

LUXEMBOURG
NORMANDY: LYONS
PARIS : EIREANN
PROGRAMMES
July 10 - July 16

the 3,000 miles a second New York-London
SHEPHERD
HILLS

THE PAGE OF
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RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

3^d

EVERY FRIDAY



B.B.C. VERSUS THEATRES

Special Interview with
GEORGE BLACK

"I CONFESS ..."
By *Lawrence Wright*

PEEP AT B.B.C.'s
MAIDA VALE STUDIOS
By *John Trent*

AMAZONS OF THE AIR

SANDRA SHAYNE
MAX BACON
DIANA MILLER
LIONEL FALKMAN
GARRY ALLIGHAN
"AUNTIE MURIEL"

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

B.B.C.
PROGRAMME
GUIDE

MARCH of the
EMERALD
WRITTEN AND COMPOSED BY
HORATIO NICHOLS

WHEN THE KING GOES
RIDING BY

AMONG MY
SOUVENIR
Words by
EDGAR LESLIE
HORATIO NICHOLS



LAWRENCE WRIGHT
(HORATIO NICHOLS)

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No. 234

RADIO PICTORIAL

The Magazine for Every Listener

Published by BERNARD JONES PUBLICATIONS, LTD.
37-38 Chancery Lane, W.C.2. HOLborn 6158

MANAGING EDITOR.....K. P. HUNT
ASST. EDITOR.....MARGOT JONES

THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

SPEND much time in the garden these summer weekends?"

Yes, but the neighbour will have his wireless set going full strength."

"How very annoying."
"You've said it, but luckily we can't hear it when ours is going."
By Gwen Lewis (in the *Gang Show, Lifebuoy's half-hour from Luxembourg, July 10*).

◆ ◆ ◆

PRESUMPTUOUS!

The seasick passenger—clinging to the deck-rail and looking green about the gills—summons a steward.

"Who was that shouting just now?"

"A ship's officer, sir."
"What was he shouting?"
"All well, sir."
"Who the hell told him I was?"
By Allan Rose (popular Paris announcer).

◆ ◆ ◆

OLIVER-ISMS

On Talks:

Every man has a right to his own opinion, but before wireless was invented he could only bore a few people at a time with it.

On Song-Plugging:

The man who pays the piper calls the tune, but what he calls it at the hundredth time of hearing wouldn't look so good in print.

By Vic Oliver (*Horlicks Picture House, Luxembourg, Normandy, Paris, July 10*).

◆ ◆ ◆

JUST FOR LUCK

"I hear your speed-boat was in a collision to-day?"

"Yes, we ran into a skiff containing an old salt."

"I suppose you spilled the old salt?"

"Yes, but we went back and threw him over our left shoulder."

By Jack Daly (in *"Irish Stew," Lyons, July 11*).

◆ ◆ ◆

THUMPING GOOD PLAYER

"Don't you think the piano has been hard hit by the radio?"

"Yeah, but you should hear the way the kid next door hits it."

By Eve Becke (in *"You Shall Have Music," National, July 11*).

◆ ◆ ◆

BY REQUEST

A waiter approached the orchestra and handed up a slip of paper to the bandleader.

"Another 'request,' I suppose," said the latter.

"What do they want us to play this time?" asked the first violin.

"A number I haven't heard yet," remarked the maestro, studying the slip of paper. "It seems to be called 'Why Don't You Boys Stop Annoying Us?'"

By George Doonan (compèring the *Stork Radio Parade, Normandy, July 10, Luxembourg, July 13*).

◆ ◆ ◆

SNAPPY

"Some people certainly take a queer view of things," said the first man, looking at his friend's holiday snapshots.

By Henry Hall (in broadcast from *Scottish Empire Exhibition, July 13*).

◆ ◆ ◆

WON'T GO DOWN

"I've written a little tune dedicated to the swallow."

"Too late. There's already a song called *Drinking*."

By Carroll Gibbons (in the *Cookeen Show, Luxembourg, July 11, Normandy, July 9, 16; National, July 14*).

◆ ◆ ◆

LET'SH HAVE ANOTHER

1ST REVELLER: Shay, Pershy, what'sh your favourite film?
2ND DITTO: Filim up again!

By George Elrick (in the *Maclean's quarter-hour from Luxembourg, July 10*).

◆ ◆ ◆

DENSELY POPULATED

"Enjoy your week-end picnic?"
"You bet. We found a little spot where there wasn't a single mosquito."

"Not a single mosquito?"
"No, they were all married with large families."

By Nora Swinburne (*Lux Radio Theatre, Luxembourg and Paris, July 10*).

◆ ◆ ◆

TENDER SUBJECT

"I guess Mabel does a lot of horse-riding since she's married that cowboy."

"Oh, sure."
"And does she like riding?"
"Well, she ain't said much, but just lately she's been eating her meals standing up."

By Pearl (one of the *Carson Robison Oxydol Pioneers, Luxembourg, July 10, 13, Normandy, July 10*).

◆ ◆ ◆

APPLAUS-IBLE STORY

"Have you heard that a famous comedian has been clapped in jail?"
"Heavens—what for?"
"He performed at a prison concert."

By Issy Bonn (*Comedy Corner, Lyons, July 14*).

◆ ◆ ◆

"LECTURE" TOUR?

"Why so glum, Freddy?"
"I've just been sentenced to fourteen days with the cat."

"Great scott, what did you do?"
"Nothing. I've got to take the wife away for a fortnight."

By Ben Oakley (in *"Thé Dansant," Regional, July 12*).

◆ ◆ ◆

TAT-TOO BAD

DUMB CROONETTE (to old salt on seashore): My goodness, what a lot of girls you have tattooed on your arms! Are these all your friends?

SALT: Golly, no, miss, I've got 'eaps more on me chest.
CROONETTE: But don't these tattoo-marks wash off?

SALT: Now you've asked me summat. Danged if I know!

By Billy Thorburn (*"The Organ, The Dance Band and Me," Regional, July 13*).

◆ ◆ ◆

THE HOLE STORY

"How did you injure your leg?"
"I threw a cigarette in a manhole and stepped on it."

By Cyril Grantham (*Hinds Honey and Almond programme, Lyons, July 10, 12*).

◆ ◆ ◆

BREATHLESS BACKCHAT

PUPIL AT SINGING SCHOOL (having great difficulty with scales): Perhaps the trouble is I'm not breathing properly?

PROFESSOR (grimly): The chief difficulty is that you're breathing at all.

By Cyril Ritchard (in excerpts from *"Nine Sharp," Danderine programme, Lyons, July 10*).

◆ ◆ ◆

GET THE HANG OF IT?

ELDERLY GENT (in crowded Tube train): Excuse me, Madam, but I'm getting off here.

GIRL: Well, why tell me?"
ELDERLY GENT: Quite simple, Madam. That's not a strap you're hanging on, that's my tie.

By Jack Jackson (in the *Pond's programme, Normandy, Luxembourg, July 10*).

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GIVE HIM TIME

DRUNKEN MAN (to Unprepossessing Stranger): You're the ugliest woman I've ever seen.

LADY: And you're the drunkest man I've ever seen.

DRUNK: Ah, but I'll be all right to-morrow.

By Eddie Pola (*Rinso Radio Revue, Luxembourg, Normandy, July 10*).

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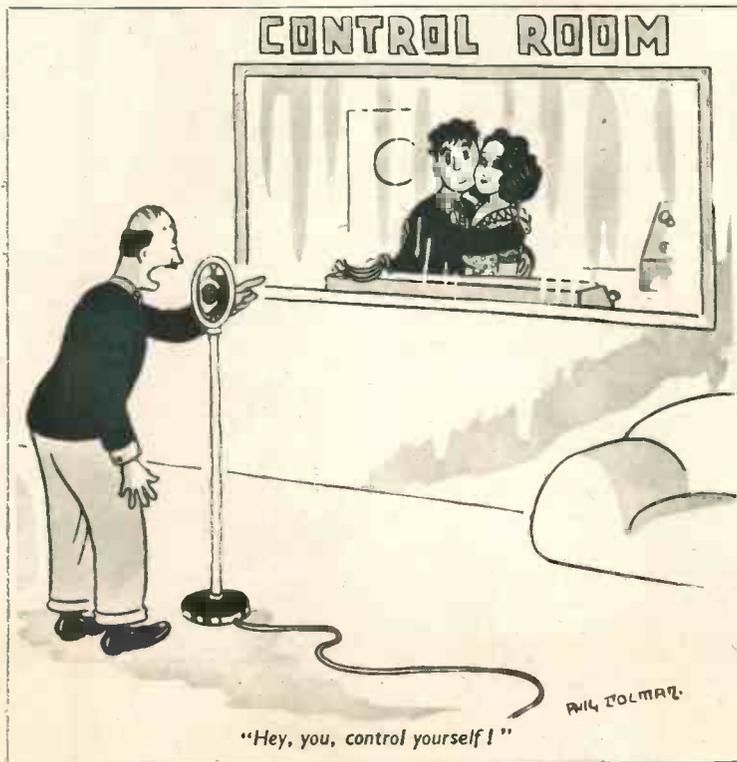
YOU SPEAKA DE LANGWIDGE?

POPPET: You should get rid of your avoir-du-pois

JOE: My what?
POPPET: Avoir-du-pois. You're in France now, surely you know the meaning of avoir-du-pois?

JOE: Yes—have some peas.

By Joe Murgatroyd (in the *Laugh and Grow Fit programmes, Normandy, July 11, 12, 13, 14, 15, and 16*).



Where to Find Your FAVOURITE PROGRAMMES

RADIO LUXEMBOURG
Pages 24, 26, and 29

RADIO NORMANDY
Pages 30, 33 and 35

RADIO EIREANN
Page 35

PARIS
Page 36

RADIO LYONS
Page 38

B.B.C. PROGRAMME GUIDE
Pages 20, 21 and 22

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MR. MIDDLETON

This Week's Gossip Presented



Carrying out the dartboard: Gladys Calthrop (Noel Coward's stage designer), Alice Delysia and Effie Atherton (just back from Hollywood) set the board rolling at a garden party given by Jeanne de-Casalis (Mrs. Feather)

LIKE "In Town To-Night," "Band Waggon" and half a dozen other popular features, C. H. Middleton is being "rested" for the summer. But gardening fans, take heart! He will be back again at the old time and place in the autumn.

Fortnightly on Friday evenings from August 5 other experts will come to talk, until C. H. Middleton is ready again.

In The News

CONGRATULATIONS to Muriel Howlett, secretary in the news room in Broadcasting House, now in Australia after a thrilling trip and a broadcast.

For weeks before, she had been ragged about flying home to mother. But the flight was not a certainty for Muriel till she had been tried out at the mike; she was tested at the Chelsea Flower Show and passed with flying colours.

Muriel, who is twenty-five, was the only woman passenger on this maiden trip. As it happens, she used to sing sometimes for the Australian radio before she sailed for England to find work as a secretary, three and a half years ago.

Other secretaries in the news are lucky girls at Alexandra Palace where Evelyn Peacock and Grace Macpherson are being tried out as continuity girls.

Grace is the In Town To-Nighter who had sailed several times round the world as a ship's stenographer. She applied for a job, after broadcasting, and got it.

Evelyn is no stranger to a television studio. As Eustace Robb's secretary in the old low-definition days, she has been on the job for years.

Less conspicuous around the Palace, but doing just as useful work is Jean Gilbert, blonde who used to work for "Bill" Hanson. Now she is out and about finding and interviewing characters for "Picture Page," besides sub-editing the feature for Cecil Madden.

Freddie's Gold Watch

ICANNOT imagine how a man can sing to the wee sma' hours and still keep fit for endurance contests. But Freddie Latham, Harris-crooner, still keeps up his track cycling. And with success.

I notice that "F. Latham of Manchester" won the special Invitation Handicap at the Dunlop Jubilee Meeting held at Herne Hill recently.



Carroll Gibbons snapped hard at work selling raffle tickets at a charity cricket match

Fred won himself a gold ticker and chain... value £10 10s., if you must be mercenary!

BECAUSE an act's American it doesn't necessarily mean that it's good, but I must admit that when it comes to dance-bands the U.S.A. is not lagging behind.

That's why thousands of listeners welcome the news that a new series of Saturday night dance-music relays from America begins to-morrow (Saturday).

It's the cue for loud huzzas.

To-morrow's band—to set the ball rolling—is that of Count Basie from the "Famous Door Club," New York. The week after you'll hear Hal Kemp and his band. On July 23, Bunny Berigan; on July 30, Duke Ellington (probably) and on August 6, Gene Krupa. Basie and Krupa will be heard on National and the others on Regional. And so "America Dances" . . . and we can listen-in. . . .

AFTER putting six shows on the air in eleven days Ernest Longstaffe will look around "for a rest." And he has elected as

his "rest" a twenty days' busman's holiday in New York.

He's decided to see sixty shows ("three a day, else I'll eat my hat!"), study American broadcasting methods, both from production and listening angles, and search for new ideas.

It is also freely reported that, during those twenty days, Ernest Longstaffe will occasionally take an hour off to eat and sleep.

TWO years ago Phyllis Harding gave up the stage to concentrate on journalism and song-writing. Both are going nicely, her newest song, "Where Green Rushes Grow," being a number that looks like lining up as a ballad-hit.

But, occasionally, she is lured back to the microphone. On Wednesday and Friday, for instance, when Jack Jackson's "Come On and Dance" show will be revived, Phyl will play her original part of "The Old Girl" . . . a prima donna who does her best to sing swing, but doesn't quite know what it's all about.

THROW off the mourning! Hang out the bunting! Ring the bells! Two of radio's loveliest ladies are back in town. Is it too much to hope that we'll be hearing them both plenty? One is Hildegard, that sweet supplier of scintillating and soothing song sunshine . . . back from New York.

The other is Nina Devitt, that peppy and popular purveyor of personable pulchritude . . . back from Australia. I'll tell you their adventures and plans later.

Five Bob for an Audition

AUDITIONS at the Theatrical Garden Party were not "very B.B.C." It was five bob a time or a bob to watch, and the tent was far from soundproof.

Beneath the platform a "box" was roped off for managers, and here Bruce Belfrage and Bill Streeten sat, looking and listening in the cause of charity.

It was good fun but rather hot, and last year a girl did get five broadcast dates after bawling Shakespeare above the din.

This seems to have encouraged the others,

Variety "find" of the year who took part in the recent "Friends to Tea" feature—Suzette Tarri expects a few friends to supper!



TO BE "RESTED"

by WANDERING MIKE

but it takes a lot to tire Bruce Belfrage and Bill Streeten. They take this talent searching seriously.

SPLIT a flagon of orange-juice the other day with one of radio's most regular broadcasters. Yet, because of his shyness, few people know anything about him. The name is Nicholas Medvedeff, and he runs the popular Balalaika Orchestra.

Medvedeff is a small, diffident, quietly spoken Russian. He speaks good English, yet with a slightly foreign accent which even twenty-three years away from his native country has not been able to eradicate entirely.

Refreshing to meet a man who did not decide in his cradle to be a musician. Actually, Medvedeff was trained to be an engineer and then decided that the Army was the career. Music for him was only a hobby . . . seems that everybody in his village could play the balalaika from youth.

During the War he was a prisoner and after



Charming Phyllis Godden, now appearing at the King's Theatre, Glasgow



demobilisation he was sent to England. He worked as a mechanic and later turned to music.

His chief passion is photography. Rarely do you see him without a camera and he is particularly fond of photographing cloud effects.

BIRD-life at the B.B.C. A minor sensation recently was the sight of Norman Shelley disturbing the morning peace of Broadcasting House's reception desk by juggling with a couple of powder-blue lovebirds or budgerigars or something equally ornithological!

Seems that Francis de Wolff had just sold the birds to Norman for his wife and Shelley's immediate preoccupation was to transfer them from a cardboard box to a cage without letting 'em run wild in B.H. It was managed with the help of pretty well everybody in the foyer, and peace descended once more on the sacred portals of radioland.

FOUND Stainless Stephen very excited the other day comma as during the heat-wave he had lost no less than four pounds in weight exclamation mark quote you can do with it end quotes said John Sharman full stop the reason was gardening and tennis full stop quote were you at Wimbledon question mark end quotes I asked full stop quote the nearest I got to Wimbledon was Balham Hippodrome end quotes replied Stainless.

Scoop

EDDIE CARROLL'S scoop in getting Noel Coward to sing in "Syncopation Piece" was one of the biggest pieces of enterprise in recent radio history. And it seems to have done the Cavendish Three a bit of good, too.

Joy Worth tells me that Noel seemed quite taken with the trio's act and personally asked them to do a couple of numbers in the cabaret that he was organising for the Theatrical Garden Party.

"**SYNCOPIATION PIECE**" has ended, but the "Mr. and Mrs. Neemo" broadcasts include these three gals. They've also been booked for the first of the new series of "Paradise Isle" shows on July 29 and, on July 19, they are to do Nursery Rhymes and Snow-White numbers in The Children's Hour.

NOW that "Music Hall" has ended, John Sharman is turning his attention to ordinary Saturday night variety, his "Radio Road House" and his "Sing Song" shows. He doesn't like the latter title, incidentally, and it will probably be altered before long.

He proposes using these summer variety shows as a sort of training ground for new acts. Thus, on Saturday, in addition to Peter Dawson, Leonard Henry and Hazell and Day, there will be three acts new to the microphone.

One is Allen and Taylor, two cross-talk comedians, whom John came across by accident at a London music hall. The second act is Rosalind Chard and Harry Arthurs . . . the girl answered a plea by John Sharman for new comediennees.

The third act is a well-known comedian who is, however, making his debut as a radio artiste. He will be called "Lipsky" and will give a middle-aged Jewish characterisation. "I had the good fortune to discover Issy Bonn, and I believe in 'Lipsky' I've found an equally good Jewish comedian who will not, however, clash in any way with Issy," John told me.

JOHN SHARMAN has hit upon an amusing and novel idea for his "Sing Song" show, the first of which will bring us Florrie Forde, Stanford and McNaughton, Reggie

At the Theatrical Garden Party in Regent's Park, Robertson Hare and Alfred Drayton found stall keeping warm work

Foort, Flotsam and Jetsam, the Vagabond Lover, and a comedian not yet booked.

The show will be compered by Cyril James (the young actor who played Naunton Wayne's part on tour in "1066 and all that"), and another broader comedian. James will "use" the other comedian as a sort of ventriloquist's doll—a twist on the famous Charlie McCarthy idea from America.

COINCIDENCE Department. Margaret Eaves, travelling up to Bridlington, where she is singing with Herman Darewski and his band, got into conversation with an Australian and his wife.

Talk veered to entertainment and, though she had not revealed who she was, Margaret was told that the couple were on their fifth visit to England, and that the first thing they were going to do was to visit Bridlington to hear the band. They used to go regularly to the Spa in 1925 to hear Herman's band play "All Alone."

I HEAR that Reg Williams and his Futurists are proving a tremendous draw at Morecambe. They are playing to nearly 20,000 dancers each week. On Whit-Monday alone there was a record crush of 8,000 trippers of the light fantastic.

The band will be on the North Regional air on July 18, but they still seem no nearer a National broadcast. It seems very odd. After proving themselves a top-line attraction in the West they are now doing the same in the North. What about it, Philip Brown?

Listener from Lapland

"**I**T seemed strange," wrote a listener from Lapland, "to hear Sibelius whilst travelling on a small boat in Northern Finland. But this is not why I write. The strange fact is that a Finn said he thought English dance band crooners SO good. He is the first man I have ever heard pass such an opinion."

Another letter from the sea put Mungo Dewar in touch with a man he last met during the War, and renewed a friendship started twenty years ago.

That man is the skipper of the *Louise Moller*, who had heard an "Eight Bells" programme aboard his ship between Shanghai and Hong Kong. Yes, yes, I know it's a small place.

Please turn to next page

This Week's Gossip Continued . . .

Joe Turned Up with his Drum!



Joe Daniels, well-known dance band drummer, enlivens the proceedings at the wedding of his brother Len to Miss Stella Cohen at the Egerton Road Synagogue

(Below) Back from her morning run—Ginger Matthews, radio comedienne of the recent Huntley and Palmer series



JACK CANNELL, ruddy-faced, tousled-haired radio reporter and "In Town To-night" scout, has just been paid a signal honour. His chatty, informative book, "In Town To-night" is being translated into Braille by the National Institute for the Blind. *Congrats, Jack!*

Bookworms will be interested, too, in a new book being published by Pitman's at 3s. 6d. It is called "Broadcasting from Within" and tells in an amusing and not-too-technical way all the things that the average listener wants to know about what goes on behind the broadcasting scenes.

