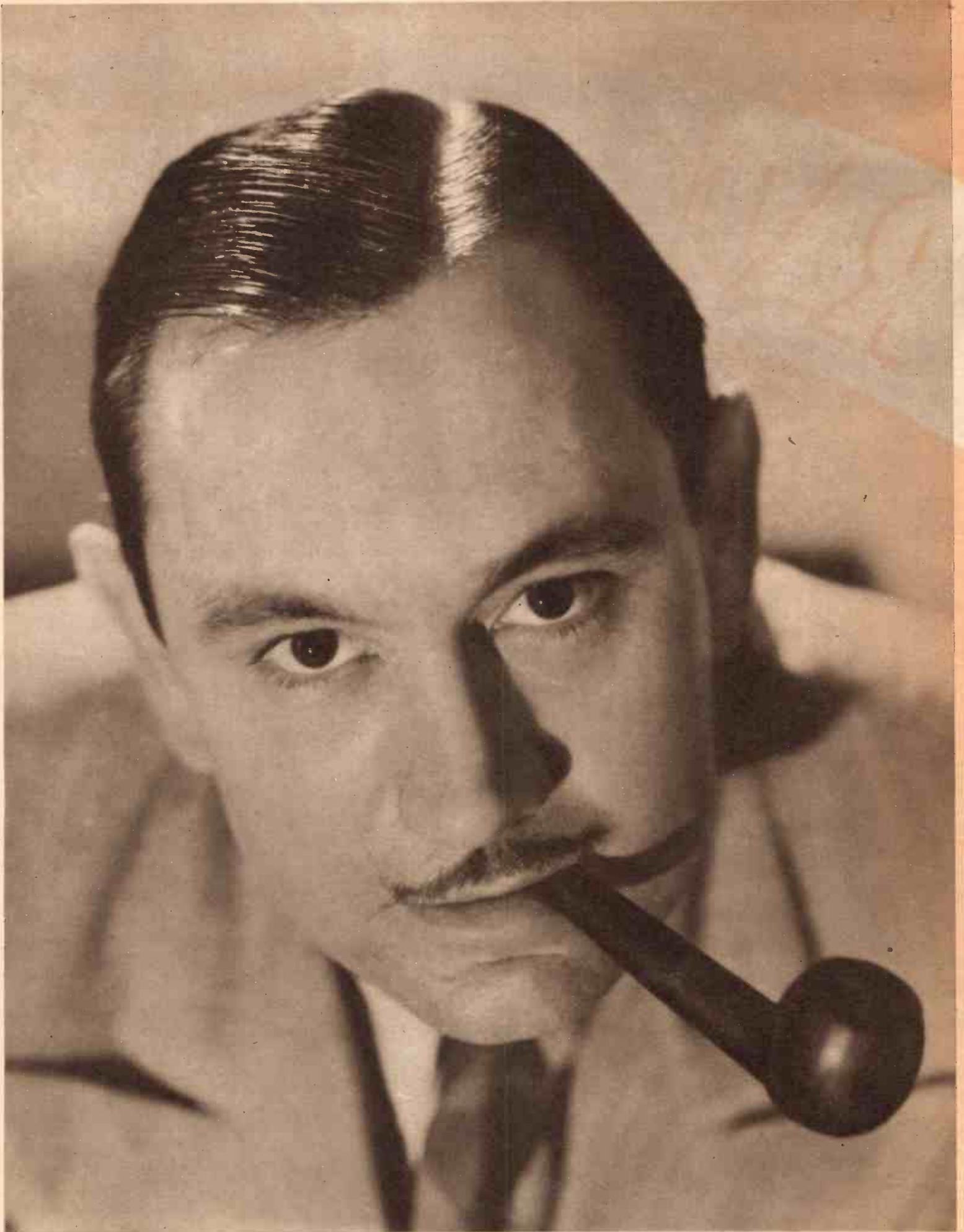
**DORIS PALMER  
BOB WALKER  
GARRY ALLIGHAN  
"AUNTIE MURIEL"**

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

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

MONTI RYAN





**BOB DANVERS-WALKER,**

*with thirteen radio years behind him, has been, in his time, Announcer-in-Charge of the Paris, Normandy and Madrid stations. Now he is Chief Announcer at the fine new I.B.C. studios in Portland Place.*

No. 232

**RADIO PICTORIAL**

The Magazine for Every Listener

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ASST. EDITOR.....MARGOT JONES

# THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

**B**ANDLEADER (to crooner):  
How is it you and the pianist aren't good friends any more?

**CROONER:** When I started to hum *Drinking* he started to play *Always*.

By **Tommy Handley** (*Palace of Varieties, National, June 25*; "Friends To Tea," *Regional, June 27*; *Rinso Radio Revue, Luxembourg, Normandy, Paris, June 26*).

**PALAIS DE DUNCE**

"Oh, Dolores, it's heavenly dancing with you like this! You know, right at this moment I'm treading on a cloud!"

"Don't kid yourself, big boy. That's my foot!"

By **Gwen Lewis** (*in the Radio Gang Show sent by Lifebuoy from Luxembourg, June 26*).

**YOU CAN COUNT ON IT**

**CROONETTE** (To Boxer): If you win the big fight by a knock-out, darling, I'll marry you, and give up the notion of marrying that French nobleman.

**BOXER:** But suppose I take the count?

**CROONETTE:** Then so shall I.  
By **Anona Winn** (*in the popular "Bungalow Club," National, June 27*).

**FANCY NOT THINKING OF IT!**

"Do you snore much, Freddy?"  
"Snore! Why, I snore so loudly I wake myself up. I don't know what to do about it."

"Why not sleep in another room?"  
By **Harold Warrander** (*Horticks Picture House, Normandy, Luxembourg, Paris, June 26*).

**TAKEN BY AND LARGE**

**STOUT MISTRESS:** Tell me, Willy, is Turkey as big as Siam?

**PUPIL:** I should say it was just a bit bigger than you, miss.

By **Harry Hemsley** (*B.B.C. Palace of Varieties, June 25*).

**WHATEVER NECKS!**

"My word, what a terrible time I had last night. I was up half the night with a pain in the neck."

"But you must be mistaken, old boy—I was with you last night."

"That's what I said."

By **Fred Hartley** (*Johnson's Glo-Coal programme, Luxembourg, June 26, Normandy, June 29*).

**SOMETHING FISHY HERE**

A comedian went fishing and couldn't catch a thing.

On his way home he bought some fish at a fishmonger's, and arriving home he threw them carelessly on the table.

"There you are," he said to his wife. "Don't say I never catch anything!"

His wife smelled them.  
"Good thing you caught them to-day," she said, "it would have been too late, to-morrow."

By **The Carlyle Cousins** (*Regional, June 29, from Bournemouth*).

**UNCORKING IDEA**

**REPORTER:** What are your rules for keeping fit?

**RADIO STAR:** Well, there's walking.

**REPORTER:** Ah, I presume you go out after dinner for your constitutional?

**RADIO STAR:** Gee, no, I keep a supply of that in the house!

By **Bobby Howell** (*Stork Radio Parade, Luxembourg, June 29, Normandy, June 26*).

**WHY BRING THAT UP?**

**1ST VOCALIST:** In work these days?

**2ND:** Yes, I've got a permanent job singing on a boat.

**1ST:** Singing on a boat? But I thought you were a bad sailor!

**2ND:** So I am, but at least I do know where my next meal is coming from.

By **Robert Ashley** (*in the Waltz Time show from Normandy, June 26*).

**HERE IT COMES NOW**

"Say, Horace, about that little bungalow you want to sell—I'd like to see it."

"Sure you can, but there's a terrific gale blowing just now."

"But couldn't we walk over and have a look at it?"

"Why bother? You can look at it as it passes by."

By **Carroll Gibbons** (*National, June 28; Cookeen show, Normandy, June 25, Luxembourg, June 27*).

**FORMAL**

"How come you're going to the radio station in that funny-looking coat?"

"Why, this is a cutaway coat, and it's appropriate to my job."

"What sort of job calls for a cutaway?"

"I'm a censor."

By **Kenway and Young** (*in West relay from Boscombe Pier, June 28*).

**NOTICE**

"Warning to Holidaymakers. This cliff is very dangerous. Mind you don't fall off. But if you do fall off, try and look to the right—there's a gorgeous view from that side."

By **Donald Peers** (*D.D.D. Programme, Normandy, June 26*).

**THE DEAR DEPARTED**

"Were you scared the first time you sang in public?"

"Yes, when I started to sing I was a bit afraid of the audience."

"And then?"

"After a few minutes I saw there was nothing to be afraid of..."

By **Oscar Rabin** (*from Regional, July 1*).

**NOVEL REPARTEE**

**1ST ACTRESS:** I read a book the other day that carried me right back to my childhood.

**2ND DITTO:** These modern novels go too far.

By **The Cavendish Three** (*"Syn-copation Piece," National, June 30*).



**Where to Find Your FAVOURITE PROGRAMMES**

- RADIO LUXEMBOURG**  
Pages 24, 26 and 29
- RADIO NORMANDY**  
Pages 31, 32 and 33
- RADIO LYONS**  
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- PARIS**  
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Pages 20, 21 and 22

**POOR OLD HOLLYWOOD!**

**HOLLYWOOD ACTRESS:** I'm trying to think of some novel spectacle for my wedding, some idea that will make my wedding unusual.

**PUBLICITY MAN:** I've got it! Why not leave the church under an archway of ex-husbands?

By **Rene Ray** (*Lux Radio Theatre guest-star, Luxembourg and Paris, June 26*).

**MIKE-ROBES**

"Ah, wireless is a wonderful thing."

"Indeed it is."

"Do you know they're using wireless to-day to kill germs?"

"Yes, but it beats me how they get the little blighters to listen."

By **Bertha Willmott** (*National, Variety from Northampton, June 30*).

**HE'S THE TOPS**

**NOSEY BANDSMAN:** Say, every time I see you nowadays you're dashing off to Trafalgar Square. Why?

**CROONETTE:** There's a fellow there I can look up to.

**NOSEY BANDSMAN:** What's his name?

**CROONETTE:** Nelson.

By **Mary Lee** (*Rockill's "Swinging In The Bathub," Normandy, June 30, Luxembourg, June 24, July 1; Regional June 25*).

**REFRESHING CANDOUR**

**BANDLEADER** (In argument with hot trumpeter): See here, you mug, you can play this swing music pretty well, and it's okay... but anybody who says this swing stuff is better than Beethoven oughta be kicked to death by a jackass... yeah, and I'd be the first to do it.

By **Eddie Pola** (*in "Twisted Tunes," Luxembourg, Normandy, June 26*).

# AMERICAN PRODUCERS

## This Week's Gossip—



B.B.C. Producer Mary Allen has just returned from an eventful voyage to America

**S**IR JOHN REITH, the man who "made" the B.B.C. and for sixteen years was its all seeing, all-mighty head, has now left Broadcasting House. As chairman of Imperial Airways, he will get an increase of salary, but he can scarcely be a more powerful man than he already is.

Certain complaints have been levelled against Sir John's administration from time to time, but it is generally acknowledged that the B.B.C. is the greatest broadcasting system of the world. Any other man in Sir John's place would have had to face much greater criticism. The sort of job Sir John took on must mean making mistakes all the time, but some people can't learn from mistakes.

Sir John's magnificent powers of creating and organising have earned him the admiration even of his enemies, and they will not be wasted in his new appointment.

**M**R. BUTLIN certainly does things on a grand scale. Where an ordinary mortal would be satisfied with one star, Mr. Butlin must have six. So the microphone will go to Jaywick, his new holiday camp near Clacton, on Friday week for one of the strongest bills ever broadcast.

Among those who will be present are George Robey, The Waters Sisters, Vic Oliver, Lew Stone and others.

It would not surprise me if George Formby and Gracie Fields also turned up on the night.

### Women Not Wanted

**F**UNNY how this distaste for women at the microphone continues. Put a feminine voice, however charming, in a place in a programme usually occupied by a man and there is sure to be trouble.

Old world gallantry prevents my mentioning names, but the postbag at Broadcasting House has been full of complaints in several cases lately.

Just as in the old days, it is women listeners who raise their pens in anger about the voices of their own sex.

**M**ARY ALLEN, the B.B.C.'s only woman feature producer, is the latest globe trotter to return to her desk at Broadcasting House.

Like most of the others who enjoy this long leave which seems like a fairy tale to less fortunate workers, she chose America for her holiday.

In Mexico at least she did not expect to see any familiar faces, so imagine her surprise and pleasure when R. E. L. "Duke" Wellington, the Assistant Controller of Programmes at home, strolled into the lounge of her hotel.

### Tea and Murder

**H**ER voyage out was not uneventful. She travelled in a modern freighter from Oslo and was the only passenger in the ship. Mary Allen had grand quarters, a whole suite to herself, and was enjoying her isolation until the Atlantic gales hit the ship.

Then, having no fellow passengers to confide in, she consoled herself with tea and a murder story while the good ship fought its way through one of the fiercest hurricanes its captain had ever experienced.

*THE B.B.C. saw no point in a war with all the theatrical unions in Britain over a talent contest so Gaumont British agreed to drop the project. (You remember Garry Allighan's remarks on the subject?) The unions complained that their profession was already overcrowded and where was the line to be drawn between an amateur and a "pro," anyway? The programmes would have made good listening and I am glad to see that the B.B.C. is filling the gaps caused by the cancellation with good light summer programmes.*

*To-night we have an outside broadcast from the*

hand is always reserved for this experienced broadcaster and he can be relied upon to help out any nervous visitor. Although some will turn up with scripts, Howard always contrives to mislay them.

**I**F in the small hours, returning from some holiday party, you should hear sounds of music and song from a seaside hall, don't be surprised.

Following Harry Pepper and his circus round the coast will be scouts from the



How's this for a brilliant shot of Henry Hall and his wife on the links? It's probably the first picture which has ever been published of the retiring and camera-shy Mrs. Hall

*Hungaria, a fortnight hence variety from the Embassy at Peterborough, and a week later Ken Johnson's dance band.*

### Impromptu Broadcast

**T**HOUGH folk unused to broadcasting are apt to dry up if they have no script, all the guests "At the Black Dog" speak impromptu.

It is a risk that Pascoe Thornton thinks is well worth taking. The free and easy atmosphere of Mr. Wilkes' bar parlour would be marred by an inexperienced speaker obviously reading aloud. Howard Marshall is Pascoe's safeguard.

A seat in the studio at "Mr. Wilkes" right

Empire department and any show which catches their ear will be booked for a midnight matinee or early morning show.

So that listeners overseas will have British concert parties which they would not be able to hear at the usual hours of performance.

**"A**LONE in a crowd." That is the feeling Tommy Woodroffe gets when he presses the new "lip" microphone to his face.

Though he may be rubbing shoulders with neighbours on either side, he knows that not

# FOR THE B.B.C.?

## Presented by Wandering Mike

a word but his own will be broadcast, however much the others may talk.

That gives him confidence and the shield which he presses against his face while he broadcasts is as great a barrier as the wall of a sound proof studio.

**T**HE suggestion made by an esteemed contemporary that the B.B.C. should muscle in on sponsored programmes in order to earn money for re-armament will not be taken seriously by anybody. If the B.B.C. should ever change its policy with regard to aerial advertising—and there's no shadow of an indication of this happening at present—it will not be in order to indulge in philanthropic schemes, I forecast, but to bolster up its own revenues.

A further suggestion made was that the B.B.C.'s sponsored programmes should be limited to one hour per night, divided into twelve five-minute periods.

I wonder what listeners would have to say to that?

**"SONG-PLUGGING"** has become a menace again. In spite of all the B.B.C.'s declarations on the subject and efforts to suppress it, the racket still continues its unhealthy, underground existence.

Perhaps at last the matter is to be definitely settled. The Dance Band Directors' Association, with the full support of band leaders, musicians and publishers throughout the country, are to meet officials of the B.B.C. and try to come to a final understanding.

**MONTIRYAN**, in tennis shorts and casual scarf, adds more than a touch of summer to our cover this week. Montl is, as you know, Mrs. Percy Mackey; she has sung with her husband's band on the air and appeared frequently on the television screen. No wonder!

**A**LL Ipswich will be listening to the B.B.C. Theatre Organ on Tuesday, at 6 p.m. (Regional). Reason? Frank Matthew of the local Ritz Cinema will come to town to do his stuff.

Frank is tall, slim, baldish and an ex-officer of the Royal Flying Corps. He started his musical career when he was seven and for four years he studied piano and organ as a member of the Durham Cathedral Choir.

Broadcasting is no new venture for Matthew. Ten years ago he was one of the pioneer broadcasting organists when he was at the Havelock Cinema, Sunderland. He was known then as "the crooning organist" since he used to croon the vocal refrains of his numbers through a mike fixed to the console. Unlikely, however, that you'll hear him sing on Tuesday.

### Organ Accident

*He's had two nasty experiences at the console, both of which turned out less serious than might have been expected.*

*Once when the button was pressed for the organ lift to descend, a flap caught on the edge of the stage and the keyboard of the organ was forced on his knees. Fortunately, the lift stopped just as his legs were in imminent danger of being crushed.*

On the other occasion he was playing an organ interlude—"Merrie England" to be precise—when the motor which worked the lift fused. Clouds of smoke were concealed under the trap-door at the base of the organ "lift."

Half gassed, Frank continued playing, knowing that had he suddenly left the lift, panic might have broken out among the audience.

**MARIETTA**, the charming soprano who has made a hit with Lawrie Wright's "On With the Show" at Blackpool (did you hear her in "In Town To-night" recently?) is really Joan Revel, wife of Mario de Pietro.

Joan has a proud record. She was the first woman announcer. Used to announce for Mario de Pietro's band broadcasts at the Princes, way back in 1925.

### She Changed Her Name

*Joan's not the only artiste, by a long chalk, who has changed her name and thus given her career a new fillip. Another case in point is Gina Malo, who'll be putting her peppy, lively personality into "Sunny Side Up" on Tuesday and Thursday.*

*Gina's real name is Jeanette Flynn. She's Irish-American and she adopted the French label to hid a producer. She got away with it and made a hit. Kept her name.*

*One of these days I'll split a long and complete list of the real names of stars. You'll get some shocks.*

**MARTYN WEBSTER** is well known as a talent spotter. One of his recent discoveries is Bob Arnold, the Farmer's Boy who has the honour of being relayed in the London programme as a solo item on July 16.

This rising young Midland comedian broadcast twelve times in his first year on the air and has just been given four dates in five weeks.

He is well known as an entertainer in Oxfordshire; now his Cotswold character songs will reach a wider audience. His accent is genuine, by the way, as he has lived all his life in a little village near Burford, the Gateway of the Cotswolds.

**A**S principal tenor, Derek Oldham has just been singing in the Royal Choral Society's Pageant-production *Hiawatha* at the Albert Hall.

Which just shows how amazingly versatile singers are nowadays. Because immediately before this, Derek shared the top of the bill at Chiswick Empire.

*He took all the tenor leads during the New York season of Gilbert and Sullivan operas and before he left was invited to give a song-recital at the White House to the President and his guests.*



What an eyeful! It's Gina Malo and a lucky dog. Gina stars in this week's production of Sunny Side Up

*Some weeks ago, two signed photographs arrived from the President and Mrs. Roosevelt, "with good wishes," the frames bearing the following inscription: "This wood was part of the White House Roof, erected 1817 and removed 1927."*

### HERE'S the latest story about Anne Ziegler.

She was singing at the Royal Bath Hotel, Bournemouth, a few weeks ago at a charity Ball, part of which was broadcast. And she was asked to help auction a puppy—a West Highland—a remarkably taking puppy, by all accounts.

He went for £10. Then the owner, a very charming lady, came forward. "I cannot possibly take him from you," she said to Anne. "I've seen you have fallen in love with him. Will you please accept him with my thanks for a very pleasant evening's entertainment."

"So naturally," said Anne, "I did! He's four months old and he was christened that night in beer with the name of Buster."

**D**ON'T forget to call on the Gibbons family at No. 7, Happiness Lane, next Sunday. You won't find their address in the telephone directory  
*Please turn to next page*



Leslie Sarony, of the Two Leslies, returned home recently to find his flat had been burgled. Here he is searching for finger-prints on his wardrobe which has been covered with finger-print powder



Harry Evans, broadcasting band leader from the Grand Hotel, Torquay

but nor will you find them strangers! You met these folk in last week's RADIO PICTORIAL.

They're show people, trying as we all do, to get on to the next rung of the ladder; in their case, to "crash the footlights." Mr. Gibbons is first violinist at the local theatre; Mary, his wife, was a musical comedy actress until she met Jim; and Gladys, their daughter, wants to get out of her home town and find herself a different and better place in the world. Tom Warren, saxophonist in the same orchestra as Mr. Gibbons, wants to marry Gladys and he's lodging at No. 7, with lastly, though he would not think least, Spencer Doughty Holmes, an old-time actor of the Shakespearean school.

All friendly lovable people, and you'll enjoy sharing their adventures with them. You'll hear them at 10.15 a.m. from Radio Luxembourg in the Instant Postum programme.

**A**FTER the last broadcast of the serial play "Send for Paul Temple," listeners were asked to let the producer, Martyn Webster, know if they liked it.

Within twenty-four hours of this request having been made, almost 5,000 letters and postcards were received at the Midland Regional offices. The appreciations have now reached 6,400.

Did you know that "Paul Temple" has now been issued in novel form? And was chosen as the best book of the month by the Crime Book Society?

### It's All Accordion!

**H**ERE'S a piece of information that may surprise you. Did you know that the piano-accordion is the most increasingly popular musical instrument in Great Britain? That we are second only to America in the number of accordionists? And that there is a British College of Accordionists, to say nothing of six hundred clubs all over the country, formed with the object of getting together accordion bands?

These figures are revealed in connection with an interesting new programme to be aired from Radio Lyons next Wednesday, June 29, at 10.15 p.m., featuring Phil Green, one of the leading broadcasters and recorders on this instrument. The Selmer instrument company, who are presenting this programme, report that women and children, too, are helping to make the country accordion-conscious. It's the easiest instrument to learn, and a fine way of entertaining your friends.

**T**HE Paris Picking Bee is a great success. It continues to attract thousands of entrants every week, who are determined to win that prize of a Millionaire's Week-end in Paris for two.

There are, of course, lots of other prizes as well that will make it well worth your while to take a pencil and paper and jot down the words as they occur to you. It's a new sort of contest and great fun. Listen in to Paris for the announcement of the next competition on Sunday at 9.15 a.m. and 11 p.m.

**S**ORRY to hear that Reub Silver, who should have broadcast with Lou Preager on June 15 (as announced in R.P.), was unable to do so; he underwent a tonsils operation instead! Now convalescing rapidly, thank you.

**H**ERE'S an interesting echo of "Monday Night at Seven." During the forty-eight weeks that Judy Shirley has been the singing commère she has received over 600 letters. How the Postmaster-General must approve of fan-worship!

Only twenty of these letters were uncomplimentary and these correspondents told Judy, in no uncertain terms, that she "completely spoiled the show."

Among the other letters were over a dozen proposals of marriage, none of which, however, caused Judy's heart to miss a beat. But she is intrigued about the identity of a faithful fan who, week after week, has written or wired his congratulations to Judy immediately after the show.

That young man's got something . . . even if it's only persistence.



Mary Palmer, attractive radio soprano, faces the camera with a smile

**A**PART from the Sam Costa romance there's been a complete lull lately in matters Cupidian. But things are stirring, folks. . .

I hear that it is now definite that, within a few days, Les Douglas and a young lady named Doreen, who has just returned from Australia, will be lining up in a rice an' orange-blossom setting.

My matrimonial sleuth also assures me that it's all Broadcasting House to a Greenwich pip that, eventually, Tress Marsh (Teresa Dale, of course) will become Mrs. Gene Crowley. Early days to talk about dates, but remember I told you first.

**T**WENTY Years After or The Old School Tie. I was sitting in the office of Tolchard Evans, Britain's Waltz King, when an office-boy announced "Mr. Charles Ernesco." "Show him in," said Tolch, and the leader of the popular Quintet arrived. "For crying out loud. It's Trimbe!" said Tolch.

"Great Scott! Old Hairpin!" replied Ernesco.

Seems that Charles Ernesco (whose real name is Ernest Trimbe) and Tolchard Evans were at school together and, though they've both been in the business ever since,

had not met for twenty years! Ernesco had dropped in for a copy of Tolch's latest hit, "Whispering Waltz," without realising that Evans was the Evans he had known at school.

**I** WAS playing darts the other night with Jack Plant, Betty Dale and songwriter Leo Towers when suddenly Jack stopped in the middle of a throw and said, "Listen, that's the finest male crooner on the air."

Now that's high praise from one crooner to another. I listened.

The singer was Taylor Frame, Johnny Rosen's vocalist. Because Jack knows what he's talking about, I recommend you to stick Taylor's name in your little book of "Stars To Watch."

**T**AKE a deep breath and read on. Can you say this briskly? "The seething seas ceaseth, and as the seething seas subsideth many men must munch much mush."

You can't? Nor can I, but, according to an American radio magazine which I was reading recently, saying that sentence is one of the tests in the U.S.A. for aspiring radio announcers! Tough, eh?

**T**O have to send out two thousand auto-graphed photos of himself in three years is not bad going for a band leader "tucked away" in the West of England. But that's the record of Harry Evans, maestro of the band at the Grand Hotel, Torquay.

But then Harry is well on the map with a large number of National, Regional and West of England broadcasts.

Harry is twenty-eight and is a Birmingham man. He studied at the Manchester School of Music, intention being to become a classical concert pianist.

But there was a slump in the finances of the Evans' family so, at fourteen, he formed his first band for minor gigs. Previously, at the age of thirteen, he'd broadcast piano solos from the old 5IT station at Witton, Birmingham.

He is now part-owner of a business that supplies bands for all over the country. Among these are the bands at the Midland Hotel, Birmingham, Headlands Hotel, Newquay, South Western Hotel, Southampton, Shakespeare Hotel, Stratford-on-Avon and the Grand Hotel, Leicester. A nice picking. . .

Harry's a versatile bloke. When broadcasting he plays the piano, leads the band, announces and does a lot of his own vocals. His other star vocalist is Syd Griffiths, the Welsh ex-milkman, who Harry heard singing on his rounds.

Syd has taken up "My Heart Will Never Sing Again" as his big number, which was written by Reg Morgan, another Welshman. "How these Welshmen stick together," cracked someone when we heard the news. But Reg still insists that it's a good song! And Reg is right.

**H**AVE you yet sent for your Carson Robison Song Book? It contains twenty-three of his most popular Hill-Billies, just as he and the Pioneers have sung them to you over the air many times.

With Carson's Song Book you will be able to hold camp fire sing-songs of your own; it's an opportunity not to be missed. You'll find full details of how to obtain your book on the back page of this issue.

**I**N an article published in the April 29 issue of RADIO PICTORIAL it was alleged by a contributor that Mr. Roy Speer, a member of the B.B.C.'s Variety Department Staff, had told him how he gave up newspaper work to start spotting talent for the B.B.C., and proceeded to give details of Mr. Speer's work and plans. We regret that owing to an unfortunate typographical error two names in the story were mixed up. The central figure of the story should have been Mr. Martin B. Marks, a films production manager, and not Mr. Roy Speer who, in fact, was only the producer of the programme mentioned, and we apologise to Mr. Speer for any inconvenience that he may have been caused.

Behind the Scenes at the Radio "League of Nations"

# EUROPE'S NEW WAVE PLAN

By Our  
Special Commissioner

Hundreds of radio stations are crowded on your tuning dial, causing an acute shortage of wavelength "channels." Yet, while Europe squabbles over politics, the nations co-operate most successfully in solving their broadcasting problems



Hot trumpeter from the U.S.A.

Paula Wessely in a German studio

Announcer of Radio Lugano, Switzerland



Radio Prague's woman announcer

**B**ROADCASTING chiefs, members of the International Broadcasting Union—Europe's radio "League of Nations"—are now meeting in Switzerland.

There is to be a big meeting at Brussels in October—next stage in the development of a new wave plan for B.B.C. and all European stations.

Will there be drastic changes on the dial of your set? Is it true that aeronautical chiefs are getting many wavelengths that should be free for entertainment broadcasting?

Is there any need to take an alarmist view?

I am confident that there is not, after discussing international radio affairs with B.B.C. and Post Office officials who recently came back from Cairo, where radio, telephone and telegraph experts of every major country in the world have been meeting for over two months. Wavelengths for every sort of radio service in the world have been sorted out.

French, supreme diplomatic language, is generally used by all wavelength experts at their meetings. The big convention at Cairo was conducted equally in English and French.

Young King Farouk gave an official welcome to radio chiefs from every part of the globe—some seven hundred of them.

Nations' wavelength problems were discussed without bias. In fact, the only patriotic bias that ever exists at any of these European or world meetings is that smaller countries think the bigger countries are getting all the best wavelengths! This is generally demonstrably untrue, as most of the larger European countries have not enough exclusive waves.

When and where will Europe's next wavelength plan originate, and when will it take effect?