I've read it and can thoroughly recommend it. It's written by S. W. Smithers, who is one of the B.B.C. slick corps of publicity men.

LATEST idea to save time on outside broadcasts for television is to mount the aerial on a fire escape so that it can be shot into the air at short notice.

Elaborate gear is necessary for these shows. The mobile transmitter can be moved fairly quickly from place to place, but a special aerial has to be erected at each stand.

Some bright boy, watching an escape being hoisted at Alexandra Palace to "rescue" Jasmine Bligh from a top-floor window on a fire drill demonstration, thought that such a vehicle could be adapted to hoist an aerial.

Full marks for a quaint but practical notion.

I DINED recently with the Robert Ashleys at Wimbledon, and found Bob leading a crazy sort of life. He was doing a spell at the Coconut Grove and didn't leave home to go to work till 11.30 p.m., and did not return till about 4 a.m.

"I guess the neighbours wonder what it's all about," remarked Mrs. Ashley. "I expect they see him go off night after night in evening dress and return in the small hours and think what a brute he is to neglect his poor little wife!

"Actually, I've only been seeing him for a couple of hours a day, what with his recording sessions. That's one of the drawbacks of being married to a singer!"

Bob told me that, to his surprise, his simple ballads went down marvellously in the sophisticated atmosphere of the "Grove."

"Cabaret's great training," he confessed. "A year ago I'd have dried up if anybody had talked while I was singing. Now . . . well, I found myself doing a sort of cross-talk act between songs with Sutherland Felce who used to come in occasionally for supper and a dance. He used to crack at my expense!"

Bob's engagement for the Coconut Grove must be almost a record in swift booking. He was having supper at home one Monday when his manager rang him up.

"Would you like to do a week at the Grove, Bob?" "Sure! Which week?" "You start to-night in three hours' time," was the devastating reply.

HAD a chat over the week-end with Frank Nevard of Vine, More and Nevard, the clever act which had a big success in a recent "Music Hall."

I discovered that Frank is a bachelor, and a genuine bachelor at that, because he actually does his own cooking, makes his own bed,

keeps his flat tidy and even gets down to a little washing of his "smalls," when necessary.

Incidentally, Frank lives immediately below the flat of one of his partners, Algy More. Algy writes most of the act's songs and it is nothing for Frank to be awakened early in the morning by a persistent thump-thump-thump on the ceiling. Frank knows the signs.

A new song is in the throes of creation and he has to go upstairs to give his verdict or suggestion. Secret of successful songs, says Nevard, is simplicity. Tell 'em a simple story in the least subtle way and the public will love it.

I WAS glad to see the name of Esmé Percy in the cast of *Diplomacy* recently. Since his sad accident when he lost an eye on being attacked by a friend's dog, Esmé has had the rather pathetic feeling that his friends in the show business regard him as "finished."

"The stage and the screen particularly seem to have forgotten me," he told a friend of mine. "But I'd like everybody to know that I am now quite fit again . . . fit and eager to get back in harness."

I'm glad to know that. There's not a better character actor in the country than Esmé Percy, and few so good. His voice is a godsend to a radio producer.

ADD to "Likes of Stars." Doris Arnold and Harry Pepper, like Fred Astaire and Ginger Rogers, steamed haddock, champagne, Noel Coward and dark clothes. **Fact!**

I F you heard the recent broadcast of "Nine Sharp" from the Little Theatre in the Tunes of the Town series you'll be aware that this is a great show . . . and you'll realise why the cast is feeling pretty perky.

You see, they're all on a profit-sharing basis and as the revue looks good to run till Christmas they'll all be in the money.

But Gordon Little's happiness is marred (though only slightly!) by the fact that the show's success has robbed him of the chance of appearing in two films. The claims of matinées prevented him getting away to the studios.

I T will be gala week in Aberdeen when Georgie Elrick and his band hit the Granite City at the back end of this month. It will be a case of Vocal Boy having, Made Good and returning to the home town.

Already George has received many invitations for lunches and parties which he is accepting gladly. His golf clubs will be in full use that week. But he is mindful, too, of the fact that he has a job of work on hand.

That job consists of two shows a day, playing at three dances, a broadcast from Aberdeen studios and one from the stage of the theatre.

This broadcast, incidentally, will be relayed to America, a place where George hopes to go for a holiday in August.

N EWS from Buenos Ayres: a new club has been opened for the benefit of the smartest set in Buenos, called—as a special compliment to a certain small but famous bandleader—the Harry Roy Club. Naturally the person to open the club was Harry himself—with the band.

Date of Harry's return not yet certain, as his tour has been extended for a few weeks. But he is expected back in the middle of September.

T H I S is where I have to apologise for a mistake made by my colleague, Barry Wells.

In an article on Raymond Newell, he mentioned that Raymond was on the point of sailing to Australia for a tour. Whereas, we are glad to hear that, far from being in the Antipodes, Raymond is firmly settled in London, and has no intention of leaving us at present. Here's hoping to hear him again soon.

I'VE NO QUARREL WITH THE B.B.C.!

"I GUESS it is inevitable that there should be jealousy and ill-feeling from time to time between the B.B.C. and the whole of the theatrical world.

"Petty quarrels, the kind that happen in every profession in the world where business interests are involved, swell up and are boosted out of all proportion by newspaper headlines.

"Unfortunately, I am the one who has to bear the brunt of many of these misunderstandings. So the impression has got abroad that a state of "war" exists between me and the B.B.C., that I delight in refusing to let stars like George Formby and the Duncan Sisters broadcast, and that I am the one who deprives radio listeners of a great deal of enjoyment. Ten million radio listeners probably think I am an ogre, but people in the theatrical world and at the B.B.C. know otherwise."

George Black, theatre magnate, head of the giant General Theatres Corporation, looking genial and anything but an ogre behind his inevitable cigar, opened his heart to me in an exclusive interview for RADIO PICTORIAL.

In his lofty, thickly carpeted office, sitting at a massive glass-topped desk behind a battery of telephones from which he controls the activities of nearly every famous star in Britain, he told me the truth about the "war" which is supposed to exist between theatre managers and the B.B.C.

"If ever there was what the newspapers call a 'war,'" explained George Black, "I want to make it clear that there is no friction now between B.B.C. officials like John Watt and myself.

"Speaking personally, I think Watt is an admirable man at his job. There is nothing supercilious or highbrow about him. He is of the people. We get on together. He doesn't come storming into my office, as some other B.B.C. people have done, demanding that I give the services of the top-line £300-a-week variety stars. He doesn't talk as though he has a special commission from On High, or from the Government! He puts his problems to me as man to man. And in this very room we have roughed out the plans for many broadcasts. Sometimes he gives way on a point, and sometimes I do; please don't think that all the demands and bans come from my side!"



The cause of some of the trouble: George Formby, recently reported to be under a George Black broadcast ban. He is seen here working on his next film. "It's in the Air"

says

GEORGE BLACK

Here is the Inside Story of the so-called B.B.C. Theatre-War by Britain's Variety King, interviewed by Our Special Commissioner

GEORGE BLACK

HEAD of the General Theatres Corporation, forty-six-year-old George Black, married, tall, dark, genial, is always immaculately dressed and armed with a cigar . . . works in a sumptuous office overlooking Leicester Square . . . has a radio set, a television set and a grand piano in his walnut-and-glass office. A tiny, narrow door at the end leads to the sanctum of his tall, brunette secretary, who with a veritable army of assistants and with the capable help of Mrs. Tudor Owen, the famous show-business publicist, helps George Black run the now colossal "G.T.C." chain of theatres and bevy of stars . . . Black has had constant arguments with the B.B.C. over the rights of his stars to broadcast, and has been wrongly blamed for banning broadcasts and depriving radio listeners of their rights . . . nevertheless, has championed the cause of the Royal Command Performance, produced annually within recent years at the London Palladium. B.B.C. says that ninety-four per cent. of people stay at home to listen . . . theatre receipts drop by as much as seventy per cent., meaning loss of millions of pounds on that one night each year. . . . "But I argued against my own fellow theatre managers," says Black. "I felt I hadn't the moral right to deprive the people of this royal radio charity show. . . ."

Henry Hall, Billy Cotton, Jack Hylton, George Formby, Max Miller, Flo Desmond, Hughie Green and hundreds of other stars work under the George Black banner. There are certain reasons why these stars cannot always be available for broadcasting, as Mr. Black fully explained to me. But if only once he refuses to let an artiste appear at the mike there is an uproar.

"That so-called banning of a Formby broadcast in April was typical of misunderstandings which have almost pilloried me as acting against radio listeners' interests," said George Black.

"As a matter of fact, there was no ban, and the fact that Formby didn't appear in *Band Waggon* was really nothing to do with me. Formby had told the B.B.C. he might be able to broadcast in the *Band Waggon* programme, but at the last minute he realised that he had three other broadcasts during the period he was appearing for me in London.

"He felt quite rightly that he couldn't do justice to his Palladium appearance and to the B.B.C. engagement, so he phoned me up. I telephoned John Watt and explained the position, and that was that.

"There was no suggestion of a ban, but a reporter got hold of the story, put a call through to Formby



Famous showman, George Black

and misrepresented the whole thing in print. 'Another of George Black's B.B.C. bans,' people said. 'The war between the B.B.C. and the theatres has broken out again.' Actually it was nothing of the kind!"

Variety stars appearing on the stage of the Palladium, the Holborn Empire and a few other theatres can earn over £800 a week. Some ninety per cent. of the artistes on George Black's books consistently earn upwards of £50 a week. Would they be wise to prejudice their £2,500-a-year reputations just for the sake of getting twenty-five guineas for a B.B.C. variety "date" on a Saturday?

"Unfortunately," says George Black, "many variety artistes aren't so clear-thinking as Formby. They feel that they're only at the top for a short while, so they must make as much money as they can; a reasonable point of view.

"Somebody of Mr. Brown's booking department at the B.B.C. rings them up and offers them, say, sixty guineas for a radio Music-Hall date. That is very generous payment by the B.B.C. for just a ten-minute act. Why shouldn't they take it? Why should I—their 'boss'—sometimes have to step in and refuse permission? Because I have the artistes' real good at heart, and generally can see further than they can. Let me explain.

"Do you ever hear of me banning a dance band from broadcasting? Does a George Black ban ever descend on stars like "Hutch" or Les Allen or Kitty Masters?

"No, it doesn't, because these artistes don't use their own personal material. They sing published songs and depend on their personality which is usually inexhaustible, not on gags and individual numbers which even one solitary broadcast gives away for good.

"Henry Hall, Jack Hylton, Billy Cotton and other band-leaders work for me, but you never hear of me banning them from broadcasting, do you? I don't mind how many times they broadcast. There may even be a certain publicity value, so that if they're appearing at one of my theatres, their air reputation may induce you to come along and hear them."

But the position is entirely different with individual stars such as Formby, Max Miller, Flanagan and Allen, Vic Oliver and dozens of others.

Do you know that tenth-rate comics all over the country get their best gags free just by listening to the top-line stars on the radio?

Did you know that short-hand writers are stationed at loud-speakers to knock off the best

Please turn to page 28



The business end of Max Bacon's drum-sticks

IT'S a funny world, says Max Bacon. In three weeks I worked a stone off my midships, recording in the mornings, three shows a day at cinemas, films in the interim, and until two in the Café de Paris every night.

And I'm still very tired.

One Sunday morning I arrived home very late and the moment I dragged my remaining seventeen stone between the sheets I slept the sleep of an honest citizen.

At twelve o'clock the telephone pealed its relentless summons—a friend who wished to see me at two-thirty.

"Sure, sure," I said. "I'll leave the key in the door in case I'm asleep."

So I got out of bed, put the key in the door, and got back again—being asleep within ten seconds of my head once again touching the pillow.

But then, what about my show at two o'clock? I rushed to the theatre and on to the stage. But there were no drums, no sticks!

Evelyn Dall, as charming and as fresh as ever, was there, playing a simple solo on the piano. She had never played the piano before.

She played three simple solos, and because I had no drum, nor sticks, I shouted to the stage hands to bring me some. They refused. So I walked out of the theatre in disgust.

Then I met a girl and we went to a small café in Kensington. Someone offered us a lift in a car, but I refused because I thought it would be better to walk through the Elephant and Castle.

Then I said to the girl: "I'm dreaming. I'm dead sure I'm dreaming. Wake me up, will you? Pinch me and wake me up."

She laughed. "Listen," I complained, "I've got to wake up. It's very important. I've an appointment at 2.30. Go out and ring me up on the telephone. If I don't answer tell the porter to wake me up. I've left the key in the door, so he'll be able to."

But she wouldn't do it. I felt terrible. I wanted to get back to the stage and help Evelyn with her piano solos.

Just then I really awoke. It was five o'clock in the afternoon. My friend hadn't turned up.

I leapt from my bed. I was already late for my show. But it was not until I was half dressed that I realised it was Sunday afternoon—and no show. That's what I call "répercussion after percussion."

Frankly, the life of a comedy-drummer is not always as smooth as a roll on a drum.

Ambrose once said to me: "Maxie, I want a comedy number for a pantomime show. Have you anything you can suggest?"

"Well, Bert," I replied, "I'm working on a monologue called 'Little Red Riding

COMEDY DRUMMER N°1

MAX BACON,

ace drummer with Ambrose's Band may be A.I. as a drummer but he hits the high spots as "comedy turn"—whether he's broadcasting, recording or filming

Hood 'n'ow. But I don't know when I'll get it finished."

Then Bert tells me to get it done as soon as possible. It usually takes me three or four months to get a good comedy number completed, so I told Bert I'd do my best, but I couldn't promise.

For two weeks I stayed awake at nights slaving on this monologue. I tried it over and over again. But somehow I couldn't get it just right.

Then one morning I read in a paper that I was going to do this monologue on Christmas Day—a week later. So I told Ambrose I couldn't possibly get it done.

"Listen, Maxie," he said. "Everybody will be disappointed if you don't. Be a good chap, and get it done."

So I went over the thing again. And again after that. And then once more. In fact, I went over it so many times that the monologue lost its original funny meaning to me, and it seemed just punk.

On the Friday I told Ambrose that it hadn't worked out too good. "Never mind," he said. "You do it."

We were broadcasting, and this made it worse. I didn't want every listener to hear a bad comedy monologue.

But soon after I had started, the band began to laugh. They shouldn't do that in a studio. An official waved his hands to make them keep quiet. But still they laughed.

I was surprised. So was Ambrose. But he wasn't so surprised as I was.

And that monologue, which I had thought so terrible, brought me in three thousand letters from listeners, and I have had to do it in every stage performance since then.

It's a funny world. But not nearly so funny as the film world. Les Carew and myself appeared in the latest Ambrose picture, and the producer thought it would be an excellent idea if we had comedy parts in the film.

Unfortunately, the story had been written, and there was no comedy material in it at all. So the script writers got to work and made up a side-story featuring Les and myself, and cut it into the finished picture.

That was fine. The trouble then was that the picture ran three thousand feet too long.

So the film editor did his job.

When I went along to the trade show I discovered that every bit of our comedy stuff had been victimised by the scissors. I was amazed.

When the show ended I got away as soon as I could in case the producer asked for his money back—I'd spent all I had earned, anyway.

To my surprise, the following day I read in a paper: "Ambrose was also in the picture with Max Bacon, the tower of strength."

Few are they who can pull a fast one on the famous music publisher, Irwin Dash. And among those privileged few, I stand at the top.

Irwin Dash, without his hat, is something like myself to look at. Nearly bald, round face, smiling, handsome in a way and very popular.

One evening he was standing by the stage door of a theatre where I was appearing, and when I looked out of the door, I couldn't see the road for autograph hunters.

So I ramm'd my hat well down on my head and walked out. Immediately there was a shout: "That's Maxie!"

"Don't be silly," said I. "Look, there's Maxie!"

I pointed to Irwin Dash, who was just coming out.

When I looked back—clear of the crowd—Irwin was surrounded by people. I don't know how long he was stranded there.

As apropos of autograph collectors. I was just coming out of a cinema when a small boy asked me for my signature. I gave it to him, and, feeling very generous, I handed him sixpence to go in and see the show.

"Naw," said the little brat. "I saw it last week at the 'Olborn."

"What did you think of it?" I said.

"Rotten!"

I asked for my autograph back.



"Maxie"—the drummer with the sense of humour, whose comedy numbers make even the band laugh

AMAZONS of the AIR

THEY'RE off! Thunder of hooves, swelling roar of crowds and above it the crisp, clear voice of the commentator; or tooting of sirens, waves of cheering and "they're stroking 42, a magnificent spurt—rowing beautifully in very choppy water!"; or ten thousand voices "oh-ing" and "ah-ing" as only a football crowd can, a background to the quick, accurate description of every pass, every movement of the ball. . . .

This is running commentary as we know it best, perhaps, but here is a warning for the complacent male who is now sitting back and saying: "Well, anyway, when it comes to sport, 'mere man' always provides the biggest thrill."

Women can and are putting over pretty good thrills in the sporting line on the air and men cannot deny that the fair sex has a definite advantage over him in news value. So when women play a game well—and they seem to get more competent every year—there is no reason why they shouldn't be of just as much interest to the listening public as any man in riding breeches, rowing shorts or football boots.

Take tennis, for example. It is a fairly safe prophecy that listeners will tune in to the Final of the Ladies' Singles at Wimbledon. For some years now it has been broadcast from Wimbledon. There is something thrilling about the 'ponk' of the ball as it meets the racquet, the sharp staccato volleys, and the smack of the ball against the net-band, all of which come over so clearly on the radio.

Swimming on the air may sound impossible. But the Olympic Games at Berlin in '36 gave radio listeners a big thrill when Mr. Howcroft broadcast from the pool-side a race between the best women swimmers in the world. From hundreds of miles away listeners heard the fierce splash of racing starts and the churning and seething of the water as the swimmers "crawled" the hundred metres of the great Olympic pool.

Miss Marjorie Pollard has more than a lot to say about woman's sport on the air. For one thing, she is a commentator herself on hockey and cricket and is a national organiser of team games. Hockey, one of the fastest and most exciting games, makes a broadcast full of interest and thrills.

Several important matches have been broadcast

These Women Make Broadcast News!

E. S. BETHELL puts the spotlight on women commentators and sports heroines

(Below) Thelma Carpenter, three times amateur woman snooker champion of Great Britain, acts as commentator for the B.B.C. at women's snooker matches



The Wimbledon championships this year centred round one woman Mrs. Helen Wills-Moody. Her matches made thrilling broadcasts

Listeners will remember a thrilling match played in December '36 between Joyce Gardner, the Professional Billiards Champion and Ruth Harrison, professional Snooker Champion. Thelma Carpenter broadcast a running commentary and Eva Collins marked, so it was definitely "ladies' night."

At one point Ruth Harrison, 300 behind, caught up and passed Joyce Gardner but she couldn't quite maintain her lead. Nevertheless, Ruth Harrison is a record "breaker" and is now claiming a World's Record Snooker break of 39. Incidentally, men, ten years ago, were only six pinks better than this.

And now we are taking you over to the 'Adam & Eve' public house, Homerton, to see the feathers literally fly. Adam is right out of the picture. This is the final round of a ladies' Darts Competition, for which there were originally 2,000 entrants." The B.B.C. considered the final between Miss Champion of Ware and Mrs. Westlake of London a noteworthy event, and on April 19 this year Mr. and Mrs. Charles Garner, well-known darts exponents, came on the air to describe the struggle dart by dart.

They played the 501 game, double in and out, and two games on the short throw and one on the long. First leg to Miss Champion—second to Mrs. Westlake—Miss Champion (her name was considered an omen by the *Radio Times*) grew more deadly—a double top, treble 20, an inner, she was well away on the last leg and Mr. Charles Garner, a mere Adam, admitted her play was as good as her name.

Her victory won her a cutlery canteen. Mrs. Westlake was well consoled with a fox fur cape and when the feathers ceased to fly listeners heard the 'Adam & Eve' pub clink glasses and drink to 'another one up for Eve.'

All this is actual sport as it takes place. Eye-witness accounts and straightforward news of women's sporting events are becoming an accepted part of daily broadcasting. So, 'mere man,' don't be too quick to think you monopolise all the Sporting News.

Just a friendly warning, of course.



Marjorie Pollard, international hockey player and one of the leaders of the "Keep Fit" movement, demonstrates with a hockey stick

both by Miss Pollard and Tommy Woodrooffe. These matches are often watched by 10,000 people, a crowd to vie with any football crowd.

Miss Pollard, an international player since 1921, was on the air when the English hockey team played the German girls at Ramsgate last year and every hockey fan (there are thousands) must have tuned in to her. Her expert knowledge of the game meant not a stroke was missed and the fans could sit back, close their eyes and imagine themselves on the field. England played Germany at the Oval, too—yes, on the holy of cricket holies—and this match was also broadcast.

Talking of cricket, men certainly had a nasty jolt last year when women encroached even more on their preserves and staged English—Australian Test Matches. The B.B.C. realised that here was an occasion for a novel broadcast and for three consecutive days last June Miss Pollard was on the air, doing her running commentary on the First Women's Test Match as the English and Australian girls piled up the runs at Northampton.

Duelling, swordplay? Yes, women do that on the air, too. Fencing is one of the fastest and most graceful sports that women practise and it is becoming increasingly popular. For the last two years now a running commentary on the final pool of the Hutton Cup, international foil competition for women fought at Bertrand's Academy, London, has been broadcast by Charles de Beaumont, himself a famous international fencer and English for all his French name.

The other day *In Town To-night* included Miss Thelma Carpenter and Miss Ruth Harrison, both champion billiard players.

SIR JOHN REITH—

Has Whole Truth Been Told?

“One day I’ll write the whole story of how Sir John Reith left the B.B.C.” declares

GARRY ALLIGHAN



Sir John Reith

SOME people call it Broadcasting House; some call it the “Great White Temple,” and some others call it the “Great White Elephant.” I call it the Palatial Palace of Pretence.

Not that it matters to the B.B.C. what I or, still more, what you call it. What you say, think or do is as water spilt on the sand. Or less.

You will have read in the newspapers that Sir John Reith has left the B.B.C.—but the Editor-bloke would not let me tell you all the truth about that: the lawyers said that “the greater the truth, the greater is the libel.” And I wanted to write not merely the truth, but the whole truth and nothing but.

What a story! One day and somewhere I’ll write it. I am not Sir John Reith’s first and only biographer (much against his will and wish) for nothing. With all deference to those RADIO PICTORIAL readers—they are exactly fifty per cent. of the total—who agree with the writer of a “Letter to the Editor” in very cleverly calling me Garry Arrogance, my trouble is that I know. The rest of you only guess—or, worse, believe what you read in the tied (and old-school-tied) press.

You all read the nice things the RADIO PICTORIAL said last week about Sir John Reith, and with most of them I agree. Bernard Jones, who is the proprietor of this journal (not that it makes any difference to me: he hires me to write here because I care neither for him, Sir John Reith or the Three Musketeers if they stand in the way of Truth as I see it—that’s why he hires me) probably knows Sir John Reith as well as most men, myself included. (One day I’ll write about Bernard Jones and what the development of British broadcasting owes to him—and, equally important, what epic pioneering in the cause of Television will be reckoned to him for righteousness.)

My kick at the B.B.C. in all this—and you’d expect a violent collision between my boot and the B.B.C. pants—is that while the Government thinks enough of Sir John Reith to make him the subject of a major Parliamentary announcement; while the Press consider that announcement worthy of front-page position; while the most influential newspapers in the land, from *The Times* and the *Evening Standard* down to the *Wigan Warbler*, wrote leading articles about it; while Sir John is the recipient of congratulations (sincere or polite) from every national leader in the land—while the world and his wife, in other words, took their headgear off to Sir John Reith and the compliment paid to his unquestioned genius, the B.B.C. lost the power of speech.

Of course, it is all pretence; part of the Broadcasting House pose. And nobody, I gleefully chortle, is sucked in by it. Don’t run away with the idea that the B.B.C. completely ignored the fact that Imperial Airways had been provided, by the Government, with a new boss. They dare not. They broadcast that fact. The one fact that was even more interesting to the public—the name of

the man appointed to save civil aviation—was (cough behind the hand) omitted.

I asked them why, in broadcasting the news about the appointment, they had suppressed Sir John Reith’s name. Listen to their answer. Listen and laugh yourself into incurable fits. They said: “We did so because the B.B.C. follow a strict rule never to advertise themselves.”

Ha-blooming-ha! “Never advertise themselves.” What about Captain Cecil Graves and Sir Stephen Tallent? not only broadcasting, but the expensive Public Relations Department sending the manuscript of their speeches to the Press in advance? What about the weekly advertising boost of B.B.C. public-sale journals? What about members of the B.B.C. staff advertising one another’s compositions on the air.

Of course, this official explanation by the B.B.C. is all balsam. You’d think, to hear the B.B.C. say it, that they not only believed it—which is bad enough—but, what is worse, expected you to believe it. There is no room, declaim the B.B.C. pulpsters, for advertising on the B.B.C. air. More balsam. If they—or you, un-Gentle Reader—challenge me, I’ll produce evidence of a minimum of ten B.B.C. self-advertisements any week. Apart from their official approval of comedians advertising themselves. Of film stars advertising their films and the cinemas in which they are being exhibited. Or books, their price and publisher. Or hotel dance bands who charge next-to-nothing so long as the hotel is given an air-advertisement. Take my tip and don’t challenge me.

One man did. His name is A. Seton-Berry and he is the managing director of A. S. Berry & Co., Ltd., who provide radio productions for advertising, but is, he postscriptly informs me, “independent of all stations and agents.” And that, be it noted, is O.K. by me.

Addressed to me personally, Mr. Seton-Berry’s missive is headed “An open letter to Garry Allighan,” but it’s nothing of the kind. It’s such a closed one that for Mr. Seton-Berry’s sake I’ll only quote the quotable paragraphs.

He is very annoyed that the I.B.C. intelligentsia and literati need a good tailor and hair-dresser. He challenges my statement that it is possible to pay £200 for a Normandy broadcast, but adds, “possibly on a Sunday you may be right,” overlooking the fact that it was only the Sunday programmes about which I wrote.

Then he proceeds to support my arguments, saying: “The advertising agent has to satisfy the payee from the first word of the script until it is heard on the air. The payee usually consists of the entire families of the Board of Directors armed with letters from influential friends all over the country.”

That is exactly my point: there are too many amateurs sticking clumsy blundering fingers into the pie. “Payees,” as Seton-Berry rightly stig-

matises them, never get genuine criticism, expert and unbiased. Only the interested sycophantic opinions of “the entire families” and “influential friends” provide them with a criterion of judgment.

“It is easy to say that a responsible advertising agency should be in a position to tell the client to mind his own business” (something I never suggested; I maintain that it is the business of the client to concern himself with the broadcasts), “but this has never been possible and never will be.” I disagree; I am of the opinion that many a client knows more about radio entertainment than some of the advertising agents who put the programmes on.

I am going to return to this subject of sponsored programmes in a subsequent issue. There is much to be said frankly; and will be. Some of the information, covered with documentary evidence, that I am collecting is amazing. If broadcasting is to be worth



Garry—Sir John Reith’s first and only biographer

a turn of the dial, the sponsored programmes have to be of no less entertainment value than those of the B.B.C. and—taking the whole day round, compared session by session with the B.B.C. offerings—Broadcasting House wins. I shall analyse the situation and show why that is.

For the moment I leave the subject and revert to the B.B.C. broadcasts. One of their chief defects is rigidity. That encourages machine-made programmes. The initial evil is that the B.B.C. day is split up into sections first and then, secondarily, items are found for the sections. The whole of the day is apportioned out—so much to talks, so much to variety, so much to this and that.

This idiotic system is destroying initiative and the creative spirit. It is no more artistic than cutting off a string of sausages to make up a pound. It is factoryism. “Here, Smith, is a half-hour for you. Get busy and fill it.” Smith has to. He may have been working on a creative idea for a programme that runs for twenty minutes or fifty-five minutes. No matter. It either has to be filed down or blown up to thirty minutes.

Most of the B.B.C. staff refer to Broadcasting House as “the factory.” That is their joke. It’s no joke.

NEXT WEEK:

“Thrills of a Radio Commentator”



Smiling DIANA MILLER, *one of radio's peppiest vocalists and liveliest personalities. She has often entertained you as one of the Milton Sisters, and sings with many popular dance bands*

“I CONFESS...”



With accordion and monkey on her shoulder, Marietta is the bright, appealing star of Lawrie Wright's Blackpool show

ME... melody... mirth... money! Four "m's" that have played a big part in a life as full and as amusing as I could wish. Me. Yes, I have always been dependent on my own efforts, methods and decisions. Melody. Well, my career has been wrapped up in music. Mirth. Without a capacity for being happy and looking on the bright side, I don't think I could have come through some of the tough times I have had. Money. There have been plenty of times when I haven't had any money... but never a time when I had no idea or hope of making any.

It would have been impossible, I think, for my life not to have centred round music.

I even came into the world to the accompaniment of music. My father was a violin teacher in Leicester and when I was born he was actually giving a violin lesson. I'm told that he insisted on finishing the pupils' period before coming to see how I was progressing! That's conscientiousness and application to the task on hand... very necessary virtues if you want to get on.

Not, I'm afraid, that my father ever did get on, in the material sense of the word. But he was a happy man, content with his lot, and there's much to be said for that.

I think it was joining the Church Lads' Brigade that indirectly laid the foundation stone of my career. I was inspired by the hymn *Fight the Good Fight* and I was prompted to start fighting my own battles at a very early age. Maybe I took the whole thing too literally. I chose too big a boy and got a nasty black eye for my pains.

I decided then that there were other ways of fighting without-resort to fisticuffs... there was the fight to make a way in the world, for instance.

So I sat down and pondered. One important weapon was necessary for that little scrap, I decided. Money.

With a tiny box camera I took snaps of groups at the Camp and when we all returned to Leicester I sold them. I soon found I had a thriving little business. This money earning racket was easy, thought I.

So I got myself a real job, that of selling newspapers. Every morning I was up at six and delivered the early morning round. Then I went to school, and did the evening round when we were dismissed.

Soon there was a fresh outlet for my limitless energy. My father opened a music stall in the market hall at Leicester. Though I was only ten, I was roped in to help in this venture. First I'd do my early morning round, then I'd set the stall before going off to school. School over, I'd hurry on my evening newspaper round and then return to the stall and help father till midnight.

Nice work if you wanted it...
When I was twelve I left school and became

apprenticed to a theatrical printer's. Having learned the foundation of printing, I went on to a technical school and then got another job.

I don't think I was very popular. My foreman, who resented the fact that I had managed to gain the City and Guild of London certificate (an exam in which he had flopped hopelessly), used to bully me rather badly and yet he couldn't stop me singing at my work, which riled him the more!

But one day I left my spanner on the type and I realised that such a grave offence would have given him just the loophole he wanted for making my life a living misery. So I didn't give him the chance. I walked out.

I had always been keen on the violin and the piano and used to practise feverishly even when my brother and friends were urging me to come out and play football and cricket. Now my patience was to serve me in good stead.

Because I hitch-hiked my way to Eastbourne and there joined a concert party—the Eastbourne Minstrels. Was that a tough job? Phewww. They stuck me in front of a battered old piano and I had to be able to play, without music, in any known key (and some that deserved never to be known) and also to sing when necessary.

We started at eight in the morning, playing and singing outside the hotels. Then at eleven we made our way to the beach. At six p.m. we returned to the beach (the afternoon was spent rehearsing) and at nine p.m. we once again toured the most exclusive hotels (but only the exteriors!)

There was, of course, no way of charging for our shows. We had to depend on "bottling," which, in concert party language, means going round with the hat. I've suggested that the Minstrels had to be a pretty versatile gang. I

even learned something of the art of comedy and, on the strength of a few whiskered gags and a couple of alleged "comic" impressions, I had the cheek to join a party at Mundesley-on-Sea as Principal Comedian. I didn't get much in wages, but that didn't matter, anyway, because the company went broke as seaside concert parties had a playful habit of doing in those days and we were all stranded.

Not having enough money to pay my rent, I left a cheap gold watch with my landlady as security. I may say that I never had enough cash to go back and redeem it until so many years had elapsed that I hadn't the cheek to do so.

I wonder if that watch is still about? I don't mind admitting that I'd pay something to possess it now, as a memento. (N.B.—I should know it at a glance, so don't take this as an invitation to send along any spare gold watches that you may have in your attics!)

Well, I joined another concert party and still didn't find myself on the rosy path to fortune, so I returned home. I helped my father in his music shop for a while but found it irksome waiting for customers, and decided to open a shop of my own.

I started modestly with a humble stall which I rigged up for £18, and that I borrowed from my mother. Picture this ambitious youth with a pile



Lawrence's very first concert party included that famous figure of fun, Sydney Howard. (Left) Rehearsal break for showman and star: Lawrence and Tessie O'Shea, comedienne

By Lawrence Wright

(HORATIO NICHOLLS)

Britain's Greatest Songwriter, who this year at Blackpool is again proving himself a superb showman, sits down to write the inside, stirring story of how a small newspaper boy became head of one of the largest music publishing firms in the world

of new and secondhand music and a very tinkly old piano demonstrating songs day in, day out. Business began to expand, so I took a shop for £25 a year. I was quite a handy man with a hammer and a chisel in those days so I even fixed my own window frames and shutters. I lived over the shop, made my own bed and prepared my own meals.

Not only was I selling music in the shop itself, but I was still going into the market place to demonstrate. And whenever I had any spare time I would give violin lessons. When the shop was closed, I'd rush off to concerts and dances and play the piano . . . and I was even invited to join the Y.M.C.A. orchestra.

Yes, already I was neck-high in matters musical. Mostly I was selling American numbers and though some of these were quite good, I felt it would be better to sell British stuff. So I wrote a little song called *Down By the Stream*. Quite frankly it was tripe but I sold 5,000 copies.



Working at his desk in his large office, inevitable cigar in hand, Lawrence Wright does not forget the days of his early struggles



"On With the Show"—and on it goes, drawing crowds of Blackpool visitors to see it. This is its fourteenth consecutive year

On the proceeds of "*Down By the Stream*" I expanded. I put my sister Kitty in charge of the Leicester shop and opened market-place "branches" at Nottingham, Coalville, Hinckley and Loughborough.

It was hard graft in those days. Bitterly cold from the wind and the rain and even the snow I still had to sit and hammer out demonstrations of songs on which I could only make 2½d. profit, or one and threepence on a 2s. song . . . and it was no easy matter selling two bob copies.

So I sat down and pondered some more. I looked into figures and discovered that I could actually print songs for 1d. a copy, which left a nice little margin of profit. Why, I'd even heard that some songs in London sold as much as a million copies. Just imagine a million fivepences. I was soon to find that selling a million copies of a song wasn't child's play. I'd written many before I clicked into the seven-figure field with *Wyoming*.

But I'm jumping ahead of my tale.

Having worked out production costs I decided to write my own songs. Some I tentatively sent to London publishers, but they were all turned down and I made up my mind that, in the future,

they would have to come to me if they wanted any of my songs.

In fact—though it probably didn't trouble them in the least—a rival concern had started, though a very small and humble one.

But my songs began to catch on amazingly well. I still wasn't making a fortune but, in 1910, I "got away" with a *Coronation March* which cleaned up in Leicester. I was sufficiently encouraged to get married. I closed my shop for half a day and did the deed. But I was so busy writing and selling that I didn't get my honeymoon till the following Christmas . . . and I was married in May!

Then came one of those lucky breaks without which I defy any man to make a success. When I was thirteen I'd written a song called "*Don't Go Down the Mine, Daddy*." I'd dug it out and published it when I first started in that branch of the enterprise, but I'm afraid it didn't catch on.

Until tragedy happened. There occurred the famous Whitehaven pit disaster and my song at once took on a topical, appealing note. I decided to give a royalty on each copy sold to the Appeal Fund for the miners and the song sold like hot cakes.

London then began to sit up. One of the big music dealers wrote and asked me for copies . . .

and more copies . . . and then copies of some of my other songs.

London didn't seem nearly so far away now. In fact, I decided to take a day off from work and go up to town to have a look round. That was the turning point of my career. That day I sold my first song to a variety artiste for half a guinea. It wasn't much money, but I regarded it as a lucky omen.

I found myself in Charing Cross Road . . . the Mecca of all song-writers. I stood for a moment and dreamed dreams. Then, snap. I made my big decision. I decided to take a little shop in Denmark Street and have a crack at publishing in the heart of the music world.

I went back to Leicester and collected my stock and caught the midnight train to London. I have never been back to Leicester since, except on occasional non-business trips.

What a nightmare those early days in Denmark Street were! I took on a young man named Everett Moore as an assistant and between us we swept out that little office and installed my stock. From then on I worked eighteen hours a day, cleaning the place, writing songs, scribbling orchestral parts, packing up parcels of music, getting customers and orders, seeing artistes, making friends with people who mattered.

When I did find time to sleep it was in the basement, which was ridden with rats. I've still got the old folding couch on which I used to sleep and on which many of my best songs were thought of.

It's strange that Foyle's started business at the back of my premises, in a wooden shed. They are now, of course, the biggest book firm in the world. Large oaks from small acorns grow . . .

The first big number that I got away with was *Blue Eyes*. It was beginning to go well when war broke out and I joined the Royal Naval Air Service and was stationed at Crystal Palace.

You may be interested to know that sleeping next to me in barracks was that now famous comedian, Sydney Howard. We formed a concert party which included, among others, Sydney Howard, myself, Fred Blamey (how the sergeant, with his heavy-handed wit, loved to call on "Old Blimey" to sing us a song!), Jack Edge, Tom Howell, Daimler, the Egbert Brothers, Dr. James Russell, Percy Mayne (son of the renowned Ernie) and Mark Sheridan, jun.

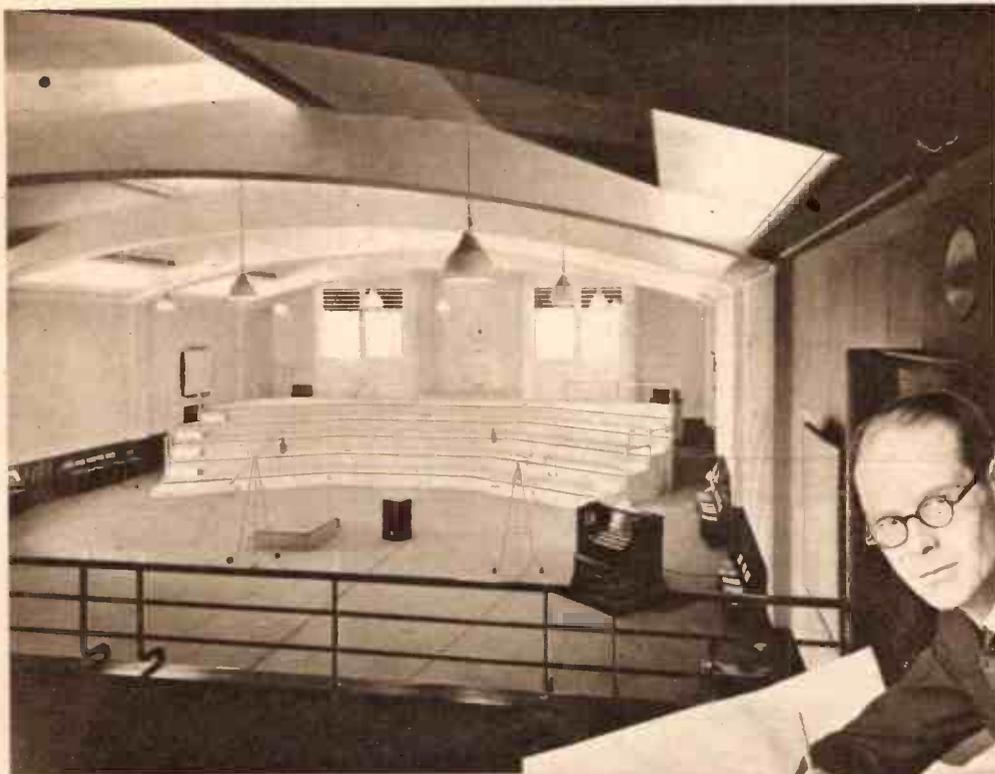
Please turn to page 31

FIVE STUDIOS in an ICE RINK

A quarter of your daily B.B.C. programmes come from Maida Vale —where engineers have converted an old ice-rink into a "Broadcasters' Paradise," says

JOHN TRENT

Mr. Tudsbery, the B.B.C. Civil Engineer who planned the gigantic new B.B.C. Annexe



Balcony view of Maida Vale Studio No. 1, Britain's largest and most up-to-date studio

EVERY hour throughout the day a coach leaves Broadcasting House for a building in a backwater three miles away.