The world conventions of the Telecommuni-

cations Union take place every five years. There was one in London in 1912; one at Washington in 1927; and another at Madrid in 1932, lasting fourteen weeks. Cairo this year lasted only nine weeks. And out of some thirty-three subjects discussed, broadcasting wavelengths was only one; the others included aeronautical waves, S.O.S. bands, shipping wavelengths and so on.

Civil air services need so many long waves that broadcasting delegates did not manage to get any more channels between 1,132 and 1,875 metres; and it is still stipulated that the lower wavelengths, from 1,132 to about 1,250 metres, should be used only in the more outlying parts of Europe.

The aeronautical people certainly did better than the broadcasting people; but broadcasting was given some extension. For instance, three new wavebands for broadcasting in tropical regions were agreed upon at Cairo for the first time. These are from 60 to 150 metres, and are for stations in tropical countries where atmospherics on longer waves are so bad.

The new 130, 85.7 and 60.4 metre bands are not available for the B.B.C., so listeners need not fear having to scrap their present sets.

From Mr. L. W. Hayes, head of the B.B.C.'s Overseas and Engineering Information department, I learn that any new wavelength plan which results from the meetings starting in Brussels in October cannot possibly come into effect before September 1, 1939. It is impossible to say now if the changes will be extensive; but while they may perhaps be considerable to radio engineers, they cannot very well result in a change of more than a few degrees on your receiver dial.

There is never any need to take an alarmist view of wavelengths changes, for as a listener you can always tune to the station you want, no matter what the dials say.

At Cairo the medium waveband was extended down to 192.3 metres, and some six new broadcasting channels will be accommodated.

Will this mean drastic scrapping of British sets which cannot tune below 200 metres? I think it won't, for these six new channels will probably be used by minor local European stations, possibly working on common waves.

Apart from wavelengths, there are other conferences in Europe connected with the technical planning of land-line relays all over Europe and by radio from America, India, Africa and distant parts of the globe.

Quality and reliability of land-line relays have

improved enormously in the past ten years; and despite the fact that the lines go all round Europe, contacting countries which differ greatly politically, there is nothing but friendly co-operation.

France, Germany, Czechoslovakia . . . when it comes to arranging trans-European lines for broadcasting and telephone they work in sweet harmony!

These amazing relays from Germany, Norway, Switzerland, Budapest and elsewhere are done on the new 'phone lines—but broadcasting is, of course, only part of the "traffic" they bear. Modern lines, capable of taking high frequencies, can be used for transmitting pictures by wire.

The telephone administrations of Europe (the G.P.O. for instance, in this country) are responsible for building these lines and they secure the necessary international co-operation through a body called the C.C.I.F. (International Consultative Technical Committee for long distance telephony.)

This body is a wonderful example of the way in which countries politically opposed work hand in hand on technical developments.

M. George Valensik in a Paris office in *l'Avenue de la Messine* is the Secretary-General of this *Comité consultatif*. There are plenary assemblies when the experts meet, and their decisions are printed in huge volumes in French and sent to every country. A representative of the B.B.C. often attends these meetings, though it should be remembered that the development of lines is a Post Office and not a B.B.C. job; broadcasting merely creates the demand—and helps to pay for the lines!

The "Boomerang" broadcast between London and Germany recently is proof of wonderful line development.

Ten years ago, when broadcasting engineers at a C.C.I.F. meeting said that they would like international cables carrying frequencies up to 10,000 cycles, everybody looked astounded.

Well, nowadays many international lines do go up to 6,400 cycles and some up to 8,000 cycles (well above the reception limits of many commercial sets).

Not only is there a wonderful network of lines all over Europe, but there are dual lines as well now in France, Denmark, Norway, Sweden, Switzerland, Germany and Budapest. Two-way relays are now possible with these places, and the agreed limits are from 50 to 6,400 cycles.

You don't want to bother your head with frequency curves, but, on the average set, an orchestra playing in distant Budapest, broadcast by line to the B.B.C., would sound just the same as a local orchestra, with as much bass and treble brilliancy.

What does this mean? It means that spread over thousands of square miles of territory in Europe, where armed guards march and where political storms brew, there are scores of scientists working together, anxious for only one result—a complete network of lines from country to country.

There are repeater-stations at every forty miles or so on the land-lines, and staffs of engineers working in every country.

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# Mr. MASCHWITZ from HOLLYWOOD

**SAM  
HEPPNER**  
calls on Eric  
Maschwitz, ex-  
B.B.C. Director of  
Variety, author  
of "Balalaika,"  
and Human  
Dynamo, and  
hears his views on  
Hollywood, fam-  
ous stars, New  
York radio and  
the life of a script-  
writer

**W**ALK up, ladies and gentlemen. Walk up and see the Human Dynamo, the world's busiest man, a genuine freak of nature, the man who never sleeps.

Yes, walk up—walk up several flights of stairs in one of the few remaining Adelphi houses, clutch breathlessly at the top-floor knocker, and be admitted to a tiny cream-and-crimson flat, with a ceiling so absurdly low that its tall inhabitant must by now have seen all the stars in the universe.

I wonder how Eric Maschwitz will like being described as a freak of nature? I maintain, all the same, that he is one. Maybe his glands make him the way he is; anyway, I claim that a man who, for the past month, has been going to bed at five and rising at eight, displaying abundant vitality working at a most alarming pace, settling a hundred-and-one matters and making innumerable dates for lunch, tea, cocktails and dinner, is slightly outside the norm.

Let me declare that I found Eric Maschwitz, the day after his return from Hollywood, precisely the same Eric Maschwitz we all knew. I detected, perhaps, an even greater enthusiasm, a still more prodigious energy, to which success has, apparently, given a fillip. But as a person, Eric remains completely unspoiled by (a) a £250-a-week script-writing job at M.G.M., (b) the biggest West-End musical success since *Bitter Sweet*—I mean *Balalaika*, of course—and (c) sufficient revenue from his books, lyrics, and films to justify his leaving a £1,750 job at the B.B.C., which, you will remember, he did last year.

He paced his little room in a crimson dressing-gown, chewing a long black cigarette holder, tried to dictate letters to his efficient and attractive secretary, chatted on his crimson telephone at great length with quite two thousand callers, and gave me a very full account of his Hollywood experiences.

All above the maddening din of love-birds and budgerigars. How he manages to write, work, or do any constructive thinking in that cramped atmosphere, with the birds chirping their heads off, eludes me.

"Yes," he agreed, "I shall have to get an office. I really will have to get an office. I can't do my business from here. I hope to be going into management shortly, so an office will be essential."

"Hollywood was altogether a most bewildering experience," he told me. "The M.G.M. studios are like a town, they're so vast. Three thousand people are working there. The studios have their own shops and little motor-buses, that take you about from block to block.

"But I've never seen such an astonishing collection of famous people. I couldn't get used to it at first. I'd be walking along a corridor and three people would pass—Clark Gable, Franchot Tone and Joan Crawford. Then three people would pass the other way—Robert Sherwood, Bruno Frank and Dorothy Parker, and as I'm such a complete and unblushing fan, I simply gaped at them shamelessly.

"The stars don't live in such fantastic luxury as you are led to believe. Their tastes are comparatively modest and they are not in the least extravagant. Certainly, most of them have lovely houses, set in their own grounds, and cars and chauffeurs, because, as you know, they all make a great deal of money and the living in Hollywood is fairly cheap.

"Servants run motor-cars, too. You see, there is no road tax. But I've never seen any place so frighteningly overrun with cars as Los Angeles, which, they tell me, possesses one-fortieth of all the cars in the world.

"Los Angeles is an astonishing place. It has the biggest city area in the United States and is expanding rapidly. It is still a happy hunting-ground for land speculators, and you can see large hoardings all over the place inviting you to buy plots in this or that estate.

"As the place is a pioneer city that only sprung up in the last few decades, there is no system of street drainage. Typical Western optimism is responsible for this neglect. For the Californians will tell you that it never rains in their part of the world. But the town is situated between mountains, and when the rain does come the water crashes down the canyons and may do considerable damage.

"That was the reason for the terrible floods you read about some months ago. But Los Angeles describes a rain storm as a 'heavy dew'—just to preserve its reputation for dryness and thus enhance its value in the eyes of prospective land investors.

"Hollywood is the world's worst place to

get any serious work done; it's such a playground, a Garden of Eden. If people don't like their particular district, or want a change, they move, and sometimes take their houses with them!

"A good many of the houses are knocked together very roughly and are much less substantial than some of the movie sets. You may look out of the window and see a house, pulled by four lorries, travelling along the wide boulevards on rollers. I once saw a house being moved in this fashion while a cocktail party was going on inside!

"The district is really a desert and water has to travel hundreds of miles before it reaches the people in Hollywood. The sub-tropical plants, with their huge, glittering fruits, grow quickly and die quickly. Big oil derricks, rising into the sky, are a very common sight.

"I suppose you want me to tell you about the stars. There's very little to tell. I didn't see very much of them. Nobody does, except newspapermen and press agents. Of course, I saw all my English friends—Andre Charlot, Effie Ather-ton, Ronald Colman, June, Greer Garson, Phyllis Clare, Melville Cooper, Rex Evans, and Reggie Gardiner.

"I arrived in Hollywood by plane, and the first person I saw was Anna May Wong, who is now very active for the Chinese cause. She has revived a film of Chinese life which she made a couple of years ago, has added a fresh commentary, and is sending the proceeds to China for the relief of distress.

"An odd thing which isn't generally realised is that Anna May Wong, though pure Chinese, is one of the few natives of California in the picture business. She was born in Los Angeles. Yet most of the Hollywood people come from different parts of California—and the world.

"I did all my writing in a little bungalow, and Norma Shearer, who had one opposite, used to pass my window every morning, looking absolutely gorgeous in the loveliest Marie Antoinette costumes which she wore for a film.

"John Barrymore is still the most entertaining talker in the world, and I used to see a lot of Hedy Lamarr, the star of *Extase*—she's so nice.

"The night life of Hollywood is almost nil. Parties are few, but people go to each other's houses for dinner every night and play silly games. Charades, played a new way, are the latest craze, and it is really amusing to watch so many grown-up and often famous people behaving just like children.

"The hottest months are from October to January, and the climate is glorious if you want to play tennis and golf and swim. But I'm afraid I suffered from fresh-air poisoning; I couldn't keep pace with the outdoor life.

"I wanted to work and, anyway, since radio studios, stage doors and cocktail bars are my natural element, I wasn't completely at home in this amazing region that is sunny for three hundred days in the year.

"They were filming *Balalaika* while I was there. I was consulted about it vaguely, but did no actual work on the script. Two other writers saw to that. I worked on the script of James Hilton's *Good-bye, Mr. Chips*, and Hilton worked on the script of *The Forsyte Saga*. The four of us used to meet after each day and describe what we had been doing to one another's stories.

"No, I'm afraid I should not like the life of a professional screen writer. It's too mechanical. A piece of work is never your own. Everyone has a finger in the pie and the departmentalism of the studio stifles any sincere creative thinking.

"My experience of film writing strengthened my

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John Rorke (above) and Bertha Willmott (right) put any amount of zest into singing the old songs



(Left) "Robby," conductor of the B.B.C. Theatre Orchestra. He's certainly got a way with him

**L**ADIES and gentlemen, you are here to sing. If you don't sing I shall have to sing instead. I have given you fair warning!"

And Stanford Robinson bows gravely, taps his music-stand and turns his back on us, his whole body registering disapproval.

The scene is St. George's Hall. The occasion thirty minutes before the transmission of one of the B.B.C. series of *Old Music Hall*. You've all heard these shows. They have punch, personality and gay good-humour. But, good though the shows are, I place on record the fact that they are not half so much fun as the period just before the broadcast. And it's a pity that only the favoured few who happen to attend the St. George's Hall shows can join in the entertainment.

The reason for the fun is Stanford Robinson, conductor of the B.B.C. Theatre Orchestra, and just about the best comedian I know who doesn't have to earn his living by being funny.

The success of *Old Music Hall* depends almost entirely on the gusto with which the studio audience (people like you and me and Mr. and Mrs. Thistlebotham up from the country) joins in the old-time choruses.

So Maestro Robinson, who has a pretty wit, has hit upon the idea of getting the audience to St. George's Hall early enough to be "rehearsed" before the actual broadcast.

The B.B.C. Theatre Orchestra, clad in a motley selection of natty gent's wear, has tuned-up. The audience has taken its place. The Theatre Chorus (eighteen men and women who sit coyly on the stage in rows, looking somewhat self-conscious) is rearing and ready to go. The principals, Tessa Deane, Bertha Willmott, Denis O'Neil, Fred Douglas and John Rorke, are standing in the wings.

There is a buzz of anticipation as The Maestro enters, seeming with his dark good looks and his immaculate dinner-jacket more than ever like a film star.

He takes his place on the stand, he turns round, he greets us courteously, his dark eyes sweeping us with the air of one who wonders what he has done to deserve such an ungainly, dull, obviously unmusical audience.

A movement of his artistic hands . . . and the audience flicks to attention. The rehearsal has begun. Life is grim and life is earnest.

For the next half hour the spotlight is on "Robby." What a compère that man is. Impromptu witticisms, acid comments on our singing and our appearance, subtle cracks about the B.B.C. flow from him. Edged remarks, sharp as a razor-blade but wrapped in black velvet. . . .

We consult our song-sheets.

# STANFORD ROBINSON is a grand COMEDIAN!

The rehearsals before "Old Music Hall," in which the audience is taught to join in the choruses with gusto, are grand entertainment. And the reason for the fun is Stanford Robinson, says

**ROSS REDFERN**

Says "Robby": "We'll start with 'It's a Different Girl Again.' Come on, John."

John Rorke, ready for anything, prances to the mike. For these Old Time shows John is a "natural." He takes off Whit Cunliffe with all that old timer's zest. I sometimes think John was born too late. He'd have fitted into the Old Tivoli like a musical comedy heroine fits into the hero's arms.

We start off a bit diffidently. "Robby" looks at us more in sorrow than anger. "There's a lady in a blue hat singing solo. This will never do. Don't forget your neighbours will be listening to you in the broadcast." John sings the song again and we re-start the chorus. We're better this time, oh, much better, but Stanford's eyebrows, poised ever so critically, convey that we're still pretty lousy.

Here comes Bertha Willmott. She's going to sing "I'm one of the ruins that Cromwell knocked about a bit."

Our voices ring out. There's a dear old soul in pince-nez near me who's getting excited. I feel she'll break into a "Hotchama-chacha" any instant.

"You sang the tune nearly correctly that time," remarks our Singing Master, so politely but in

a voice that crackles like crisp toast. "Don't take any notice of that word 'about.' It's spelt all B.B.C. on your sheets. But it's pronounced 'Abaht.' And will the ruder ones in the audience join the trombone in that phrase 'knocked...abaht a bit?' Just the ruder ones. . . . my friends."

We hit the roof with our "knocked *abaht* a bit" and Stanford gives us his slight, charming smile—the smile that makes all the women in the audience move slightly away from their male escorts—and we begin to feel terrific.

Even I, who last sang in public at the 1929 Cup Final and then felt that I was the only one of the 93,000 people who was singing out of tune, unbend a little under "Robby's" polished encouragement and diffidently squeak out a hesitant "knocked ABAHT a bit."

Next number is "Little Bit of Heaven," but that's nothing to do with us. In the actual broadcast Denis O'Neil will sing that on his own. So we pass on to the next chorus.

Dainty Tessa Deane, in a gay-coloured coat and skirt, hatless and in black gloves, trips to the microphone and informs us that she "wants to be someone's baby." Tessa almost caresses the microphone and you can hardly blame us, Stanford, if we're looking at Tessa and forget to watch your beat. We start in a straggle ("Ah-huh, like the artistes in the show, you should watch the beat occasionally. It helps," is Robinson's gentle reproof.)

"On your song-sheets you will see a hyphen half-way through one of the lines. That's where you pause," remarks Stanford. "It's a sort of musical hiccup." We all watch out for the musical hiccups and forget that it's a sentimental song.

"I think we'll do that one again," says Stanford, with the fortitude of one who suffers greatly. "You'll pardon me, but you're quite the least cuddly audience I've ever struck. Not one of you would ever be a baby to me." He smiles, and we all smile back. Our smile suggests, "This is only a rehearsal . . . we'll be all right at the show."

But "Robby's" heard that one. "Well, I must admit that you're truly professional in your attitude to rehearsals. But, don't forget that soon you'll be singing these choruses over the air. Don't let that grave responsibility depress you too much."

Here comes Fred Douglas, the words of his songs on a tiny scrap of paper, his fixed smile contrasting strangely with the nervous sway of his body, which is characteristic of Fred when in action. He sings us "Mary Ann She's After Me," and we join in the chorus.

It sounded pretty good to us and anxiously we await The Maestro's verdict. He sighs . . . ever so imperceptibly he shrugs those elegant shoulders. We want to comfort him, we want to tell him

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Last "OLD MUSIC HALL" of the Series: Tonight June 24



# George Formby's

"We were on a cruise," Beryl told me, "and we were asked to help with a concert. G. H. Elliot and his wife, Emily Hayes, were also on board, and they were in the concert as well. A little later, the four of us were asked to give another concert on our own.

"The show was to last for three hours, and we all went on in turn. When George came to the end of his act, there were still ten more minutes to run.

"Then he seemed to go crazy. He went into a patter act which I knew he usually did with a fellow sitting among the audience—you know, one of those acts in which someone keeps interrupting the player.

"'He's daft!' I thought. 'He can't do it on his own!'

When George was making his film, *Keep Your Seats Please*, there were still a few scenes to be completed when the date arrived for him to appear in Blackpool. So, for two or three week-ends running, he had to fly down to London to do these scenes. Beryl accompanied him each time.

For stage work, George never rehearses with Beryl. He says it's silly to waste the time. He is so certain that she will back him up.

As a matter of fact, Beryl rehearses her lines with George's dresser, Harry. But as George changes his dialogue so much when appearing with her, this is often a waste of time. Some of their funniest gags are entirely impromptu. Recently, when they got to the end of one of their acts, they found they had gagged their way through the whole thing, and there wasn't a line of the original dialogue left!

**I**T'S said that there is a woman behind every successful man. It may be wife, mother or sister. It is usually a wife. It is in George Formby's case.

As a rule, these women remain completely in the background. Mrs. Formby, however, shares a little bit of the limelight, although most of her work is done behind the scenes. Radio listeners know her.

For she is George's Beryl. The two nearly always broadcast together, and almost invariably appear together on the stage.

Beryl is fair-haired, blue-eyed and slender. She has been married to George for over a dozen years ("We're in our thirteenth year now," she told me, "but it doesn't seem to be at all an unlucky one!"). Solemnly, without trying to get a "news angle," I declare that theirs is the greatest of all radioland's love stories. I know of no other broadcasting stars who are so happily married.

Yet the first time Beryl saw George on the stage she thought he was rotten!

The story of their marriage has been told before—how George persistently wooed the girl with whom he had fallen in love, and serenaded her with his ukulele. Then, at two o'clock one night he arrived at her house, his mind made up that he had got to accept him. After a family conference, they took a taxi into Wigan and were married at ten o'clock in the morning.

"And then they lived happily ever after," as Snow White would say; and they have done.

**T**hey began with naught in the bank; now George is one of the highest-paid comedians in the country. Few people know just how much of that progress is due to Beryl, largely because of the inspiration she has given him, and also because of her shrewd business-management.

Beryl has been George's business-manager for a long time now. Even before she took over this capacity officially, her shrewd business instinct gained an important contract for her husband.

With her sister, Beryl had been dancing on the variety stage for several years. When she got married, she cancelled most of her engagements, including a lot of work in Germany, but agreed to keep her date for the well-known producer, Thomas F. Convery, at the Palace Theatre, Newcastle.

One evening, when Mr. Convery was congratulating her on her marriage, she told him how much she would like to be able to work with George, and suggested that Mr. Convery should give him an engagement. The result was a five years' contract for him.

Thus, George and Beryl appeared in the same show in their early married life. But it was not until 1929 that they teamed up. Their doing so was the outcome of an extraordinary incident.



Twelve years ago George serenaded Beryl with a ukulele, and, after an all-night family conference, persuaded her to marry him on the spot. Then he was quite unknown and had nothing in the bank; to-day he is one of the highest paid comedians in the country

"So I rushed into the auditorium, found a vacant seat, and did the interrupting for him. Fortunately, I knew the words, and the act went down well.

"Afterwards, I asked George what on earth he thought he was up to. He grinned. 'I guessed you'd help me out like that!' he said."

The understanding between them practically amounts to telepathy. They do everything together. For instance, they never let each other fly alone. If one has to go up, the other goes too.

Listen to George in the Feena-Mint programme, from LUXEMBOURG on Sunday at 8.30 a.m.; Thursday at 5 p.m., and from NORMANDY on Sunday at 8.45 a.m.; Wednesday at 3.45 p.m.

It was after that cruise that they joined up. Before this, Beryl had never spoken a word on the stage. All her work had been mime and dancing. But George said she was so good as his "interrupter" that he insisted on her becoming his partner, and from then onwards the act became "George Formby and Beryl."

Beryl continued as his business manager. And once again it was her shrewdness that made a lot of difference to his career.

One producer told her that she was asking far too much money. "George can never draw that amount into the theatre," he declared. "He's not worth anything like the amount you're asking."

Beryl was annoyed. She had tremendous faith in George. And this was how the famous "George Formby Road Show" began. They took over the Tivoli Theatre, Hull, on a sharing system. It meant risking all their savings. They had just enough to pay the necessary expenses.

The gamble came off. They played to

# LOVE STORY.

Radio's most delightful romance is that of George Formby, England's most popular comedian whom you hear in the *Feen-a-mint* programme four times a week from Luxembourg and Normandy, and his wife, Beryl. Read how they wooed and wed, and their idyllic life together, in this article by

JOHN K. NEWNHAM

packed houses. At the end of the week, George's share of the profits worked out at £75 more than Beryl had asked the producer to pay for his services.

After this, George worked for himself, and it was the success of his Road Show that put him into the big money class.

The gamble at the Tivoli, Hull, also led to something else. Beryl became the first commère in this country. It all happened unintentionally. The commère who had been engaged grumbled at having to climb a lot of stairs to the stage, and threatened that unless something could be done about it, he wouldn't work for the rest of the week.

He kept his threat. At the last minute, he didn't turn up. George bundled Beryl on to the stage and told her to do the commèring herself.

"I must confess that I copied a lot of Naunton Wayne's technique," she said. "I had seen him, and that was all I knew about commèring. In fact, at first I told the audiences that I was the commère, and it was not for some time that I found I should have announced myself as a commère!"

Beryl made a great hit as a commère, and continued with this job throughout the long run of the Road Show. You'll find that a lot of people still refer to her as "Play Band Beryl." This name came from the manner in which, at the end of announcing the next act, she would flick her hand at the orchestra and exclaim, "Play band!"

George and Beryl were never separated on the stage until last year, and it was only because of an accident that the partnership was temporarily broken.

They had been to a horse gymkhana, at which they had raced against each other at the end of every event, doing the same things that the other entrants had been doing. Beryl had a bad fall

from her horse in one of these races, which bruised her so badly that she was laid up for some weeks.

Before she had really recovered from her fall, she became ill with appendicitis—largely the result of the accident, she thinks.

George wanted to cancel his annual Blackpool appearance as she couldn't be with him, but she insisted that he should carry on. On the opening night he told the audience why Beryl wasn't with him, and read a telegram from her. He spoke so sincerely about her that several people were in tears.

The second week, George was broadcasting. He asked the B.B.C. if he could say "Hello" to Beryl over the air, and explained why. And the B.B.C. broke its strict rule about personal messages being broadcast.

When George came on, he explained to listeners that his wife was in hospital, recovering from an appendicitis operation, and then spoke to her. He said he hoped she was all right and was listening. Then he went into his act.

At the end, he spoke to her again. "Good night, Beryl," he exclaimed. "Schlafen Sie Gut."

I wonder how many listeners wondered what his last words meant? It is a German expression meaning "Sleep you well." George and Beryl picked it up in Germany, and use it as a personal endearment when saying good night to each other.

(I wonder, too, incidentally, whether any listeners wrote in to say that the more intimate "Schlaf Gut" should really be used?)

It was not surprising that a number of listeners had lumps in their throats when listening to that broadcast.

When Beryl was better, she was asked to join up with George again. But it was like her to refuse. Two other players had been engaged to support George at Blackpool, and she knew that if she returned, they would lose their jobs. So she insisted on their remaining with the company until the end of the season.

Beryl was unable to appear with George again this year, when he was making his recent tour of the Paramount cinemas. It was the first

Beryl and George are never separated for long



A delightful photograph of Mrs. George Formby

time he had done any ciné-variety work, and the size of the theatres made them decide that their usual double-act would be out of place. So George went on alone.

But Beryl was never far away. She was in the wings during every performance, with the exception of the first show on Mondays. During that performance, she was helping to adjust the loud-speaker controls (the size of cinemas makes microphones necessary) so that the tone of his voice would be completely natural.

When I called in to see them the other afternoon, Beryl was still trying to finish her lunch. It was half-past three then, and Beryl was answering the telephone.

"We've been in since two o'clock, and the telephone's been bust nearly all the time," she said. "There have been at least twenty calls. I'm glad I ordered a cold lunch!"

And the telephone rang persistently all the time I was there.

But she enjoys it all. She is a Lancashire lass, and the thought of idleness makes no appeal whatever to her. She comes from Accrington, and began dancing when she was two. She won several tap-dancing contests—ballet didn't attract her at all—and when she was thirteen, she won the Lancashire clog-dancing championship.

She and her sister were the first of their family to go into the theatre. Most of their relatives are connected with the church.

They did a dancing and mime act on the vaudeville stage, but Beryl practically gave this up when her sister married a detective and retired ("Mother says we're the bad ones of the family," she commented. "Fancy marrying a detective and a comedian!"), although she still dances and sings in pantomime.

Beryl's mother, by the way, dotes on George. In her eyes he can do no wrong, and she always takes his part. When they're at home, Beryl gets the blame for everything that George does!

You'd like Beryl. She is as unaffected as George himself, has a rich sense of humour and a cartload of humanity.

I'll give you one more story which I think will show you exactly what she is like. When in Lancashire not long ago, she went along to a football match. And her voice was raised all the time in support of the visiting team.

She was asked why she wasn't supporting the home eleven, which was her local team.

"Oh, I support them all right," she exclaimed. "But the others are a long way from home, aren't they? They haven't got many people to shout for 'em here. So I thought I would!"

So perhaps you can understand why I say that George and Beryl are the grandest couple I know—and why theirs is one of the greatest romances you could ever hope to find.





# Give Sponsored Radio a CHANCE...

"Their number is up; their bluff has been called; their game has been rumbled." Thus GARRY ALLIGHAN on the subject of Sponsored Programme Producers in last week's "R.P." In passing he let off a few squibs about corduroy trousers, suede shoes and long hair. This week we publish a spirited reply to our critic, setting forth the peculiar difficulties which beset radio advertising programmes by

## A Sponsored-Radio Producer

**I** LIKE a man with guts, and Garry Allighan certainly has the courage of his convictions. I know that he writes what he feels, and I also agree that there's the deuce of a lot of room for improvement in commercial radio at the moment.

But the very essence of criticism lies in truth, and in his article last week, Mr. Allighan gave you a very untrue picture of sponsored radio, because his facts were inaccurate.

You see, Garry Allighan is a B.B.C. critic. He knows how the B.B.C. works, and so he's got every right to pull them to pieces. When he listens to a sponsored broadcast, he knows little or nothing about all the work behind the scenes.

The Editor of "Radio Pictorial" is, I know, an apostle of commercial radio, and it was to create interest rather than to arouse enmity that he published Mr. Allighan's article last week. Let me give you my side of the story . . . the view of someone who makes his living by writing and producing commercial radio programmes.

(And, by the way, Mr. Allighan, I have got a pair of corduroy trousers, but what about your Ten Gallon hats? And corduroy trousers are marvellously comfortable, anyway.)

First of all, has it ever occurred to you that the badness of some programmes lies in the hands of the sponsor? After all, he's the bloke who pays for the programme, and what he says goes. You may talk about new ideas, but have you ever tried selling one to a sponsor of radio programmes? I have, and I know.

Quite often your sponsor likes your idea, but then he asks you, "Will it sell my ribbed vests for me?" You see, he's hard-heartedly impervious to the fact that your suggested programme of "Dainty morsels from the lesser poets" is grand entertainment, and a step towards better radio.

All he bothers about is selling Ribbed Vests. He knows that you . . . the public . . . like Syd Snoop and his band, because Mr. Snoop is on the radio at frequent intervals, but he doesn't know so much about "Dainty Morsels."

So "Dainty Morsels" takes the rap, and you're left with Syd Snoop and his orchestra punctuated not infrequently with information concerning ribbed vests, which any dumb cluck could have thought of, anyway. It's a pity, but the bloke who pays the producer can call the tune.

**E**ven so, you say (or, if you don't, Mr. Allighan will say it for you), couldn't we have some feature which is different, and yet which has been proved to be a public favourite such as Mr. Middleton or a serial thriller like *The Count of Monte Cristo* or a show like *In Town To-night*?

Yes, you could, if the existing sponsored radio stations weren't on the continent and in French-speaking countries. It is this fact which is to blame for all sorts of weird rules and limitations.