In it travel artistes with names which are famous all over the musical world. They are on their way to rehearse with Britain's biggest orchestra. Beside them on the velvet seats are page boys with numbers on their lapels and large fibre suitcases on their knees.

They are carrying despatches for the B.B.C.'s most important outpost. Half an hour later, when they have delivered the goods, they will return in the coach which took them. For there is a regular two-way service between Broadcasting House and this place which used to be a skating rink.

Announcers, too, are regular travellers in this bus, for nearly a quarter of the programmes every day originate in the long, low building which houses the biggest studio in Britain.

Maida Vale is the permanent home of the B.B.C. Symphony Orchestra and the Military Band, and it contains the enormous recording unit which provides programmes for the Empire while British listeners sleep.

Altogether there are five studios at Maida Vale; they form a building within a building. Within the shell of a skating rink, Mr. Tudsbery, the B.B.C. Civil Engineer, set to work on plans to build a broadcaster's paradise. How well he succeeded we, who listen, can judge.

First thing that strikes a visitor to this satellite "palace of the arts and muses" is its vastness and the absence of ornamentation. The corridors of Portland Place seem like passages of suburban villas beside the avenues of stone which flank the studios of this newer building.

Pass through any of the plain wooden doors to an empty studio and you will be conscious of a monastic calm. Lofty rooms, plain walls and the absence of all fussy decoration silently convey that awe-inspiring "cathedral" feeling.

Here every stick and every gadget which breaks the contours has some part to play in the business of broadcasting and from this very economy in non-essentials it is obvious that a workman has done the job. It is no mere chance that this workman happens to be a yachtsman in his spare time. The clean lines of these streamlined studios speak of the sea. Let us see how it all came about.

Two and a half years ago, just three years after Broadcasting House replaced Savoy Hill, it became evident that the new building with all its twenty-one studios was far too small to meet the demands of an ever-growing service. The problem of studio accommodation caused a headache. The number of National and Regional trans-

missions each day, the rehearsals they required, increased activity in every programme department, the rapid development of an Empire service and the inadequacy of space for full-size orchestras, all showed that auxiliary studios would have to be found.

Even in Savoy Hill days a warehouse on the south bank of the Thames had been adapted to B.B.C. needs in order to relieve the congestion at headquarters, and "Studio 10" was retained after the move farther West. So, for several years, the B.B.C. orchestras, dance bands and any other musical units for which the main headquarters had no room, made melody in a neighbourhood which had been renowned for its industry rather than its culture.

But Waterloo Bridge was coming down and the warehouse was in the way. Another channel had to be found for the overflow from Broadcasting House.

The search ended in Maida Vale. There, for fifteen months, a hundred men worked to convert the premises to the B.B.C.'s needs. When the work was complete, the Concert Hall at Broadcasting House had to yield pride of place to a newcomer. No. 1 studio at Maida Vale, 126 feet long and 72 feet wide, became Britain's largest studio, equipped with a permanent orchestral platform and an organ worthy of the attention of the most critical musical ear.

The construction of the Maida Vale studios gave the acoustic experts a grand opportunity to experiment in studio design. Each of the five studios is an entirely separate structure, with its own walls and ceiling, within the main building.

Studios 2 and 3 are identical in size and shape, and both are used for fairly large orchestras, military bands, and the like. But only so far are they twins. Acoustically, they are not even related. No. 2 has flat walls and ceiling; in No. 3 the walls and ceiling look as if the builders had decided to have some fun. The surfaces zig-zag, with the zig-zags increasing in width from the centre point of each wall to its ends. And similarly from the

centre of the ceiling. Technically, the design is described as "serrated" and the engineers are well pleased with it.

Programmes of dance music and the like come from Studios 4 and 5. They are smaller than the others—roughly 45 ft. by 29 ft.—and again they are designed to show the relative advantages of studios of the same size having different acoustical characters. No. 4 is an ordinary rectangular room, whereas, suddenly finding yourself in No. 5, you would think you were having a nightmare. No two walls are parallel.

Around the studios are offices, the staff restaurant, a control room and a suite of rooms in which the B.B.C. records its programmes—or anything else that must be trapped "on the tape." Here it is that, on steel ribbon discs or film, "live" performances are captured for re-transmission to listeners oversea who could not hear the original performance. Which means that lights are never out in the recording-rooms.

In a nearby room are racks of neatly labelled boxes. To read those labels is to be reminded of a hundred hours of good listening —of broadcasts that many would suppose had long since been lost in the ether. But here they are "bottled" for posterity. In the Recording Section's store-room memories lie waiting to be recalled to life.

The services necessary to all broadcasting studios are, of course, installed at Maida Vale; plant to supply washed and conditioned air, to regulate heat and to provide emergency lighting. There is half a mile of ventilating ducting weighing fifty tons; each hour one hundred tons of air are delivered to and extracted from the studios. There are 1,520 electric lamps, 58 electric clocks, and a mile of hot-water mains.

Everything here is on a gigantic scale. Inside the shell of the existing building and into the space created by the excavation of three thousand tons of material, were put a million and a half bricks, two hundred tons of steelwork, 1,500 tons of concrete.

Statistics are eloquent, but broadcasting's second London home has to be seen to be believed.

SANDRA SHAYNE

Has Arrived!

By
**SUSAN
COLLYER**

ONCE upon a time—last September, to be precise—a certain sponsored station on the Continent put on a programme called "Foretelling the Stars." The idea was to snap up so-far-neglected but promising young artistes and give them their chance. And one of the first of these discoveries was Sandra Shayne.

It must be nice for that sponsored producer to go about nowadays saying "I told you so." Because his bold shot in the dark was justified. In less than a year Sandra has graduated from an "unknown" to the position of star vocalist with Jack Harris' band at Ciro's. She has arrived.

Sandra is just twenty, short and slight, with wavy dark hair, hazel eyes and dimples—yes, actually dimples when she smiles. You would guess her to be about seventeen when she stands up in front of the band at Ciro's, with the light shining on her demure white frock, with its sweeping full skirt and round collar.

I don't know how you, reader, visualise a crooner. Do you imagine something sleekly sophisticated, as hard and bright as electric light, from the crown of her shining blonde head to the heel of her satin slipper? Or something meltingly sweet, that swoons over the mike with half-closed eyes and a sob in her throat?

In both cases you'd be wrong about Sandra. Sandra is not sophisticated. She doesn't like parties, she doesn't drink; although she is one of those people who gets to bed at three and gets up at eleven, what she looks forward to is a day in the country and a walk with the dogs. She loves tailored clothes; when I saw her last she was wearing a nigger brown skirt with a jacket of turquoise blue-green—smart, gay, young.

But in spite of her air of youthfulness, she's an independent person. She's not bashful; she can't simper. You won't easily get one over on Sandra!

She's made her way by sheer talent—because she's got a voice that's full of appeal—and without any pushing from interested friends and relations. There is no stage tradition in Sandra's family—she is the first to enter the ranks of the "profession."

It was only slowly that she realised that

Less than a year ago Sandra Shayne was picked as a coming star. Now she broadcasts regularly with Jack Harris' band and has already made a place for herself in the hearts of listeners



The man who gave Sandra her first chance—
Val Rosing

Fryer, and there she had singing lessons with Val Rosing.

Her first broadcasts, in August 1936, were with Val—two solo hours. This was her first step into the profession—she had never before sung even in a church hall! "The funny thing was that I was not at all nervous," said Sandra. "I felt absolutely at home in front of a mike."

After this, she was more than ever determined to make a place for herself in the broadcasting world. And it was Val once again who acted as fairy godfather. He introduced her to two other girls, and they were engaged to sing as a trio in a road show called *Play With Music*. Unfortunately, the show went the way of many such; it flopped—and the girls were left more or less flat.

Still, fortune did not entirely desert Sandra. She was engaged by Billy Thorburn to do a commercial programme with him—and at that time she was teamed up with Stan Oakley and appeared in the *Foretelling the Stars* programme.

The snag was that Stan was already a member of another well-known radio partnership and his act with Sandra could not continue.

Checkmate again. Then it was Sandra got an introduction to the theatrical agent, Harry Lowe. It may not have seemed so at the time, but it was the most important thing that had ever happened to her.

Mr. Lowe was impressed. He got into touch with Jack Harris without delay. "I have got somebody here you simply must hear," he said. "She's just what you want." Jack promised to give her an audition, but you know how it is with bandleaders as busy as Jack Harris. Three or four weeks went by before, in response to Harry Lowe's urgent appeals, he found time to see Sandra.

And that's the end of the story. Right away he signed her up, and it looks as if she has already become a permanent fixture with the band.

Though she sometimes sings a rhythm number at the Club, it is the sweet, romantic, lilting numbers that suit her voice and personality best. Hungarian Gypsy music is what she most loves to listen to herself.

Listen to her broadcast to-night (July 8), and you will realise that Sandra Shayne rivals in personality and charm any other vocalist of her style on the air.



Jack Harris knew what he was doing when he picked Sandra to sing with his band. He broadcasts to-night, July 8, and on July 22 and 30

what she really wanted to do was to sing. At school she was so unconscious of the fact that she had a voice at all that she didn't even use it in singing lessons! When the teacher looked her way, she just opened and shut her mouth and murmured.

It never entered her head to take up singing as a career when she left school. She went to a business college to learn shorthand and typing, and eventually got a job as secretary. Her hobby all this time was not singing, but dress designing! Her brother is a dress designer and Sandra shares his talent; she used to make all her own clothes and hats, and still has them made to her own sketches.

Sandra is rather vague about how she at last "discovered" her own voice. Perhaps it was the admiration of her friends that did it; anyway, she made up her mind to try her fortune at singing—against her parents' wishes. After all, she was leaving a safe job and wasting her training. But somehow she persuaded them to let her go to the London School of Broadcasting run by Bertram

Smartness and comfort go together in Anne's navy dressing-gown with spots



Stiff corded silk, like our grandmothers wore, with a frilled petticoat to give added fullness



The day suit in lemon yellow wool crepe has a raised design for its decoration



fashionfotos

No. 19: ANNE DE NYS

of "That Certain Trio" fame, whose slick singing with Patrick Waddington and John Ridley has made them such favourites on the air

VERY unconventional is Anne. You can see it in her clothes, which come from Paris, appropriately enough, as she is of French descent. Everything about her is unusual, and to please her, clothes must have something about them to bring out different sides of her personality



She's chic, is Anne—and so is her hat!



Cool and fresh in dainty white organdie with black sash is Anne's choice of dinner gown



Full-length view of the lemon-coloured suit which sets off Anne's dark beauty so well



From hat to handbag there's originality and sophistication in this navy and white outfit of corded rep



Glorious red fox gives the colour note to the neatest of grey tailored coats and black hat

Sweet Soprano of radio and Musical Comedy shows, Margery Wyn believes in spending as much time in the garden as possible, which is good advice for you, too, especially if you follow these helpful suggestions on freshening up your garden furniture by

JESSIE KIRK



Let's Sit in the GARDEN

NOTHING nicer than a deck-chair and your favourite "Radio Pictorial" in the garden, is there? That is, if you don't have the experience I had.

Fine, hot afternoon. Ah, thought I, this is where I look out the garden furniture—in fact, tea out-of-doors would be rather nice.

Alas for my hopes! The canvas of the deck-chairs was all faded and rotted, I had no garden table, and none of the cushions looked festive enough for a gay afternoon.

Not long after I was lucky enough to be invited to tea with Margery Wyn—and lucky is the right word, for I came away fired with the ambition to be as ingenious as Margery had been.

You can see from the photograph that Margery believes in keeping cool in the garden, and she looked very festive against a background of green grass, shimmering trees and the most gaily-painted garden furniture I had ever seen.

"Where did you get your coloured deck-chairs, Margery?" I asked.

"I painted them myself, with scarlet lacquer," was the prompt reply.

I immediately resolved to go home and do likewise. And while I was on the job, I re-covered the deck-chairs as well.

This is simplicity itself if you apply the canvas just like a roller-towel. True, you have to use twice the usual length of canvas, but it is really more economical in the end, for if you leave it unattached, just putting the material over both bars and stitching it together, it can be turned round and round so that the wear is evenly distributed.

Before putting on the canvas I padded the front bar with a thick layer of wadding kept in place with string and a piece of canvas, as this adds enormously to the comfort of the chair.

An ordinary card table makes an excellent one for the garden if you lacquer it to match the chairs, and cover the top with squared American cloth in the same shade.

Cushions for the garden can look quite effective in squared gingham, which is nice and cheap, but do take the trouble to get all the accessories harmonising, otherwise the whole effect will be ruined. Incidentally, while you have the paint brush in your hand, why not attack the dust-bin and any other unsightly objects that may ruin the view?

A ground sheet is a great asset for the garden, especially when the grass is inclined to be damp,

and it can be used to cover the garden furniture when it is put away.

The question of meals in the garden is rather a thorny one, I find. So often it means more work and trouble for the poor housewife, even while she likes to think her family is getting as much fresh air as possible. One solution of this is to have an awning fixed up outside the kitchen, or near a window, so that dishes can be handed through without having to be carried any distance. Meals can be made gay with coloured lemonade sets to match your general colour scheme, and the "picnic" note emphasised by using cardboard plates which can be thrown away after use; this helps to lessen the washing-up considerably.

By the way, did you know that the canvas covers of deck-chairs can be removed and washed? Even if they do not need renewing, it is a good plan to freshen them up by an occasional "laundry."

And if you do happen to be spending your holiday at home this summer, there's no reason why it should not look as gay as the beach, especially if you follow Margery Wyn's example and choose a sunshade and sunsuit to match. All we need then is the sun!

LATEST HOLLYWOOD CRAZE

SOMETHING absolutely new in beauty preparations has arrived from Hollywood. It is called "NORMALIZING CREAM."

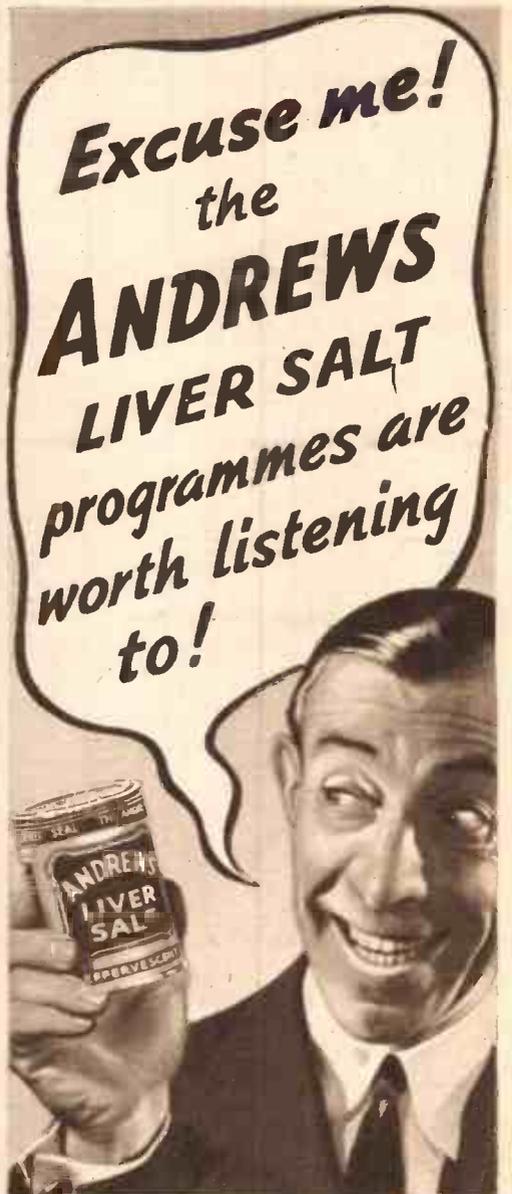
Invented by Max Factor, for twenty-eight years Hollywood's Beauty Expert, this new cream has created a minor sensation in the film world.

Used by Ginger Rogers, Joan Crawford and other stars, it is a cleansing cream which will normalize an oily skin, and also a dry one. In other words, Hollywood's new cream will bring back any skin to its normal condition.

Although Normalizing Cream is used by film stars it is far from expensive. In this country it is now being sold for 2s. 6d.

Behind this news is a romantic little story: During twenty-eight years of hard work in Hollywood, Max Factor has never before given us such an inexpensive line in cosmetics. So this cream, within the means of nearly everybody, is for Max Factor a big financial experiment.

In America the experiment has worked beyond all his dreams! And so Max Factor has made it possible for every woman who cares for her appearance to use the face cream of the film stars.



Three times a week from Radio Luxembourg, Albert Whelan, the world-famous whistling entertainer, broadcasts for the makers of Andrews Liver Salt.

You must not miss these programmes. They are as good a livener for the mind as Andrews itself is for the body.

WED. & THURS. MORNINGS
at 8.45

SATURDAY MORNINGS
at 10.15

ANDREWS LIVER SALT

The Ideal Tonic Laxative

MEET THE JAKDAUZ

Bad luck seems to have dogged the footsteps of this popular trio who take part in the Palmolive programmes from Luxembourg and Normandy, but let's hope it ends with their broadcast on July 11, from National

MIFF FERRIE'S Jakdauz are due on the air at 8-15 p.m. on July 11. This popular trio who have been regularly broadcasting for Palmolive, Ovaltine and numerous other companies, as well as being the sensation of Band Waggon, have had a rather extraordinary run of bad luck recently. It all began when they were appearing in "Monday Night at Seven" some few weeks ago.

Ted Prince, who is one of the trio, was taken seriously ill the same morning they were due at the B.B.C. for the rehearsal. This was pretty tough as not only were the trio due on, but the whole of the recording ensemble as well.

It meant that Miff Ferrie had to chase over half London searching for a specialist to give the necessary treatment to enable Ted to appear. He discovered one at 4 p.m. and lured him back to Twickenham. By the time he arrived Ted was almost unconscious. After two hours' massaging and ray treatment they managed to get him on his feet. Miff Ferrie helped him out to the car and by 7 p.m. they were all at the B.B.C. with the exception of George Crow who had been detailed off to take the specialist back to Harley Street in his car. He turned up at ten past, and casually explained away a punctured tyre.

Without a rehearsal, a balance test, and with one of their members so ill that during the performance Miff often thought of abandoning it all, they put over one of the finest shows the B.B.C. has ever staged.

When it was all over they rushed Ted Prince away to Richmond Hospital, where he was operated upon by one of London's leading surgeons. They operated so successfully, that when George Scott-Wood rang Miff up and asked him if Ted would appear with the trio as guest artiste the doctors were able to say that it would be O.K.

But it was this broadcast which proved the turning point in the affairs of the Jakdauz. Ted had a relapse, and towards the end of their last



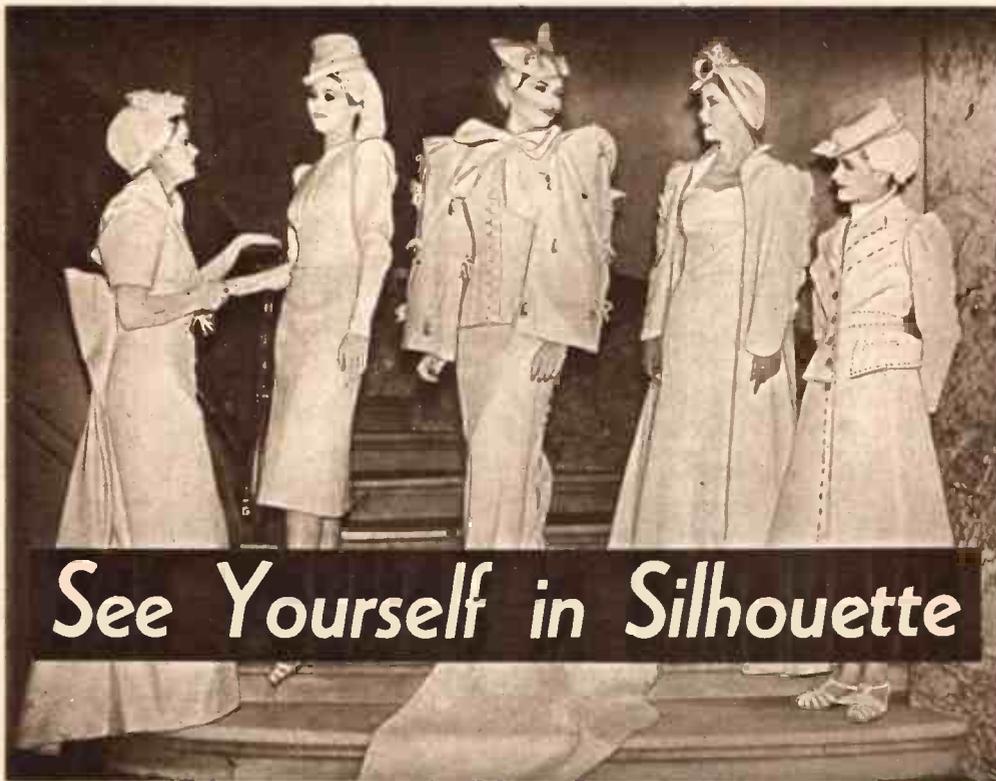
Miff Ferrie, formerly with Jack Jackson's band, started the original Jakdauz trio

number was in a fainting condition. Miff called it to a halt, and had Ted taken away to a South Coast Nursing Home. Here he is resting until excerpts from Band Waggon are due on July 11.