The French listener quite enjoys listening to *Wheezy Anna* sung in English, because it's a nice gay sort of noise, but he hates to hear an Englishman talking at extreme length about Boll Weevil in cotton. I expect you can sympathise.

For this reason producers of commercial radio are obliged to have at least sixty per cent music in their programmes, and they are not allowed to use more than about two hundred words of speech or dialogue between any two musical items. That is, about a minute and a half.

You'll find that a minute and a half of speech is hardly sufficient for a talk or a play, and I don't somehow feel that Mr. Middleton would be very thrilled if you interpolated his talk with *Come into the garden, Maud* or *Stick a geranium in your hat to show you're happy*.

Then surely, you say, you could put on a show on the lines of *Rhythm Express* which has a good central idea and not too much chatter? Yes, sir, but try to condense it to a quarter of an hour. The B.B.C. can make its programmes last as long as it likes; your ribbed vest manufacturer only has fifteen minutes. He has to pay for his time and it's precious.

Two hundred words in his programme have to be used to extoll the sartorial benefit of wearing ribbed vests, which is quite a nice slice out of his speech allowance, and he wants to use quite a lot more time greeting you and saying goodbye to you, to make quite sure that you know who has sent the programme to you.

**S**ponsored broadcasts, I repeat, are a commercial proposition. Their one function is to sell as many ribbed vests (or what haven't you) as is compatible with the money spent. For this reason, all programmes are made on strictly business-like lines upon a system of mass production.

A B.B.C. producer may have an idea, write his script, select his own cast, and then produce the programme himself, so that he sees the child of his brain grow in his hands, if my metaphors don't run away with me. In commercial radio, one person thinks of the idea, and talks it over with the script writers. Then somebody else is detailed to write thirteen, or twenty-six, or a hundred and four, or some hideous quantity of programmes, leaving room in each of them for the advertising matter, while a third person who specialises in writing "commercials" writes a corresponding number of commercial announcements to fit into each programme.

All this happens weeks before the programme comes on the air. At the station headquarters in London, the script (which is still very much in embryo) is checked to see that no tune in it is used for at least three hours before or after on the same day, that the tunes are available, that the copyright is not restricted, and that no parodies of well-known copyright songs are used. Then the script goes to the censors.

They check it to see that it is suitable for broadcasting, that no overstatements have been made concerning the product, and that no mention has been made of any restricted fact. For instance, you may not mention Walt Disney's name in connection with a tune, and you must not use one band's signature tune for another band.

It's only after all this, when the script writers have poured out hundreds more scripts, that it is actually typed out neatly, and sent to the sponsor to be passed by him . . . or altered.

On the script is put the last date that the producer can wait for the script to be returned for production. Naturally, it comes back only a few minutes before rehearsal, considerably altered, so that it has to be sent post haste through all the checking and censorship departments once again. Then it's ready to be produced.

The B.B.C. have lots of studios, plenty of time for rehearsal, and all the technical assistance they require. Sponsored programmes have to be made on business lines, and that means speed, exact timing, and value for money. Each producer

has a large number of programmes to handle, and he cannot afford to rob Peter to pay Paul. He is limited according to schedule to so much time to produce each programme, and that schedule has to be kept to, or the programme will lose money.

Garry Allighan suggests that a sponsored radio producer has only one quarter-hour programme to produce a week, which allows him a good time margin for bibulous leisure. Well, he ought to ask Tom Ronald or Eddie Pola about that. They'd probably buy him a tomato juice . . . you don't get a good belly-laugh like that often!

Now there's quite a lot of horse-sense underlying this spate of venom which Garry Allighan turns out. A good many programmes ought to be improved, and I hope they will be. But does Mr. Allighan know that some of these continental programmes which make producers and script writers groan are more popular with the public than many of the "clever" programmes?

This has been proved more or less conclusively by listener reports, fan mail, and particularly by the rise in sales of the product advertised. One station tried to get one of their best clients to discontinue his programme because they thought that it set such a low standard of entertainment, until that particular programme came out top in their next programme ballot. Then they stopped talking.

In your minds, sponsored radio means Luxembourg or Normandy on Sundays. This is because you've gradually formed the habit during the last six years of listening in only on Sunday afternoon. But readers of *Radio Pictorial* will realise that Luxembourg and Normandy transmit approximately twenty-seven hours of Sunday programmes as compared with approximately ninety hours of weekday concerts.

Sunday may be the peak listening time, but there's some darn good entertainment for you in the weekday mornings and afternoons as well. You can hear Carroll Gibbons, Charlie Kunz, Judy Shirley, Sandy Macpherson, the Stork Radio Parade, Mr. Penny, Arthur Young and a Friend—well quite a lot of good stuff, anyhow.

**M**ost of this is designed to appeal to women, because they're most likely to hear weekday programmes, and sponsors of women's perquisites put on programmes specially for them. Mr. Allighan may not like these feminine frivolities, but there is no cause for him to flaunt his undoubted masculinity in public. (And another point of accuracy, neither Luxembourg nor Normandy broadcast in English at seven or eight p.m. on weekday evenings. So where's the argument?)

Just one more thing before you go, Mr. Allighan. Do you realise that the B.B.C. broadcast for approximately a hundred hours a week on two wavelengths, and that only a modicum of that time is taken up with light entertainment? Say a total of forty hours light entertainment per week, sandwiched nicely between large wholesome slabs of chamber music and instructive discourse.

There is also quite a large percentage of news, and no small amount of those curious bells. The B.B.C. give you a variety of programmes, but only a reasonable amount of light entertainment. Sponsored stations give you solid wedges of light entertainment, until you almost cry out for a nice bit of Bach to soak it up. Now a dance band after a piano concerto sounds fresh and tasty, but a dance band after a dance band after a dance band—well, it does get a bit dull. But what can be done about it?

We please our customers, whether they're right or wrong, and that, after all, is good business. If you don't like it, you should write to the Sponsor whose customer you are, and then he may start thinking.

# LIFE'S A JOKE FOR

## DORIS PALMER

Sparkling Radio Comedienne, who gives RADIO PICTORIAL'S Camera-man a glimpse into her home

Sad, Doris? No, but you can't be funny all the time



"You'll stay for a cup of tea, of course?" Note the comfortable kit Doris chooses to relax in



On the tip of her toes and radiating good humour—that's Doris when she goes gay



"No, I can't come out to-night, I'm having a bed-and-book evening"



(Below) Hark, hark the lark; No, it's Doris practising her top note

(Right) Yes, Doris reads "Radio Pic"—and so does Scottie, of course



# SISTERS

*The Story of Two Redheads and a Blonde, Joan, Wendy and Kaye Heron, who made up their minds to sing for their supper—and realised their ambition.*

**B**ILLY BENNETT once made a famous crack about the Three Herons.

Seeing two of them knitting and the other smoking while they waited to go on the stage, he said:

"Look at the three herrings—two red and one smoked!"

Joan and Kaye are the redheads; but Wendy is not the only one, as they all admit, who smokes more than she ought. Wendy's hair is blonde, by the way, which once lost the three of them a job. They were offered a music hall contract as the Three Redheads, if Wendy would dye her hair. She wouldn't.

The Three Herons, unlike any other English vocal trio, as far as I know, are really sisters. And their name really is Heron. The modern world holds few facts more surprising.

On Thursday this week two more Herons made their appearance. Brother Tony, who is their manager, and Brother Peter, who is a farmer, joined up with the trio, and the whole five of them were heard singing in the Children's Hour. To-morrow (Saturday) you will hear them all again in Palace of Varieties.

A choir of five in one family is surprising enough. But that's nothing to the Herons. Why, there are eleven of them altogether—all musical!

The Heron family is something of a legend in Cambridgeshire where they live. Every year there is a Heron cricket match, when five Heron boys and their father, with a few friends to make up the side, play against their old school. "It's a sort of institution," said Anthony; "sometimes we win, but not very often!"

They are all very good at sports. Wendy was captain of her school for hockey and netball, and Joan once won six prizes, one after the other, at a school sports.

It was at hockey that Wendy met with the bad accident which meant that she had to keep her leg in plaster of Paris for six months. While her foot was still in plaster she gave her first broadcast.

And that momentous first broadcast? How did that happen? It came about through a cheeky letter Joan wrote to Martyn Webster, Midland Regional producer.

"What Midland wants is a good trio," she wrote. "It's about time you had one. And we've got just what you want."

Martyn promptly gave them an audition. But after that things seemed to hang fire. Their names were put on a waiting list, and that was the last they heard about it for some time.

So, giving up hope of a broadcast, Joan, Wendy and Kaye went to London, to make their fortunes some other way. Joan became a secretary to Keith Prowse, Wendy was a telephonist and Kaye got a job as cashier.

But they weren't happy. Their minds were set on singing as a career. All their lives they had sung, for themselves and other people. Since the age of nine, Wendy and Kaye had sung duets together at their convent school to entertain their school friends, and in the holidays Joan sang with them. Although none of them could read music—they can't now—they had only to hear a melody once to be able to sing it; and they invented their own harmonies. Harmony is a natural gift of theirs.

Kaye is the only one who can play an instrument; she plays the piano by ear, and also the guitar.

While they worked at their typewriters in London, and Anthony, who had already appointed himself their agent, tried to get the trio a date, they heard at last from Birmingham. They had got a broadcast—a solo spot. By a stroke of good luck, Joan and Kaye were able to get a week's holiday at the right time, and rather than miss this glorious opportunity, Wendy threw up her job altogether.

"We dressed up in egg-shell blue dresses for the broadcast," said Wendy, "specially made for the occasion. We did look posh! And we never saw a soul—not a single other living person—except



the announcer! Let's hope he appreciated our magnificent frocks!"

Perhaps this is the right place to say that Joan has got copper-red curls, with a wild rose complexion and brown eyes—or rather, one brown eye and one hazel—very alluring; Wendy has got a mane of fair hair and light hazel eyes, and Kaye, Katie or Baby, as she is called, has a small, elvish face with green eyes and red-gold hair.

On the stage, they wear dresses made exactly the same but in different shades; one yellow, one rust and one gold. You can imagine what a colour-harmony that is!

Immediately after their first broadcast, Bram Martin signed them up for twelve broadcasts with his band at the Holborn Restaurant. And then came the most decisive step of their joint career; they decided, urged by Anthony, to chuck their office jobs and concentrate entirely for the future on making the Three Herons act a success.

How right they were to take the plunge is proved by the fact that during the three years they have been in London, they have had over fifty radio dates.

Now, as you know, they are heard with Les Allen in the Snowfire programme from Normandy every Sunday. With the Three Sisters, they form a harmony team called the Six Debutantes, which provides an unusual and colourful vocal background to Les Allen's popular melodies.

"Mr. Tucker at the Trocadero gave us our first real kick off," said Joan. "He gave us a week in Trocabaret right at the very beginning, and we've been back there a dozen times since."

"A funny thing happened at the Troc," said Kaye. "We usually sing three songs altogether—first two, then we take a bow, and afterwards, if

# THREE

By

Susan COLLYER

we get an encore, we sing one more. One night after the first two songs, we all tramped out as usual, then I walked back on to the stage . . . and turned round to find I was all by myself! The others had somehow got the idea that we had sung our encore already, and had gone back to the dressing-room.

"Meanwhile, the accompanist began to play the third song, 'Believe Me, if All Those Endearing Young Charms.' So I pulled myself together and sang it as a solo—though I'm not a solo singer. Then Anthony, who had seen what had happened, pushed the other two back on to the stage to finish the song as a trio. The audience didn't realise that anything had gone wrong."

"That reminds me of another time," said Wendy. "We have two songs that we sing unaccompanied—'Bonnie Doon' and 'Cockles and Mussels.' We are given one chord to start with and it happens that it's the same chord for both. Well, once when we were going to sing 'Bonnie Doon,' I began on the other one and Baby just sang neither! We only got as far as a note or two . . . it was a complete jumble of sound . . . then we stopped together, and went on with the right tune. Nobody seemed to notice what had happened that time, either."

"The funny thing is that if one of us makes a mistake, we all make the same mistake—so that it's not a mistake at all!" added Kaye.

"Do you remember," said Joan, "what happened at the London Hippodrome?" The others grinned. "We were singing 'September in the Rain,' and Wendy went all out and ended on a dramatic high note. But that time she did something wrong—she wobbled." ("I had a sore throat," explained Wendy.) "And when the curtain went down we all turned on her furiously. Kaye had got her fist up in a threatening attitude when we suddenly realised the curtain had gone up again, and the audience, to their surprise, saw us scowling at one another, before we hastily changed to sweet smiles."

After these stories you'll find it difficult to believe the truth—that no sisters are more devoted to one another than the Three Herons. They very rarely disagree over their work or anything else; they live together, week-end together at their cottage in Lincolnshire, and spend their holidays together.

Now they even intend to get married together! Wendy, as "R.P." readers know, has recently become engaged to a sculptor. (She is wearing a delicately carved ivory ring, made by her fiancé.) But she is not getting married for two years, "so that we can all get married together," smiled Joan.

When asked if the other prospective bridegrooms had been chosen yet, they said: "Well, yes, we have a rough idea, you know."

As well as this, Wendy wants to be married at the same time as her twin, Peter, who is also engaged. If some of the Heron family weren't married already, I should expect the whole eleven of them to insist on walking to the altar at once.

So devoted to one another are Joan, Wendy and Kaye that there is no leader of the trio; none of them will admit to being any more important than the other three.

They can even talk in harmony—did you hear their three-part conversations in Stanelli's recent Ladies' Night?

When work is scarce, they ring up their agent, and sing him this song over the 'phone (to the tune of "Hallelujah I'm a Bum"):

*We went to an agent  
And we knocked on the door  
And the agent said the answer's  
The same as before;  
Hallelujah, I'm a bum,  
Hallelujah, bum again,  
Hallelujah, give us a contract  
To revive us again.*

But they haven't needed to sing that song for a long time.

# Chief "Gangster" of the Air!

Concluding RALPH READER'S Romantic Life Story by Gale Pedrick

**H**OW the "Gang" boys broke into pictures is a romance in itself. Most people who make good on the screen have to spend days and weeks waiting in agents' offices, sitting on hard chairs—when there are any chairs. The "Gang," true to its reputation, were original. They kept the management waiting.

Herbert Wilcox actually stood at the back of the Scala Theatre for three nights before he booked Ralph Reader and our heroes for the *Gang Show* film. There wasn't a seat empty.

Ralph had made a hit as the dance-producer in Herbert Wilcox's film *Limelight*, and Wilcox, pinning his faith to this breezy young man's personality, signed him up for another picture. But nobody could produce a story that satisfied Wilcox as being a really first-class medium for his new star.

One night Wilcox decided to "drop in" at the Scala while a *Gang Show* was in progress. And after half an hour of song and laughter, said to his companion: "Why wait for a scenario? This is the very thing."



Alert, full of vitality and good humour—that's Ralph when he's producing

In a very short time arrangements were completed to make the picture at Pinewood. And then began one of the most memorable experiences the "Gang" ever had. They were tremendous favourites in the studios, especially with Anna Neagle, who was making *London Melody* at the time, and with Sydney Howard, with whom some of the lads acted in *Splinters in the Air*.

Nearly all the "Gang" are working men and boys—they find it hard enough to get time off even for their Scout work. But motor-coaches used to pick them up on Saturday afternoons and convey them to Pinewood, where they worked all the afternoon and sometimes all the evening.

Once when Jack Beet got some cigarette-ash in his eye, shooting was held up for some time, and



"This is how it goes, girls!" Producer Ralph croons to Yoland, Elva and Dorothy during a rehearsal for the Radio Gang Show sponsored by Lifebuoy from Luxembourg at 6 p.m. on Sundays

they were still hard at work on *Children of the New Regime* at one o'clock in the morning!

Only one thing was allowed to interfere with the making of the "Gang Show" film. When Arsenal were playing at home, Herbert Wilcox invariably contrived that Ralph should not be required on the set.

"Mr. Wilcox would 'phone me in the morning to say that he had a couple of tickets in his pocket for the afternoon—and off we'd go to Highbury," Ralph said.

"An Arsenal match was the beginning of a grand friendship with Anna Neagle, too. I was working on *Yes, Madam* in Glasgow when I had an invitation from Herbert Wilcox to produce the dances in *Limelight*.

"With various other commitments it didn't look as if I could accept. But I thought it would be nicer to explain the position in person, and so came back to Town one week-end. When I got home, I found that Cliff Bastin had left two tickets for me for the match in the afternoon.

"I went off to see Mr. Wilcox and Anna, and my heart sank when she asked me whether I was busy that afternoon. I told her I had an important engagement. 'What a pity,' she said. 'We were going to ask if you could come to the Arsenal with us!'

"Well, I owned up—told them that my 'important engagement' was really at Highbury, too. We all went together, and it was during the match that I fixed up not only to arrange the dances but to appear in *Limelight*."

That picture put Ralph on the map in yet another sphere of entertainment.

**H**is songs and sketches went round the country on the screen. Ralph himself made scores of personal appearances. When the film was being shown in London, he introduced it at five theatres in a single day. Everywhere, the "Gang Show" film, with its fresh humour and "punch," made friends for Ralph and for the Boy Scouts.

Once more Ralph Reader found that fame came to him unsought. When he started his famous "Gang" there was no thought in his mind except to amuse and entertain his friends in the Scout movement—and perhaps to make a little money to help pay for camping sites and equipment.

As a result of the *Gang Show* film he found himself a film star—again, to his own surprise. *Splinters in the Air* had enhanced his reputation, and early this year it was arranged that he should make the film version of *Nippy*. Ida Lupino is coming over specially from Hollywood to star in this Herbert Wilcox production.

Those two careers—that of the West End man of the theatre and that of the Scout Troop-leader with a flair for making things "go"—would simply

not run parallel. They insisted on meeting!

The "Gang" were finding themselves very much in demand. The Coronation Music Hall broadcast showed the B.B.C. Variety Department what the "Gang" could do. The Royal Variety Performance put the seal on their work so far as radio was concerned, and when John Watt and Harry Pepper were on the look-out for a bright, healthy, robust show, the idea of a Radio "Gang Show" appealed to them.

The broadcasts, in which I was happy to have some small part, "went down" with the public from the beginning.

Telegrams and letters started pouring in the day after, and by the end of the week Ralph had as big a fan-mail as any artist has received from a single broadcast. The "Sisters Twizzle" made their bow, and the country cried for more. Hundreds of people wrote in for the words of Eric Christmas's monologues. The B.B.C. immediately offered the "Gang" more dates.

**T**his year has seen many landmarks in the story of the "Gang." The Albert Hall pageant, in which they took part, made history. Bookings were "without precedent"—the management's own words. Ralph was given one of the most coveted decorations in the Scout movement—the Badge of the Silver Wolf.

The Scouts Association launched its world-wide appeal. Mr. George Black decided that he would do his bit towards helping such a deserving cause and offered Ralph and the "Gang" an engagement at the London Palladium, with the chorus of a hundred and fifty lusty voices, Eric Christmas and the "Sisters Twizzle" complete. Ralph accepted on behalf of the "Gang," stipulating that every penny earned should go to the Boy Scout appeal funds.

I think readers of RADIO PICTORIAL will agree with me that the story of Ralph Reader is a remarkable one. I know the man: I know his passionate sincerity.

There is only one answer to his success with the scouts—Ralph's own unspoilt, unalloyed, uncompromising sincerity. Nobody with commercial motives could have inspired thousands of men and boys as he has done.

And, as a result, he has built, almost without knowing it, something unique in entertainment. One final comment. When I asked Ralph if he had listened to the first of his Luxembourg broadcasts he shook his head and said he was sorry he had had a previous engagement. I was curious enough to find out what that engagement was.

He had been taking the evening service for a friend of his who is Vicar of a parish in South London!



**O**N a borrowed capital of £18 the young man found his fortune. Hiring a pitch in the Leicester Market Hall, he sold new and second-hand sheets of music. When his business began to show a profit he took a shop in the same town.

Most of the music he was selling came from America, and it was the thought of this that prompted him to compose and publish music of his own.

His first number, *Down by the Stream*, sold 5,000 copies.

But he was not satisfied with this. He had heard that American numbers sold as many as a million copies. His ambition was to equal that number.

Years later that young man, Horatio Nicholls, realised his dream when he wrote *Wyoming*—a song we shall never forget.

Behind the scintillating melodies which are daily churned out in the modern music factories there are such men as Horatio Nicholls, who have struggled from humble beginnings to become world famous.

We are caught up by one of their lilting melodies and get carried away on the crest of its popularity until the time arrives when a new musical wave sends us surf-riding on another "tune of the moment."

Yet few of us ever trouble to think of the men behind these tunes; those men who have had to fight the battle of life, men so natural and reticent that only ardent fans know anything about their dislikes, likes, their struggles, their homes.

Every day for hours we listen to a hundred different melodies played a dozen separate times. Inevitably, in the end they become meaningless to us—just jazz tunes to be heard and forgotten.

That is because there is nothing fresh to arouse our interest—because we know so little about the tunes.

If we knew all about the men behind the melodies, how they composed the tunes, the gradual birth of their genius, it would give us a

Billy Mayerl, pianist-composer-teacher and his new-found prodigy, eight-year-old Catherine Snelling. She wrote to Billy, after hearing him play at the local theatre, and a special audition revealed her remarkable talent

new and interesting sidelight on the subject.

There would be something more human about it. Its new aspect would give it a meaning.

The new Bisodol programme, *These Names Make Music*, has captured this missing link. Here we have a programme with a definite trend, and one with a meaning.

*These Names Make Music* is not a programme of dance music under a new heading. It is a delightful change from that type of programme—so abundant on the sponsored air.

It does not, though, deal wholly with the composers of the modern era, but also the ace instrumentalists whose names are now household words.

The main idea behind each programme is to tell new and fascinating stories about a composer or instrumentalist, and to illustrate this with some of the best known works associated with the star.

In contemporary programmes the music has been selected first and the facts written around the music afterwards. In this case, however, the man has been selected first, and the music woven in later.

**W**hen you hear the "Top Hat Selection" you instinctively think of Fred Astaire and Ginger Rogers. But the real brain behind that music is Irving Berlin.

How much do we know about him? How much, in fact, do we know about Gershwin, Jerome Kern, Ray Noble, Horatio Nicholls, Benny Goodman, Freddie Gardiner—just a few of the names around which the programmes are being built?

But there are others. Harry Woods, Hoagy Carmichael, Billy Mayerl, Noel Gay, Reginald Connelly, Syd Phillips, Lionel Monckton, Arthur Schwartz, Richard Rogers, will also feature in

# "THESE NAMES MAKE MUSIC"

Introducing you to the new Bisodol programme—from Normandy on Wednesday and Saturday at 9.15 a.m., a fascinating series which stars popular composers and their best known tunes. Get to know the men, listen to the dramatic story of their lives, and enjoy their wonderful, eternally appealing melodies.

these full-length life stories illustrated by music, *These Names Make Music*.

Let us take, for instance, Irving Berlin. He will be celebrating his fiftieth birthday soon and America will be going ga-ga over a Berlin Week. Every American radio station will be linked up on a coast-to-coast relay of Berlin's numbers, and every dance band in America from New York to Hollywood will be playing nothing but his tunes.

What do we know of Berlin? He certainly wrote *Alexander's Ragtime Band* and such tunes as *Always* and *Because I Love You* and a multitude of others too many to mention.

But there are hundreds of other interesting little facts to learn about this great man who has earned himself the title of "Tin Pan Alley's First Millionaire."

Gershwin? We lost the greatest composer of the modern era when George Gershwin recently died. But he left behind him melodies that will go down in posterity. *Rhapsody in Blue* was his modern classic which has given us an indication of what the music of the future will be like.

When Gershwin was only sixteen years old he had his first song published, *When You Want 'Em, You Can't Get 'Em; When You Got 'Em, You Don't Want 'Em*.

Hoagy Carmichael showed a keen interest in early negro ragtime when he was still a lad at school. He could play a piano almost as well as the negro pianists even at that age. His first well-known composition, *River-Boat Shuffle*, was written soon after he had left school.

Originally he was studying law, but when he met Paul Whiteman in Indiana, Hoagy persuaded the "King of Jazz" to record one of his numbers.

After that he forgot all about his law career, and absorbed himself in composing modern numbers and also dance band work.

When Benny Goodman was nine years old he began in the musical profession, and he was only thirteen when he joined the Wolverines in America.

His "Savage Rhythm" and "Clarinetitis" are, perhaps, two of his best known works.

**C**laimed to be "one of the most brilliant syncopated pianists of the age," Billy Mayerl was the first man ever to play George Gershwin's "Rhapsody in Blue" from memory.

At first he was a classical pianist, and gave several recitals at the Queen's Hall. Later, however, jazz interested him and he was solo pianist for five years with the Savoy Havana Band.

Carroll Gibbons and Ray Noble need no introduction to RADIO PICTORIAL readers, although, when the programmes of *These Names Make Music* are built around them, listeners will be able to hear many new and interesting stories of their lives.

Freddie Gardiner, ace saxophone and clarinet player, is one of the "old gang" of the dance band business. He began in small "gig" work, and very soon made headway through various London bands until he was playing with Syd Lipton at the Grosvenor House, and later with Lou Preager.

But I have told you very little about these Moguls behind the Melodies. I leave it to "These Names Make Music" to spotlight them for you in graphic, colourful stories of the men, their lives, their struggles, the realisation of their dreams, augmented by the tunes we all know.

Some of the melodies may be old—but they will seem new in this cocktail of Modern Men and Modern Music.



Horatio Nicholls



Ray Noble



Irving Berlin

**ANNE TEMPLER'S  
UP-TO-DATE FASHION NOTES**

**J**UST as listening to the radio keeps you up to date with what is happening in all sorts of fields—music, politics, economics, art, sport and so on—so do I want this page to bring you news of what is going on in the Fashion world. Big shows, fabric developments, exhibitions, social functions—all have their effect on what we wear.

We will try together to develop our dress sense. It is something which grows, and once you have a real feeling for clothes, clever dressing and economical dressing follow very easily. It's knowledge that counts.

Recently a fairy-tale ostrich feather show took place at South Africa House. The magnificent stage had a long platform run out the whole length of the room, banked with flowers. Down this platform walked beautiful mannequins in models created by Norman Hartnell, the brilliant young designer.

There were feather boas, certainly nothing like those our grandmothers wore, but grand, exciting ones dyed in glorious colours which lent gaiety and dignity to the evening dresses.

There were tiny capes and enormous capes—the largest of all, five feet long, was dyed grey and worn over a softly draped grey chiffon dress. Tiny curled feather tips were used for toques and capes and muffs—long glycerined feathers were used for muffs and at the hems of dinner or Ascot dresses. Uncurled feathers rioted on simple outfits with striking effect. There was a glorious deep blue sequin-embroidered evening dress worn under a cyclamen wool evening coat.

One evening dress was patterned with a large design of many-coloured ostrich feathers, and a multi-coloured feather boa was dyed to match it. Yet another evening dress had light mauve ostrich feathers on the corsage, and they were shaded to deep mauve at the waist of the frock at the back. There was an ostrich feather fan dyed to match.



It's exquisite—and it's washable!

**FOR THE HOLIDAYS!**

Anne Templer gives us the latest news from the Fashion Shows



Celanese makes this crisp Cruising Dress

These feathers, curled and uncurled, which adorn the world's most beautiful women, bring prosperity to hundreds of skilled workers. The feathers are graded, and some of the short black ones end up as humble feather brushes!

**M**OTLEY, responsible for the dressing of so many successful plays, showed us a round dozen summer models one morning lately.

"Three Sisters," a handsewn blouse for summer evenings, made of pleated chiffon and hand-worked insertion, through which narrow black velvet ribbons threaded themselves, was a delightful and practical fashion worn with a classic tailored skirt.

Short-sleeved jackets over long-sleeved frocks were good. Yokes appeared on some of the models and lovely fantasies of head-dresses were shown.

Fabric news is important just now, with holiday preparations in full swing. To glean the latest I went along to Celanese House, and was enchanted with what I found there. Printed flowered ninon and striped ninons—these in a weave of broad and narrow stripes.

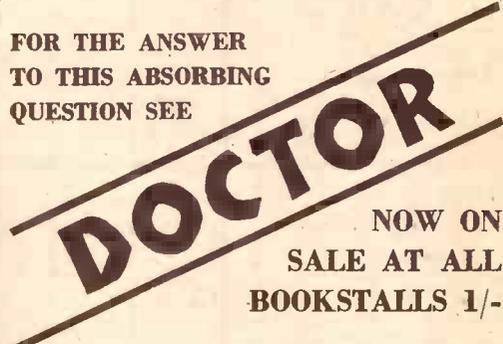
At Lady Maureen Stanley's show of British fabrics for Ascot, H.R.H. the Duchess of Gloucester chose one of the Celanese ninons in a lovely mixture of brown and white stripe and leaf design in orange, chartreuse and mushroom tones.

H.R.H. the Duchess of Kent was interested in a Celanese Plage Crêpe in white printed with a tiny bow design in black. These Plage crêpes are exceptionally good in plain colours, too. I saw a lovely black model for office wear made up in it. Olaf is making it up in pink and black for Diana Churchill—a full skirt, low square neck and bolero of plain black.

Look at the exquisite evening frock in the picture—it's made of washable Celanese jewelled ninon. The little spots glimmer and it's unbelievable that you can actually tub this glamorous fabric.

**CAN SCIENCE  
REVEAL AND PROVE  
PATERNAL ORIGIN?**

FOR THE ANSWER  
TO THIS ABSORBING  
QUESTION SEE



Also in the June issue:—

- Tuberculosis & Heredity
- Verrucas & Plantar Warts
- Aerophagy-Modern Illness
- Vertigo and Dizziness
- Glands and Nutrition
- Why do People Faint?
- Tetanus in Children
- Diet during Pregnancy
- The Sun as Natural Healer
- Cerebro-Spinal Meningitis
- The Mania of Persecution
- Take care of your Teeth
- Hernia and its Treatment
- etc.

**SECURE YOUR COPY OF  
"DOCTOR" TO-DAY!**

**TO STOP ACUTE  
INDIGESTION**

By Dr. F. B. Scott, M.D., Paris

When a dyspeptic patient comes to me for treatment, I know that the last thing he wishes to hear is a discourse on the percentage of acid in his gastric juice. His sole concern is to have a prescription which will stop his indigestion in the shortest possible time. Since the quickest-acting remedies for the purpose known to science are contained in 'Bisurated' Magnesia, it is my regular practice to prescribe this standard antacid—I know of no quicker or more effective indigestion remedy. Any sufferer will have convincing proof of the efficacy of 'Bisurated' Magnesia by taking a little after his or her next meal.

Note: 'Bisurated' Magnesia—referred to above by Dr. Scott—is available at all Chemists at prices from 6d. to 2s. 6d.

**PERMANENT  
WAVING  
SIMPLIFIED**

A complete hair-waving and setting outfit which does not involve heat or electricity and costs only 5s. has just been put on the market.

With the aid of this amazing apparatus, which is completely safe and suitable even for children, hair is permed while you sleep and normal duties and pleasures are not interrupted. For full particulars see advertisement on page 39 of this issue.

# THE PERFECT HOSTESS

By Anona Winn

*This popular radio actress and singer has often entertained us on the air, and now she passes on some good "tips" for entertaining at home*



**L**OTS of people think that being the perfect hostess means spending a big sum of money and going to infinite pains to have the house spick and span, themselves positively scintillating, and everybody in the family uncomfortable for days beforehand.

Nothing of the sort! The best party I ever had—meaning the one which the guests enjoyed most—was held in the midst of packing up before a removal, which involved everybody perching themselves on packing-cases and me, as hostess, in a gingham overall, with probably a large smut on my nose!

Not that I'm advocating that as the perfect setting for the perfect party! But it does show that the elaborate type of entertaining is out of fashion these hectic days. But does that prevent us having fun? Not on your life!

To my mind the perfect hostess is one who doesn't appear to be a "hostess" at all. She shares that job with all her guests, and ends up by making them think it is their party—and a jolly good one, too!

**N**ow for a few practical suggestions: Don't run away with the idea that if you can't afford a six-course formal dinner, entertaining is right out of the question for you. After-supper entertaining is becoming more and more fashionable, which means that you provide sandwiches—as exciting as your imagination will let them be—coffee, and any other drinks you think suitable.

Another Golden Rule is: Don't force your guests to enjoy themselves! If there are any card enthusiasts present, lead them to a card-table and a pack of cards and let them get on with it, but do see that there are plenty of comfortable chairs about for those people who want to relax and enjoy a little general conversation.

relax and enjoy a little general conversation.

Have you ever used your wireless or radiogram to give a little informal concert? There is something about an audience, however small, that makes a radio play more gripping—in fact, more like a theatre show; while, if you have a radiogram you can suit your concert to your audience and give variety, swing or high-brow concerts that will prove very popular with their particular "fans."

**W**hatever refreshments you provide, don't be too ambitious to start with. Remember that as you start so you will be expected to continue! Be original with your sandwiches, by all means. You probably have one or two "specialities" that you are particularly fond of, and I'm giving you one or two of my own favourites that always go down well with hungry guests.

First, the "double-decker sandwich"—made in two layers with three pieces of bread and butter. You can vary the filling in these, for the first layer using lettuce, and the second cheese and tomato. One original filling is to use lettuce and cream cheese in one sandwich made with brown bread, spread

the top of that with red currant jelly and add another piece of brown buttered bread on top. It tastes delicious!

Asparagus from a tin makes an excellent sandwich if it is rolled in a slice of thin brown bread and baked in a medium oven for about ten minutes. Cut the asparagus stalks the same length as the bread and sprinkle with salt. Slightly warm the asparagus in the oven before putting it on the edge of a slice of bread and roll carefully. Secure each roll with a wooden cocktail stick, which is used to hold the sandwich while it is being eaten.

Another rolled sandwich that always calls forth cries for more is a filling of cream cheese mixed with tomato ketchup. Both these sandwiches should be eaten while hot.

**D**rinks will depend on your purse, of course, if you're going in for the alcoholic kind, but here is a very simply-made fruit cup which most people lap up gratefully in hot weather.

You need three oranges, 1 pint of washed, stoned and minced cherries; 2 pints of ginger ale; sugar to taste; three lemons; one small tin of crushed pineapple; soda water as required and a block of ice.

Squeeze and strain the oranges and lemons. Add the cherries, stir in the pineapple juice. Sweeten, leave to stand, stirring occasionally. Add the ginger-ale, ice and soda water. This mixture makes two quarts.

**F**inally, always bear in mind that the secret of being the perfect hostess is to keep your entertaining simple and effortless—no keeping up of appearances; no unnecessary fuss or bother; just enjoy yourself, and your guests will clamour to come again.

## MY FAVOURITE RECIPE

by TESSA DEANE

Well-known radio soprano from B.B.C. and continental stations.



Complete with cooking apron, here's Tessa as she appeared in one of her films

### BAKED GOOSEBERRY PUDDING

"**T**HIS sweet is a particular favourite of mine," says Tessa, "because it is one of those 'adaptable' dishes that can be served either hot or cold—very useful in our changeable climate!"

Cook a pint of gooseberries, with sugar to taste, in a little water. When they are soft, stir in two tablespoonfuls of fine breadcrumbs, put in a buttered oven dish and allow to cool.

Beat to a cream 3 ozs. each of butter and sugar, and add two small eggs, well beaten. Sift in 3 ozs. of flour, one teaspoonful of Borwick's baking powder, 2 ozs. of ground almonds and one tablespoonful of milk if necessary.

Pour this mixture over the gooseberries and bake in a moderate oven for 40 to 50 minutes. If you are lucky enough to possess a refrigerator, this pudding is delicious ice-cold.



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(CROYDON)

# LUXEMBOURG

(ESCH-SUR-ALZETTE)

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**FARES Single £5. 10. 0.**



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

HELLO, EVERYONE!

I have had some jolly letters from you this week, for which I thank you. Someone called Mary Carr sent her entry for the competition with a very urgent note, *but she did not give her address*, so don't be surprised if you do not see the postman, Mary. Try again.

When sending in your entries, I should be very interested to have a line from you stating what kind of competitions you like best.

I hope you have a good time at the circus, Robert Kean. You are right, it's great fun looking forward to things. Mollie Burton is making a book out of all the children's pages in RADIO PICTORIAL. She has made a nice cover out of cretonne-covered cardboard, and each week she adds another page and says her friends love to read it. Good idea, Mollie! Perhaps others would like to copy. It would be specially nice to let children in hospital have such a book when possible.

Yours affectionately,

*Auntie Muriel*

ADVENTURES OF A MICROGNOME

Mick Interferes

MICK the Micrognome was reflecting upon all the extraordinary broadcasts that took place from the studio in which he lived in happy comfort underneath the carpet.

Here was someone else arriving, and he carried a most interesting-looking bag, which he was now proceeding to unpack. Mick poked his head out and watched.

First the newcomer took out what looked like a toby jug. Then came a round box with a handle, then a square box with a handle. Then came what seemed to be a tea-caddy, followed by a quaint-looking clock. The stranger put them all on a table near the microphone, while he chatted with an announcer.

"They are all very old and valuable," he was saying. "This one is rather a favourite of mine."

He pressed a spring in the clock and it played a beautiful little tune. Mick was absolutely spell-bound. What a fascinating thing.



Mick had a grand time with the musical boxes that had been collected in the studio for a broadcast talk

He crept from his hiding place to examine these wonderful musical boxes at closer quarters, and was soon on the table hiding behind the tea-caddy. He was so interested that he was quite unaware of the red light which flickered on and indicated the beginning of a broadcast.

Mick did not hear the announcer saying that listeners were about to hear a very interesting illustrated talk on old musical boxes—and before anyone knew what had happened, the boxes began to play! Not one at a time and in their right place, but all together!

Mick was having a grand time hopping about pressing springs and turning handles, and when he accidentally bumped into the toby jug, it played John Peel, and Mick did a little dance.

The speaker waved his arms and tore his hair in agony, and the announcer, a little pale, just stared and stared.

"I am very sorry to say that through some unforeseen accident, my talk has been completely ruined," announced the gentleman breathlessly.

The red light went out, the musical boxes played themselves silly, and Mick the Micrognome fairly skidded back to his safe hiding-place, hoping no one had seen him, for, of course, he was the "unforeseen accident"!

What will Mick get up to next? Watch out for him next week.

"ADAM was a runner,"  
Said clever little Grace.  
"The Bible says that Adam was  
First in the human race!"

COMPETITION

WHAT IS IN THE SATCHEL?

THE boy in the picture below looks as if he has done his homework thoroughly. He has a full satchel. Can you guess what is inside it? The jumbled letters will give you the clues. Put them in their right order and send your solution, on postcards only, and not later than June 30, to Auntie Muriel, RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2.

Please be sure to give your full name, age, address, and school. Four half-crowns will be awarded to the senders of the first four correct solutions received in the neatest handwriting. Age will be taken into consideration.

GRABLEA	OBKO	LURRE
THIMRECAIT	OOKB	SEAERR
LINPSEC	PESSMACOS	
PINGAMP	ENP	
SLINGHE	RAAMGRM	
RNHCEF	IMEPRR	
TIRSYHO	BOKO	
TASAL		
TROCAIDINY		

The results of the "Smash Up" competition appear on page 30

MAGNESIA IS FOUND TO MAKE THE TEETH NOTICEABLY WHITER

Do you want whiter teeth? Thanks to the discovery of what 'Milk of Magnesia' does to the acid discoloration of tooth enamel, people with the dingiest teeth are making them gleaming white.

So get a dentifrice containing sufficient 'Milk of Magnesia,' and its use will immediately wash away every stain, including the deep yellow stains from tobacco. You can actually see the teeth whitened day by day, until they are a clear, natural white. Phillips' Dental Magnesia, containing 75 per cent. 'Milk of Magnesia' will do this every time. Be sure of the dentifrice you use, however; it must contain 'Milk of Magnesia.'

Plenty of people have made this discovery, because dentists have been recommending this new type of dentifrice to their patients. Not only because of its remarkable whitening action, but for acid mouth. Phillips' Dental Magnesia has been found the most effective neutralizer of the mouth acids which cause cavities and cause carefully-filled cavities to fall away from the filling. Even tartar cannot form when 'Milk of Magnesia' keeps the mouth alkaline; teeth are as clean and smooth at the gumline as on polished surfaces.

However, it's the amazing whitening properties of 'Milk of Magnesia' that won such a large portion of the populace to this new type of dentifrice. Women are particularly partial to it, because noticeably white teeth are a true beauty asset. The words 'Milk of Magnesia' referred to by the writer of this article constitute the trade mark distinguishing Phillips' preparation of Magnesia as originally prepared by The Charles H. Phillips Chemical Co. To obtain the dentifrice recommended ask for Phillips' Dental Magnesia. Price 6d., 10 1/2d., 1/6 the tube of all chemists and stores.

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RADIO LUXEMBOURG (1293 metres) 11.15 a.m. every Sunday; 8.45 a.m. every Monday; 8.30 a.m. every Thursday.  
RADIO NORMANDY (212.6 metres) 2.45 p.m. every Sunday; 9.0 a.m. every Monday; 10.15 a.m. every Tuesday.  
PARIS BROADCASTING STATION (POSTE PARISIEN—312.8 metres) 10.30 a.m. every Sunday; 9.15 a.m. every Friday.

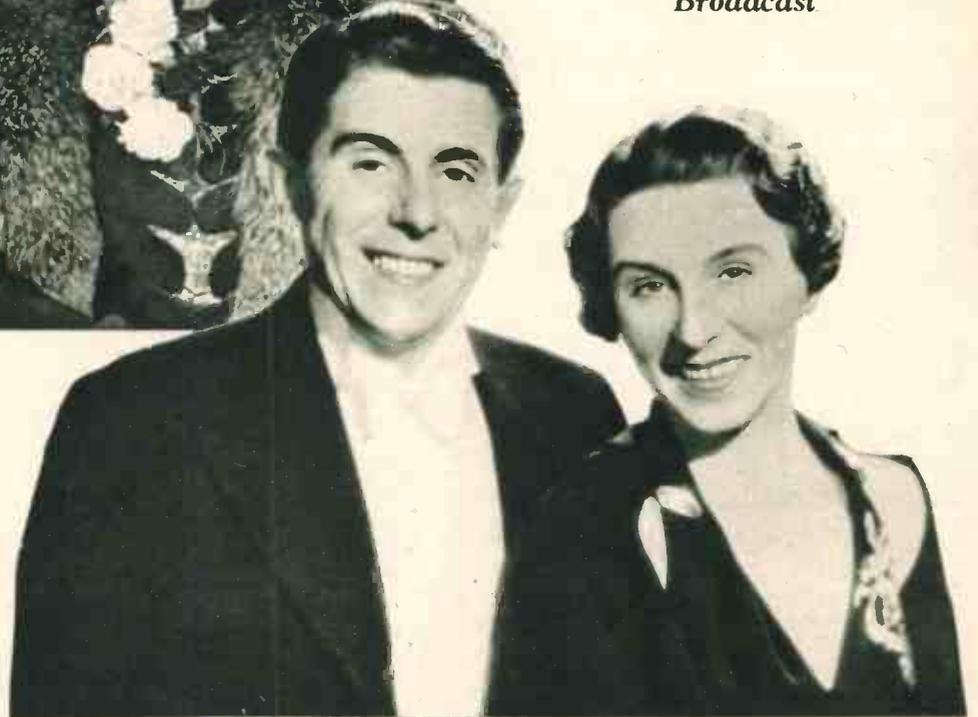
Radio Normandy transmissions arranged through the I.B.C. Ltd.

# Highlights of . .

Yvonne Arnaud and Ronald Squire in "Diplomacy" :: George Robey Again :: "Sunny Side Up" Film-into-Radio-Play :: The King's Broadcast



Webster Booth is in such demand that he has got three broadcasts this week: with Charles Ernesco's band on Sunday, in a Lehar programme on the same day and in Cabaret from Bournemouth on Wednesday. He is seen above with Anne Ziegler, who, you will remember, was cited in Webster's recent divorce case.



Douglas Young and Nan Kenway—in concert party on Tuesday

## SATURDAY, JUNE 25

### Variety

**L**END an ear to to-night's *Palace of Varieties* if only because two new acts await your critical approval. One is **Cheerful Charlie Chester**, a young man who wisecracks with disarming impudence and twangs his ukulele with persistent gaiety. The other act is **The Five Herons**. The three girls, Joan, Wendy and Kaye, plus two brothers, Tony and Peter, promise us something different in close harmony . . . their line will be folk-songs, spirituals and matter far removed from the Tin Pan Alley perpetrations.

Charlie Chester's ordeal will be the more nerve-racking since he will be making his debut under the genial, but critical eye of **George Robey**—also in the bill.

**Collinson and Dean** (still arguing), **Harry Hemsley**, **Suzette Tarri** and **Tommy Handley** complete a bill which, frankly, looks more promising than *Palace of Varieties* has looked in months. (National).

On Regional **Frank Terry's *Pleasure on Parade*** has an airing from the Floral Pavilion, New Brighton. **Louis Holt** and **Marion Dawson** star in a sound concert-party cast.

### Plays, Talks, Features

**T**HE B.B.C. is rightly determined that you shall not miss *Pollicide Dogs and Jellicle Cats*, a pleasing collection of nonsense poems by **T. S. Eliot**. It is on National and it will be the second revival of a slick programme.

On Regional there is a play by **James Hilton** (not, of course, to be confused with orator **John Hilton**). It is called *We Are Not Alone* and is distinguished by Hilton's usual crisp dialogue.

I recommend on sight a discussion on *Playwrights and the Box-office* on National. It is between **Sean O'Casey**, that brilliant genius of the Irish slums, and **Maurice Browne**, theatre impresario who startled the world with *Journey's End* and has recently come back to the theatre arena with a thoughtful play called *White Secrets*.

In *Town To-night*, **American Commentary** (both National) and the twelfth of the **Clinton Baddeley Mrs. Proudie** readings (Regional) are "as usual" attractions.

### Dance Music

**O**N National, at tea-time, **Billy Ternent** and his band take the air. **Roy Fox**, with his crooners, **Mary Lee**, **Denny Dennis** and **Paddy McCormick**, occupy an early-evening session on National, while **Ambrose** (the latest to play before Kings) will have the late session.

**Reginald New** has a lunch-time session on

the B.B.C. Theatre Organ on National whilst on Regional we can hear **Harry Farmer** at the organ of the Granada, Clapham Junction.

### Music

**Joseph Lewis** conducts the B.B.C. Orchestra in a National session, whilst **Gilbert Stacey's Sextet** and the **Aston Hippodrome Orchestra** provide light music on Regional. Soprano **Dorothy Bennett** appears on Regional with the **Grinke Trio**.

### Sport

**Howard Marshall** will again have the second Test match between England and Australia well in hand at Lord's. **Freddie Grisewood** (he used to play tennis for Worcestershire) brings his expert knowledge to bear on the Wimbledon championships (National).

On the Welsh wavelength **Rowe Harding** will commentate on the Welsh A.A.A. athletic championships whilst, on National, **Major G. Phipps-Hornby** describes a polo match at Hurlingham.

## SUNDAY, JUNE 26

### Plays, Talks, Features

**O**UTSTANDING treat to-day is the play *Diplomacy*, in the *Forgotten Successes* series. One of London's most brilliant theatrical teams, **Yvonne Arnaud** and **Ronald Squire**, transfer their sparkling art from stage to microphone to head the cast of this play. At present they are playing together in *A Plan for a Hostess* at the St. Martin's Theatre.

**Esme Percy** (the loss of whose eye has not affected his magnificent acting ability), **M. Landale**, **Mary Hinton**, **Jack Allen** and **Barbara Palmer** (who should not be confused with the clever croonette of the same name) complete a gilt-edged cast. (Regional).

On National **Geoffrey Deamer** produces a religious play by **J. W. Lydekker, M.A.** It is called *Into All the World*.

*The Cornelian Ring* by **Gerald Bullett** was successfully broadcast recently. If you missed

**Kevin Fitzgerald's** reading of it you have another chance to-night on Regional. On National **R. Ellis Roberts** discusses *New Books on Religion*, whilst *Round the Courts* on Regional and **C. H. Middleton** on gardening on National recur.

### Services, etc.

**M**ORNING: Methodist service from Bondgate Church, Darlington, by the **Rev. C. Allen Clough** (National). Evening: Catholic Service from St. Dominic's Priory by the **Rev. Fr. V. McNabb** (National), and from Durham Cathedral, conducted by the **Rt. Rev. Bishop of Jarrow** on Regional.

### Music

**L**EHAR is the composer chosen for the second of the *Theatre Composer* series on National. **Bertram Wallis** will again compère and **Webster Booth**, **Hella Langdon**, **Betty Huntley-Wright** and the **Rae Jenkins** trio will sing and play.

**Webster Booth** keeps up his reputation for hard work with a broadcast in the morning with the **Charles Ernesco Quintet**. **Anne Ziegler** also sings. Other light music sessions are shared between **Michaeloff** and his **Bessarabian orchestra**, **Falkman**, **Mantovani**, **Frank Stewart** and his **Alphas** and **Fred Hartley's Sextet** on National and **Campoli** and **Harry Davidson** on Regional.

The B.B.C. Military Band will be heard on National and early in the afternoon **Reginald Foort** on the Theatre Organ, with **Ivor Dennis** and **Rae Jenkins** and **Wynne Ajello** singing, has a session. Also on National will be heard the **Glasgow Corporation Gas Department band** with **Robert Watson** singing.

## MONDAY, JUNE 27

### Variety

**I**'M glad that *Bungalow Club* (to-night again on National) has got away, not only because **Anona Winn** is a woman with ideas who deserves any success she gets, but also because this lively series of shows is the first important series to be produced by **Anthony Hall**, one of the B.B.C.'s brighter young men.

Later, on National, there's another of the

# THIS WEEK'S B.B.C. PROGRAMMES

*Mixed Doubles* shows which occasionally crop up. Mabel Constanduros and John Rorke, Vera Florence and Walter Glynn and Howard and Vivian star in this show.

Yet another regular feature makes its last bow till next autumn. This is *Friends to Tea*, a show which has, I think, been robbed of much of its interest by lack of originality in booking artistes. To-day, for instance, we have Mill Roy, Hazell and Day, Sidney Burchall and Tommy Handley. I bow to no one in my admiration for these artistes but they have appeared with great regularity recently in Ernest Longstaffe shows. Tommy Handley, for instance, appears two days earlier in *Palace of Varieties*.

## Plays, Talks, Features

TWO quite outstanding features to-day. One solid, the other somewhat whimsy. Geoffrey Bridson gives us another of his absorbingly interesting "actuality" programmes. Remember his *Cotton People* show? Now he has crossed the Pennines and taken *Wool* as his subject. It will represent a cross-section of the lives of the people of the West Riding.



The moon's been a source of constant inspiration to Tin Pan Alley writers. But more serious works have been inspired by it. To-night, bringing a new moon (9.10 p.m. if we must be accurate), *Moon Mosaic* will be put over on National.

Apart from these attractions, there's *World Affairs* on National, a talk on interesting insects on the same wavelength and a short story in the afternoon on Regional.

A programme of some importance occurs on Regional. This is *The Service of the Sea* from Canterbury Cathedral. The honourable Company of Master Mariners will present a Red Ensign to the Cathedral and during the broadcast you will hear His Grace the Lord Archbishop of Canterbury, "Evans of the Broke" and the Master of the Company, Sir Robert Burton Chadwick Bt.

## Dance Music

EARLY in the evening Ambrose and his orchestra will be heard on Regional whilst Jack Jackson takes over the late session from the Dorchester Hotel. And mid-evening on National sees Reggie Foort broadcasting a show called *Wandering Around the World*, on his organ. On Midland a new band makes its bow. The

leader has the incredible name of Rube Sunshine and it is well known as the band of the Victoria Station Hotel, Nottingham.

## Music

SUCH light orchestras as Arthur Salisbury from the Savoy Hotel, the John McArthur Quintet, Harold Sandler and his Viennese Octet occupy sessions during the day. But to-day's outstanding musical treat is Albert Sammons, the renowned violinist.

## Sport

TENNIS and cricket. Cricket and tennis. Marshall and Grisewood. Grisewood and Marshall. National and Regional.

## TUESDAY, JUNE 28

## Variety

WHOEVER first conceived the film *Sunny Side Up*, after several years it still retains its place as one of the best musical entertainments yet. With Charles Farrell and Janet Gaynor, the World's Sweethearts, and with a crop of good tunes such as *I'm a Dreamer*, *If I Had a Talking*

Yvonne Arnaud and Ronald Squire (now in "A Plan for a Hostess") broadcast together in "Diplomacy" this Sunday. (Below) Charming Wynne Ajello who is singing with Reginald Foort, also on Sunday

*Picture of You* and *Sunny Side Up* it was ideal screen material.

Douglas Moodie regards it as ideal radio material, too. Anyway to-day on National and on Thursday on Regional he is producing it and hopes to repeat his previous "film-radio" triumphs. Janet Gaynor's role is to be played by Gina Malo, and the others in the cast include Paddy Browne, George Moon, Harry Foster, Alice Mann, Gladys Young, Guy Glover and Macdonald Parke.

On Regional there's quite a lot of variety entertainment. Les Allen stars in another of the afternoon *Melody and Romance* programmes whilst, earlier still, Peggy Cochrane gives us twenty minutes of rhythm. Later come Al and Bob Harvey in a boisterous, fun-and-games show called *Horner's Corner*. This is the second of a spasmodic series. On West Regional, Will Seymour's Boscombe concert-party *Bubbles* will be broadcast. Chief interest to listeners is the inclusion of Douglas Young and Nan Kenway in this cast. Others include Pat Colbert (bass-baritone), Ella Drummond (soubrette), Jeffrey Piddock (entertainer)—he was once Anne Lenner's husband—and Will Seymour (comedian).

## Plays, Talks, Features

ON National there will be a commentary on the King's State drive through Paris, a whetting of the appetite for his broadcast on Friday. Leonard White has written a light comedy called *The Perfect Marriage* for Empire broadcasting, but National will be able to hear it this morning.

Walter Starkie is a Professor of Spanish in the University of Dublin. When he's home, that is.

Please turn to next page



## B.B.C.'s Programmes

More often he is wandering over the face of Europe with his violin . . . earning his passage in that romantic way. *Raggle-Taggle* (Regional) is a dramatic and musical account of a journey he made through Eastern Europe.

### Dance Music

**CARROLL GIBBONS** and the Boy Friends produce their sweet melody on National during mid-evening, whilst **Sydney Lipton** and his Grosvenor House Orchestra switch on the music late at night.

In the morning **Reginald Porter-Brown** has an organ session on Regional, later **Donald Thorne** does ditto on the Granada organ, Clapham Junction, whilst early evening **Frank Matthew** of the Ritz, Ipswich, is handed the B.B.C. Theatre Organ for half an hour. (All on Regional.)

### Music

**TO-NIGHT** stages the first of three musical programmes of Handel music. They will be broadcast by the B.B.C. Midland Orchestra from the Institution for the Blind, and **Leslie Heward** will conduct. Organist will be the well-known **G. D. Cunningham**. (National.)

Lovers of better-class music will be pleased to welcome back an orchestra which has always reached a high standard. That is the **Whitby Municipal Orchestra**. We shall hear it on North Regional and it will be conducted as usual by **Frank Gomez**.

### Sport

**THERE** will be further commentaries to-day on the England-Australia Test Match at Lords and the Wimbledon Tennis Championships.

## WED., JUNE 29

### Variety

**CLAUDE DAMPIER** and **Billie Carlyle**, **Davy Burnaby** and **Michael North**, **Webster Booth**, **Al Bowly**, **The Carlyle Cousins** and **Billy Thorburn** and his band. That's a pleasant sounding bill, isn't it? You can hear this dance-cabaret on Regional from the Royal Bath Hotel, Bournemouth.

Earlier **Mr. and Mrs. Neemo** can be heard on Regional. I have only to remind you that this is the second of the shows starring those exuberant comedians, **Billy Carylly** and **Hilda Mundy**. The **Cavendish Three** and **Jay Wilbur** and his band will be in support. Earlier still **Take Your Choice**, with **Janet Lind**, **Bernard Clifton** and that splendid actor, **Richard Littledale**, will be heard.

### Plays, Talks, Features

**OUTSTANDING** to-night is an **M. H. Allen** production called *Midsummer Pastorale*. (National.)

*The World Goes By* as usual on Regional.

### Dance Music

**MICHAEL FLOME** from the May Fair Hotel has the late night music under control, while on National, at tea-time, **Roy Fox** and his band can be heard.

### Music

**TO-NIGHT'S** evening programme on National is practically dominated by the broadcast of all four acts of *Figaro* from Glyndebourne. During the evening, on National, **Reginald Foort** has a session which he will devote to *Tannhäuser* music.

Earlier, on National, **Johann Hock** gives a violoncello recital, there is light music from Germany, and **Jack Hardy's Little Orchestra** and **Geiger's orchestra** from *Claridge's Hotel* will entertain. On Regional, **Ireen MacLaren** has a piano recital and **Eugene Pini's Tango Orchestra** will feature **Diana Clare**. This lovely and talented singer will sing a favourite number of hers, *New Heart*, by **Norman Hackforth**.

### Sport

**FREDDIE GRISEWOOD** continues with his Wimbledon commentaries whilst, on Regional,



Frank Matthew, of Ipswich, will be heard at the B.B.C. Theatre Organ on Tuesday

**Stuart McPherson** gives a commentary on the third Speedway Test Match between England and Australia at Wembley.

## THURSDAY, JUNE 30

### Variety

**HERE'S** another chance of hearing *Sunny Side Up*, this time on Regional. Apart from that there's very little variety, the main attraction being on National. The microphone visits the New Theatre, Northampton, for a relay. Three artistes who are expected to appear are **Bertha Willmott**, **Morton Fraser**, a really brilliant harmonica player, and **Herschel Henlere**, a comic genius at the piano.

### RECORDS OF THE WEEK

This feature, contributed by the well-known dance music enthusiast and authority, **Edgar Jackson**, was originally introduced mainly as a guide to the best recordings of tunes becoming popular over the air.