Meanwhile Miff has cancelled all his radio dates, and between helping one of his friends to produce an act down at Southampton, and listening in to the radio, he is having quite a good time.

Miff was formerly with Jack Jackson's band, and it was he who first started the original trio known all over the world as Miff Ferrie's Jakdauz. What with broadcasting, recording and outside dates, he very reluctantly found it necessary to abandon his contract with Jackson and start up as a completely separate unit.

And now the name of the Jakdauz upon a B.B.C. programme results in more fan letters than ever.



See Yourself in Silhouette

This fashion parade shows, in exaggerated form, the coming "trends" in the line of our clothes

ANNE TEMPLER

on Fashion's latest Outlines

"SEE yourself in silhouette!" is the latest piece of advice I have to pass on to you. It's a bit of wisdom picked up at the Fashion Show presented by the International Wool Secretariat last week at Australia House. Besides displaying a marvellous array of very beautiful woollen fabrics, the show demonstrated most dramatically a simple rule which you and I can utilise advantageously when selecting our own clothes. I'll tell you about the Fashion Show first and then explain the "lesson."

The Fashion Parade was most ingeniously and effectively presented. Five leading British designers participated: Lydia Moss, Glenny, Tinling, Motley and Digby Morton. First of all, each designer showed a "Trend" which proved to be the basic silhouette of his presentation. The "Trends" were costumes executed in white wool felt and worn by tall, slim mannequins made up with Elizabeth Arden's pure-white stage make-up for their faces and hands. They looked like white plaster statuettes.

Each of the five "Trends" was then shadow-graphed on five white screens at the back of the stage, and these formed the background for the Fashion Parade.

Each designer showed a costume for morning, one for afternoon and one for evening.

All the models had one typically 1938 feature in common—the same high built-up shoulder that was stressed in the last dressmaking collections in Paris. Practically all of them featured, as well, a smooth moulded line through the body and a small, neat, high waistline, with very short skirts for the daytime clothes.

Glenny's silhouette was the simplest of all, a smoothly moulded sheath with plain high-shouldered sleeves, round neck, tiny moulded waistline and a bolero effect indicated by stitching. The same bolero line appeared again on each of Glenny's three costumes, and was especially good on his afternoon dress of thin black woollen trimmed with white braiding.

Digby Morton's model featured broad shoulders and a flaring basque to emphasise the tiny waistline. In his sports suit of soft shadow-check tweed the jacket was nipped in sharply at the waistline, with a slim straight skirt and double pockets high on the chest on either side.

Lydia Moss's silhouette was pure Empire, with

a high bust and fullness from the waistline in the back. The same line was most effectively repeated in a negligée and nightgown of white wool nun's veiling and puffed shoulders and velvet ribbon to underline the high line of the bust on the nightgown.

On Motley's "Trend" the high bustline flowed smoothly into a tightly corseted effect extending on down to the hip-bone. The coat was smooth and flat in front, with a great deal of flare in the back. A lovely plaid tweed sports coat in blue, wine and crimson carried out the same idea by means of pleated fullness in the back below a small flat shoulder-yoke. The only decoration on Motley's very smart dinner dress of thin black woollen was the cut bronze leaf pattern embroidered on the long sleeves.

Tinling was not afraid to underline his points. The shoulders of his "Trend" were built up to incredible proportions, and the same idea was carried out in a yellow wool evening coat with bulky sleeves of silver fox.

So you see the possibilities of the silhouette scheme. Its practical value for you and me lies in the fact that once you've hit upon the type of silhouette that is most becoming to you, it is perfectly possible to keep to this line in planning an entire wardrobe.

Most of us know, in a vague sort of way, the general line that is most becoming to us, but we usually fail to visualise it clearly. And neither do we realise that it is possible to interpret this same line in all types of fabrics for all sorts of costume.

If our shoulders are narrow, for instance, and our hips inclined to be just the reverse, we know that our tailored suits have to be built out nice and wide in the shoulders to balance the hips. But we usually forget that the hips are still there in the evening, and that evening dresses, too, should carry the eye towards the top of the body and away from the hips by means of a tiny puffed sleeve that widens the shoulder, or perhaps off-the-shoulder Empire décolletage that has the same effect.

Line is the important thing to remember, and given a basic silhouette that is becoming, one can't go far wrong. The easiest way to study your own silhouette is to look at your shadow cast by a strong light on a plain wall. Then check up on its good and bad points and base your clothes silhouette on the results.



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

HELLO EVERYONE!
I hope you will like this week's contest, which should be a "walk-over" for book-worms!

Quite a number of new readers have written to me, including Betty Seligman, of Prestwich, who wants to be a member of RADIO PICTORIAL'S "family." Very glad to have you, Betty, and all those who care to write to me. There are no rules and regulations for membership. As soon as you write, you are "one of us," so I hope to hear from lots more of you. Why, we should have the biggest family in the world! What about it?

What a wonderful holiday you are going to have, Rosemary Peters. I hope you will write and tell us all about your trip to America.

Best of luck in the match, Ronald Jeffries. Perhaps when you're grown up you will be able to realise your heart's desire and watch all the Test Matches. If you make that your ambition, I am sure you will one day achieve it.

More next week,

From yours affectionately,

Auntie Muriel

ADVENTURES OF A MICROGNOME

Mick Tries to Keep Cool

"**P**HEW! It is hot!" muttered Mick the Micrognome as he wiped his small brow and emerged from his home beneath the studio carpet for a breather.

He began to contemplate changing his home and moving to a cooler part of the building; it was the only thing to do in weather like this. But where could he go? It seemed just as hot in any of the other studios, and he had to find a place that would be well hidden from curious eyes, and this was extremely difficult.

"I wish I were a fish," he murmured as he passed the goldfish-bowl and noticed the cool appearance of its inmates. He closed his eyes very tightly and wished three times, but when he opened them, he did not look a bit like a fish, but remained very much Mick the Micrognome! So off he went on a tour of inspection, and eventually he came to the kitchen and pantries.



Mick was nearly turned into an icicle after being shut up in the refrigerator.

Here is your very own Auntie Muriel, children, who is so popular in the North Regional Children's Hour.

Now, just as he was passing what he had always imagined to be a cupboard, he felt a delicious draught of cold air on his face. The cupboard was open, and the cold air seemed to be coming from inside. Naturally Mick stepped in, and found himself in company with delectable food-stuffs such as milk, butter, strawberries, cream and even ice.

"Well, at any rate, I can't starve here!" he grinned, "and I shall be cool!"

He had no time to change his mind, for the next second a hand swooped down and closed the door!

Now it was dark and cool, and Mick was not so sure that he liked it. Still, he had wanted to be cool, and he certainly was. In fact he was positively cold.

"Brrrrrrr," he said, his teeth chattering. "It's m-more l-l-like the N-n-north Pole in here. I m-m-must b-b-be in the arctic regions!"

At that moment he put his hand up to feel his nose—and touched an icicle!

"Wow!" he yelled, now thoroughly frightened. "I'm freezing! Help! Help!"

Naturally, nobody heard his tiny voice, but it happened to be the very moment when someone wanted some strawberries and cream. Cook opened the door and out stepped Mick.

"Gracious!" screamed the cook. "There's something alive in the refrigerator. There it goes! Look! It's a walking icicle! Oh dear, oh dear, help, help!"

As he moved, the ice thawed, so Mick was gradually able to increase the speed of his escape, till he reached the welcome sanctuary of his carpet home.

"It may be hot here, but it is safe!" he reflected, as he dried himself with a handkerchief that someone had thoughtfully dropped near the microphone.

What will Mick get up to next? Don't miss his adventure in next week's issue.

ON THE SPREE

"**W**HAT town is gayest in the world, Now can you answer me?"
Young Tom replied: "Berlin, because It's always on the Spree!"

COMPETITION

BOOKS AND AUTHORS

IN the jumbled letters in the picture you will be able to puzzle out the names of six of your favourite books, but they are not opposite their correct authors. Can you find the names of the books and give them their correct authors? This is a very interesting competition and lots of you will find the right answers. Send in your solutions on postcards only not later than July 14.

Address your entries to Auntie Muriel, "Radio Pictorial," 37 Chancery Lane, London, W.C.2, and do not forget to give your full name, age, address and school.

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

SNIBROON OURSEC — KINGSLEY
AICEL NI REDDOWNANL — DEFOE
HAVINEO — BLACKMORE
STEWARDW OH — KIPLING
MIK — SCOTT
NALOR NODEO — CARROL



You all know these books, I'm sure, but when you have puzzled them out, you have to put them with their correct authors. That's not so easy, but it's well worth trying to win half-a-crown, isn't it?

Results of Auntie Muriel's Competition

NAME THE BIRDS

YOU will remember that the picture in this competition showed a boy looking at a nest full of eggs belonging to different birds, whose names were all jumbled up. Here is the correct list:—

Lapwing, grouse, corncrake, bullfinch, jackdaw, swallow, pheasant and blue tit.

Cheques for 2s. 6d. have been sent to the following prizewinners:—

MARY STEPHEN (age 13), Old Dumbarton Road, Overnewton, Glasgow. (Kent Road School).

IRENE HARWOOD (age 11), Police House, Normandy, near Guildford, Surrey. (Ash Wyke School.)

ALAN CLIFFORD SYKES, Council Farm, Bradley Road, Grimsby, Lincs. (Lacey School).

WILLIAM HUGH HINDLEY (age 8), St. Peters School, Weston-super-Mare.

FIRE!

Did you hear about the boy who did not want to go to Church because there was a Canon in the pulpit?

Highlights of ... THIS WEEK'S



You'll be hearing me! One of Joe Kaye's lovely vocalists who will sing with the band on Tuesday—Hejen McKay

Waggon. This is the first of three programmes in which **Bettie Bucknelle**, **Phil Cardew** and his **Band** and the **Jackdauz** will remind you of some of the most successful music from that popular feature. Both on National.

Also on National you can hear the second of **Louis Levy's** super productions, *You Shall Have Music*, with **Gerry Fitzgerald** and **Eve Becke** singing and the augmented **Variety Orchestra**.

Plays, Talks, Features

Very little to-day apart from the chess match between the B.B.C. and listeners and a running commentary by **David Gretton** on Midland of the final episode in **Birmingham's Centenary Pageant** from the grounds of **Aston Hall**.

Dance Music

Late night music will probably be provided by two bands from **Yarmouth**, neither of which has yet been selected. Good chance for the local boys to make good.

Horace Finch has a session on the **Empress Ballroom** organ on National.

SATURDAY, JULY 9

Variety

IT will be interesting to see how to-night's variety show, under **John Sharman's** direction, differs from the usual *Music Hall*. As **Wandering Mike** explains in his gossip, **John** is taking the opportunity of trying out some acts new to radio. Maybe some of them will make the grade for next autumn's *Music Halls*?

Anyway, the cast for the first experiment consists of **Peter Dawson**, **Leonard Henry**, **Hazell and Day**, **Allen and Taylor**, **Rosalind Chard** and **Harry Arthurs** and "Lipsky," (National.)

Reginald Foort has a programme called "Foortissimo." **Lance Fairfax** and **Essie Acland** are the soloists and the audience will be invited to join in at appropriate moments. (National.)

There is also an interesting show from **Hawaii** which comes over National via the N.B.C. Traditional Hawaiian songs and music will be provided by **Pua Kamealoha** and his **Islanders** and by **Julia Nui** and her **Kamainas**.

Plays, Talks, Features

One of the most brilliant drama companies outside London is to be found in **Cornwall** the **Perranporth Cornish Players**. On West of England and Regional they will be presenting *The Watched Pot*, by **H. H. Munro** ("Saki"). **Cyril Wood** is producing the play which will contain in its cast such clever players as **Robert Morley** (who made a sensational overnight success as **Napoleon** in the West End), **Richard Ainley** and **Roger Furse**.

There are two greatly contrasted talks to-day. On National **Mrs. Collett** has an opportunity for which most people would give their ears... she is going to talk on *People I Dislike*. (National.) Later on National **Robert Flaherty**, that extraordinary and vital person who made *Man of Aran* among other films, will talk about his life.

Dance Music

To-night sees the first of the *America Dances* series, with **Count Basie** and his orchestra from the "Famous Door Club." Immediately after, will be **Ambrose** and his band from the **Café de Paris**. (National.)

Alfredo has the afternoon session. **Archie de Bear**, one-time theatre impresario, and now a theatre critic, but always a wit, will act as compère.

Music

The final night of the **Glyndebourne Opera Season** brings us the second act of *Così fan Tutte* on Regional, whilst earlier will be a piano recital by **Cecil Dixon** and a session by the **Salvationist Publishing and Supplies Band**, with **Andrew Clayton**, the tenor, singing.

Sport

Take your choice between cricket, athletics and water polo. **Marshall** will be commentating on the **Third Test** at **Old Trafford**, **Harold Abrahams** will be at the **White City** for the **Britain v. Norway** athletics meeting and **John Snagge** and **Paul Herbert** visit **Wembley** to commentate on water-polo, swimming and high diving.

SUNDAY, JULY 10

Plays, Talks, Features

OUTSTANDING is a radio drama with music called *A Voyage to Lilliput*. I stress the fact that it is a radio drama because **Lance Sieveking** has adapted **Gulliver's voyage** with both eyes fixed firmly on the air medium. **Robert Chignell** has written music for **Sieveking's** lyrics. **Stuart Robertson** is to play **Gulliver** and he'll sing his part through a megaphone, whilst the "Lilliputians" will 'squeak' their lines and these also will be distorted to obtain artificially high pitch. (National.)

There will be another on the now popular *Up the Garden Path* shows on National and the *Round the Courts* feature on Regional.

Services, etc.

In the morning on National the **Rev. J. Parton Milum Ph.D.**, will conduct a **Methodist service** from **St. Mary's, Truro**. The **Rev. Pat McCormick** appeals on behalf of the **St. Martin's** in the **Field Summer Fund** in the **Week's Good Cause**. (National.)

Music

The soloists with the B.B.C. Theatre Orchestra in *Victorian Melodies* will be **Frank Titterton** and **Ethel Gomer-Lewis**. (National.) **G. T. Pattman** has a session on the Theatre Organ (National) in which he will include his long-famous composition, *The Storm*.

Two National features are **Harold Scott** singing songs at the piano and **Kathleen Long** giving a piano recital. **Alfred Cave**, the leader of the B.B.C. Midland Orchestra, gives violin solos in a session by the Orchestra on Regional. Light orchestras abound as usual. On National you can hear **Walford Hyden**, the **Willie Walker Octet**, the **Palladium Orchestra**. On Regional, **Medvedeff** and his **Balalaika Orchestra**, **Hartley**, **Frank Biffo** and **Leslie Jeffries**. **Billy Scott-Coomber** sings with **Hartley**.

MONDAY, JULY 11

Variety

MAKE your choice to-night from three outstanding features. You already know all about *Bungalow Club*. Then there's *Selections from Band*



Billy Scott-Coomber, who has recently launched out as a solo act, will be singing with **Fred Hartley** this Sunday

Music

So much light music to-day that it almost smells like Sunday. For instance, on National you can hear the **Tom Jones Octet** and **Arthur Salisbury** and his orchestra and on Regional there's **Lionel Johns** and his orchestra from the **Floral Hall, Bridlington**, **Harry Davidson's** Orchestra from **Lowestoft**, **Reginald King's** orchestra and **Harry Engleman** and his **Quintet**. **Reg Foort** has a National session of popular classics.

For slightly higher brows there are two programmes on National. One is a recital by **Raymonde Collignon** of **French Folk songs** and the other a sonata recital by **Antonia Butler** (violin) and **Kathleen Markwell** (piano).

Sport

Don Bradman and his boys and **Wally Hammond** and his lads are still fighting out the third test and **Howard Marshall** is still commentating on it at frequent intervals throughout the day. You'll be relieved to know that **Howard** likes cricket very much, thank you.

B.B.C. PROGRAMMES

TUESDAY, JULY 12

Variety

SPOTLIGHT to-day is on Yarmouth town of kippers and buxom girls. It's the second of **Harry Pepper's Seaside Nights**. **Roy Speer** spent a week-end there nosing out the local sights and kippery smells and, as a result, the microphone will probably visit, among other places, the Fish Wharf, Britannia and Wellington Piers, the Hippodrome Circus, the Winter Gardens Ballroom and Pleasure Beach and the Marina. **Tommy Woodrooffe** will act as compère. (National.)

Quietly, unostentatiously but very surely, **Horner's Corner**, devised by the **Harveys, Al and Bob**, has taken its place as a rattling good fun feature. There's another to-night and it should be worth hearing. (Regional.)

The **Variety Orchestra** has a session on **Regional** which is intriguingly entitled **Shadwell's Travel Agency**.

Peter Hodgkinson's Hawaiian Islanders give us our second taste of Hawaiian music within four days. **Harry Hartland's** deep voice will help to put over the South Sea Island atmosphere. (Regional.)

Plays, Talks, Features

One of the most interesting series of talks that the B.B.C. has hit upon is the **Made in Great Britain** series. This morning, on **National**,

Mrs. Collett. She is going to talk about "People I Dislike" on Sunday



New Acts in Variety :: Dance Music from America :: Band Waggon Selections :: Jack Jackson in "Come On and Dance" :: Cads College Stanelli Again

(Right) The chap behind the toffee-apple in the picture is **Leonard Henry**, whom you'll hear again in this Saturday's **Variety**



"Come On and Dance." **Phyllis Harding** returns to the mike for the revival of **Jack Jackson's** show

Yacht-Building on the Solent is discussed and may give a few tips for those thinking of a holiday on the ocean main.

Later there is the **Portrait of Clare** serial reading and in the evening on **National** a **Laurance Gilliam** feature on the **Calgary Stampede**.

Dance Music

Thé Dansant brings trombonist **Ben Oakley** and his **Boys** to the studio while **Joe Kaye** from the **Ritz Hotel**, with **June Malo**, **Sam Costa** and **Helen McKay** to warble, has the late night session.

George Allsopp, **Anna Meakin** and **James Moody** will be heard in a quick-fire programme of popular music called **Speed** on **National** and, on **Regional**, **Leslie Simpson** has an organ session from the **Classic Cinema, Belfast**.

Music

The appeal of negro spirituals never ends. **Granville Bantock** has arranged a programme of these haunting melodies and it will be put over on **Regional** and **Midland** by the **B.B.C. Midland Singers** and by **Harold Williams** as vocalist.

Organ lovers can hear **Andre Marchal** from **St. Margaret's, Westminster**, on **Regional** and **Reggie Foort** on the **Theatre Organ** on **National**. He will be accompanied by pianist **Enid Purdey**. The second of **Alastair Cooke's America in Song** features on **National** will introduce more folk-songs and traditional songs. This feature does not immortalise **New York's Tin Pan Alley**. Later, on **National**, you can listen to the **B.B.C. Empire Orchestra** while, on **Regional**, **David Lloyd** will sing with the **Torquay Municipal Orchestra**.

Sport

Two Test matches — one cricket (with **Marshall** commentating) and the other **Fourth Speedway Test** for which **Stuart MacPherson** will do the talking. (Regional.)

WED., JULY 13

Variety

JACK JACKSON and his band take the stage to-day with **Come On and Dance**. This is a revival of the show previously broadcast which introduced Jack as that rare being, a dance-band leader who is also a comedian. **Billie Baker** and **Phyllis Harding** will also be in this **National** show. It's a gay, light-hearted romp. Recommended for those who want to get rid of the blues.