Since its inauguration it has become something very much more. It has become a veritable song-hit barometer. It lets you know not only which are the most popular tunes of to-day, but tells you also those most likely to be the hits of to-morrow.

In fact, **Edgar Jackson** seems to have a quite uncanny knack of unearthing future hits. A careful analysis of his "Hits To Come" recommendations during the period we have published his record selections shows that it is only on the rarest of occasions that his choices have failed to achieve the success he predicted for them, although he often mentioned them weeks, sometimes months, before the great majority could have known even of the existence of the tunes.

If you are interested in being up to date in the matter of the popular songs of the moment, and the best records of them, in being able to tell your friends what is happening, instead of having to be told by them, follow **Edgar Jackson**.

#### Edgar Jackson's Selections For Everybody

#### HITS TO COME

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

- "OH! MA-MA"—a real novelty in comedy six-eights, based on the catchy Italian melody "Luna Mezzo Mare"—by **Billy Cotton** and His Band (with "Somebody's Thinking of You To-night," Rex 9309); by **Dick Robertson** and His Orchestra (with "Two Bouquets," from the film "Kicking the Moon Around," by **Jimmy Dorsey** and His Orchestra, Decca F6692); by **Joe Loss** and His Band (with "Love Walked In," Regal-Zonophone MR2785).
- "YOU'VE GOT THE BEST OF THE BARGAIN" (waltz)—by **Brian Lawrence** and His Orchestra (with "Sweet as a Song," Rex 9300); by **Jack Jackson** and His Orchestra (with "You're an Education," Decca F6678); by **Jack Radcliffe** (with "Somebody's Thinking of You To-night," Decca F6659).

#### THE WEEK'S TUNE HITS

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

- "IN SANTA MARGHERITA"—by **Leslie Hutchinson** (with "Please Be Kind," Parlophone F1120); by **Jack Harris** and His Orchestra (with "Cry, Baby, Cry," H.M.V. BD5365); by **Leo Stone** and His Band (with "By an Old Pagoda," Decca F6663); by **International Novelty Orchestra** (with "Music Box," Regal-Zonophone MR2760).

#### For Swing Fans

**BOB CROSBY** AND HIS ORCHESTRA—"South Rampart Street Parade" and "Dogtown Blues" (12-in. Decca K876).

## Continued . . .

### Plays, Talks, Features

**PETER CRESWELL'S** feature programme called *The Tower of London* will be heard to-night on Regional.

On National, **Lt.-Col. Mervyn O'Gorman** and **Thomas Somers, C.B.E.**, talk about the Future of the Roads in the *Transport* series, whilst a Scottish witchcraft trial is the subject of the latest *Forgotten Anniversaries* talk. The interesting *At the Black Dog* show has another airing. (National.)

### Dance Music

**EDDIE CARROLL'S** band, **Gerry Fitzgerald** and the **Cavendish Three** are popular attractions in *Syncopeation Piece*, which can be heard on National. **Joe Loss** has the late night period and, on Regional, the B.B.C. North Ireland Orchestra, under the direction of **David Curry**, presents Irish dance music.

### Music

**THE Kutcher Ensemble** play chamber music on National. They will be heard in *Cesar Franck's Quintet*, whilst on the same wavelength **Johanne Stockmarr**, the celebrated pianist, returns to the air after too long an absence.

### Sport

**WIMBLEDON** again (National). On West of England, to-day and to-morrow, **Arthur Bray** gives an eye-witness account of the *Torquay International Motor Boat Races*, notably that for the *Duke of York's Trophy*.

Less energetic, but equally skilful, will be the *Individual Darts Championship* at the *Agricultural Hall, Islington*. **C. W. Garner** (who *didn't* win the *Dunmow Flitch* when he tried on *Whit Monday*!) will commentate. (National.)

## FRIDAY, JULY 1

### Variety

**THE CADS** are at it again. The *Western Brothers* to-night present another of their *Cads College* shows. That immaculate "bouncer" **Stainless Stephen** has been booked as guest.

North Regional provides another bright show for variety fans. *Southport Night's Entertainment* speaks for itself. The wandering mike (no relation to my gossiping colleague!) will travel around the popular seaside resort and pick up variety from the *Garrick Theatre*, music by **Arthur Jacobson** and his band from the ballroom in the *Floral Hall* annexe, and a relay from the *Ernest Binns' concert party* in the actual *Floral Hall*.

### Plays, Talks, Features

**TO-DAY** we have once again the opportunity of hearing the voice of **H.M. King George**. He will be unveiling the *Australian War Memorial* at *Villers-Bretonneux*, and the time will be approximately 1.30 p.m. (National.)

Other National attractions include the last of the series of cycling tour talks read by **Felix Deebank**.

### Dance Music

**B.B.C. BALLROOM** brings **Oscar Rabin** and his *Romany Band* from *Hammersmith Palais* to the mike, whilst **Ambrose** again has the late-night session from the *Café de Paris*. On Regional **Harold Smart**, youthful but talented son of **Charles Smart** (remember him in *Band Waggon*?) broadcasts on the Theatre organ.

### Music

**THE** second of the *Midland Handel* concerts under **Leslie Heward's** direction takes place to-day on Regional. Earlier you can hear light music from France, followed by **Montague Brearley** and his Orchestra. On National, **Callender's Senior Band**, the **B.B.C. Singers** and **Irene Scharrer** as piano soloist with the **B.B.C. Orchestra** are three varying attractions.

### Sport

**ARTHUR BRAY** continues his commentary on the *Torquay International Motor Boat Races*, and **Freddie Grisewood** will again be at Wimbledon for the tennis championships.

What I Think of the Programmes

# GARRY ALLIGHAN

*foremost radio critic of the day, this week accuses the B.B.C. of spending too much on "chromium chairs and marble staircases" and not enough on the creative side of programme production*

**M**ONEY is the root of all B.B.C. evil. At least, let us be charitable and say so. Only alternative to that excuse for bad programmes is incompetence. So let us be charitable.

The financial problem of the B.B.C. is not lack of money but the spending of it. Gentle listeners like you and me—especially you—might be excused for thinking that when the public pays the B.B.C. a couple of millions a year for programmes the B.B.C. should spend the money on programmes. Which just shows how gentle a gentle listener can be.

Nothing of the kind happens. Figures cannot lie, can they? Or can they? Ordinary mortal figures can, but not B.B.C. figures. And according to the official B.B.C. figures, 45.34 per cent. of their revenue is allocated under the heading of "Programmes," leaving the major portion of your money to be spent on other items.

I'm no business man—as my bank manager will swear—but you don't have to be, to know that no commercial firm would spend so little as 45 per cent on the goods which they sell to provide turnover. It is obvious that the major portion of a firm's income must go to producing more goods.

Where does the B.B.C. money go? That is one of the major mysteries of life. And not so innocent, either. One of these days I'm going to expose the financial structure of the B.B.C. and out of my disclosures will develop a demand for a Public Inquiry into B.B.C. finances. Not that anyone is being dishonest: there are no sticky fingers; no one is rifling the till or pinching the petty cash. Nothing so commendable as crookery: merely damfoolery.

In the meantime, you and I and the rest of the gentle listeners are suffering. We suffer from poor programmes whose excuse is "economy." Oh beautiful word, in whose glorious name Governments are thrown out of office and workers out of work; in whose name taxes are imposed and the public imposed upon; in whose name wages are cut and programmes cut off. Economy, thy sins are legion.

Session follows session of records—which we could put on our own gramophone at home. Studios stand idle while Northern or Midland or Scottish or any other Regional makes up the National programmes. Star artistes pass by Sharman's window—and, having passed, pass on—because he has not the money to pay them to broadcast. Arthur Brown is known as the "Take-it-or-leave-it Terror" because that is his final offer to broadcasters who ask for a better fee.

All that, in the name of Economy—because the multi-millionaire B.B.C. is one of the distressed areas. The high-'n-mighty B.B.C. employs Arthur Brown to beat down poor working artistes with "We can't afford to pay more." Programme staff are underpaid and overworked. Broadcasting House is a sweat shop. Ask the landlord of "The Announcers' Arms" or Alf at the Bolivar and they will tell you how famous staff broadcasters have reeled in, faint with hunger, after working the clock round solidly. Producers have been known to fall asleep at the snack counter.

That is no fanciful picture. I've seen it myself, often. Only the other day Leslie Woodgate rushed in: "Give me a sandwich and a glass of stout, quick, for God's sake." He looked ready to collapse. He did not tell me but I found out that he was working as many as eighteen hours a day. I turned up the B.B.C. official journal and saw that in that one week he was conducting six choral sessions, chorus-master with Toscanini in two Queen's Hall concerts and rehearsals for them all. You can imagine what a rehearsal with Toscanini, full choir and orchestra, is like.



## B.B.C.'s FINANCE under the Microscope

The imposing façade of Broadcasting House, the building which, according to Garry Allighan, is a "tombstone" and a "white elephant"

£2,350,000 and they provide £894,180 a year for depreciation of the premises. They are now spending another million or so on posh palaces at Birmingham, Manchester and Cardiff. Then they are buying up a great chunk of expensive land in the West End of London to double the size of the present white-elephantine Broadcasting House at an expenditure of another million.

Ornery hoss-sense could have told them that a broadcasting centre should be away from the roar and rattle of traffic. They know that to be the truth; that's why they've gone to the Northern suburban heights for their television station. But they buy up a wide area in Portland Place—"Millionaire's Avenue"—to build an enlarged Broadcasting House.

Your money, infuriated listener, is not going into the microphone but into mortar. There is to be a Radio City in every Regional centre. They will form an imposing necklace to hang around little Ariel's neck. Those grand white-stone buildings will make marvellous memorials. They are the tombstones of beaurocracy.

Think of what the B.B.C. have transmuted your money into. They now own more than two million pounds worth of land and buildings. They own more than a million pounds worth of plant. They own nearly £250,000 worth of furniture—nice chromium and ebony furniture. They own more than £80,000 worth of music, books and band instruments. They own another £30,000 worth of miscellaneous stores.

That's where your money has gone. It's gone into what the financiers call frozen assets. Bricks, stone, mortar, roll-top desks, ladders, chromium chairs, marble staircases and the rest of the paraphernalia of pretence. Instead of the production of programmes, the panoply of pomp.

Every time you hear a gramophone record being broadcast rejoice in the fact that it has only cost the B.B.C. a few pence whereas, if the actual artist had broadcast, it would have cost a few pounds. Granted, the artist would have been so freed from some of his financial worries that he could have created additional artistry for your enjoyment, but against that set the fact that the B.B.C. would have been forced to cancel the order for chamois-leathered settees in the Controllers' rooms.

Money, as I said, is the root of the B.B.C. evil—the spending of it.

Signing-off piece: Cavan O'Connor's wife presented him with a new baby-boy. They've christened him Garry—because he's always kicking?



"This is the National Programme. We haven't anybody in the studio, there's no news, and I'm fed up with playing records!"

# 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



**THIS WEEK'S  
PROGRAMMES  
IN FULL**

## SUNDAY, JUNE 26

**8.15 a.m.** Request Programme

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

*Cadbury Calling!*

**WITH CHARLIE KUNZ playing MELODIES WITH MEMORIES**



CHARLIE KUNZ who plays a non-stop medley of your favourite tunes.

Lovely JUDY SHIRLEY who sings the refrains...

...together with that popular vocalist, CYRIL GRANTHAM

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

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

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

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

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

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

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

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

**11.0 a.m.** The Happy Philosopher  
A new programme of particular interest to all dog lovers.—Presented by Bob Martin, Ltd.

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

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

**12.0 (noon)** QUAKER QUARTER-HOUR  
featuring  
Carroll Lewis  
and  
His Radio Discoveries  
The White Brothers (Vodellers)  
Will Evans (Tenor)  
Carmen Hare (Accordionist)  
The Wise Brothers (Instrumentalists)  
Bertie Kendrick (Boy Soprano)

**YOU'RE** bound to enjoy the talented Radio Discoveries Carroll Lewis brings you this week because you chose them yourself. The five artistes are those you liked best and gave most votes to in five of the original Quaker programmes. That doesn't mean to say your votes aren't wanted this week. They are, more than ever—for these five are a step nearer that stage career they've set their hearts on. Don't let them down. Presented by the makers of Quaker Cornflakes.

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

**12.30 p.m.** Peter the Planter  
On behalf of the blenders of Lyons' Green Label Tea, presents "Back Stage With Sir Seymour Hicks," with Phyllis Stanley, Dennis Van Thal and His West End Theatre Orchestra and full company.

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



Melody and Mantovani go together—he's in the Snowfire programme with his Orchestra at 9.15 p.m. on Sunday.

**THIS** week sees the last episode of the super Special Picture of the Year. But Leslie Henson will still be on the air next week, when in response to many requests, extracts from his recent success *Going Greek* will be re-broadcast.

**1.0 p.m.** Lux Radio Theatre  
Featuring Teddy Joyce and His Orchestra, with Rene Ray as Guest Star, introducing "The School for Stars," with Highlights from the film, "Bulldog Drummond's Revenge."—Presented by the makers of Lux.

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

**2.0 p.m.** The Kraft Show  
Directed by Billy Cotton, featuring Fred Duprez, with Peter Williams, Alan Breeze, Jack Doyle.

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

**3.0 p.m.** CARSON ROBISON  
AND HIS PIONEERS  
continue their popular Hill-Billy concerts  
Sponsored by the makers of Oxydol.

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

**3.30 p.m.** Black Magic  
"The Ace of Hearts Orchestra," in a programme for Sweethearts.

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

**4.0 p.m.** HQRICK'S PICTURE HOUSE  
Master of Ceremonies : Edwin Styles  
with  
Evelyn Laye  
Vic Oliver  
Nlela Goodelle  
Chips Chippendale  
Harold Warrander  
The Rhythm Brothers  
and  
The Horlicks All-Star Orchestra  
under  
Debroy Somers

**EVELYN LAYE** has appeared with great success on the musical comedy stage in the West End. Among her greatest successes are *The Merry Widow*, in 1923, *Madame Pompadour*, *Princess Charming*, *Sari Linden in Biller Sweet*, both in London and New York. Has appeared in films, and is married to Frank Lawton, the film star.  
Presented by Horlicks.

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

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

**6.0 p.m.** RADIO GANG SHOW  
The fifth of a great new series of programmes, presented by the makers of Lifebuoy Soap  
featuring  
Ralph Reader  
Veronica Brady  
Nan Kennedy  
Jack Beet  
Bill Bannister  
Syd Palmer  
Eric Christmas  
and  
Gwen Lewis  
Dick Francis  
Norman Fellows.  
Jack Orpwood  
Ted Smith  
Yoland, Elva and Dorothy

and  
The Six Harmonica Pals  
**RALPH READER** believes in giving the youngsters a break. Remember young Dennis Gilbert last week? Now Ralph introduces "The Six Harmonica Pals." Six youngsters trying to make a name (or six names), and this is their chance to show what they can do. Of course, the old Gang turn up in force as usual with a batch of new songs and sketches.  
Presented by the makers of Lifebuoy Soap.

Please turn to page 26

*Mrs Gibbons invites you  
to  
No. 7. Happiness Lane.*

ON SUNDAY, JUNE 26<sup>TH</sup> AT 10.15 A.M.



**LUXEMBOURG — SUNDAY**

AT 10.15 a.m.

**"NO. 7, HAPPINESS LANE"**

A GRAND NEW ENTERTAINMENT  
PRESENTED BY THE MAKERS OF

*Instant* **POSTUM**

10.15 a.m. SUNDAY, LUXEMBOURG (1,293 metres)

# RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 24

- 6.30 p.m.** RINSO RADIO REVUE featuring Jack Hylton and His Band Sam Browne and Elsie Carlisle The Henderson Twins Peggy Dell Tommy Handley Alice Mann Compered by Eddie Pola Presented by the makers of Rinsol.
- 7.0 p.m.** Announcing a Series of Thrilling Dramas centred round the characters of Inspector Brookes of Scotland Yard, and his son, Dick.—Presented by the makers of Milk of Magnesia.
- 7.15 p.m.** Eddie Pola and His Twisted Tunes. A programme of twisted words and music.—Presented by the makers of Monkey Brand.
- 7.30 p.m.** EXCERPTS from Herbert Farjeon's Intimate Revue "Nine Sharp" with Hermione Baddeley and Cyril Ritchard Recorded during an actual performance on the Stage of the Little Theatre, London Presented by the makers of Danderine.
- 7.45 p.m.** Dinner At Eight Enid Stamp-Taylor, introducing "My Friends, the Stars," with the C. & B. Dance Band, directed by Sidney Lipton. Presented by Crosse & Blackwell, Ltd.
- 8.0 p.m.** PALMOLIVE PROGRAMME with Olive Palmer and Paul Oliver
- THE** minute you hear the famous theme song *Palmolive Girl* break on the air you can be certain you're in for as tuneful a half-hour as radio has to offer. A beautiful orchestra, the Palmolives—one in which an instrumentalist is proud to play. Well he might be, for the Palmolives must all be masters of their art. Olive Palmer and Paul Oliver—two famous and favourite singers—provide the vocal numbers again this week.
- 8.30 p.m.** Luxembourg News (in French)



Don't miss the delightful excerpts from the London revue, "Nine Sharp," presented by Danderine at 7.30 p.m. on Sunday. Here's Richard Haydn, whose "fish mimicry" is one of the high spots of the show.

- 9.0 p.m.** HIGHLIGHTS ON PARADE with Alfred Van Dam and His Gaumont State Orchestra and Wyn Richmond Presented by Macleans, Ltd.
- 9.15 p.m.** SNOWFIRE AIDS TO BEAUTY present Mantovani and His Orchestra
- THE** theme of *Sweet and Lovely* sets the keynote for a programme in which Mantovani paints a picture of melody which has a fascination for all, and the versatility of his playing can be enjoyed to the full in *For Love Alone*, and *Lambeth Walk*.
- 9.30 p.m.** Tommy Trinder Goes Job Hunting, with Judy Shirley, Walter Williams and the Symington Serenaders, directed by Harry Karr.—Presented by the makers of Symington's Table Creams.
- 9.45 p.m.** On The Air With Carroll Gibbons and the Savoy Orpheans, Anne Lenner and George Melachrino.—Presented by the makers of Colgate Ribbon Dental and Shaving Creams.
- 10.0 p.m.** A SERENADE TO MELODY featuring Jack Jackson and Orchestra with Barbara Back and "A Star of To-morrow" Presented by Pond's Extract Co., Ltd.
- 10.30 p.m.** THE GREYS ARE ON THE AIR Lt.-Col. Graham Seton Hutchinson, D.S.O., M.C. (famous author of "The 'W' Plan") presents: The Band of H.M. Royal Scots Greys (by permission of Lt.-Col. C. H. Gaisford St. Lawrence, M.C.) Conducted by A. W. Crofts with Raymond Newell and The Greys' Singers
- THERE** is no "make-believe" about this programme, and a real Army man in command. Lt.-Col. Graham Seton Hutchinson is a famous soldier and writer, and is well renowned with sword and pen. His most famous book, "The 'W' Plan" is one of the best spy stories ever written. Graham Hutchinson is a new radio personality, who is certain to build up an enormous following. By courtesy of Godfrey Phillips, Ltd., makers of Greys Cigarettes.
- 11.0 p.m.** Young and Healthy A programme of modern snappy dance rhythm and swing.—Sent to you by the makers of Bile Beans.
- 11.15 p.m.** The Zam-Buk Programme Of Song, Melody and Humour. An enjoyable programme containing something for everyone.
- 11.30 to 12.0 (midnight)** Request Programme

## MONDAY, JUNE 27

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

- 8.15 a.m.** HORLICKS "MUSIC IN THE MORNING" Presented by Horlicks.
- 8.30 a.m.** The Alka-Seltzer Boys Browning and Starr.—Presented by Alka-Seltzer Products.
- 8.45 a.m.** THE OPEN ROAD Presented by Carters Little Liver Pills.
- 9.0 a.m.** Melodies from The Masters Compered by Peter Heming.—Presented by the makers of Kolyinos Tooth Paste.
- 9.15 a.m.** The Happy Philosopher A new programme of particular interest to all dog lovers.—Presented by Bob Martin Limited.
- 9.30 a.m.** WITH THE IMMORTALS A Musical Problem introduced by Orpheus, and presented by the makers of Bisodol.
- 9.45 a.m.** Keeping House With Elizabeth Craig, introduced by Peter the Planter. Presented by Lyons' Green Label Tea.
- 10.0 a.m.** THE COOKEEN PROGRAMME with Carroll Gibbons and His Boys Anne Lenner and George Melachrino Guest Artists: Mario Lorenzi and Frank Titterton



Pocket Vocalist Anne Lenner is having a great success in the Cookeen programme with Carroll Gibbons and his Boys at 10 a.m. on Mondays

- 10.30 a.m.** Piano Programme
- 10.45 to 11.0 a.m.** Request Programme
- 3.30 p.m.** PROGRAMME OF MUSIC Presented by the makers of Puffed (Brand) Wheat.
- 3.45 p.m.** Concert of Light Orchestral Music
- 4.0 p.m.** BIG BILL CAMPBELL and His Hilly-Billy Band with Jack Curtis (the Cowboy Songster) and Chief White Eagle (the Red Indian Tenor) Presented by the makers of Lushus Table Jellies.
- 4.15 p.m.** The Coty Programme Presenting a programme of haunting melodies, beauty information, and John Goodwood, astrologer.
- 4.30 p.m.** The Family Circle Gramophone records compered by Christopher Stone.—Presented by the makers of Betox.
- 4.45 p.m.** Marmaduke Brown The lovable, eccentric inventor and his patient wife, Matilda.—Presented by the makers of Phillips' Dental Magnesia.
- 5.0 p.m.** BORWICK'S LEMON BARLEY CONCERT Introducing the following items: In the Still of the Night ("Rosalie") ... Cole Porter Ragamuffin (Polka) ... Rixner Farewell, Hawaii ... Botterell, Buches and Phillips You're an Education Dubin and Warren
- 5.15 to 5.30 p.m.** Request Programme

## TUESDAY, JUNE 28

- 8.0 a.m.** "Hutch" Romantic Singer of world renown.—Presented by Phillips' Dental Magnesia.
- 8.15 a.m.** The Alka-Seltzer Boys Browning and Starr.—Presented by Alka Seltzer Products.
- 8.30 a.m.** Household Hints by Mrs. Able.—Presented by the makers of Vitacup.
- 8.45 a.m.** CADBURY CALLING and presenting Reminiscing with Charlie Kunz (playing Melodies with Memories) Judy Shirley and Cyril Grantham (Singing for you) Announcer: Maurice Denham Presented by the makers of Cadbury's Chocolates.
- 9.0 a.m.** Music On the Air Presented by the makers of Kolyinos 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 & Polson Cookery Club Club News and Cookery Talks by the President, Mrs. Jean Scott.
- 9.45 a.m.** BIG BILL CAMPBELL and His Hilly-Billy Band with Jack Curtis (the Cowboy songster) and Chief White Eagle (The Red Indian Tenor) Presented by the makers of Lushus Table Jellies.
- 10.0 a.m.** Fit as a Fiddle Presented by the makers of Castorets Brand Tablets.
- 10.15 a.m.** HAPPY DAYS ARE HERE AGAIN Rinsol presents: Sandy Macpherson at the organ of the Empire Theatre, Leicester Square, London.
- 10.30 to 11.0 a.m.** Request Programme
- 3.30 p.m.** Concert of Light Orchestral Music.
- 4.0 p.m.** On Board the Top Hat Express Whose passengers include the Top Hat Orchestra, conducted by Felix Mendelssohn, the Top Hat Singers, Paula Green, George Barclay, and a Surprise Passenger Presented by Nestlé's.
- 4.15 p.m.** Station Concert



"Uncle" Leonard Henry comperes the Stork Radio Parade on Wednesday at 10 a.m.

- 4.30 p.m.** HUNTLEY AND PALMERS present: "The Best of Everything" Programme arranged and compered by Christopher Bouch.
- 4.45 p.m.** Marmaduke Brown The lovable, eccentric inventor and his patient wife, Matilda.—Presented by the makers of Milk of Magnesia.
- 5.0 p.m.** On the Air With Carroll Gibbons and the Savoy Orpheans, Anne Lenner and George Melachrino.—Presented by the makers of Colgate Ribbon Dental and Shaving Cream.
- 5.15 to 5.30 p.m.** Request Programme Please turn to page 29



## HAVE YOU HAD YOUR OSBORNES?

Leslie Henson is beginning to ask his friends.

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

### Afternoon Fatigue

Be sure that the

# OSBORNE

BISCUITS are made by

## HUNTLEY & PALMERS

Then you'll prevent all forms of

### Afternoon Fatigue

LISTEN IN TO

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

# PRINCESS PRISCILLA BIBESCO AT THE MICROPHONE



ON Sunday, June 26th, Her Highness Princess Priscilla Bibesco will speak in the Pond's show, broadcast from Normandy at 3 p.m. and from Luxembourg at 10 p.m. Princess Priscilla comes of a distinguished family. She is the daughter of Prince Antoine Bibesco, the noted Rumanian diplomat. And, on her mother's side, she is the granddaughter of the famous Countess of Oxford and Asquith. She was presented last year and is one of

the most interesting of the young Society "lovelies." Above you see Princess Priscilla rehearsing her part in the Pond's programme. Band Leader Jack Jackson of The Dorchester comperes this weekly Pond's show which also includes Barbara Back, a "star of tomorrow," the three singers—Helen Raymond, Jack Cooper and Bill Clayton, and the big Pond's band. Transmission from Radio Normandy through I.B.C. Ltd.

**MUSIC AND MIRTH**  
*"Rise and Shine"*  
 featuring  
**LYLE EVANS** - Your old Friend Dan.  
 Sunday 8.45 a.m. Radio Luxembourg.  
 Thursday 4.30 p.m. Radio Luxembourg.  
 Presented by the makers of  
**JOHNSON'S WAX POLISH**

**SENTIMENT AND SONG**  
*'Songs you can never forget'*  
 with **FRED HARTLEY** and his Orchestra and **BRIAN LAWRENCE**  
 Sunday 2.30 p.m. Radio Luxembourg.  
 Wednesday 8.45 p.m. Radio Normandy.  
 Presented by the makers of  
**JOHNSON'S GLO-COAT**

Transmissions from Radio Normandy arranged through the I.B.C. Ltd.

S. C. JOHNSON & SON LTD.

WEST DRAYTON, MIDDLESEX

TO ENTERTAIN YOU WITH THE MOST THRILLING MUSIC - THE FUNNIEST BACK-CHAT ON THE RADIO

# THE RINSO RADIO REVUE

SUNDAYS AT 6.30 p.m.  
LUXEMBOURG - NORMANDY and POSTE PARISIEN  
(TRANSMISSION FOR NORMANDY ARRANGED THROUGH THE INTERNATIONAL BROADCASTING CO. LTD.)

JUNE 26<sup>TH</sup>

**JACK HYLTON AND HIS BAND**

**ELSIE CARLISLE & SAM BROWNE**  
TOGETHER AGAIN!

**ALICE MANN** THE PERSONALITY GIRL  
**Peggy Dell** THE IRISH SINGER

**THE HENDERSON TWINS** TWIN STARS OF THE RADIO SKY  
**EDDIE POLA** COMPÈRE EXTRAORDINARY

JULY 3<sup>RD</sup> and 10<sup>TH</sup>  
TWO DIFFERENT SHOWS STARRING..

**JACK HYLTON AND HIS BAND**

**FRANCES FAYE** AMERICA'S DYNAMIC SINGER

**Sam Browne** HE'S GOT RHYTHM  
**PEGGY DELL** THE IRISH SINGER

**Eddie Pola** COMPÈRE EXTRAORDINARY  
**THE HENDERSON TWINS** TWIN STARS OF THE RADIO SKY

ALSO, remember to listen-in to the tunes specially chosen for you and presented by SANDY MACPHERSON at the Console of the EMPIRE THEATRE ORGAN. Every Tuesday and Thursday morning at 10.15 from Radio Luxembourg.



Excuse me!  
Have you heard  
**Albert Whelan**  
in the  
**ANDREWS**  
programmes?

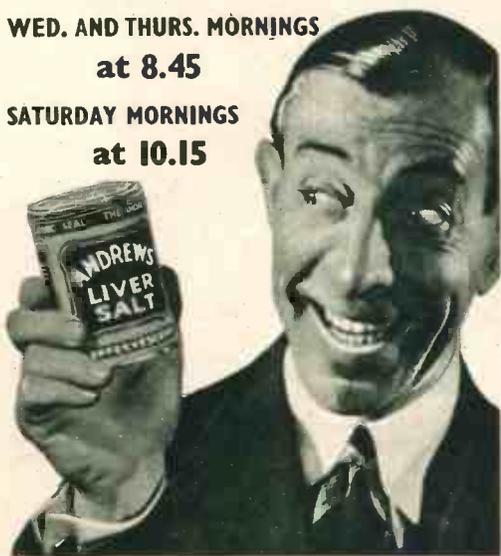
If you want a quarter of an hour's "different" listening, tune in to Radio Luxembourg and hear that celebrated entertainer, Albert Whelan, broadcasting for the makers of Andrews Liver Salt.

Hear Albert Whelan philosophise... listen to his sympathetic homely common sense... laugh at his jokes, they're amusing enough. There's music, too, of just the right kind, and on Saturdays, original items to interest the children.

Andrews programme gives you a quarter of an hour's new enjoyment—three times a week from Luxembourg.

WED. AND THURS. MORNINGS  
at 8.45

SATURDAY MORNINGS  
at 10.15



**ANDREWS**  
**LIVER SALT**

The Ideal Tonic Laxative

**EUROPE'S NEW WAVE PLAN**

Continued from page 7

Breakdowns on these trans-European lines are getting rare. "Partially successful" in the official figures means that there is more than thirty seconds interference.

Every country is equally anxious to feature on these international relays. Of last year's 93 per cent. successful relays, twenty-six came from Paris, twenty-two from Germany, seventeen from Dublin, nine from Copenhagen, eight from Vienna and the rest from other Continental music-making places. Nations are only too proud to have their big concerts and national symphony orchestras on the air for other countries to hear—and envy!

Radio relays instantly conjure up visions of *Five Hours Back*, but that famous series doesn't feature in official figures as the receiving side was done at the B.B.C.'s own station at Tatsfield.

Last year Tatsfield took thirty-four of these American relays, and only two weren't completely successful.

So the planning of Europe's new wavelength scheme and the construction of 'phone lines linking distant capitals means international co-operation. Rivalry? Ill-feeling? Sabotaged land-lines? Not a bit of it.

Miss Isa D. Benzle, former Foreign Director of the B.B.C., used to attend U.I.R. conferences together with Admiral Sir Charles Cargendale and Sir Noel Ashbridge and Mr. Hayes.

Now that she is married and resigned from the B.B.C., the Foreign Liaison side of her work has been taken over by R. d'A. Marriott, who will doubtless later go to European meetings to represent the B.B.C. at U.I.R. Programme debates, while Sir Noel Ashbridge and Mr. Hayes wade through frequency figures with their confreres from Rome, Berlin, Paris and elsewhere—forming the basis of Europe's new wave plan at the radio "League of Nations."

**MR. MASCHWITZ FROM HOLLYWOOD**

Continued from page 8

determination to concentrate on the theatre as a means of expression. My new show, *Paprika*, is all settled, the contract signed, and we are going into rehearsal at once in order to open in London at the end of August.

"Leontine Sagan is producing for me again, as the production is to be on the scale of *Balalaika*, only"—here he lapsed into a mock film plug—"bigger, quicker, louder, funnier."

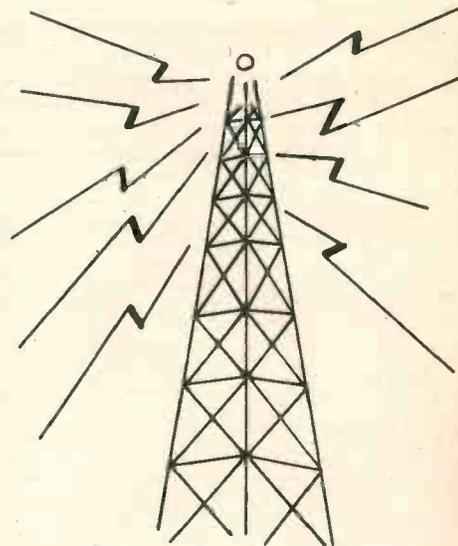
"I also hope to secure the rights of Maxwell Anderson's 'The Star Wagon,' which is such a success in New York. And I am going to present a sequel to 'Lilac Time' I have written, called 'The Lilacs Bloom Again.' Schubert's music will be used.

"I listened to the radio a good deal in New York. Some of the light sponsored programmes are absolutely superb, but it's not surprising when you consider the resources, the money, and brains behind them.

"They made me think of my own attempts to put on radio programmes with a limited budget; and what I might have been able to do, given these opportunities. Remember what a vast territory the United States are compared with England. Naturally, you expect to find more talent in a country that has fifty big cities, instead of five. The best talent of Broadway and Hollywood is available, and huge fees are paid to writers.

"In spite of all this, however, some of the smaller programmes were not as good as the ones you get from old Broadcasting House—not a patch on them in many cases. And much of the day's programmes are cluttered up with an endless stream of light crooners and trios and things of that sort, which soon pall and are made still more intolerable by the stupid announcements of the sponsors.

"But the symphony orchestras are good and the news readings are excellent—full of pep, vitality, and put over with the best dramatic effect."



**LISTEN AFTER LUNCH**

to the

**CREAMOLA**

programme from

**RADIO NORMANDY**

FEATURING ARTHUR YOUNG AND WILFRID THOMAS IN THEIR SCRAPBOOK OF MUSIC

Every Monday, Tuesday, Wednesday & Friday at 2.15  
**RADIO NORMANDY—WAVELENGTH 212.4 METRES**  
Radio Normandy transmissions arranged through I.B.C. Ltd.

**HOW HOSPITALS CURE ACID STOMACH**

Who knows more about the treatment of Acid in the Stomach than the great Harley Street consultants who attend the big Hospitals to give their specialised advice to patients suffering from stomach trouble? Years of first-hand experience have shown them beyond a shadow of doubt what is beneficial and what is useless. When specialists want to cure Acid Stomach they always advise stomach powder mixed in milk or water. The reason is simple enough. By this method the stomach receives instantly the fullest medicinal benefit of the Bismuth, Magnesium, Calcium, and the other carefully balanced ingredients that go to make Maclean Brand Stomach Powder so soothing and effective. These eminent specialists know they could save their Nurses' time by handing out capsules or sweets. Why don't they? Because they want to cure their patients, quickly and completely. There is no method so reliable or so efficient as Maclean Brand Stomach Powder mixed in milk or water.

If you suffer from excess acid, Indigestion, Flatulence, etc., follow the powder method used in Hospitals. Get a bottle of MACLEAN BRAND Stomach Powder which is only genuine if the signature "ALEX. C. MACLEAN" appears on both bottle and carton. 1/3, 2/- and 5/- from all chemists, Powder or Tablets; also pocket tins of Tablets 9d.

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

ASK YOUR CHEMIST FOR FREE BOOKLET "HYGIENE FOR WOMEN" By NURSE DREW

FAMOUS SINCE 1895

**RENDELLS**

APPROVED BY DOCTORS

# RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 26

## WEDNESDAY, JUNE 29

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

**8.15 a.m.** HORLICK'S  
"MUSIC IN THE MORNING"  
Presented by Horlick's.

**8.30 a.m.** Fifteen Minutes of Light Popular Music.—Presented by Rowntree's Cocoa, Ltd.

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

**9.0 a.m.** Problem in Music  
Presented by Symington's Table Creams.

**9.15 a.m.** The Happy Philosopher  
A new programme of particular interest to all dog lovers.—Presented by Bob Martin, Ltd.

**9.30 a.m.** ANN FRENCH'S BEAUTY TALKS  
Presented by the makers of Reudel Bath Cubes.

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

**10.0 a.m.** STORK RADIO PARADE

featuring  
Guest Comptre :  
Leonard Henry  
with  
Willfrid Thomas  
Wyn Richmond  
The Radio Revellers

**10.30 a.m.** Bobby Howell and His Band  
Henry leads the Parade this week. He is acting as comptre, but, of course, anything might happen. The ever popular Radio Revellers blend their voices in harmony and rhythm to bring you some of their latest successes.  
Presented by the makers of Stork Margarine from the stage of the Granada, Tooting.

**10.45 a.m.** Crooners Concert  
**11.0 a.m.** Request Programme

**3.30 p.m.** Concert of Light Orchestral Music.

**3.45 p.m.** Maclean's Musical Matinee  
Presented by the makers of Maclean's Peroxide Toothpaste.

**4.0 p.m.** Variety

**4.30 p.m.** The Family Circle  
Gramophone records compered by Christopher Stone.—Presented by the makers of Betox.

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

**5.0 p.m.** CARSON ROBISON  
AND HIS PIONEERS  
continue their popular Hill-Billy broadcasts  
Presented by the makers of Oxydol.

**5.15 to 5.30 p.m.** Station Concert



Horlick's Picture House brings us lovely Evelyn Laye at 4 o'clock on Sunday afternoon—a treat not to be missed

**10.30 to 11.0 a.m.** Request Programme

**3.30 p.m.** PROGRAMME OF MUSIC  
Presented by Puffed (Brand) Wheat.

**3.45 p.m.** Geraldo in Play  
A quarter-hour of unbroken melody.  
Presented by the makers of Diploma Cheese

**4.0 p.m.** BIG BILL CAMPBELL  
and  
His Hill-Billy Band  
with  
Jack Curtis (The Cowboy Songster)

and  
Chief White Eagle (The Red Indian Tenor)  
Presented by the makers of Lushus Table Jellies.

**4.15 p.m.** G.P. Tea Time  
George Payne and Co., Ltd., present a cavalcade of memories—1897-1937.

**4.30 p.m.** YOUR OLD FRIEND DAN  
singing his way into the home.—Presented by the makers of Johnson's Wax Polish.

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

**5.0 p.m.** GEORGE FORMBY  
with a strong supporting cast, including "Beryl" and  
John Firman's Orchestra

a terrific series of laughter and song programmes.—Presented by the proprietors of Feen-A-Mint.

**5.15 to 5.30 p.m.** Station Concert

## FRIDAY, JULY 1

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

**8.15 a.m.** Record Review  
Presented by the makers of Do-Do.

**8.30 a.m.** Chivers Concert  
Featuring Mrs. Cambridge (Christine Barry).—Presented by Chivers & Sons, Ltd.

**8.45 a.m.** THE THREE TOPS  
Fifteen minutes of music, song and laughter, with the smartest trio in town. A presentation by the makers of Sanpic.

**9.0 a.m.** ROY FOX AND HIS BAND  
with  
Mary Lee  
and  
Denny Dennis  
in "Swinging in the Bathtub," a morning tonic sent to you by the makers of Reckitt's Bath Cubes.

**9.15 a.m.** Countryside  
A musical panorama of our glorious country highways and byways.—Presented by Carnation Milk.

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

**9.45 a.m.** Concert  
Presented by Brooke Bond Dividend Tea

**10.0 a.m.** "Music on the Air"  
Presented by the makers of Kolynos Tooth Paste.

**10.15 a.m.** "Spot the Tunes"  
A musical guessing game with Richard Gooden as the Music Master.—Presented by Crookes Laboratories, Ltd.

**10.30 a.m.** Organ Programme

**10.45 to 11.0 a.m.** Request Programme

**3.30 p.m.** PALMOLIVE PROGRAMME  
with  
Olive Palmer  
and  
Paul Oliver

**4.0 p.m.** FRIDAY AT FOUR  
Du Maurier Diary of the Week.—Presented by our Radio Friends, David and Margaret.

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

**4.30 p.m.** The Family Circle  
Gramophone records compered by Christopher Stone.—Presented by the makers of Betox.

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

**5.0 p.m.** TITLES MAKE STORIES  
A programme of music  
Presented by the makers of Instant Postum.

**5.15 to 5.30 p.m.** Request Programme

**11.0 p.m.** Programme of Dance Music  
Presented by the makers of Ovaltine.

**11.15 p.m. to 1.0 a.m.** Dance Music.

## SATURDAY, JULY 2

**8.0 a.m.** Programme of Popular Music  
Presented by California Syrup of Figs.

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

**8.30 a.m.** Sunny Jim's Programme  
of "Force" and Melody.

**8.45 a.m.** CADBURY CALLING  
Reginald Dixon, Blackpool's famous Organist and a musical interview with Elsie Carlisle.—Presented by Cadbury Bros., Ltd.

**9.15 a.m.** The Happy Philosopher  
A new programme of particular interest to all dog lovers.—Presented by Bob Martin, Ltd.

**9.30 a.m.** Brown and Polson Cookery Club  
Club news and Cookery Talks by the President of the Club, Mrs. Jean Scott.

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

**10.0 a.m.** FAVOURITE MELODIES  
Presented by the makers of Freezone Corn Remover.

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

**10.30 a.m.** Radio Favourites  
Presented by Brooke Bond Dividend Tea.

**10.45 to 11.0 a.m.** Request Programme.

**4.15 p.m.** Thé Dansant

**4.45 p.m.** Showland Memories  
A Musical Cavalcade of Theatreland, past and present, with Jan van der Gucht, Olive Groves and the "Showlanders." Presented by California Syrup of Figs.

**5.0 p.m.** PROGRAMME OF MUSIC  
Presented by F. W. Hampshire & Co., Ltd. makers of Snowfire Beauty Aids.

**5.15 to 6.0 p.m.** Station Concert

**11.0 p.m.** Programme of Dance Music  
Presented by the makers of Ovaltine.

**11.15 to 12 (midnight)** Dancing Time

**12.0 (midnight)** MIDNIGHT IN MAYFAIR  
with  
Greys Cigarettes

Presented by Godfrey Phillips, Ltd.

**12.15 to 1.0 a.m.** Late Dance Music

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

## Who is it ?



Why it's Big Bill Campbell, of course. Star of those popular Lushus Concerts. With his Hill-Billy Band he's on the air six times a week. You will enjoy their Songs, Wisecracks and interesting facts about

# Lushus

## FLAVOUR-BUD JELLIES

Seven delicious flavours. Flavour-bud flavours, sealed and fresh till the jelly's made. Pantry Tray of six flavours 2/3. Single packets 4d.

Programme times on pages 26, 29, 32 and 33

G. HAVINDEN,  
9 Queen Victoria Street, London, E.C.4



FOR BRIGHTER RADIO . . .

# RADIO NORMANDY

212.6 m., 1411 kc/s

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



**Times of Transmissions**  
 All Times stated are British Summer Time  
 Sunday: 7.45 a.m.—11.45 a.m.  
 1.30 p.m.—7.30 p.m.  
 10.00 p.m.—1.00 a.m.  
 Weekdays: 7.45 a.m.—11.30 a.m.  
 \*2.00 p.m.—6.00 p.m.  
 †12 (midnight)—1.00 a.m.  
 \*Thursday: 2.30 p.m.—6.00 p.m.  
 †Friday, Saturday, till 2.00 a.m.

## SUNDAY, JUNE 26

### Morning Programme

**7.45 a.m.** Sacred Music  
 The Thought for the Week. The Rev. James Wall, M.A.

**8.0 a.m.** March of Melody  
 Presented by Novopine Foot Energiser.

**8.15 a.m.** I.B.C. TIME SIGNAL  
 Breakfast With Health.—Presented by Farmers' Glory.

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

**8.45 a.m.** GEORGE FORMBY  
 With a Strong Supporting Cast including "Beryl" and John Firman's Orchestra  
 Presented by the makers of Feen-a-Mint.

**9.0 a.m.** I.B.C. TIME SIGNAL  
 Film Rhythm.

**9.15 a.m.** I've Brought My Music  
 Presented by the makers of Pepsodent Toothpaste.

**9.30 a.m.** The Adventures of the Bisto Kids. Supported by the Bisto Bandoleros  
 Directed by Felix Mendelssohn with Muriel Kirk, Ronald Sherwood.

**9.45 a.m.** ROLL UP! ROLL UP!  
 Roll up to the Rizla Fun Fair  
 All the Fun of the Fair with Fred Douglas Wyn Richmond and Company  
 Special Barrel Organ Arrangements by Signor Pesaresi  
 Presented by Rizla Cigarette Papers.

**10.0 a.m.** I.B.C. TIME SIGNAL  
 Waltz Time with Billy Bissett and His Waltz Time Orchestra, Robert Ashley, Esther Coleman and the Waltz Timers.—Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.

**10.15 a.m.** CARSON ROBISON  
 And His Pioneers  
 Continue their Hill-Billy Broadcasts.  
 Sponsored by the makers of Oxydol.

**10.30 a.m.** Eddie Pola  
 And His Twisted Tunes. A Programme of Twisted Words and Music.—Presented by the makers of Hudson's Extract.

**10.45 a.m.** Family Favourites

**11.0 a.m.** I.B.C. TIME SIGNAL  
 DONALD PEERS  
 Cavalier of Song supported by Arthur Young and His D.D.D. Melodymakers and compèred by Roy Plomley  
 Presented by the makers of D.D.D. Prescription.

**11.15 a.m.** THE STORK RADIO PARADE  
 Second Edition  
 From the Stage of the Granada, Tooting  
 Radio Revellers  
 Wyn Richmond  
 With a special Guest Artist this week: Robert Ashley and Bobby Howell and His Band  
 Compère: Leonard Henry  
 Announcer: Bob Danvers-Walker  
 Presented by the makers of Stork Margarine

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



She's distinguished, she's elegant—and she can make a cat laugh! You see "Our Gracie" here as she appears in the film, "We're Going to be Rich"—listen to her in the Fairy Soap Programme at 3.15 p.m. on Wednesday

### Afternoon Programme

**1.30 p.m.** LES ALLEN  
 presents his RADIO REQUESTS  
 with Paula Green  
 The Snowfire Debutantes  
 and the Snowfire Orchestra  
 under the direction of Arthur Young  
 with Reginald Foresythe  
 at the Piano  
 Presented by F. W. Hampshire & Co., Ltd., Makers of Snowfire Beauty Aids.

**2.0 p.m.** The Kraft Show  
 Directed by Billy Cotton. Featuring Fred Duprez, with Peter Williams, Alan Breeze, Jack Doyle.

**2.30 p.m.** Phil Park  
 Presents His Own Medley of Organ Music.—Sponsored by the house of Genatosan.

**2.45 p.m.** THE OPEN ROAD  
 Presented by Carter's Little Liver Pills

**3.0 p.m.** I.B.C. TIME SIGNAL  
 A Serenade to Melody  
 Featuring JACK JACKSON  
 And Orchestra  
 with Barbara Back  
 and a "Star of To-morrow"  
 Presented by Pond's Extract Co.

**3.30 p.m.** THE GAETIES  
 with Leslie Henson  
 Roy Royston  
 Ginger Matthews  
 Yvonne Ortner  
 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 Huntley and Palmers.

**3.45 p.m.** The Movie Club  
 Intimate Glimpses of Hollywood, by Collin Cooper, with a Musical Background by Bert Firman and His Orchestra.—Presented by Lux Toilet Soap.

**4.0 p.m.** HORLICKS PICTURE HOUSE.  
 Master of Ceremonies—Edwin Styles  
 Evelyn Laye  
 Vic Oliver  
 Niela Goodelle

Chips Chippendale  
 Harold Warrender  
 Rhythm Brothers  
 and The Horlicks All-Star Orchestra  
 under Debroy Somers  
 Presented by Horlicks

**5.0 p.m.** I.B.C. TIME SIGNAL  
 Backstage with Sir Seymour Hicks and Phyllis Stanley, Dennis Van Thal and his West End Theatre Orchestra.—On behalf of Lyons Green Label Tea.

**5.15 p.m.** QUAKER QUARTER HOUR  
 Featuring Carroll Lewis  
 And His Radio Discoveries  
 The White Brothers (yodellers)  
 Will Evans (tenor)  
 Carmen Hare (accordionist)  
 The Wise Brothers (instrumentalists)  
 Bertie Kendrick (boy soprano)  
 Presented by the makers of Quaker Corn-Flakes.

**5.30 p.m.** "Hutch"  
 Romantic Singer of World Renown.  
 Presented by the makers of Phillip's Magnesia Beauty Creams.

**5.45 p.m.** O.K. for Harmony  
 Featuring Master O'Kay (The Saucy Boy), Uncle George, Helen McKay, Johnnie Johnston and The O.K. Sauce Orchestra, directed by Tommy Kinsman.

### Evening Programme

**6.0 p.m.** Harold Ramsay  
 At the Organ.—Presented for your entertainment by Fynnon, Ltd.

**6.15 p.m.** Showland Memories  
 A Musical Cavalcade of Theatreland, Past and Present.—Presented by California Syrup of Figs.

**6.30 p.m.** RINSO RADIO REVUE  
 Featuring Jack Hylton and His Band  
 Sam Browne and Elsie Carlisle  
 Henderson Twins  
 Peggy Dell  
 Tommy Handley  
 Alice Mann  
 Compèred by Eddie Pola  
 Presented by the makers of Rinso.

**7.0 p.m.** I.B.C. TIME SIGNAL  
 Black Magic. The Ace of Hearts Orchestra in a Programme for Sweethearts.

**7.15 p.m.** The Biggest Little Programme  
 Starring Louise Browne, Billy Scott-Coomber with Monia Litter and Evelyn Corry at the Pianos.—Sponsored by Rowntrees.

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

**10.0 p.m.** MACLEANS AT THE SEASIDE  
 Another of the Bright Series of Summer Programmes, bringing you a constant variety of Summer Entertainment.  
 A HOLIDAY FOR THE WHOLE FAMILY  
 Compèred by Roy Plomley  
 Presented by Macleans, Ltd., Makers of Macleans Peroxide Toothpaste and Maclean Brand Stomach Powder.

**10.30 p.m.** John Goodwood  
 and The Coty Quintette. A New Programme of Haunting Melodies with Beauty Information, and John Goodwood, Astrologer, Telling You How the Planets Shape Your Destiny.

**10.45 p.m.** Bohemian Holiday  
 Sent to you by the Czechoslovakian Travel Bureau.

**11.0 p.m.** I.B.C. TIME SIGNAL  
 Advance Film News. Also a Programme of Music Chosen from the Latest Films.  
 Presented by Associated British Cinemas.

**11.15 p.m.** Variety

**11.30 p.m.** Normandy Playbill  
 Advance News and Some of Next Week's Highspots.—Compèred by Benjie McNabb.

**11.45 p.m.** Sweet Music

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

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

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

Please turn to next page

FRED DOUGLAS & WILFRED THOMAS sharing a joke in the new series of RIZLA broadcasts

The **RIZLA**  
**"FUN FAIR"**  
 from  
**RADIO NORMANDY**  
 Every Sunday at 9.45 a.m.  
 212.6 metres  
 (Transmission arranged through I.B.C. Ltd.)

presented by RIZLA, the makers of fine cigarette papers—the papers with the world's largest sale

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

# Tune in RADIO NORMANDY . . . —previous page

## Full Programme Particulars

### MONDAY, JUNE 27

- 7.45 a.m. Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—Presented to-day by the makers of Halex Toothbrushes.
- 8.0 a.m. **MUSIC IN THE MORNING**  
Presented by Horlicks.
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
The Alka Seltzer Boys, Browning and Starr, in Fifteen Minutes of Mirth and Melody.
- 8.30 a.m. Tom and Benjie The Keen, Robinson Solutionists.—Sponsored by the makers of Robinson's Lemon Barley Crystals.
- 8.45 a.m. Light Music
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
**THE OPEN ROAD**  
Presented by Carter's Little Liver Pills.
- 9.15 a.m. Hollywood Personalities
- 9.30 a.m. Normandy Playbill Advance News and Some of Next Sunday's High Spots. Compèred by Benjie McNabb.
- 9.45 a.m. "Hutch" Romantic Singer of World Renown.—Presented by Milk of Magnesia.
- 10.0 a.m. **I.B.C. TIME SIGNAL**  
Tunes of the Times.
- 10.30 a.m. The Musical Mirror Presented on behalf of Novopine Foot Energiser.
- 10.45 a.m. Songs from the Ranch House.
- 11.0 a.m. **I.B.C. TIME SIGNAL**  
Something For Everybody.
- 11.30 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie
- 2.0 p.m. Miniature Matinee
- 2.15 p.m. "LISTEN AFTER LUNCH"  
An Informal Programme of Songs and Melody  
by  
Arthur Young  
and  
Wilfrid Thomas  
You are invited to listen by Creamola Food Products.
- 2.30 p.m. The Nimble Needle plays Lively Tunes for Busy Fingers.
- 2.45 p.m. The Songs We Know Them By Presented by Ladderix.
- 3.0 p.m. **I.B.C. TIME SIGNAL**  
Band Parade.
- 3.30 p.m. Request Programme From Mr. H. W. Thomas of Salisbury, Wilts.
- 4.0 p.m. **I.B.C. TIME SIGNAL**  
Pleasant Quarter Hour.—Presented by Farmers' Glory.
- 4.15 p.m. What's On Intimate Reviews of the Latest Films, Plays and Other Attractions by Edgar Blatt (the I.B.C. Special Critic).
- 4.30 p.m. Advance Film News Also a Programme of Music chosen from the Latest Films.—Presented by Associated British Cinemas.
- 4.45 p.m. Variety
- 5.0 p.m. **I.B.C. TIME SIGNAL**  
Dance Music.—Presented by Bile Beans.
- 5.15 p.m. Bohemian Holiday Presented by The Czechoslovakian Travel Bureau.
- 5.30 p.m. A Quarter-Hour Programme For Boys and Girls. Birthday Greetings From the Uncles.
- 5.45 p.m. Song Hits By Kennedy and Carr.
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
- 12.30 a.m. **I.B.C. TIME SIGNAL**  
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.

### TUESDAY, JUNE 28

- 7.45 a.m. Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.
- 8.0 a.m. **CADBURY CALLING**  
and presenting Reminiscing with Charlie Kunz (Playing Melodies with Memories)  
Judy Shirley  
Cyril Grantham (Singing for You)  
Compère: Maurice Denham  
Presented by the makers of Cadbury Chocolates.
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
Morning Stars.

- 8.30 a.m. Light Fare Introducing Mrs. Able.—Presented by Vitacup.
- 8.45 a.m. **THE OPEN ROAD**  
Presented by Carter's Little Liver Pills.
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
**BIG BILL CAMPBELL**  
And His Hilly-Billy Band with Jack Curtis (the Cowboy Songster) and Chief White Eagle (the Red Indian Tenor)  
Presented by the makers of Lushus Table Jellies.
- 9.15 a.m. **OLIVER KIMBALL**  
The Record Spinner  
Presented by Bismag, Ltd.
- 9.30 a.m. **ANN FRENCH'S**  
Beauty Talks  
Presented by Reudel Bath Cubes.
- 9.45 a.m. Waltz Time With Billy Bissett and His Waltz Time Orchestra, Hugh French, Esther Coleman and the Waltz Timers.—Presented by Phillip's Dental Magnesia.
- 10.0 a.m. **I.B.C. TIME SIGNAL**  
Light Music.
- 10.30 a.m. Radio Favourites Presented on behalf of Brooke Bond.
- 10.45 a.m. Organ Medley
- 11.0 a.m. **I.B.C. TIME SIGNAL**  
The Songs We Know Them By.—Presented by Ladderix.
- 11.15 a.m. Something for Everybody
- 11.30 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie
- 2.0 p.m. Advance Film News Also a Programme of Music chosen from the Latest Films.—Presented by Associated British Cinemas.
- 15 p.m. Listen After Lunch An informal programme of Songs and Melody by Arthur Young and Wilfrid Thomas.—You are invited to listen by Creamola Food Products.
- 2.30 p.m. Your Requests
- 3.0 p.m. **I.B.C. TIME SIGNAL**  
Tuneful Tangos.
- 3.15 p.m. The Musical Mirror Sponsored by Novopine Foot Energiser.
- 3.30 p.m. Variety
- 4.0 p.m. **I.B.C. TIME SIGNAL**  
Pleasant Quarter-Hour.—Presented by Farmers' Glory.
- 4.15 p.m. Light Songs
- 4.30 p.m. Continental Dance Music played in the Radio Normandy Studio by the Orchestra of The Ranch Night Club, Havre.
- 5.0 p.m. Novelty Orchestras
- 5.15 p.m. A Quarter-Hour Programme For Boys and Girls. Birthday Greetings From the Uncles.
- 5.30 p.m. **PALMOLIVE HALF-HOUR**  
With the Palmolivers Paul Oliver and Olive Palmer  
Presented by Palmolive Soap.
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
- 12.30 a.m. **I.B.C. TIME SIGNAL**  
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.

### WEDNESDAY, JUNE 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 the makers of Halex Toothbrushes.
- 8.0 a.m. **MUSIC IN THE MORNING**  
Presented by Horlicks.
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
Prosperity Programme, introducing Careers for Girls.—Presented by Odol.
- 8.30 a.m. Tom and Benjie The Keen, Robinson Solutionists.—Sponsored by the makers of Robinson's Lemon Barley Crystals.
- 8.45 a.m. **FRED HARTLEY**  
And His Orchestra Brian Lawrence and John Stevens  
Revive for You
- SONGS YOU CAN NEVER FORGET**  
Presented by the makers of Johnson's Glo-coat.
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
Accordiana.
- 9.15 a.m. **THESE NAMES MAKE MUSIC**  
Horatio Nicholls  
Presented by the makers of Bisodol.
- 9.30 a.m. Tunes We All Know Presented by Limestone Phosphate.
- 9.45 a.m. A Programme of Popular Music Talk by Nurse Johnson on Child Problems.—Presented by California Syrup of Figs.



Judy-lovely-to-look-at-Shirley sings to us again on Tuesday in Cadbury Calling at 8 a.m.