There'll be another of the sparkling **Grand Hotel, Torquay**, dance-cabarets to-night, with **Harry Evans** and his band to supply the music. **Take Your Choice** again offers you the chance to do what the title suggests. (Regional.)

Plays, Talks, Features

Ronald Watkins repeats his reading of the **Walter de la Mare** story, **Physic**, on **National**, and **Valentine Williams** gives another talk on **Housing Estates** on the same wavelength.

And here, my friends, is **Excitement**. On **Midland** and **Regional** is to be heard a round table discussion concerning **Gluts in the Fruit Market**. I suggest there'll be a glut of raspberries for this programme. **More Chess** on **Regional**... the excitement of the game thickens.

Dance Music

Nice spate of dance-music for the enthusiasts. At tea-time on **National** **George Elrick** and his band, with **Shirley Lenner** and **Francis Walker**, hit the air.

On **Regional** **Henry Hall** will be heard from the **Empire Exhibition** followed by **The Organ, the Dance-Band and Me**, with **Reg Foort** and **Billy Thorburn's** band.

Late night? **Oscar Rabin** takes his bow at the **Hammersmith Palais**.

Please turn to next page

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



Our old friend Henry Hall is broadcasting from the Glasgow Exhibition on Wednesday next week, and from the studios on Friday

Music

The B.B.C. Singers offer a programme of English Church Music on Regional and the B.B.C. Midland Orchestra, the Govan Burgh Band from the Empire Exhibition and the B.B.C. Empire Orchestra, with Isolde Menges giving a violin solo of Mozart's Concerto No. 3 in G, are other Regional attractions.

Sport

This is a real cricket year. One would have thought the Test Matches would have been enough but, no, to-day the Gentlemen v. Players contest breaks out at Lord's and Percy Fender will commentate. (National.)

THURSDAY, JULY 14

Variety

HULLO, hounds! *Cad's College* again on National, with the **Westerns**, **Davy Burnaby**, **Archie Glen**, **Paddy Browne** and Co. These shows need no recommendation from me. They speak for themselves as darned fine variety. On West and Regional *The Summer Revellers* from the **Cosy Nook**, **Newquay**, have another broadcast. **Brian Lymbery** and **Elton Hayes** and **Madge Hayden** will provide most of the laughs.

Plays, Talks, Features

To-day is a big day in Birmingham. The King and Queen are to visit the Birmingham Hospitals Centre and **Tommy Woodroffe** will broadcast an eye witness account of the visit in the evening programme (Midland). On Midland and Regional **Robin Whitworth** will produce a feature programme which will show the immensity of man's fight against disease and how, gradually, it is being conquered. Then, on Regional, you can hear a speech by the Prime Minister relayed from the Birmingham Centenary Banquet.

Edith Olivier gives the second of her Regional talks called *Out of the Ordinary* and also on Regional and Scottish will be heard a twenty-five minutes play by **James Bridie**. Called *Mrs. Waterbury's Millennium*, it will be produced by **Andrew Stewart**, who, as Scottish Programme Director, finds little time for active production.

Sunday Afternoon in London brings us **L. Russell Muirhead** again in the second of his entertaining and useful talks.

Dance Music

Presenting **Carroll Gibbons** and his **Boy Friends** on National in mid-evening, and **Bert Firman** from the London Casino in the late-night period.

Music

A light classical concert by the Entente String Quartet may beguile a period on National in the morning. **Fedora Bernard**, contralto, will sing. Later on National are the **Serge Krish Septet** and the Bournemouth Municipal Orchestra and also the **Leslie Bridgewater Quintet**.

Walford Hyden, man of ideas, takes us on the *Orient Express*, a light musical journey through Europe, on Regional. This is an Empire show on which we can eavesdrop.

Sport

Fender continues with the Gentlemen v. Players cricket match and **R. G. Jordan** will be commentating on West of England on the national diving championships at Weston-Super-Mare.

FRIDAY, JULY 15

Variety

THE gals have gone, but **Stanelli** and his boy-friends think that no good reason why they shouldn't make whoopee again on National. *The Bachelor Party* is number one bet for to-night's variety listening.

If you missed **Jack Jackson's Come on and Dance** show earlier in the week you have another chance of hearing it to-day on Regional.

RECORDS OF THE WEEK

Edgar Jackson's Selections
For Everybody

HITS TO COME

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

"SUNDAY IN THE PARK" (from Charles Cochran's Adelphi Theatre production "Happy Returns")—by Roy Fox (H.M.V. B53369, with "SHADOWS ON THE MOON," from the film "Girl of the Golden West"), by Frank Crumit (Decca F6700, with "The Girl With the Paint On Her Face").

"HOW'DJA LIKE TO LOVE ME?" (Film: "Swing, Teacher, Swing")—by Roy Fox (H.M.V. B53371, with "I FALL IN LOVE WITH YOU EVERY DAY," from the same film); by Phil Green's Swing On Strings (Parlophone F1151, with "SWEET AS A SONG," from the film "Sally, Irene and Mary").

"CATHEDRAL IN THE PINES"—by Abe Lyman (Regal-Zonophone MR2789, with "SUNDAY IN THE PARK") (not to be confused with "Heaven in the Pines").

For Swing Fans

TOM DORSEY AND HIS ORCHESTRA—"Mendelssohn's Spring Song" and "Shine On, Harvest Moon" (H.M.V. B8752).

Reginald Foort has a couple of sessions to-day. The first is on Regional just after lunch and takes the form of a Miniature Weather Forecast (with apologies to Messrs. Buchan, Negretti and Zambra and Co) and the second is on National in mid-evening. This is called *Opposites* and is a musical adaptation of an old parlour word-game.

Plays, Talks, Features

Can you tell a lizard's grunt or snort or wail? Can you pick out a leopard's cry against that of a panther? You can try to-day in *Animal Snap*. **Leslie Stokes** produces this programme for which a mike has visited the London Zoo and recorded animal noises. They provide 'em. You guess 'em.

There's another talk in the *Your Visit to Scotland* series, on Regional, a further step in the chess match and a talk in the *Up Against It* series.

But my pick for to-day's listening is *The Fall of An Empire*. **Laurence Gilliam** produces this feature programme by **Collin Claire** which will trace the events that led up to the Franco-Prussian war of 1870 and ended in the tragic *débauche* at Sedan. (National.) This is great stuff for radio, full of pageantry and charged with dramatic force. Don't forget the *Week in Westminster* (**Richard Acland M.P.**) and the serial reading of *Portrait of Clare* both on National.

Dance Music

On National in the morning **Henry Hall** will be heard again... this time from the Glasgow studios, whilst in mid-evening on Regional **Ken** ("Snakeships") **Johnson** will put over his hot rhythm. **Michael Flome** from the May Fair Hotel offers the late-night music.

Music

Jane Minton and **Robert Austin** play two pianos on Regional and this is followed on the same wavelength by light music from France. There are also the B.B.C. Scottish Orchestra and the B.B.C. Military Band giving sessions on Regional. The latter's programme will consist solely of music by British composers.

Turn to National and you will find the Friday Midday Concert from Birmingham and **William Busch** giving a piano recital.

Sport

Fender continues his commentaries on the Gents. v. Players game and on National there will be a commentary on the International Bowls Tournament.



You remember that rattling good show, "Come On and Dance," starring Jack Jackson as an actor as well as a bandleader? You can hear it again this week, on Wednesday and Friday. Here's Jack joking with two of the boys



FALKMAN AND HIS APACHE BAND



YOU cannot know London entirely unless you know its Corner Houses. These huge garish eateries are a distinct segment of London life. Hour after hour, day and night, they are packed with workers and idlers, business men, typists, writers, musicians eating, drinking, gossiping.

And usually to a background of music.

The rich young man takes his expensive girl friend to the Dorchester or the Savoy. They like to eat and drink to the music of such well-known radio stars as Jack Jackson and Carroll Gibbons.

The poor young man takes his typist girl friend to one of the lower floors of the Oxford Street Corner House. They like to eat and drink to the music of such a well-known radio star as Falkman.

Yes, for the price of a cup of coffee you can hear, night after night, the gay, Continental music of Falkman and his Apache Band, who are regular B.B.C. broadcasters.

Lionel Falkman has built up his reputation on Apache music; yet no son of the Parisian underworld is he. Actually he was born at Port Talbot, Glamorganshire, and was brought up in that mining district, where his father was a head collier.

But way back in the Falkman family was a great Russian violinist and, when he was only seven, Falkman showed that he had inherited a musical streak by starting to learn the violin.

His progress was as rapid as a Fred Astaire dance routine, and his parents, making sacrifices, sent him to study under Kalman Ronay and Leopold Auer, both masters of the violin.

So that at twelve young Lionel was "sitting pretty" as leader of a music hall orchestra at Abertillery. He was determined that they'd never have to say to him, "Don't go down the mine, laddy!"

He won every Eisteddfod prize available at the time until haunted looks came into the eyes of the organisers. "Don't look round," they'd say, "but there's young Falkman again. That means the competition's as good as won!"

Whether or not it was to give the others a chance I don't know, but young Falkman decided to go to London and, at sixteen, he was playing his fiddle in the Covent Garden

Light Orchestra Leaders: No. 4.

BARRY WELLS

turns his spotlight on Lionel Falkman, miner's son, eminent musician and popular broadcasting light orchestra leader

opera orchestra under Hans Richter, was first violin in the New Symphony Orchestra under Sir Landon Ronald and also first violin in the Royal Philharmonic Society Orchestra. Which was a pleasantly flying start for a young man from the collieries.

A year later he toured with Madame Pavlova as first violinist and from then on tried his hand at every sort of work, symphony orchestras, light orchestras, dance bands, cinema orchestras, solo work at concerts and so on.

He formed the Newport (Mon.) College of Music and, at the same time, was director of music at the Lyceum Theatre, Newport. He gave up the college and formed his own orchestra at a cinema in Reading, and his next move was to a super cinema at Cardiff, where he played for ten years. The Capitol was the place.

Falkman's Orchestra at the Capitol, Cardiff, was first broadcast in 1921 and was actually the first cinema orchestra to be broadcast in this country.

"We used to broadcast every day for months," Lionel told me, "but I don't know whether listeners would stand for such programmes now. What happened was that the microphone was brought into the cinema to pick up the music that we put over as accompaniment to the films. If you remember what such music used to be like . . . good vigorous stuff for a cowboy scene, switching to dreamy stuff for the love scenes and so on, you'll see that our programmes were certainly full of variety and 'broken rhythm!'"

"Still, it seems that the listeners liked it, because my broadcasts were kept up regularly—though with less frequency—when I went across

to Manchester to play at the new Paramount cinema. I was there for three weeks and then I came down to London and have been here ever since."

Falkman loves the Continental type of music and will play nothing that hasn't the real, authentic Apache ring about it. Though, of course, he looks fatter than Montmartre for his tunes.

But it must be admitted that he has little of the Apache about him . . . apart from his picturesque band uniform. He is not dark, swarthy and villainous-looking. His eyes gleam genially behind his spectacles. His smile is gentle and fatherly. I think he'd disapprove of the goings-on in a waterside café in Marseilles, despite the Continental flavour that he and his music bring to the Oxford Street Corner House.

One way and another he has got around the world quite a lot and once for four months roughed it with the crew on a tramp steamer. Travelling—in unconventional, out-of-the-way spots and in unorthodox manner—is one of his hobbies, the others being music, motoring and photography.

Though now Falkman is associated with light music, it was as a classical violinist that he had his background, and nothing—not even the comfortable niche that he has made for himself in light music circles—can rob him of his love for the classics. Beethoven, Mozart and Schubert are his three favourite composers . . . in that order.

There's something about being an artist which makes the average man very envious. And rightly so. If, for instance, some mysterious woman were to arrive at my office and leave for me a gold typewriter with platinum keys, as a tribute to my writing, I'd be . . . surprised!

But that's the sort of thing that's liable to happen to radio and theatrical folk.

It certainly happened to Falkman.

One day a swagger Rolls-Royce car drew up at the stage-door of a provincial theatre at which Falkman was playing. The stage-door-keeper, half blinded by the dazzle of the car's radiator, was in no fit state to inquire the name of the veiled woman who got out of the car and pressed a large parcel,

Please turn to page 27



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, JULY 10

8.15 a.m. Request Programme

8.30 a.m. **GEORGE FORMBY**
with a strong supporting cast, including "Beryl!"

A terrific series of laughter and song programmes.

HAVE you been following George and his guide, philosopher and girl-friend, Beryl, on their exciting search for the secret plans? Here's another of their absurd adventures with George, armed with his ukulele, up against the arch-enemy in the haunted house. Don't miss this uproarious programme of laughter, song and mystery.

Presented by the makers 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.



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.)

9.0 a.m. **GEORGE ELRICK**
Maclean's Laughing Entertainer and His Band
Presented by the makers of Maclean Brand Stomach Powder.

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

VISIT the Gibbons family and their two lodgers to-day in Happiness Lane. They're gay, generous folk with triumphs and ambitions, failures and heartaches, as we all experience them. People just like all of us, except that they have "show business" in their blood and the ability to entertain. You'll find them all real friends if you follow their human story of music, romance and drama. This is a programme absorbingly entertaining because it might be your own family you know and love.

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

10.45 a.m. Brown and Polson
Present Eddie South and His Orchestra, with Mrs. Jean Scott, President of the Brown and 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 Levis
and
His Radio Discoveries

Dorothy Jenkinson (Vocal)
Jean O'Hara (Croonette)
Jack Payne (Vocal)
The Balchin Trio (Three Boys and a Guitar)
Percy Lawson (Boy Soprano)

YOU'VE quite a responsibility when you listen in to this programme of Carroll Levis' "Discoveries." It's the big moment they've been yearning for when they try to make good as a stage artiste. So mind you tune in and, what's more, vote—so that the ones you think best can move a step nearer to stardom.
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. Programme
Presented by the makers of Lyons' Green Label Tea.



June Clyde graces Horlicks Picture House this week, singing with Debroy Somers' Band at 4 p.m.

12.45 p.m. **HUNTLEY AND PALMERS**
present

excerpts from "Going Greek" with

Leslie Henson
Fred Emney
Louise Browne
Richard Hearne
Roy Royston
Mary Lawson
and

The Gaiety Rhythm Orchestra

THIS programme gives you further extracts from the recent Gaiety Theatre success, *Going Greek*, and so continues Leslie Henson's association with these programmes, as he, of course, was the star of this show.

1.0 p.m. **Lux Radio Theatre**
Featuring Teddy Joyce and His Orchestra with Nora Swinburne as guest star, introducing "The School for Stars," with Highlights from the film "A Hundred Men and a Girl."—Presented by the makers of Lux.

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

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

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.

AND now, something for everybody. Gracie Fields brings you her first Scala Theatre programme with all the intimacy and friendliness of a "live" audience. You mustn't miss the rousing choruses, nor "Our Gracie's" songs, gay and sentimental, sung as only she can sing them. She's funnier than ever, too—and be sure to listen for her big surprise.

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

FROM the "C.R." Café, Carson and his boys welcome you to another grand quarter-hour of their songs and laughter, while Carson and Jimmie get busy solving the mystery of the bank robbery. And don't forget to get your copy of Carson's latest song-book, twenty-three of his own cowboy songs.
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.—Presented by the makers of Black Magic Chocolates.

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

4.0 p.m. **HORLICKS PICTURE HOUSE**
Master of Ceremonies: Geoffrey Sumner

with
June Clyde
Vic Oliver
Niela Godelle
Al Bowly
The Rhythm Brothers
and
The Horlicks All-Star Orchestra
under
Debroy Somers

WHEN you hear this programme, visualise a packed house at the Scala Theatre, London. It is just like any big variety show except for the illuminated sign "On the Air" above the band pit and the producer moving about on the stage. He wears ear 'phones and hears the show as you hear it from your loud speakers.
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 seventh of a great new series of programmes, presented by the makers of Lifebuoy Soap
featuring
Ralph Reader
Veronica Brady Gwen Lewis
Dick Francis Florrie Hinton
Bill Bannister Syd Palmer
Jack Orpwood Eric Christmas
Yoland, Elva and Dorothy
Orchestra under the direction of
George Scott-Wood

ANOTHER half-hour of songs and laughter created for you by Ralph Reader. This week he introduces a new recruit to the gang, Florrie Hinton.

Please turn to page 26

THE POSTMAN CALLS AT NO. 7 HAPPINESS LANE...

and Gladys' dreams begin to take shape



Gladys Gibbons is a girl with a fine voice and a high ambition. She wants to make good and she wants her family and her boy friend to share her success. They are all musical - they could put on a show of their own, says Gladys. And then, three letters arrive from ... well, we mustn't give the show away. Follow up the fortunes of the Gibbons family next Sunday morning at 10.15 on Radio Luxembourg.

No. 7 Happiness Lane is a fascinating real life programme that's too good to miss, brought to you every Sunday at the same time by the proprietors of Instant Postum.

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)

'CADBURY CALLING'
brings you the
seaside every
SATURDAY!



**AN ALL-BLACKPOOL,
ALL-SEASIDE, ALL-
SUNSHINE SHOW**

8.45 - 9.15 a.m.
RADIO LUXEMBOURG EVERY SATURDAY



Your favourite organist
REGINALD DIXON
FROM THE
TOWER BALLROOM, BLACKPOOL

AROUND THE BLACKPOOL SHOWS, a different show every week, bringing you all the big stars in Blackpool from the seaside. Concert parties, musicals, lavish revues, with the headliners and toplineers of entertainment. Watch for the shows and stars in 'Radio Pictorial' every week.

No. 1 Sat. July 9th, Lawrence Wright's
'ON WITH THE SHOW'
from the North Pier, with
TESSIE O'SHEA, PEGGY DESMOND, MARIETTA
AND ROBERT NAYLOR

RADIO
8.45 a.m. LUXEMBOURG
EVERY SATURDAY

RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 24



Bisodol present the story and songs of Jimmy Kennedy—famous composer of "Isle of Capri"—in their series "These Names Make Music," on Monday at 9.30 a.m.

- 6.30 p.m.**
RINSO RADIO REVUE
 featuring
 Jack Hylton and His Band
 Sam Browne
 The Henderson Twins
 Peggy Dell
 Tommy Handley
 Frances Faye
 Compèred by Eddie Pola
Presented by the makers of Rinso.
- 7.0 p.m.** Announcing a Series of Thrilling Dramas centred round the characters of Inspector Brookes of Scotland Yard, and his son, Dick.—*Presented by the makers of Milk of Magnesia.*
- 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 THE SHOWS
Programme presented by the makers of Danderine.
- 7.45 p.m.**
THE BIG LITTLE SHOW
 with
 Helen Clare
 Guest Artistes:
 Rudy Starita and Irving Kaye
 Compère: Russ Carr
Presented by the makers of Cookeen.
- 8.0 p.m.**
PALMOLIVE PROGRAMME
 with
 Olive Palmer
 and
 Paul Oliver
THIS is a half-hour it never does to miss—the very newest song-hits, and some of the old favourites as well, played and sung by the Palmolivers, Olive Palmer and Paul Oliver. You'll never hear them done better, either—for some of the finest solo instrumentalists in the world are Palmolivers, and the names Olive Palmer and Paul Oliver hide two of your favourite entertainers. See if you can guess who they are.
- 8.30 p.m.** Luxembourg News (in French)
- 9.0 p.m.**
HIGHLIGHTS ON PARADE
 with
 Alfred Van Dam
 and
 His Gaumont State Orchestra
 and
 Wyn Richmond
Presented by Macleans; Ltd.
- 9.15 p.m.** Snowfire Aids to Beauty present Mantovani and His Orchestra.
- 9.30 p.m.** Tommy Trinder Goes Job Hunting, with Judy Shirley, Walter Williams, and the Symington Serenaders, directed by Harry Kerr.—*Presented by the makers of Symington's Table Creams.*

- 9.45 p.m.** On the Air with Carroll Gibbons and the Savoy Orpheans, Anne Lenner and George Melachrino.—*Presented by the makers of Colgate Ribbon Dental and Shaving Creams.*
- 10.0 p.m.**
A SERENADE TO MELODY
 featuring
 Jack Jackson and Orchestra
 with
 Barbara Back
 and
 A "Star of To-morrow"
Presented by Pond's Extract Co., Ltd.
- 10.30 p.m.**
THE GREYS ARE ON THE AIR.
 Presenting the Band of The Royal Scots Greys
 with
 Raymond Newell
 The Greys Singers
 and
 Lt.-Col. Graham Seton Hutchison,
 D.S.O., M.C.
 (author of "The W Plan")
AN all-men programme—but it has quickly built up a big audience of women listeners. More exciting military music and songs by Raymond Newell and the Greys Singers. Raymond Newell has chosen *The Old Shako* for his solo to-day.
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, JULY 11

- 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.**
HORLICK'S "MUSIC IN THE MORNING"
Presented by Horlick's.
- 8.30 a.m.** The Alka Seltzer Boys, Browning and Starr.—*Presented by Alka-Seltzer Products.*
- 8.45 a.m.**
THE OPEN ROAD
Presented by Carters Little Liver Pills.
- 9.0 a.m.** Melodies from The Masters Compèred by Peter Heming.—*Presented by the makers of Koly nos Tooth Paste.*
- 9.15 a.m.** Station Concert
- 9.30 a.m.**
THESE NAMES MAKE MUSIC
 Jimmy Kennedy
A programme presented by the makers of Bisodol.

- 9.45 a.m.** Keeping House With Elizabeth Craig, introduced by Peter the Planter. *Presented by Lyons' Green Label Tea.*
- 10.0 a.m.**
THE COOKEEN PROGRAMME
 with
 Carroll Gibbons and His Boys
 Anne Lenner
 and
 George Melachrino
 Guest Artistes:
 Leslie Weston
 and
 Four Smart Girls
- 10.30 a.m.** Piano Programme
- 10.45 to 11 a.m.** Request Programme
- 3.30 p.m.**
STARS ON PARADE
 A Programme of Moving Memories
Presented by the makers of Puffed Wheat and Puffed Rice.
- 3.45 p.m.** Concert of Light Orchestral Music
- 4.0 p.m.**
BIG BILL CAMPBELL
 and
 His Hilly-Billy Band
 with
 Jack Curtis
 (the Cowboy Songster)
 and
 Chief White Eagle
 (the Red Indian Tenor)
Presented by the makers of Lushus Table Jellies.
- 4.15 p.m.** The Coty Programme Presenting a programme of haunting melodies, beauty information, and John Goodwood, astrologer.
- 4.30 p.m.** The Family Circle Gramophone records compèred by Christopher Stone.—*Presented by the makers of Betox.*
- 4.45 p.m.** Marmaduke Brown The lovable eccentric inventor and his patient wife, Matilda.—*Presented by the makers of Phillips' Dental Magnesia.*
- 5.0 p.m.**
BORWICK'S LEMON BARLEY CONCERT
 Introducing the following items:
 So Many Memories
 Tin Pan Alley Medley
 Thanks for the Memory
 Hit Parade
- 5.15 to 5.30 p.m.** Request Programme

TUESDAY, JULY 12

- 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 Koly nos Tooth Paste.*
- 9.15 a.m.**
THESE NAMES MAKE MUSIC
 Harry Woods
A programme presented by the makers of Bisodol.
- 9.30 a.m.** Brown & Polson Cookery Club. Club News and Cookery Talks by the President, Mrs. Jean Scott.
- 9.45 a.m.**
BIG BILL CAMPBELL
 and
 His Hilly-Billy Band
 with
 Jack Curtis
 (the Cowboy Songster)
 and
 Chief White Eagle
 (the Red Indian Tenor)
Presented by the makers of Lushus Table Jellies.
- 10.0 a.m.** Station Concert
- 10.15 a.m.**
HAPPY DAYS ARE HERE AGAIN
 Rinsos presents:
 Sandy Macpherson
 at the organ of the Empire Theatre,
 Leicester Square, London.
- 10.30 to 11.0 a.m.** Request Programme
- 3.30 p.m.** Concert of Light Orchestral Music

- 4.0 p.m.** On Board the Top Hat Express whose passengers include the Top Hat Orchestra, conducted by Felix Mendelssohn, the Top Hat Singers, Paula Green, George Barclay, and a Surprise Passenger. *Presented by Nestlé's.*
- 4.15 p.m.** Station Concert
- 4.30 p.m.**
HUNTLEY AND PALMERS
 present:
 "The Best of Everything"
Programme arranged and compèred by Christopher Bouch.
- 4.45 p.m.** Marmaduke Brown The lovable, eccentric inventor and his patient wife, Matilda.—*Presented by the makers of Milk of Magnesia.*
- 5.0 p.m.** On the Air With Carroll Gibbons and the Savoy Orpheans, Anne Lenner, and George Melachrino.—*Presented by the makers of Colgate Ribbon Dental and Shaving Creams.*
- 5.15 to 5.30 p.m.** Request Programme

WEDNESDAY, JULY 13

- 8.0 a.m.** The Charm of the Waltz Bringing you each week a melodious quarter-hour of waltz music.—*Presented by Phillips' Dental Magnesia.*
- 8.15 a.m.**
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.*
- 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.** Al and Bob Harvey The Harmony Headliners and Laughter-Makers de Luxe bring you a smile and a song in the true Harvey manner.—*Presented by the makers of Digestif Rennies.*
- 9.30 a.m.**
ANN FRENCH'S BEAUTY TALKS
Presented by the makers of Reudel Bath Cubes.
- 9.45 a.m.** Radio Favourites *Presented by Brooke Bond Dividend Tea.*
- 10.0 a.m.**
STORK RADIO PARADE
 featuring
 Guest Compère: George Doonan
 Wilfrid Thomas
 Wyn Richmond
 Bennett and Williams
 Bobby Howell and His Band
 Announcer: Bob Walker
PLENTY of laughter this week, for in addition to George Doonan, the guest compère, we have two people who just can't help being funny—Bennett and Williams. Bobby Howell will look after your musical interests, assisted by those popular vocalists, Wyn Richmond and Wilfrid Thomas.
Presented by the makers of Stork Margarine from the stage of the Granada, Tooting.
- 10.30 a.m.** Crooners Concert
- 10.45 to 11.0 a.m.** Request Programme
- 3.30 p.m.** Concert of Light Orchestral Music
- 3.45 p.m.** Maclean's Musical Matinee *Presented by the makers of Maclean's Peroxide Toothpaste.*
- 4.0 p.m.** Variety
- 4.30 p.m.** The Family Circle Gramophone records compèred by Christopher Stone.—*Presented by the makers of Betox.*
- 4.45 p.m.** Marmaduke Brown The lovable eccentric inventor and his patient wife, Matilda.—*Presented by the makers of Phillips' Magnesia Beauty Creams.*
- 5.0 p.m.**
CARSON ROBISON AND HIS PIONEERS
 continue their popular Hill-Billy broadcasts
Presented by the makers of Oxydol.
- 5.15 to 5.30 p.m.** Station Concert

THURSDAY, JULY 14

- 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.*
- Please turn to page 29

GOOD NEWS TO THOSE WHO HAVE WISHED FOR WAY TO WHITEN TEETH

Readers who are tired of trying new dentifrices claiming to make their teeth white overnight, will be interested in the discovery of what actually does whiten teeth—surely and safely.

A certain brand of magnesia will do this, and only one dentifrice contains it. 'Milk of Magnesia' is what whitens the tooth enamel. The new type of toothpaste, called Phillips' Dental Magnesia, contains 75% 'Milk of Magnesia'. A few days from the time you begin to use this on your teeth, they will be distinctly whiter. You won't have to imagine the improvement. Your mirror will show it plainly. Your friends will notice it. 'Milk of Magnesia' causes a certain chemistry in the mouth, and the dullest teeth brighten and whiten under it.

But that is not the main reason the dental profession is urging the use of this dentifrice. 'Milk of Magnesia' is the most effective neutralizer of destructive mouth acids yet discovered. Tartar does not even form in the mouth that is kept alkaline by constant use of Phillips' Dental Magnesia. It keeps the gums hard, and the gumline safe from decay. And, as we have said, the teeth as white as if they had been "bleached".

Don't be misled by toothpastes just claiming to contain magnesia; it is 'Milk of Magnesia' that removes the stains and actually whitens the worst discoloured teeth. The words 'Milk of Magnesia' referred to by the writer of this article constitute the trade mark distinguishing Phillips' preparation of Magnesia as originally prepared by The Charles H. Phillips Chemical Co. To obtain the dentifrice recommended ask for Phillips' Dental Magnesia. Price 6d., 10½d., 1/6 the tube of all chemists and stores.

FALKMAN AND HIS APACHE BAND

continued from page 23

marked 'Lionel Falkman, Esq.,' in his hands. And so, to this day, Falkman does not know who was the donor of the magnificent old Italian violin—worth over £1,000—which was in the parcel. It was over 200 years old, but Falkman still uses it.

Although Falkman has to work twelve hours a day, what with his Corner House work, his rehearsals and his arranging, he still practises regularly for four hours a day. You'd think that the rehearsing would be enough, wouldn't you? But to the conscientious musician—one to whom music is still an art and not just a means of getting a little bread, butter and jam—perfection is always just round the corner and is always worth striving for.

And so, with his pet canary perched on his shoulder, the man who, when he was fourteen astounded all who heard him with the virtuosity with which he played, from memory, a Mendelssohn concerto, who has played in the most dis-

tinguished symphony orchestras under the most eminent conductors, still practises daily with the concentration of a small boy about to take an important examination.

I like to think of the artistic Falkman in his music-room, alone with his music, and compare it with another picture of him when he was appearing at a Manchester theatre. The exigencies of the show demanded that Lionel Falkman, in immaculate evening-dress, should be flung into a pool of water three times a day by a crowd of bathing belles!

He took it with a grin, thereby showing himself to be a real trouper.

That's the man who, with his Apache Orchestra and Tessa Deane vocalising, is helping as much as anybody to put the sun in Sunday programmes.

And don't forget . . . you can hear him and see him any evening you wish and all for the price of a cup of coffee. It's a bargain!

Listen to the CARTERS CARAVAN on "THE OPEN ROAD"



You'll be switching on to an entirely new kind of musical show! The Carters Caravan will fascinate you with Music, Song and Drama—the brightest show on the air. You and your family will enjoy every minute of it.

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

Brand **TIMES and STATIONS**

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

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

● NEXT WEEK THRILLS of a RADIO COMMENTATOR

Don't be a 'head and shoulders' beauty...

Keep that Schoolgirl Complexion ALL OVER!

TUNE IN TO THE

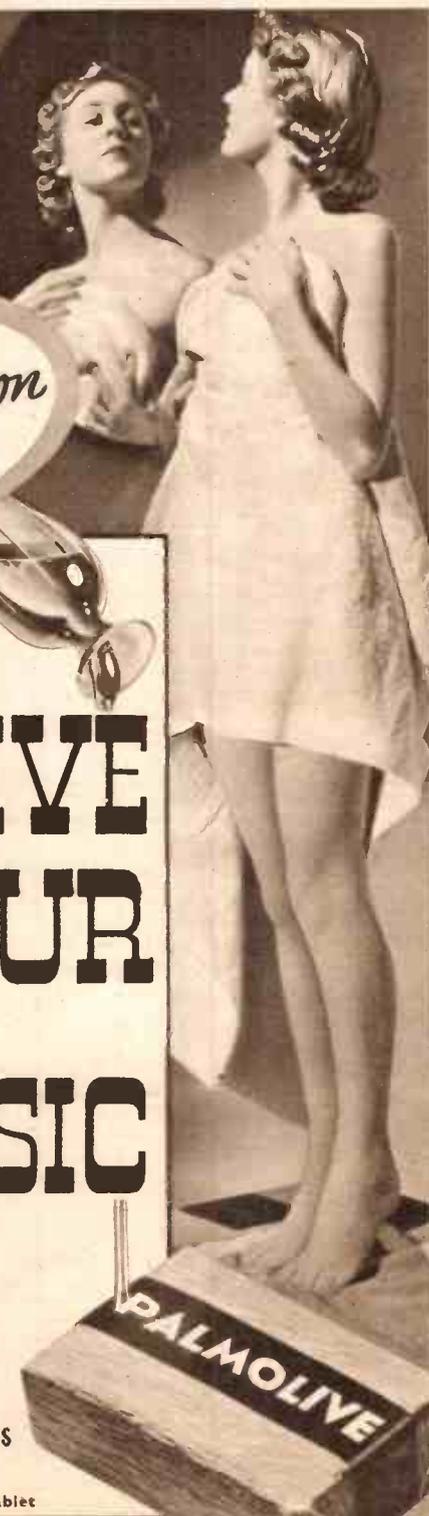
PALMOLIVE HALF-HOUR OF LIGHT MUSIC

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

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

with OLIVE PALMER, PAUL OLIVER & the PALMOLIVERS

3^d per tablet





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222-224 GRAY'S INN ROAD,
LONDON, W.C.1.

MAKING THE MOST OF YOUR SET

By Our Technical Expert

G. Watson, Birmingham.

IN your particular area a crystal receiver will be quite satisfactory, but despite the fact that you are so close to Daventry station I would advise you to use a short external aerial.

A modern crystal receiver invariably uses a crystal detector of the semi-permanent type, as the old-fashioned cat-whisker arrangement is now unused. If, at any time, you should wish to increase the volume from the receiver, a single valve amplifier can very easily be added, and if you require a circuit of such an amplifier please let me know.

D. R. Roberts, Horsefield.

YOU do not mention to which part of the world you will be taking your receiver, but if it is to a tropical climate you will have to take particular care in choosing the receiver. It is essential that the components used be of the type suitable for tropical conditions, while you will have to make some provision for power supply, for the average high-tension batteries will not withstand the humidity experienced in West Africa.

I suggest that you invest in some type of rotary or vibrator convertor run from a wet accumulator. If, however, you could obtain some source of mains supply, then you will find that several of the British manufacturers have for sale receivers specially designed for tropical use. Generally speaking, all American receivers are suitable for use under these bad conditions.

A. C. Webb, Bristol.

YOU will encounter considerable difficulty in running two loudspeakers from your amplifier under the conditions you mention unless they are correctly terminated.

I suggest that you purchase an output transformer having the correct primary load and a secondary of about 50-ohms. Then fit your loudspeakers with a transformer having a 100-ohm primary and a 15-ohm secondary. You will then be able to operate these loudspeakers at a very considerable distance from the amplifier, and if the primaries are connected in parallel you will obtain the correct termination.

W. Curtis, Clacton.

WITH your all-wave receiver you should be able to hear quite a number of short-wave amateur broadcasters on the 20, 40 and 80-metre bands. There is at least one station in Clacton, which is probably the one you hear so strongly, but if you want to know the address or the location of the amateurs you do hear, I suggest you obtain a copy of the Amateur Callbook which lists every amateur station in the world.

D. Jones, Leicester.

AS you are so close, or comparatively close, to the high-powered Rugby commercial station, I can well understand why you obtain interference on your new all-wave receiver.

I suggest that you get your local dealer to make you up a long-wave trap which you can connect in series with your aerial and so reduce the interference from the Rugby station. Occasionally this trouble is accentuated by using the same earth as the telephone, so I suggested you check this point. You will also find that a lot of the interference can be stopped by connecting in series with the lead-in wire an efficient H.F. choke. This does not always work, but if you have one to spare, there is no harm in trying.

E. A. Bennett, Sandy.

IT is not as difficult as you make out to obtain a permit to hear some of the variety shows at the B.B.C. You can also obtain permission to inspect studios and so on if you care to make application well in advance. I suggest you write to the B.B.C. asking for the necessary permit, but do quote the time of the day and the day that you wish to go, and you will probably hear in six months that a permit will be granted.

It is not possible at the present time to explore Alexandra Palace, but in view of your special qualifications, you will have little difficulty in obtaining permission to go over the transmitting stations at Brookman's Park.

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

I'VE NO QUARREL WITH THE B.B.C.

Continued from page 7

gags in variety hours, and that a first-rate variety artist would never use broadcast material in a subsequent stage performance?

A broadcast is a "give-away," and as good gags are so few and far between stars ought to think twice before they broadcast often.

"Things are different with acts like those of the Waters Sisters and Revnell and West," says George Black. "There the B.B.C. has gone all out to give them a good build-up, and they have been given block bookings on the air. Any star who is offered a series of twelve or fifteen radio bookings can afford to get special material ready for the microphone, as such a lengthy series helps to establish a performer.

"But the one thing I am set against is when a B.B.C. producer wants one of my stars for a show, and can only offer one or, at the best, two dates. It means that this star, earning, perhaps, £250 a week for an individual, personal act, has to give away his material in one twenty-minute radio appearance.

"Then, for the sake of a few B.B.C. guineas, we have to get entirely new material, or else the theatre patrons will subsequently grumble 'Oh, that's So-and-So, we heard him on the wireless last week, doing the same old stuff...'"

It is only human nature, but an artiste earning upwards of £100 a week may jump at the chance of getting £25 for a B.B.C. broadcast; nevertheless, unless the artiste is very conscientious, he won't feel like doing a new act just for £25.

Leaving things right till the Saturday morning, he'll as likely as not say to his manager, "Bill, I know what I'll do to-night. Remember that old number I did in 1888? Well, get out the script and we'll polish it up...!"

Result—one poor broadcast; the reputation of the artiste is pricked like a bubble overnight.

"But to clinch this matter, I want to repeat that John Watt is a man of the people, he is a showman, a good business man and experienced in the countless difficulties of variety management. A very sound working arrangement is being made between the B.B.C. and theatre and variety interests; it is damaging to listeners' own interests to suggest that there is a 'war'."

And now for the most vital matter of all. Television.

George Black has a huge specially-built Baird vision set in an alcove in his office, and is a frequent "looker-in."

"I go to see most of the big fights," said George Black, puffing his cigar. "The other night instead of going out some ten miles to a crowded hall I sat right here in my own office and saw the fight on that screen, almost as clearly as I should have done at the ringside. And I saved myself five guineas!"

"My boy and I usually go to see the Cup Final. But this year he didn't want to go out to Wembley so once again we switched on the television.

"Now, obviously, if that sort of thing increases, the organisers of public contests and shows will have to call a halt. The stewards of the Derby, the organisers of big events such as the Royal Tournament and the Wimbledon championships don't mind co-operating with the Alexandra Palace television engineers now, while it is still in the novelty stage.

"But as the technical side of television improves, the public will only accept the standard set by the theatre of to-day.

"It is only a matter of time before we get large-screen vision, and probably colour too. The public will then not be content with inferior shows, produced at cut-prices. I can't see any future for television unless it is with the 100 per cent. co-operation of the entire theatrical profession."

How is this to be obtained? George Black has a most ingenious, workable suggestion.

It is useless for the B.B.C. to produce its own major shows. Picture Page and similar vision features are excellent in their way, but when we have large screens and colour we shall expect television entertainment every bit as good as that at big West End theatres. This the B.B.C. cannot afford.

Continued on page 31

RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 26

- 8.15 a.m.** HORLICKS
"MUSIC IN THE MORNING"
Presented by Horlicks.
- 8.30 a.m.** THE OPEN ROAD
Presented by the makers of Carters Little Liver Pills.
- 8.45 a.m.** GOOD MORNING
A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.
- 9.0 a.m.** Melodies From the Masters
Compered by Peter Heming.—Presented by the makers of Kolyynos Tooth Paste.
- 9.15 a.m.** OLIVER KIMBALL
The Record Spinner
Programme presented by Blurred Mag-nesia.
- 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.** MACLEAN'S MORNING MELODY
Presented by the makers of Maclean Brand Stomach Powder.
- 10.15 a.m.** HAPPY DAYS ARE HERE AGAIN—Rinso presents :
Sandy Macpherson
at the Organ of the Empire Theatre, Leicester Square, London.
- 10.30 to 11.0 a.m.** Request Programme
- 3.30 p.m.** STARS ON PARADE
A programme of Moving Memories
Presented by the makers of Puffed Wheat and Puffed Rice.
- 3.45 p.m.** Geraldo in Play
A quarter-hour of unbroken melody.—Presented by the makers of Diploma Cheese.
- 4.0 p.m.** BIG BILL CAMPBELL
and
His Hilly-Billy Band
with
Jack Curtis
(the Cowboy Songster)
and
Chief White Eagle
(the Red Indian Tenor)
Presented by the makers of Lushus. Table Jellies.
- 4.15 p.m.** G.P. Tea Time
George Payne and Co., Ltd., present a Cavalcade of Memories, 1897—1937.



Jovial smile from Sandy Powell, featured in this week's Cadbury Calling programme which takes you to a well-known Blackpool show on Saturday at 8.45 a.m.