- 10.0 a.m. **I.B.C. TIME SIGNAL**  
Light Music.
- 10.30 a.m. From the Films
- 11.0 a.m. **I.B.C. TIME SIGNAL**  
The Colgate Revellers.—Presented by Colgate's Ribbon Dental Cream.
- 11.15 a.m. Something for Everybody
- 11.30 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. The Musical Mirror Sponsored by Novopine Foot Energiser.
- 2.15 p.m. **LISTEN AFTER LUNCH**  
An Informal Programme of Songs and Melody  
by  
Arthur Young  
and  
Wilfrid Thomas  
You are invited to listen by Creamola Food Products.
- 2.30 p.m. The Songs We Know Them By Presented by Ladderix.
- 2.45 p.m. The Tunes We Love
- 3.0 p.m. **I.B.C. TIME SIGNAL**
- 3.15 p.m. Thomas Hedley and Company proudly present  
**MISS GRACIE FIELDS**  
In a Programme of New Songs and at least One Old Favourite With Some Homely Advice About Fairy Soap
- 3.30 p.m. Dream Waltzes Presented by True Story Magazine.
- 3.45 p.m. **GEORGE FORMBY**  
With a Strong Supporting Cast Including "Beryl" and John Firman's Orchestra  
A Terrific Series of Laughter and Song Programmes  
Sponsored by the proprietors of Feen-a-Mint.
- 4.0 p.m. **I.B.C. TIME SIGNAL**  
Pleasant Quarter-Hour.—Presented by Farmers' Glory.
- 4.15 p.m. Down South
- 4.30 p.m. The Music of Franz Lehar
- 4.45 p.m. Fingering the Frets A Programme for Instrumental Enthusiasts.
- 5.0 p.m. **I.B.C. TIME SIGNAL**  
Way Out West.
- 5.15 p.m. Bohemian Holiday Presented by The Czechoslovakian Travel Bureau.
- 5.30 p.m. Dancing to "Normandy" Request Programme from Master Michael Hedgeland, of Maidstone, Kent.
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
- 12.30 a.m. **I.B.C. TIME SIGNAL**  
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
**ROY FOX AND HIS BAND**  
with Mary Lee and Denny Dennis in "Swinging in the Bathtub"  
A Morning Tonic  
Presented by the makers of Reckitt's Bath Cubes.
- 8.30 a.m. Popular Tunes Presented for your entertainment by Fynnon.
- 8.45 a.m. Music You Might Have Heard.—Presented by the makers of Lavona Hair Tonic.
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
Light Music.
- 9.30 a.m. **FAVOURITE MELODIES**  
Presented by the proprietors of Freezone Corn Remover.
- 9.45 a.m. "Hutch" Romantic Singer of World Renown.—Presented by Milk of Magnesia.
- 10.0 a.m. **I.B.C. TIME SIGNAL**  
Radio Favourites.—Presented on behalf of Brooke Bond & Co.
- 10.15 a.m. Brass Band Music
- 10.30 a.m. Highlights on Parade Featuring Alfred Van Dam and His Orchestra with Wyn Richmond.—Presented by Macleans Peroxide Toothpaste.
- 10.45 a.m. Something for Everybody
- 11.0 a.m. **I.B.C. TIME SIGNAL**  
A Popular Programme Presented by the makers of Green Label Chutney.
- 11.30 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.30 p.m. Miniature Matinee
- 2.45 p.m. The Songs We Know Them By Presented by Ladderix.
- 3.0 p.m. **I.B.C. TIME SIGNAL**  
Musical Comedy Memories.
- 3.30 p.m. Tunes of To-day
- 3.45 p.m. The Musical Mirror Sponsored by Novopine Foot Energiser.
- 4.0 p.m. **I.B.C. TIME SIGNAL**  
Pleasant Quarter-Hour.—Presented by Farmers' Glory.
- 4.15 p.m. Normandy Playbill Advance News and Some of Next Sunday's High Spots. Compèred by Benjie McNabb.
- 4.30 p.m. On Board the "Top Hat Express," whose passengers include The Top Hat Orchestra conducted by Felix Mendelssohn, The Top Hat Singers, Paula Green and George Barclay and A Surprise Passenger.—Presented by Nestle's.
- 4.45 p.m. A Programme for Music Lovers
- 5.0 p.m. **I.B.C. TIME SIGNAL**
- 5.15 p.m. A Quarter-Hour Programme For Boys and Girls. Birthday Greetings From the Uncles.
- 5.30 p.m. Your Requests
- 6.0 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
- 12.30 a.m. **I.B.C. TIME SIGNAL**  
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody Close Down.

### THURSDAY, JUNE 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 the makers of Kolynos Tooth Paste.
- 8.0 a.m. **THE THREE TOPS**  
Fifteen Minutes of Music, Song and Laughter with The Smartest Trio In Town A presentation by the makers of Sanpic.

### FRIDAY, JULY 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.

# Tune in RADIO NORMANDY...

Full Programme particulars continued from opposite page



Roy Plomley is a busy young man this week. He's compering the D.D.D. show at 11 a.m. on Sunday, and the "Macleans at the Seaside" programme at 10 p.m. on the same day

- 8.0 a.m. **MUSIC IN THE MORNING**  
*Presented by Horlicks.*
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
The Alka Seltzer Boys, Browning and Starr, In Fifteen Minutes of Mirth and Melody.
- 8.30 a.m. **Donald Watt**  
Presents Some Tunes You Might Like To Hear.—*Presented by the makers of Do-Do Asthma Tablets.*
- 8.45 a.m. **Light Orchestral Music**
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
Round the World.—*Presented by Hancock's the Chemists.*
- 9.15 a.m. **BIG BILL CAMPBELL**  
And His Hilly-Billy Band  
*with*  
Jack Curtis  
(The Cowboy Songster)  
*and*  
Chief White Eagle  
(The Red Indian Tenor)  
*Presented by the makers of Lushus Table Jellies.*
- 9.30 a.m. **Radio Favourites**  
*Presented on behalf of Brooke Bond & Co.*
- 9.45 a.m. **A Programme of Popular Music**  
Talk by Nurse Johnson on Child Problems.—*Presented by California Syrup of Figs.*
- 10.0 a.m. **I.B.C. TIME SIGNAL**  
**A REFRESHING PROGRAMME**  
*Presented by Borwick's Lemon Barley.*
- 10.15 a.m. **Dream Waltzes**  
Selected Famous Waltz Melodies, New and Old.—*Presented by True Story Magazine.*
- 10.30 a.m. **SONGS AND MUSIC**  
From Stage and Screen  
*Presented by Maclean Brand Stomach Powder.*
- 10.45 a.m. **Cinema Organ Interlude**
- 11.0 a.m. **I.B.C. TIME SIGNAL**  
Something for Everybody.
- 11.30 a.m. **Programmes in French**  
*Assn. des Auditeurs de Radio Normandie.*  
Miniature Matinee
- 2.0 p.m. **LISTEN AFTER LUNCH**  
An Informal Programme of Songs and Melody by Arthur Young  
*and*  
Wilfrid Thomas  
*You are invited to listen by Creamola Food Products.*
- 2.30 p.m. **The Songs We Know Them By**  
*Presented by Ladderix.*
- 2.45 p.m. **What's in a Name?**  
No. 2—Reginald.
- 3.0 p.m. **Favourite**  
Old and New.
- 3.30 p.m. **The Musical Mirror**  
*Sponsored by Novopine Foot Energiser.*
- 3.45 p.m. **Pleasant Quarter-Hour**  
*Presented by Farmers' Glory.*
- 4.0 p.m. **FRIDAY AT FOUR**  
The Diary of the Week  
*Presented by Our Radio Friends David and Margaret*  
*Sponsored by the makers of Du Maurier Cigarettes.*
- 4.15 p.m. **What's On**  
Intimate Reviews of the Latest Films, Shows and Other Attractions. By Edgar Blatt, The L.B.C. Special Critic.
- 4.30 p.m. **Keyboard Rhythm**
- 4.45 p.m. **The Musical Magazine**
- 5.0 p.m. **I.B.C. TIME SIGNAL**

- 5.15 p.m. **A Quarter-Hour Programme**  
For Boys and Girls. Birthday Greetings from the Uncles.
- 5.30 p.m. **Variety**
- 6.0 p.m. **Programmes in French**  
*Assn. des Auditeurs de Radio Normandie.*  
Melody at Midnight  
*Presented nightly by Bile Beans.*
- 12.30 a.m. **Dance Music**  
**I.B.C. TIME SIGNALS**  
12.30 a.m. 1.0 a.m. 1.30 a.m.
- 2.0 a.m. **I.B.C. Goodnight Melody**  
Close Down.

## SATURDAY, JULY 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.*
- 8.0 a.m. **MUSIC IN THE MORNING**  
*Presented by Horlicks.*
- 8.15 a.m. **I.B.C. TIME SIGNAL**  
Animal Man.—*Presented by the makers of Chix.*
- 8.30 a.m. **Happy Days**  
*Presented by Wincarnis.*
- 8.45 a.m. **Sunny Jim's**  
Young Folks' Programme.—*Presented by A. C. Fincken & Co.*
- 9.0 a.m. **I.B.C. TIME SIGNAL**  
A Musical Potpourri.
- 9.15 a.m. **THESE NAMES MAKE MUSIC**  
Hoagy Carmichael  
*Presented by the makers of Bisodol.*
- 9.30 a.m. **HARRY DAVIDSON**  
And His Commodore Grand Orchestra  
*Sponsored by the proprietors of Freezone Corn Remover.*
- 9.45 a.m. **Hawaiian Guitars**  
Playing Popular Melodies.
- 10.0 a.m. **I.B.C. TIME SIGNAL**  
**CARROLL GIBBONS**  
And His Boys  
*with*  
Anne Lenner  
George Melachrino  
Guest Artists:  
Frank Titterton  
Mario Lorenzi  
Compère: Russ Carr  
Thirty Minutes of Bright Music, Song and Humour  
*Sponsored by the makers of Cookeen.*
- 10.30 a.m. **Radio Favourites**  
*Presented on behalf of Brooke Bond & Co.*
- 10.45 a.m. **Something for Everybody**
- 11.0 a.m. **I.B.C. TIME SIGNAL**
- 11.15 a.m. **The Songs We Know Them By**  
*Presented by Ladderix.*
- 11.30 a.m. **Programmes in French**  
*Assn. des Auditeurs de Radio Normandie.*  
Military Moments  
*Presented by Hayward's Military Pickle.*
- 2.0 p.m. **Miniature Matinee**
- 2.15 p.m. **The Nimble Needle**  
plays Lively Tunes for Busy Fingers.
- 2.30 p.m. **The Whirl of the World**  
*Presented by Monseigneur News Theatres.*
- 2.45 p.m. **Your Requests**
- 3.0 p.m. **Dance Music**
- 3.30 p.m. **Pleasant Quarter-Hour**  
*Presented by Farmers' Glory.*
- 4.0 p.m. **Swing Music**  
*Request Programme from Mr. R. Peacock, of Birmingham.*
- 4.15 p.m. **Old Friends**
- 4.30 p.m. **I.B.C. TIME SIGNAL**  
Light Orchestral Music.
- 5.0 p.m. **Variety**
- 5.30 p.m. **Programmes in French**  
*Assn. des Auditeurs de Radio Normandie.*  
Melody at Midnight  
*Presented nightly by Bile Beans.*
- 12.30 a.m. **Dance Music**  
**I.B.C. TIME SIGNALS**  
12.30 a.m. 1.0 a.m. 1.30 a.m.
- 2.0 a.m. **I.B.C. Goodnight Melody**  
Close Down.

### RADIO LJUBLJANA

369.3 m., 527 Kcs.

Time of Transmission  
Friday: 10.30—11.0 p.m.  
Announcer: F. Miklavcic

## FRIDAY, JULY 1

- 10.30 p.m. **Variety**
- 10.45 p.m. **Military Band Music**
- 11.0 p.m. **Close Down**

Information supplied by the International Broadcasting Co., Ltd., 37 Portland Place, London, W.1.

# A TRIPLE TRIUMPH

MISS JOAN SEELS

MISS PATRICIA MEDINA



for  
**ZEE-KOL**  
Almond Oil  
**SOAP**

Creates Beauty and Preserves Beauty and has a Beautiful Linger-ing Perfume

A REVELA-TION in transforming the worst skin in three nights into a most beautiful satiny and peach-like complexion. Never before has a soap of this description been given to the public. - It is made of the purest oils, and has a beauti-

MISS ELIZABETH HADDON

IN THE GREAT

"Daily Mail"

**BEAUTY**

**CONTEST**

**ZEE-KOL SOAP**

and

**DOGE CREAM**

USERS WERE AWARDED

**1st 1st & 3rd**

(Section 4) (Section 1) (Section 1)

**PRIZES**

and  
**DOGE**  
**CREAM**  
THE  
**MARVELLOUS**  
**COMPLEXION**  
**RESTORER**

WITH ITS MOST GLORIOUS PERFUME

HOWEVER sallow or patchy your complexion may be we guarantee to make it perfect with Doge Cream. It works miracles on the skin and is the most ideal complexion cream on

ful perfume that lingers over the skin until washed away.

One must not think of the cheap 3d. tablets of soap when thinking of Zee-Kol Almond Oil Soap.

This is the wholesale price of the materials used in most of the advertised soaps. Compare this price to Almond Oil, which is 5/6 per lb., and which is used in Zee-Kol Almond Oil Soap.

**PALM OIL costs 4d. per lb.**

**ALMOND OIL costs 5/6 per lb.**

It is easily seen why Zee-Kol Almond Oil Soap is the most expensive to make, as it is very rare to get Almond Oil in a Soap at all. The price of Almond Oil will prove to everyone that there is no soap in the world so marvellous as Zee-Kol Almond Oil Soap.

**1/2 LARGE TABLET**

**NOW 6d.**

In Tubes - **6D.** and **9D.**

In Pots - **1/2** and **2/2**

**DOGE CREAM AND ZEE-KOL SOAP ARE PERFECT TOGETHER**

Obtainable from all Chemists and Stores or direct from

**SHAVEX ZEE-KOL Co., Ltd.**

(Dept. S.41),  
40 Blenheim Road,  
Upper Holloway, N.19

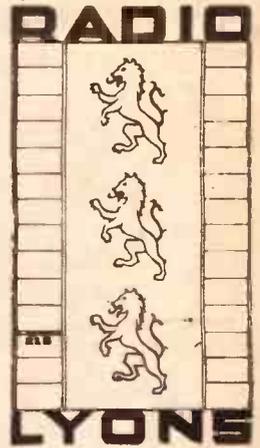
# Radio Lyons Calling!

215 metres

Announcers: Gerald Carnes and Johnny Couper



"Say, folks, meet the boys!" says Carroll Levis, presenting his Discoveries. There's another of his grand programmes presented by Quaker Cornflakes at 8.30 p.m. on Sunday



## WEDNESDAY, JUNE 29

- 10.0 p.m.** Dance Music  
Your favourite dance orchestras bring tunes of yesterday and the modern popular melodies of to-day.
- 10.15 p.m.** SELMER'S SERENADE  
Featuring Phil Green and his Accordion. Compered by Leonard Feather. Presented by Selmer.
- 10.30 p.m.** Colour in Cabaret  
An all-Negro floor-show featuring several famous coloured artistes, including Maxine Sullivan, The Four Ink-Spots, Ike Hatch and "Fats" Waller with His Rythm.
- 11.0 p.m.** Film-Time  
Your old friend "The Man on the Set" returns from his Stage Tour to bring a further supply of news and views from the film studios. Send your film query to him at 10A Soho Square, London, W.1.
- 11.30 p.m.** This and That  
Whatever your taste in Entertainment—there is something for you in this half-hour of varied fare.
- 12 (midnight)** Close Down

## THURSDAY, JUNE 30

- 10.0 p.m.** Record Review  
The new and outstanding recordings of the month of July are presented in this programme by the Gramophone Magazine.
- 10.15 p.m.** Close Harmony  
Vocal tricks by The Four Aces, Molly and Marie and The Three Tobacco Tags.
- 10.30 p.m.** Comedy Corner  
Laugh and the world laughs with you, and to help you, this week we have: Robb Wilton, Charles Penrose and Company, Sally Lunn, and The Laughtermakers.
- 11.0 p.m.** Screen Songs  
From film-successes past and present come theme-songs, here sung by the Screen Songsters themselves and played by leading orchestras. Lend an ear to Harry Richman, Lili Palmer, and Michael Bartlett.
- 11.30 p.m.** Music From All Nations  
We explore the furthestmost corners of the Earth on our musical tour of the World.
- 12 (midnight)** Close Down

## FRIDAY, JULY 1

- 10.0 p.m.** Dance Music  
Popular tunes played by Piano Accordeon Bands conducted by Primo Scala and Billy Reid.
- 10.15 p.m.** Bolenium Bill on Parade  
Featuring Bolenium Bill compering a programme of stirring songs and marches.
- 10.30 p.m.** Trans-Atlantic  
Entertainment News from "across the Pond" and bright music and song by famous American artistes.
- 11.0 p.m.** The Following Have Arrived  
By Request
- 11.30 p.m.** The second half-hour of the week set apart for Listeners' requests. To hear your "pet" recording write to Radio Lyons.
- 12 (midnight)** Close Down

## SATURDAY, JULY 2

- 10.0 p.m.** Dance Music  
Thirty minutes of dance music to start the evening literally with a swing.
- 10.30 p.m.** Saturday Night Function  
If you were holding a party to-night which celebrities would you invite to entertain you? We would ask—George Formby, and, of course, his ukelele; Florence Desmond, Flanagan and Allen, and Leon Cortez with his Coster Pals.
- 11.0 p.m.** Favourite Melodies  
The tunes we love to hear, including Ketyelbey's immortal "Bells Across the Meadow."
- 11.15 p.m.** Swing on Strings  
Violin and guitar played in the modern manner.
- 11.30 p.m.** Passing By  
Friendly, philosophical Tony Melrose bringing messages of cheer for the sad ones and words of wisdom for the glad ones. Through his own experiences Uncle Tony is able to help you, so send your problem to him at 10A Soho Square, London, W.1.
- 12 (midnight)** Close Down

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

## SUNDAY, JUNE 26

- 8.0 p.m.** Vaudeville  
Thirty bright minutes of Variety with the Overture by The Richard Crean Orchestra, and fun and rhythm by Betty Driver, Walsh and Barker and several others.
- 8.30 p.m.**

CARROLL LEVIS  
and  
His Radio Discoveries

The man who has brought new blood to Variety introduces further unknown artistes of to-day. This week he presents:

- The White Brothers (Yodellers)
- Will Evans (Tenor)
- Carmen Hare (Accordeon)
- The Wise Brothers (Instrumentalists)
- Bert Kendrick (Boy Soprano)

Sponsored and presented by the makers of Quaker Cornflakes.

- 8.45 p.m.** Station Concert and News
- 9.0 p.m.** Young and Healthy  
Modern snappy dance-rhythm and swing in a fifteen-minute entertainment—Presented by the makers of Bile Beans.
- 9.15 p.m.** The Zam-Buk Programme  
Varied fare in an enjoyable quarter-hour of melody, song and humour with "something for everyone."—Presented by the makers of Zam-Buk.
- 9.30 p.m.** Peter the Planter  
Presents "Backstage with Sir Seymour Hicks," starring Sir Seymour Hicks and this week's Guest Star, Phyllis Stanley. Supported by Dennis Van Thal and his West End Theatre Orchestra and full company.—On behalf of the blenders of Lyons Green Label Tea.
- 9.45 p.m.** "Hutch"  
(Leslie A. Hutchinson). Romantic singer of World-renown in a programme of song.—Presented in the sophisticated manner by the makers of Phillips Magnesia Beauty Creams.
- 10.0 p.m.** EXCERPTS FROM HERBERT FARJEON'S INTIMATE REVUE, "NINE SHARP"  
featuring  
Hermione Baddeley  
Cyril Ritchard  
and  
Richard Haydn  
Recorded during an actual performance on the Stage of the Little Theatre, London.—Presented for your entertainment by the makers of Dandierine.
- 10.15 p.m.** "The Murder Time"  
The first episode in a thrilling new adventure of Inspector Brookes of Scotland Yard and his son, Dick.—Presented in serial form weekly by the makers of Milk of Magnesia.
- 10.30 p.m.** "Showland Memories"  
A musical cavalcade of the Theatreland, past and present, featuring Olive Groves, Jan Van Der Gucht and The Showlanders.—Sent to you by the makers of California Syrup of Figs.
- 10.45 p.m.** "Melody Forecast"  
A fifteen-minute programme of new dance tunes which in our opinion deserve popularity.
- 11.0 p.m.** HONEY AND ALMOND  
(Four Beautiful Hands)  
with  
Cyril Grantham  
In a programme of piano-duets and song.—Sponsored by the makers of Hinds Honey and Almond Cream.

- 11.15 p.m.** Organ Parade  
Popular tunes of to-day and musical-memories of yesterday performed by our leading cinema-organists.
- 11.30 p.m.** As You Like It  
The melodies that you like to hear, played by the artistes you love.
- 12 (midnight)** Close Down

## MONDAY, JUNE 27

- 10.0 p.m.** Dance Music  
Contrasted dance rhythms in thirty minutes of swing and sweet melody by your favourite orchestras including those conducted by Frank Froeba, Jack Jackson and Roy Fox.
- 10.30 p.m.** "Two's Company"  
A pair of pairs. This week we present Clapham and Dwyer, and Al and Bob Harvey.
- 10.45 p.m.** Keyboard Kapers  
Intricate piano-novelties and simple, attractive medleys by your favourite "ivory-ticklers."
- 11.0 p.m.** The Curtain Rises  
Excerpts from Stage-Productions of the past and the present, and intimate news and gossip from London's "Stage-Door."
- 11.30 p.m.** Our Own Choice  
Radio Lyons' friendly announcers, Gerald Carnes and Johnny Couper amuse themselves, and you, we hope, with a selection of their own favourite recordings.
- 12 (midnight)** Close Down

## TUESDAY, JUNE 28

- 10.0 p.m.** Music That Cheers  
A programme for all, but especially men-listeners, featuring the Music Hall's greatest entertainers.—Presented by the makers of Stead Razor Blades.
- 10.15 p.m.** Bolenium Bill on Parade  
Stirring songs and marches in a programme compered by Bolenium Bill.
- 10.30 p.m.** Rhythm High-Spot  
Fifteen minutes of vocal-swing by Ella Fitzgerald, The Mills Brothers and Louis Armstrong.
- 10.45 p.m.** HONEY AND ALMOND  
with  
Cyril Grantham  
Four beautiful hands and a pleasing voice in a programme of piano-duets and song.—Sponsored by the makers of Hinds Honey and Almond Cream.
- 11.0 p.m.** Music Hall  
A tip-top gramophone-record Bill of Variety, which includes Carroll Gibbons at the piano, Leslie Henson and Sydney Howard, Reginald Gardiner, and that Cheeky Chappie, Max Miller.
- 11.30 p.m.** By Request  
More and more requests pour in from all parts of the Country, so this half-hour is devoted entirely to the listeners' choice. To hear your "pet" recording write to Radio Lyons.
- 12 (midnight)** Close Down

# OUR RADIO LETTER-BOX

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

### GOING A BIT TOO FAR!

From Mr. L. G. Standing, 1 Mossrose Villas, South Road, Horsell, Woking, Surrey.

HAVING been a keen listener for a number of years, and also having greatly admired the work of Producer Ernest Longstaffe, who in my opinion is the most excellent producer of them all with his never-ending, seldom-failing ideas, I find myself forced to revolt against the awful trash Garry Allighan writes, especially when he infers that my favourite B.B.C. item, "Palace of Varieties," is "poor," and that another good Longstaffe show, "Friends to Tea," is wretched. I think that's going a bit too far, Mr. Allighan!

### SONG PLUGGING AGAIN?

From F. Smith, 5 Church Street, Hapton, near Accrington.

ONE evening the B.B.C. broadcast the tune *Thanks for the Memory* three times in the space of three hours!

If song-plugging really is as dead as we are asked to believe, how many times might we expect to hear the same tune if it were alive?

Is it nobody's business to ascertain the actual tunes artistes mean to broadcast so as to prevent this sort of thing?

### DANCE BAND CHAMPIONSHIPS

From Derrick J. Monk, Kingsville, 54 Park Road, Ryde, I.O.W.

EVERY year Dance Band Championships are held throughout the country enabling enthusiasts to see the best of the semi-pro. bands, the stars of the future. These entertainments are presided over by well-known band leaders, and provide really good entertainment.

The B.B.C. could make a very interesting and instructive series out of these, culminating in the finals usually held at Blackpool.

### TOO BAD!

From J. Manson, 163 Broomloan Road, Glasgow, S.W.1.

TUNED in on a play the other evening; proved most interesting; decided to forsake the cinema for this story.

Alas—it was only an excerpt! Get too much of this.

Following evening: Interesting talk by educated gentleman was faded out—followed by a sonata in some sort of minor key. Sounded like "five-finger exercises."

### RED TAPE GONE MAD

From Mrs. Catherine Hill, 36 Agnes Street, Glasgow, N.W.

ISN'T this fading-out business rather foolish? When a listener settles down to hear a feature, that listener naturally expects to hear it to a finish, and it is rather annoying to have your enjoyment brought to an abrupt end just because the B.B.C. attach so much importance to this "time" business.

The two-or-so minutes' silence which often follows a "fade-out" proves that this is a case of red tape gone mad.

### B.B.C. BOUQUET

From Mr. Joseph Lee, 7/2 Broomhall Street, Sheffield.

LIKE the radio critic in RADIO PICTORIAL, I have often hurled brickbats at the B.B.C. after listening to programmes which I have considered putrid.

But this time, for a change, I am going to hand them a bouquet for a series of programmes which I have recently thoroughly enjoyed. The programmes which I refer to are: (1) Hail Variety, (2) Old Music Halls, (3) Hero and Heroine, (4) Overture and Beginners, Please.

### IN DEFENCE OF BRYAN

From Ruby D'Aguilar, 19 Gainsborough Road, Bedford Park, W.4.

REGARDING the letter in RADIO PICTORIAL of May 20, written by Mr. Johnson, of Bingley, Yorks, concerning Bryan Michie, I entirely disagree with Mr. Johnson.

I consider Bryan Michie admirably suited to his late position at the B.B.C., having a perfect microphone personality, and an educated, pleasant voice, and in all his interviews on the air everyone seemed to be quite at home with him.

His salary, considering the various jobs he undertook, and did well, was, if anything, inadequate.

### RECORDS AT RANDOM

From Miss E. W. Ogle, 14 Cleves Road, E.6.

I SHOULD like to say how much I appreciate the greatly improved standard of gramophone record programmes, with especial mention of "Records at Random."

These well-arranged featured programmes with amusing comments by our favourite announcers are as entertaining as many programmes by "live" artists, and I would much rather hear such a programme than a "fill-in" by a second-rate item.

(Readers who write for information and require a postal reply are asked to enclose a stamped, addressed envelope.)

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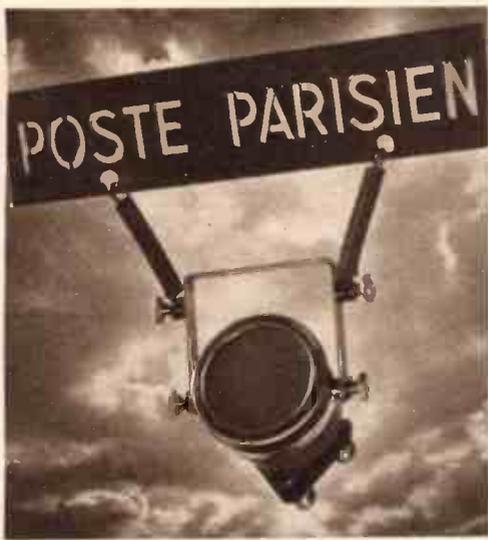
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 Weekdays: 9.00 a.m.—11.00 a.m.  
 10.30 p.m.—11.00 p.m. excepting Thursday and Friday.  
 Announcer: ALLAN ROSE

## SUNDAY, JUNE 26

- 9.0 a.m. STAGE SHOW**  
 Crazy With Love, Roy Fox and His Orchestra; Front Page News, Leslie Hutchinson; Don't 'Old With It, Norman Long; Without Rhythm, Jack Buchanan.
- 9.15 a.m. PARIS PICKING BEE COMPETITION**
- 9.30 a.m. SHAMROCK RHYTHM**  
 A Picture of My Irish Home, Harry Roy and His Orchestra; My Heart's In Old Killarney, Maurice Winnick and His Orchestra; That's How I Spell, Jack Daly with Mantovani and His Tipica Orchestra; Irish Hit Medley, Billy Cotton and His Band.
- 9.45 a.m. DRYCOLE MELODIES**  
 Rhythm of the Rumba, Harry Roy and His Orchestra; Twelfth Street Rag, Duke Ellington and His Orchestra; I Wished on the Moon, Victor Young and His Orchestra; A Star Fell Out of Heaven, Eddie Duchin and His Orchestra.—Presented by the Elephant Chemical Co.
- 10.0 a.m. AL AND BOB HARVEY**  
 The Harmony Headliners. Laughter Makers de Luxe. Bring you a smile and a song in the true Harvey manner. Presented by the makers of Digestif Rennies.
- 10.15 a.m. ROMANCE IS ON THE AIR**  
 Have You Forgotten So Soon? Sung by Turner Layton at the piano; It's Got To Be Love, Roy Fox and His Orchestra; May I Have the Next Romance? Ambrose and His Orchestra; Head Over Heels in Love, Joe Loss and His Orchestra.
- 10.30 a.m. THE OPEN ROAD**  
 On the Prom; Swing; Sons of the Brave; Smile Darn You, Smile; Valencia.—Presented by Carters Little Liver Pills.
- 10.45 a.m. RADIO ROMANTIC VOCALIST**  
 Miss Lily Jersey singing "Hits of To-day and To-morrow."—Presented by the makers of Jersey Lily Beauty Lotion.
- 5.0 p.m. HORLICKS PICTURE HOUSE**  
 Master of Ceremonies: EDWIN STYLES  
 Evelyn Laye  
 Vic Olivier  
 Niela Goodelle  
 Chips Chippendale  
 Harold Warrender  
 Rhythm Brothers  
 and  
 The Horlicks All-Star Orchestra  
 under  
 Debroy Somers  
 Presented by Horlicks, Slough, Bucks.
- 6.0 p.m. LUX RADIO THEATRE**  
 Featuring Teddy Joyce and His Orchestra with Rene Ray at guest star. Introducing the "School For Stars," with highlights from the film, Bulldog Drummond's Revenge.—Presented by the makers of Lux.
- 6.30 p.m. RINSO RADIO REVUE**  
 featuring  
 Jack Hylton and His Band  
 Sam Browne and Elsie Carlisle  
 The Henderson Twins  
 Peggy Dell  
 Tommy Handley  
 Alice Mann  
 Compered by Eddie Pola  
 Presented by the makers of Rinso.
- 10.30 p.m. SINGING AND SWINGING**  
 Sing Something in the Morning, Albert Sandler and His Orchestra; Swing for Sale, Harry Roy and His Orchestra; Sing, Baby Sing, Harry Roy and His Orchestra; Swingin' the Jinx Away, Connie Russell with Orchestra; Sing Me a Swing Song, Lew Stone and His Band.
- 10.45 p.m. HOT PIE**  
 You've Got to Blow Your Own Trumpet, Joe Loss and His Orchestra; Copper Coloured Gal, "Fats" Waller and his Rhythm; Organ Grinder's Swing, Jack Hylton and His Orchestra; I'm Gonna Chuck Myself into the Cold Canal, Billy Cotton and His Band; Rap Tap on Wood, Frances Langford with Jimmy Dorsey and His Orchestra.
- 11.0 p.m. PARIS PICKING BEE COMPETITION**
- 11.15 p.m. HUMOUR VERSUS MELODIES**  
 I'm A Little Prairie Flower, The Two Leslies; September in the Rain, Primo Scala's Accordion Band; My Best Friend, Issy Bonn; The Pretty Little Patchwork Quilt, Mantovani and His Orchestra; We Always Go Mad in the Spring, Dave Burnaby, Michael North—Comedians at the Piano.

## MONDAY, JUNE 27

- 9.0 a.m. RHYTHM IN THE ELEMENTS**  
 Where is the Sun? Leslie Hutchinson at the Piano; Was It Rain? Lew Stone and His Band; There's Something in the Air, Anthony Martin with Orchestra; Pennies from Heaven, Jimmy Dorsey and His Orchestra.
- 9.15 a.m. TAKING IT IN TURNS**
- 9.30 a.m. RHYTHM ON THE FARM**
- 9.45 a.m. DAY AND NIGHT**  
 Sing Something in the Morning, Billy Cotton and His Band; Watching the Stars, Stuart Robertson; My Day Begins and Ends With You, Dance Timers with Mantovani; Goodnight My Love, Shep Fields and His Rippling Rhythm Orchestra.
- 10.0 a.m. FOUR WALTZES**
- 10.15 a.m. A RECIPE FOR GAITY**
- 10.30 a.m. HERE'S THE RECIPE FOR LOVE**
- 10.45 a.m. REFRESHING WALTZES**
- 10.30 p.m. PARIS NIGHT LIFE**  
 Surprise Transmission from famous Cabarets and Night Clubs.

## TUESDAY, JUNE 28

- 9.0 a.m. WHEN THE SUN HAS SET**  
 The Song of the Nightingale, New Mayfair Salon Orchestra; When the Harvest Moon is Shining, Arthur Tracy; Twilight in Turkey, Tommy Dorsey and His Clambake 7; Goodnight My Love, Sung by Rudy Vallee with Carroll Gibbons and the Savoy Hotel Orpheans.
- 9.15 a.m. PARIS PICKING BEE COMPETITION**
- 9.30 a.m. FOUR CELEBRITY ACTS**
- 9.45 a.m. YOU'RE BUSY, MR. CUPID**  
 To You, Sweetheart, Ray Kinney with Dick McIntyre and His Harmony Hawaiians; Did My Heart Beat? Did I Fall in Love? The B.B.C. Dance Orchestra, directed by Henry Hall; I've Got You Under My Skin, Ambrose and His Orchestra; I Can't Give You Anything But Love, Mills Brothers.
- 10.0 a.m. TANGO TEMPO**
- 10.15 a.m. DRYCOLE MELODIES**  
 Presented by the Elephant Chemical Co.
- 10.30 a.m. FOUR SONG BIRDS**
- 10.45 a.m. GAITY CORNER**  
 A Cowboy's Wedding Day, The Hill Billies with their Own Novelty Accompaniment; Miss Porkington Would Like Cream Puffs, The Two Leslies; Sugar Foot Strut, Bob Crosby and His Orchestra; In a Shanty in Old Shanty Town, The Ballyhoolligans.
- 10.30 p.m. PARIS NIGHT LIFE**  
 Surprise Transmissions from Famous Cabarets and Night Clubs.

## WEDNESDAY, JUNE 29

- 9.0 a.m. "GANGWAY" SELECTION**
- 9.15 a.m. PARIS PICKING BEE COMPETITION**
- 9.30 a.m. "M" FOR MUSIC**
- 9.45 a.m. BROWN AND POLSON**  
 Present Eddie South and His Orchestra with Mrs. Jean Scott, President of the Brown and Polson Cookery Club.
- 10.0 a.m. Travelling Around**
- 10.15 a.m. FIVE BANDS**
- 10.30 a.m. A VARIETY SURVEY**  
 The Miller's Daughter, Marianne, Ambrose and His Orchestra; Miss Otis Regrets, The Mills Brothers; Audrey, Little Audrey, Billy Reid and His Accordion Band; Midnight Blue, Roy Smecke and His Hawaiian Serenaders; The Little Red Caboose Behind the Train, The Rocky Mountaineers.
- 10.45 a.m. RADIO ROMANTIC VOCALIST**  
 Miss Lily Jersey singing "Hits of To-day and To-morrow."—Presented by the makers of Jersey Lily Beauty Lotion.
- 10.30 p.m. PARIS NIGHT LIFE**  
 Surprise Transmission from Famous Cabarets and Night Clubs.

## THURSDAY, JUNE 30

- 9.0 a.m. FAMOUS ARTISTS**  
 What a Perfect Combination, Eddie Cantor; My Dream Lover, Jeanette MacDonald; Valentine, Maurice Chevalier; Did You Ever See a Dream Walking? Frances Day.
- 9.15 a.m. PARIS PICKING BEE COMPETITION**
- 9.30 a.m. GERSHWIN MELODIES**
- 9.45 a.m. POTPOURRI**  
 My Little Bucaroo, Bing Crosby with Jimmy Dorsey and His Orchestra; You're A Li-a-ty, George Formby and His Ukelele; Will You Remember? Geraldo and His Orchestra; Where is the Sun? Leslie Hutchinson at the Piano.



"Did you ever see a dream walking?" Well, here's Frances Day, and she's singing at 9 a.m. on Thursday

- 10.0 a.m. REMEMBER THESE?**  
 All Alone in Vienna, The Street Singer with Orchestra Acc.; Sonny Boy, Al Jolson; Some of These Days, Bing Crosby; Miss Otis Regrets, The Mills Brothers.
- 10.15 a.m. HERE, THERE, AND EVERYWHERE**
- 10.30 a.m. LIVE AND LOVE**
- 10.45 a.m. SING-SONG**

## FRIDAY, JULY 1

- 9.0 a.m. MOST SINGULAR**
- 9.15 a.m. THE OPEN ROAD**  
 Belphegor  
 The Stein Song  
 Andalusia  
 There's a New World  
 Light of Foot  
 Presented by Carter's Little Liver Pills.
- 9.30 a.m. DANCE TO THESE**
- 9.45 a.m. SELECTED WITH CARE**
- 10.0 a.m. WE'RE TUNED IN TO VARIETY**
- 10.15 a.m. DRYCOLE MELODIES**  
 Presented by the Elephant Chemical Co.
- 10.30 a.m. REQUEST NUMBERS**
- 10.45 a.m. HARMONY HEADLINERS**

## SATURDAY, JULY 2

- 9.0 a.m. A SWING QUINTETTE**  
 Slap That Bass, Lew Stone and His Band; Swing High, Swing Low, Ambrose and His Orchestra; The Love Bug Will Bite You, The Mills Brothers; Swing is in the Air, Ambrose and His Orchestra; Blues be a Coward, Nat Gonella and His Georgians.
- 9.15 a.m. THE A.B.C. OF RHYTHM**
- 9.30 a.m. FUN FARE**
- 9.45 a.m. 5 VARIED TUNES**
- 10.0 a.m. MEDLEY OF INSTRUMENTS**
- 10.15 a.m. A CURE FOR THE BLUES**
- 10.30 a.m. RHYTHMICAL MELODIES**  
 Whispering, Mario "Harp" Lorenzi and His Rhythmic; Ya-aka, Hula Hickey Pula, Linn Milford and His Hawaiian Players; Castanets, Orchestra Mascotte; I Stumbled Over Love, Carroll Gibbons and His Savoy Hotel Orpheans; St. Bernard Waltz, Douglas Swallow and His Band.
- 10.45 a.m. LISTEN TO THESE**
- 10.30 p.m. PARIS NIGHT LIFE**  
 Surprise Transmissions from Famous Cabarets and Night Clubs.

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# RADIO EIREANN for LUCK

PROGRAMMES PRESENTED BY IRISH RADIO PRODUCTIONS



## Programme details:

### SUNDAY, JUNE 26

9.30 to 10.30 p.m. Sunday Serenade  
We dip at Random into the Album of Melodies that have Charmed the World.

### MONDAY, JUNE 27

9.30 to 10.0 p.m. Melodies for Rainy Days.  
10.0 to 10.10 p.m. Ten Minutes with a Star—Charlie Kunz (Electrical Recordings).  
10.10 p.m. approximately. You will hear our Racing Commentary.  
10.15 to 10.30 p.m. A Few Dancing Pearls from Ciro's. Strung together by Jack Harris (Electrical Recordings).

### TUESDAY, JUNE 28

9.30 to 10.30 p.m. What are the Wild Waves Saying? Join us at the No. 1 Seaside Resort of "Dreampool" for all the fun, happiness and gaiety of that holiday you have planned "When Your Ship Comes In" ... It's "On the Sands" ... It's "On the Promenade" ... It's "Dancing in the Ballroom" ... In fact, it's "What are the Wild Waves Saying?" Come to "Dreampool." You will hear our Racing Commentary at 10.10 p.m. approximately.



Clap Hands, Charlie Kunz is on the air at 10 p.m. on Monday!



"Hutch" features in a programme with Turner Layton at 10 p.m. on Wednesday

### WEDNESDAY, JUNE 29

9.30 to 10.0 p.m. Music of Your Dreams. Here is a Wealth of Golden Melody in which we feature the Continental Singing Star, Nikollna, Ronnie

### THURSDAY, JUNE 30

9.30 to 10.0 p.m. Down by the River Drifting with the Tide at Sunset to incidental music and the sound of rippling water we visit the Stars aboard the Celebrity Houseboat.  
10.0 to 10.10 p.m. Ten Minutes with a Star—Tex Morton the Singing Cowboy (Electrical Recordings).  
10.10 p.m. (approximately) You will hear our Racing Commentary.  
10.15 to 10.30 p.m. Swing and Sway—to Strings. They have that extra something which is Rhythm.

### FRIDAY, JULY 1

9.30 to 10.10 p.m. Pleasure Park The Holiday Resort for the "Man in the Street." What you lose on the Swings you make up on the Roundabouts.  
10.10 p.m. (approximately) You will hear our Racing Commentary.  
10.15 to 10.30 p.m. Another Visit to "Makebelieve Ballroom."

### SATURDAY, JULY 2

9.30 to 10.10 p.m. Nine-Thirty Revels. A further intimate Studio Production in which we feature: Jennie Benson, Renée Flynn, Dorothy Morrow, Hubert Valentine, Les Arthur, Three in Harmony, Five Melody Boys, our Rhythm Band with Dave Frost at the Piano.  
10.10 p.m. (approximately) You will hear our Racing Commentary.  
10.15 to 10.30 p.m. The "Foxtrots" Have It. Five Foxtrot Favourites.

## NO SOAP SHAVEX NO BRUSH REVOLUTION IN SHAVING

Millions are now using SHAVEX all over the world. Beware of imitations.

Throw away your soap and brush and use the up-to-date method of shaving which takes a quarter of the time. We guarantee that one can have a perfect shave in two minutes with Shavex.



MR. IVOR NOVELLO, the celebrated actor and composer, writes: "Shavex" is a really splendid invention. I am so often asked to recommend preparations and can seldom do so, but in this case my appreciation of your "Shavex" is genuine. I shall always use it."



MR. JACK BUCHANAN, the great actor-producer, writes: "I find 'Shavex' absolutely perfect for shaving. It is most refreshing and so easy, and it gives me the best shave I have ever had."



MR. LESLIE HENSON, the famous actor, writes: "I use 'Shavex' every time I shave, and think it is the quickest, cleanest and most delightful preparation ever invented for shaving."

SHAVEX is without doubt the most perfect way of Shaving that man can desire. What is more simple than just wetting the beard and smearing on a little Shavex—and then a perfect Shave? Shavex contains Almond Oil, which is a fine skin food for the face. You shave in a quarter of the time that is taken by any other method, and you rub the rest of the Shavex into the skin—this takes away the wrinkles and keeps the face in a perfect condition. Fancy every day scrubbing one's face with very hot water and soap full of soda. One has only one's face for a lifetime and it should be treated kindly. OILS in SHAVEX will keep the face young and without wrinkles, and after shaving you will always feel as fresh as a daisy. The Shavex Cream makes the bristles of the beard stand up, when they are easily shaved with the razor. The ordinary creams and soaps flatten the beard, and so it is impossible to get the perfect shave. If grass is lying down it is more difficult for the mower to cut than if it is standing up. It is the same with the beard and Shavex. SHAVEX gets between all the hairs and forces the beard to stand up, and one can cut it so easily and get a perfect shave.

TRY A SHAVEX BLADE, THE KEENEST AND BEST BLADE ON THE MARKET. PRICE 2d. INSTEAD OF 4d.

SHAVEX is sold in 6d., 1/- & 1/6 Tubes and 1/6 Pots

Obtainable from all Chemists and Stores or direct from

SHAVEX ZEE-KOL CO., LTD. (Dept. R64), 40, Blenheim Rd., Upper Holloway, N.19.



MR. RALPH LYNN, the well-known actor, writes: "I consider 'Shavex' really splendid for shaving. It leaves the face soft and sweet, also removes the beard better than any shaving soap."

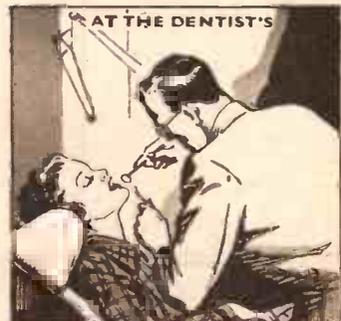
# TOOTHOL TOOTH PASTE



Her breath is like the perfume of roses.

A PERFECT Tooth Paste at last, hygienic and antiseptic. Keeps the teeth in a perfect condition of health. As the teeth are rinsed the throat can be gargled at the same time, and it disinfects the throat and neutralises any acids in the throat or teeth. It destroys all acid in the teeth and throat when used as a gargle. It freshens the gums and throat and is an antacid. There is nothing like Toothol.

A Great New Discovery  
TEETH LIKE PEARLS



TOOTHOL TOOTH PASTE is obtainable at all Chemists and Stores in 6<sup>d</sup>. and 1 1/2 Tubes or post free from

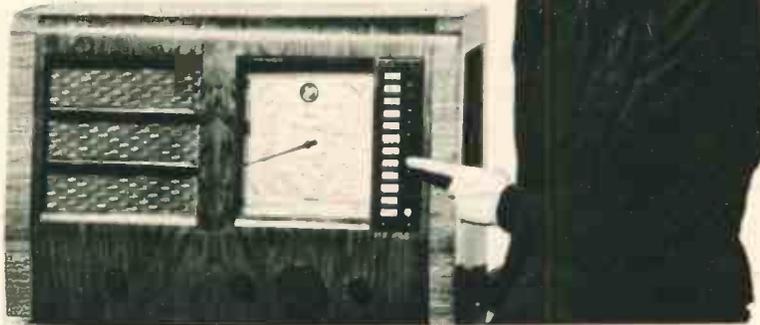
THE SHAVEX ZEE-KOL CO., LTD., (Dept. T.9.), TOOTHOL LABORATORIES, 40, Blenheim Road, Upper Holloway, N.19.

Your mouth is in beautiful condition in comparison with what it was before you used Toothol and your throat is so fresh—I suppose it is this gargling with Toothol

# GOOD-BYE TO KNOB TWIDDLING

Test Report of a Remarkable New Radio Receiver

**HAVE** you ever longed for a wireless set which brings in at full volume practically any station you want merely by pressing the appropriate button? If you have, here is the set of your dreams—the new Press Button Motor Tuned Ekco model PB.199.



**I**T certainly seems as though we are approaching, at long last, the end of our knob-twiddling days. With this new Ekco set, model PB.199, all the work of tuning is done by a small motor and two special valves, the listener merely having to press a button to receive the station desired.

In fact, the set is so automatic in its action that it may well bring about a change in long-established listening habits. It is so easy, and takes so little time and trouble, to tune from one station to another, that listeners with this type of set are likely to forget about the printed programmes and to find the type of entertainment they most favour by merely running their fingers up and down the buttons. It will certainly encourage listeners to make greater use of foreign stations, and thus widen their choice of programmes.

The Ekco Model PB.199 is not unlike any other good quality radio set to look at, except for a row of twelve buttons by the side of the tuning scale. When one of these buttons is pressed, the set is silenced, and an electric motor turns mechanism inside the set to tune it to the selected station. The scale-pointer travels to the station-name, and just as it reaches this position, electrical circuits are brought into operation which "pull" the set exactly into tune with the station. Immediately the station is in tune, the speaker comes into operation and the programme is perfectly reproduced.

The whole chain of operations, from pressing the button to "in-tune" on the new station, takes place almost before there is time to remove your finger from the button.

**T**he stations to be controlled by the buttons can be selected by the listeners, and they can be changed for others whenever this seems desirable. The necessary adjustment is quite simple and can be carried out in a few seconds, without tools and without trouble.

The set is originally supplied with the buttons adjusted to the eleven stations voted most popular in a nation-wide ballot conducted by E. K. Cole, Ltd. These stations, in wavelength order, are as follows:—

- |                  |                  |
|------------------|------------------|
| Lille            | North Regional   |
| London National  | Athlone          |
| Radio Normandy   | Radio Luxembourg |
| Midland Regional | Droitwich        |
| Hilversum        | Paris            |
| London Regional  |                  |

The twelfth button is engraved "Knob Tuning," and enables the set to be controlled, by ordinary knob, on all wavebands.

Sometimes a station will move slightly from its correct wavelength, or extreme variations in temperature may affect the operation of the receiver. Possibly the clip at the rear of the set may not have been put in its exact position, or there might be other influences, nothing to do with the set, that might cause slightly inaccurate tuning. Now, the PB.199 is almost human. It has two valves which compensate automatically for any inaccuracies in tuning; immediately they detect a slight variation they literally "pull" the set exactly into tune with the station, and hold it there—even follow the station if it moves slightly on its wavelength!

**Q**uite apart from press-button operation, Model PB.199 is a receiver of considerable interest from a purely radio viewpoint. The 10-stage all-wave superhet circuit includes a pre-detector stage, a feature which is responsible for a remarkable improvement in the entertainment value of short-wave programmes. When, as with the PB.199, stations on this waveband can be heard strongly and clearly, they provide a never-ending source of enjoyment.

The PB.199 has 6 watts output, ample for the largest room and certainly more than is necessary for any normal purpose. It is, nevertheless, a valuable asset to the set, as it enables loud passages in music to be reproduced without distortion. This is but one of many features which make the tonal reproduction of this receiver one of its remarkable qualities. It is, indeed, capable of reproducing music and speech with better quality than is available from the best gramophone records or is transmitted by the majority of the European broadcasting stations!

The high-fidelity transmissions on the B.B.C. stations, and certain of the French and German stations, are reproduced with quite extraordinary faithfulness.

We have had one of these wonderful receivers on test for several weeks, and can testify to the added joy it has brought to our listening. It is a delightful luxury to be able to forget all about tuning dials and fine adjustments, and merely push a button labelled with the station you want, only to find it there, sharply tuned and at proper volume.

Here is a set which we thoroughly recommend all our readers to investigate before they buy a new set. At 18½ guineas, the Ekco Model PB.199 is not only remarkable value, but a remarkable technical achievement.



"—And now, listeners, we come to our Surprise Item!"

# MAKING THE MOST OF YOUR SET

By Our Technical Expert

**M. LEE, Chiswick**

**I**T is very annoying to have a receiver that fails in the middle of a programme, but this trouble can very easily be remedied by keeping your accumulator charged by a trickle charger off the mains. A suitable charger giving 2-volts at ½ an ampere will cost you about 20s., and if you charge your accumulator while it is not actually in use you can rest assured that it will not let you down in future. For 20s. a trickle charger is quite a good investment.

Remember, however, that you must always keep the accumulator filled with acid to a point slightly above the height of the plates, and it is always advisable to stop corrosion by using Vaseline on the terminals.

**W. BROOKES, Grimsby**

**Y**OU will not obtain any more volume from your receiver by using a super power valve instead of a power valve. This will only have the effect of giving better quality with slightly reduced volume.

Use a pentode valve which is interchangeable with a power valve but has one extra contact. This contact is either taken to a fifth pin or to a side terminal. Wherever it is it should be connected directly to a 100-volt tapping on your dry battery.

You will also find that if you have a battery for grid bias that you will have to decrease the number of volts applied to the pentode. As a general rule 4½ volts bias will be adequate for a small pentode with 120-volts high tension or as much as 18 volts on a large pentode with 150 volts H.T. Always use as much grid bias as possible without causing deterioration to quality for this will result in considerable economy in H.T. current.

**G. LEATHER, Hindhead.**

**A**S you can only receive Radio Lyons without the earth connection it shows that either the condensers in your receiver are not correctly lined up so that the earth connection completely unbalances the first tuned stage, or else the medium wavelength of your receiver is such that it will only tune in Lyons with difficulty and that the earth connection is just sufficient to raise the wavelength above that of Radio Lyons.

I strongly advise you to consult your local dealer about lining up your receiver. This is quite a simple job, providing he has the correct equipment.

**E. J. MAIN, Croydon.**

**I**T does not follow because you have a multi-valve all-wave receiver that you can pick up a good selection of short-wave stations by merely doing a little knob-twiddling on the short-wave bands.

You must remember that certain wavelengths are only good for reception at certain times of the day. If, for example, you wish to hear an American station during the daylight hours, you should concentrate on wavelengths between 12 and 17-metres. During the early evening you will probably find the 19-metre band most productive, to be followed by the 25-metre band later in the evening, the 31-metre band around midnight and the 49-metre band in the early hours of the morning.

A point to remember is that the greater the amount of daylight the lower should be the wavelength used, and only when it is dark on both sides of the Atlantic should you use the 31 and 49-metre bands.

These remarks do not apply to local stations such as Berlin and Rome, for they should be receivable on the 19, 25, 31 and 49-metre bands at almost any time of the day.

In order to obtain satisfactory results with an all-wave receiver it is advisable to erect an external aerial otherwise you will probably obtain a fairly high noise level on short waves.

**T. R. ROBBINS, Hexton**

**D**O not try to make do with cheap dry batteries, for it will be much dearer in the long run. Buy a large-capacity battery which will easily stand the strain by your receiver. If this costs twice as much as the small one, the life should be more than four times as great.

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

# GIVE YOURSELF *a beautiful* PERMANENT WAVE

## ..AT HOME ..OVERNIGHT

*like this!*

FOR ONLY

# 5!

POST FREE

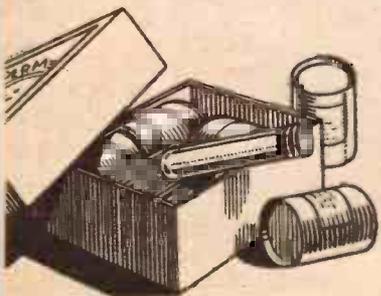
In your own home and in one night only, transform your hair with a Permanent Wave to your own particular style, as perfect and lasting as one for which you would have to pay four to eight times as much at the Hair-dresser's. "Home Perm" is equally efficient with all types and colours of hair; even dyed, grey or bleached hair responds perfectly to its action. It brings the perfect perm within the reach of every woman and girl.

**NO HEAT • NO ELECTRICITY  
NO MACHINES • NO DANGER**

The "Home Perm" Waving Set does not involve any heat or electrical treatment (is completely safe and is also admirably suitable for children's hair). It perms your hair whilst you sleep, thus no time is lost and your normal duties and pleasures are not interrupted.

The outfit contains everything you need for permanently waving the complete head of hair and eight settings. The simple directions can be easily followed by everyone. There is nothing else to buy or provide! Unaffected by wind, rain or any other weather conditions.

Order yours today. Complete outfit with full instructions, 5/-. Thousands already in use. Resolve to give your hair that glorious waviness and lustre which all men admire and all women envy; you will look and feel a different person with a coiffure comparable to the most exclusive machine-made perm at a fraction of the cost.



THE SAME HEAD  
THE NIGHT BEFORE

# HOME PERM

COMPLETE WAVING AND SETTING OUTFIT

### ORDER FORM

"HOME PERM" CO., LTD., DEPT. R.P.1,  
246, HIGH HOLBORN, LONDON, W.C.1

Please send me a complete outfit with full instructions.  
I enclose Postal Order for 5s.

Name.....

Address.....

Register cash and cross Postal Orders.

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*The* **FAMOUS CARSON ROBISON SONG BOOK!**  
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**23** COWBOY SONGS  
 BY *Carson & Robison*  
 TO INTRODUCE YOU TO  
**OXYDOL**  
 THE SAFE 'EXTRA WHITENESS'  
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**IT'S A GREAT OFFER FOLKS! IT'LL SET THE WHOLE FAMILY SINGING . . . .**

Here's your chance to bring the romance of the great prairie to your very fireside! The whole family can take part! For each of these haunting songs, written and composed by Carson Robison, is scored for piano, guitar and ukulele accompaniment. "Ramblin' Cowboy" is here, the dramatic "Texas Dan," "Home Sweet Home on the Prairie" — songs you've heard Carson and his Pioneers sing a hundred times from the "C.R." ranch. All this in one grand song book value 2/-, for only one Oxydol package top (any size) and 6d. in stamps to cover postage, etc.

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Get any size Oxydol package for your Carson Robison Song Book and learn for yourself how Oxydol does these 5 amazing things for you:

- 1 Gets white things 4 to 5 shades whiter with only 2 minutes boiling—without scrubbing, or bleaching. Photometer tests prove it.
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25% to 40% sooner than you've ever managed it before. No messy mixing, either!

- 4 Guarantees absolute safety; sheer cotton prints washed 100 times in Oxydol show not one sign of fading or wear.
  - 5 Saves you money; a 1 - packet of Oxydol washes just the same amount of clothes as 2/- worth of any ordinary packet soap.
- This is your chance to prove these remarkable facts for yourself.

**YOU CAN BUY OXYDOL IN THREE SIZES: MEDIUM 3½d., LARGE 6d. AND GIANT 1 - . SEND THE TOP FROM ANY OXYDOL PACKAGE WITH 6d. IN STAMPS AND THIS COUPON, AND GET YOUR SONG BOOK NOW. REMEMBER, SUPPLIES ARE STRICTLY LIMITED! HURRY!**

Please send me a copy of the Carson Robison song book, value 2/-, for which I enclose 6d. in stamps (to cover postage, etc.) and an Oxydol package top. (Only one package top need be sent.)

NAME.....  
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Cut out this coupon when you have filled in the particulars and send it with 6d. in stamps (to cover postage, etc.) and any one Oxydol package top to Thomas Hedley & Co. Ltd., Dept. C.R.6, 18 Queen's Lane, Newcastle-on-Tyne, 1. This coupon is purely for your convenience, to save you the trouble of writing a letter. You need not use this form to obtain your Song Book unless you wish.

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