- 4.30 p.m.** YOUR OLD FRIEND DAN
Singing His Way into the Home
Presented by the makers of Johnson's Wax Polish.
- 4.45 p.m.** Marmaduke Brown
The lovable, eccentric inventor and his patient wife, Matilda.—Presented by the makers of Milk of Magnesia.
- 5.0 p.m.** GEORGE FORMBY
with a strong supporting cast, including "Beryl"
A terrific series of laughter and song programmes
Presented by the proprietors of Feen-A-Mint
- 5.15 to 5.30 p.m.** Station Concert

FRIDAY, JULY 15

- 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 Hilly-Billy Band
with
Jack Curtis
(the Cowboy Songster)
and
Chief White Eagle
(the Red Indian Tenor)
Presented by the makers of Lushus Table Jellies.
- 9.45 a.m.** Concert
Presented by Brooke Bond Dividend Tea
- 10.0 a.m.** Music on the Air
Presented by the makers of Kolyynos Tooth Paste.



Valerie Roy, whose Four Smart Girls appear with Carroll Gibbons in the Cookeen programme on Monday at 10 a.m.

- 10.15 a.m.** "Spot the Tunes"
A Musical Guessing Game with Richard Goolden 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 16

- 8.0 a.m.** Programme of Popular Music
Presented by California Syrup of Figs.
- 8.15 a.m.** HORLICKS
"MUSIC IN THE MORNING"
Presented by Horlicks.
- 8.30 a.m.** Sunny Jim's Programme of "Force" and Melody

- 8.45 a.m.** CADBURY CALLING
and bringing you the Seaside every Saturday. An all-sunshine, all-Blackpool show, featuring Reginald Dixon at the Tower Ballroom Wurlitzer and Blackpool's 1938 Entertainments.
No. 2—Jack Taylor's "King Revel" from the Hippodrome, with Duggie Wakefield, Norman Evans, Nat Gonella and Sandy Powell
Presented by Cadbury's of Bourneville.
- 9.15 a.m.** The Happy Philosopher
A new programme of particular interest to all dog lovers.—Presented by Bob Martin Limited.
- 9.30 a.m.** Brown 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 Webster Booth, Olive Groves, and the Showlanders.—Presented by California Syrup of Figs.
- 5.0 p.m.** Programme of Music
Presented by the makers of Snowfire Beauty Aids.
- 5.15 to 6.0 p.m.** Station Concert
- 11.0 p.m.** Programme of Dance Music
Presented by the makers of Ovaltine.
- 11.15 to 12 (midnight)** Dancing Time
12 (midnight)
- MIDNIGHT IN MAYFAIR**
with
Greys Cigarettes
Presented by Godfrey Phillips, Ltd.
- 12.15 to 1.0 a.m.** Late Dance Music

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

DOING THE "GLISSAN"

IN THE BIG POND'S SHOW



HIGH on the left is Happy Jack Jackson of The Dorchester leading the Pond's band. This is one of the biggest bands in commercial broadcasting today. (Sorry—but we just couldn't get all of it into the picture!) Those French horns and trombones at the back are responsible for the glissando which makes you "listen for the glissan" in the Pond's show. There's nothing else like it on the air!

Barbara Back, the well-known feature writer, is a new radio personality discovered by this programme. Other high spots are songs by Helen Raymond, Bill Clayton and Jack Cooper—and a performance by a "star of tomorrow."

The Pond's show is broadcast every Sunday from Radio Normandy at 3 p.m., from Luxembourg at 10 p.m. Transmissions from Radio Normandy through I.B.C. Ltd.

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



TUNE IN

SUNDAY, JULY 10

Morning Programme

- 7.45 a.m. Sacred Music
The Thought of 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"
A Terrific Series of Laughter and Song Programmes
Presented by the proprietors of Feen-a-Mint
- 9.0 a.m. I.B.C. TIME SIGNAL
Light Music.
- 9.15 a.m. "I've Brought My Music"
A Programme of Piano Solos and Songs at the Piano by Harry Jacobson.—Presented by the makers of Pepsodent Toothpaste.

- 9.30 a.m. The Adventures of the Bisto Kids. Supported by the Bisto Bandoleros. Directed by Felix Mendelssohn, with Muriel Kirk and Ronald Sherwood.
- 9.45 a.m. ROLL UP! ROLL UP!
Roll up to the RIZLA FUN FAIR
All the Fun of the Fair with Fred Douglas Wyn Richmond and Company
Special Barrel-Organ Arrangements by Signor Pesaresi
Presented by Rizla Cigarette Papers

- 10.0 a.m. I.B.C. TIME SIGNAL
Waltz Time with Billy Bissett and His Waltz Time Orchestra, Robert Ashley, Esther Coleman and the Waltz-Timers.
Presented by Phillips' Dental Magnesia.
- 10.15 a.m. CARSON ROBISON
And His Pioneers
Continue Their Hill-Billy Broadcasts
Sponsored by the makers of Oxydol

- 10.30 a.m. Eddie Pola
And His Twisted Tunes. A Programme of Twisted Words and Music.—Presented by the makers of Hudson's Extract.
- 10.45 a.m. Family Favourites
- 11.0 a.m. I.B.C. TIME SIGNAL
DONALD PEERS
Cavalier of Song
Supported by Arthur Young and His D.D.D. Melodymakers
—Presented by the makers of D.D.D. Prescription, and compered by Roy Plomley.

- 11.15 a.m. THE STORK RADIO PARADE
Second Edition
From the Stage of the Granada, Tooting Radio Revellers Bennett and Williams Wyn Richmond Wilfrid Thomas and Bobby Howell and His Band
Compère George Doonan
Presented by the makers of Stork Margarine

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

Afternoon Programme

- 1.30 p.m. Les Allen presents his Radio Requests, with Paula Green, The Snowfire Debutantes and The Snowfire Orchestra under the direction of Arthur Young at the Piano.
Presented by the Makers of Snowfire Beauty Aids.
- 2.0 p.m. The Kraft Show
Directed by Billy Cotton, featuring Fred Duprez with Phyllis Robins, Peter Williams, Alan Breeze, Jack Doyle.
- 2.30 p.m. Phil Park
Plays His Own Medley of Organ Music.
Presented by the House of Genatosan.

- 2.45 p.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
- 3.0 p.m. I.B.C. TIME SIGNAL
A Serenade to Melody
Featuring JACK JACKSON and his Orchestra with Barbara Back and a "Star of To-morrow"
Presented by Pond's Extract Co.
- 3.30 p.m. HUNTLEY AND PALMERS
present Excerpts from "Going Greek"
with Leslie Henson Fred Emney Louise Browne Richard Hearne Roy Royston Mary Lawson and The Gaiety Rhythm Orchestra

- 3.45 p.m. The Movie Club
Intimate Glimpses of Hollywood by Colln Cooper, with a Musical Background by Bert Firman and His Orchestra.—Presented by the makers of Lux Toilet Soap.



Billy Bissett, seen here with his wife, Alice Mann, takes part in a Waltz Time programme at 10 a.m. on Sunday and 9.45 a.m. on Tuesday

Evening Programme

- 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
- 6.0 p.m. Harold Ramsay
At the Organ.—Presented for your entertainment by Fynnon.
- 6.15 p.m. Showland Memories
A Musical Cavalcade of Theatreland, Past and Present, with Webster Booth, Olive Groves and the "Showlanders."—Presented by California Syrup of Figs.
- 6.30 p.m. RINSO RADIO REVUE
Featuring JACK HYLTON AND HIS BAND
Sam Browne
Henderson Twins
Peggy Dell
Tommy Handley
Frances Faye
Compèred by Eddie Pola
Presented by the makers of Rinso.



Noel Coward wools the mike. There is a quarter-hour programme of musical comedy hits by this composer on Tuesday at 5 p.m.

- 7.0 p.m. I.B.C. TIME SIGNAL
Black Magic. The Ace of Hearts Orchestra in a Programme for Sweethearts.
Presented by the makers of Black Magic Chocolates.
- 7.15 p.m. The Biggest Little Programme. Starring Louise Browne, Billy Scott-Coomber, with Monia Litter and Evelyn Corry at the Pianos.—Sponsored by Rowntrees.
- 7.30 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

- 4.0 p.m. I.B.C. TIME SIGNAL
HORLICKS PICTURE HOUSE
Geoffrey Sumner
Master of Ceremonies.
June Clyde
Vic Oliver
Niela Goodelle
Al Bowly
Rhythm Brothers and
The Horlicks All-Star Orchestra
under Debroy Somers
Presented by Horlicks.

- 5.0 p.m. I.B.C. TIME SIGNAL
Peter the Planter presents "The Plantation Minstrels" with C. Denier Warren, Ike Hatch, Dale and Dodd, The Plantation Singers, The Plantation Banjo Team, The Plantation Players.—Sponsored by the blenders of Lyons' Green Label Tea.

- 5.15 p.m. QUAKER QUARTER HOUR
Featuring Carroll Lewis
And His Radio Discoveries
Dorothy Jenkinson (vocalist).
Jean O'Hara (croonette)
Jack Payne (vocalist)
The Balchim Trio—Three Boys and Guitar
Percy Lawton (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 Phillips' Magnesia Beauty Creams.

- 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.
- 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. Light Classical Concert
- 11.30 p.m. Normandy Playbill
Advance News and Some of Next Week's Highspots. Compèred by Benjie McNabb.

Please turn to page 33



The "Fun Fair" company in full swing in the new series of RIZLA broadcasts

The **RIZLA "FUN FAIR"**

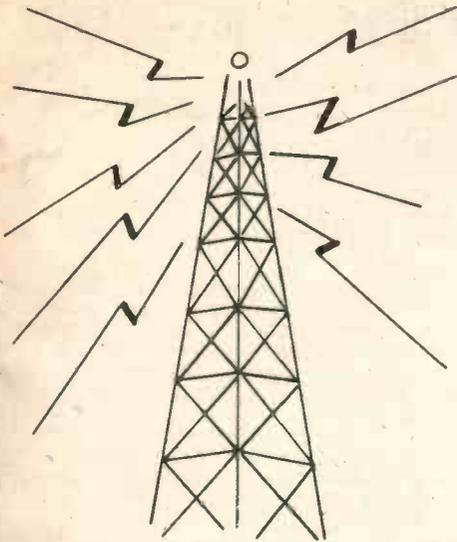
from **RADIO NORMANDY**
Every Sunday at 9.45 a.m.

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**^d.



LISTEN AFTER LUNCH
to the
CREAMOLA
programme from
RADIO NORMANDY

FEATURING ARTHUR YOUNG AND WILFRID THOMAS IN THEIR SCRAPBOOK OF MUSIC

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

GRACIE at the SCALA

The New Fairy Soap Programmes are recorded in front of a huge theatre audience.

FROM a crowded and enthusiastic audience Gracie Fields drew continual applause during her first recording at the Scala Theatre, London, for the new series of Fairy Soap programmes presented by Thomas Hedley on Luxembourg and Normandy. Below you see "Our Gracie" at the mike, singing those glorious songs that have made her world-famous.

The excitement and friendliness only obtainable before a "live" audience give this programme all the thrill of "theatre atmosphere." You'll laugh at Gracie's absurd songs, and love her gay and sentimental ones. Don't miss her Lancashire humour, the rousing choruses of the audience, and last, but certainly not least, Gracie's big surprise for everyone of you!



Taken during the actual recording performance, with Gracie at the mike. Don't miss these programmes—make a note of the dates: Luxembourg, July 10 at 2.45 p.m. and Normandy, July 13 at 3.15 p.m.

I'VE NO QUARREL WITH THE B.B.C.!

Continued from page 28

"Consider the £.s.d. figures of a musical comedy show for which I have just been responsible," explained Mr. Black.

"There were three stars, each earning £300 a week. They agreed to work and rehearse free for a month, hoping that the show would go to a nine-months run, which it did.

"Now obviously it will never be possible for the B.B.C. to get three famous stars to rehearse free for a month and then spend up to £14,000 on a show which is given away in just two hours on television! Use films, you say? Well, even a small British film costs around £20,000 to produce, and film producers are not going to give the whole thing away on television in one evening's show."

There is only one way in George Black's opinion in which this difficulty can be overcome. Licences cannot be increased. But television sets can be fitted with slot machines connected to time-clocks.

If a charge of 1s. were made for a night's entertainment (of, say, only two hours a night) and there were only four million vision sets in use switched on every night, there would be a total of £1,400,000 a week available for the theatres.

With an additional one and a half million pounds a week available, the B.B.C. could co-operate with theatre managers and variety producers. The final weeks of all the first-class shows could be televised.

"There is sure to be a choice of vision programmes in time," forecasts George Black. "My idea is that Programme A should be the B.B.C.'s own product—*Picture Page*, Mr. Middleton and all the rest of it, with News Reels as at present. This would be available just for the present ten-shilling licence fee.

"But if you want something different you have only to put, say, 1s. in the slot to get Programme B, relayed from an actual theatre. Big fights, dog racing, the Royal Tournament, the Tattoo, and all forms of entertainment in addition to legitimate theatres and music halls would be available.

"Subsidised, the theatres could afford to let all their top-line stars be available. I am sure this is the only solution to producing 100 per cent. entertainment programmes in the future."

"I CONFESS . . ."

Continued from page 13

Mark was a grand wit. I recall one fine story about him after the war when he was appearing at a Northern music-hall. At band rehearsal a troupe of Chinese acrobats annoyed Mark by claiming first, and then monopolising the band. Mark was determined to get his revenge by making those Chinese look as about as small as a baby would look from the top of Blackpool Tower.

So, during the week, he busied himself by borrowing every soiled shirt he could from the men on the bill. Then, one evening when the Chinese acrobats were entertaining some friends in their dressing-room, he stalked in, flung the dirty linen on the floor and haughtily remarked, "Get your laundry to clean these, I'll call for them to-morrow."

With the war over I resumed my song-publishing business with a vengeance. I'll just delve into the lucky dip of my memory and bring out, quite at random, odd memories, and strange happenings that have occurred from time to time and now remain as highlights in my career.

Of the time, for instance, when I first saw the chances of selling music at 3d. a time to Woolworth's and the £.s.d. that that gamble brought me. Of the time when I was to offer the services of Jack Hylton and his band to Harry Hall, Big Boss of the Winter Garden, Blackpool. Harry turned the offer down saying, "A London band for £250 a week? What on earth should I do that for? We have the best bands in Blackpool." Later he was to pay Hylton £600 a week and still regard it as a grand bargain.

More Next Week.

JULY 11th

JULY 13th



THE LIFE STORY OF JIMMY KENNEDY

Famous composer of "Isle of Capri," "By an Old Pagoda," "Harbour Lights," and many other outstandingly popular melodies is featured in a new series of broadcasts . . .

"THESE NAMES MAKE MUSIC"

Presented by the makers of "BiSoDoL"

Radio Luxembourg: Monday 9.30 a.m. Tuesday 9.15 a.m.

Radio Normandy: Wednesday 9.15 a.m. Saturday 9.15 a.m.

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

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

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

BiSoDoL

CARROLL LEVIS'S most popular DISCOVERY

On Sunday, JUNE 26th

was

BERT KENDRICK

singing and whistling

"Little Drummer Boy"

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

Don't miss CARROLL LEVIS and his latest RADIO DISCOVERIES next week!

AND DON'T FORGET YOUR VOTE. IT MAY MEAN A STAGE CONTRACT FOR ONE OF THESE "UNKNOWNNS"

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

FREE TO LADIES
In all ailments incidental to the Sex
DR. OSTER MANN'S FEMALE PILLS have been used with extraordinary success. Countless letters from all parts of the world provide conclusive and undeniable proof of their efficacy. Every woman sufferer should write for **FREE SAMPLE**. Sold in boxes. Price 3/-, 5/-, 12/-.
FROM THE MANAGERESS
The **HYGIENIC STORES, Ltd.** (Dept. R.P.),
95, Charing Cross Road, London, W.C.2.

Your WEEKLY TRIP to BLACKPOOL

An Inspiration! A Sensation! Cadbury's new Programmes present all the Stars and Shows of Blackpool—Top-line Stars, Dazzling, Spectacular Shows—to you, in your home, every Saturday morning at 8.45 a.m. from Luxembourg

By **HOWARD THOMAS**



(Above) Nat Gonella, Britain's King of Swing, is also in next Saturday's show



Stars of "King Revel" to be broadcast next Saturday: Duggie Wakefield (left) and band-leader Philip Martell (below)



Norman Evans, in a scene from his "Man at the Dentist" act

ONE of the happiest ideas in entertainment for a very long time is Cadbury's inspiration of bringing Blackpool into your home every Saturday morning. "You can't go to the seaside every week," say Cadbury's, "but we can bring the seaside to you!" And they've signed up all the Blackpool stars and shows for broadcasting at quarter to nine every Saturday morning from Radio Luxembourg.

The beauty of these broadcasts is that they are not merely seaside "atmosphere" broadcasts, but, because they come from Blackpool, they are as high in entertainment value as anything you can see in London. Nothing but the top in shows will do for Blackpool audiences, and the showmen of the north spend money lavishly on their productions to compete for holidaymakers' loose change.

There are two revues now running in Blackpool which cost more to put on and to run than most of the shows in the West End of London. They approach Palladium standard.

Blackpool has always had one big star-studded spectacular revue to dazzle its visitors but this year the biggest show has a worthy competitor. Jack Taylor is providing the opposition, with his *King Revel* revue, a lavishly mounted show put on under incredible difficulties. He has taken the Hippodrome, Blackpool, for the season. Last year it was a cinema, but Jack Taylor has converted it into a sort of *Folies Bergeres*.

I watched the show in rehearsal and my admiration for Jack Taylor increased. He was handicapped by a hopelessly narrow stage, a complete absence of trained stage hands, and dressing-room facilities that would make most stars sing "Tears in my eyes." He had to crowd his comedians into tiny rooms, and if you know your toplineers you will begin to suspect difficulties.

But Taylor handled his boys the right way. They caught his enthusiasm, they joined him in the battle against odds, and they put on a grand show.

How much does it cost? Look at the bill: Sandy Powell, Norman Evans, Duggie Wakefield, and Nat Gonella with his Georgians. Add to that a famous American spin dancer, the world's greatest adagio dancer, three acrobatic acts, Philip Martell's broadcasting band, an army of chorus girls, and you have a good many hundreds of pounds a week going out.

The staging cost was enormous, with tornados, halls of glass, porcelain sets, and wonderful costumes, all designed by the best men in the business. No wonder Cadbury's are taking two excerpts from this show. All the stars appear in both broadcasts, one of which you will hear next Saturday, July 15.

A little lower down the road is the big Opera House show, just as spectacular, just as expensive. Produced by Clem Butson, a young man who has a good chance of being Blackpool's entertainment dictator in years to come, the revue "All the Best" is staged by C. B. Cochran's Frank Collins. Jessie Matthews' dance instructor, Buddy Bradley, makes the dancers do magic things. His version of Lawrence Wright's "Blackpool Walk" is brilliantly conceived.

The bill is a strain on Blackpool's banks. Stanley Holloway, George Lacy, Elisabeth Welch, Betty Driver, Benny Ross and Maxine Stone and Anton Dolin. A mixed bunch, making a new blend in entertainment. Again these stars are all to face the Luxembourg mike for "Cadbury Calling."

Both these shows opened on the same Friday night at the end of June. All the big showmen from London went up to watch audience reaction to these starry spectacles. After the shows the big Metropole hotel was a living "Who's Who" of show business. George Black was there with his wife, Jack Hylton, Lawrie Wright, Bert Feldman, and all the biltoppers dissecting their evening's performance.

Blackpool had another first night the next day. Bert Feldman, showman-publisher, put on his new revue, *Rockin' the Town*, at his own theatre opposite Central Station. It was the most expensively staged show he has ever given Blackpool (this competition!) and although the weekly wages bill is not quite so high as at the other two theatres I mentioned, Bert gave Blackpool something to sing about. All his cast, Reg Bolton, Elsie Prince, Terry Wilson, Lilian Denton and the Eight Step Sisters, will be on the air for Cadbury's.

I arrived in Blackpool a few hours after the North Pier Pavilion had been burnt out, but even that calamity didn't prevent Lawrence Wright

putting on his best-yet production, *On with the Show* 1938. The company went into a smaller theatre along the pier and did amazingly good business. They were handicapped, too, with about four dressing-rooms for sixty or seventy artistes.

But judging by the production and the queues at the box office, stars and shows seem to thrive on adversity. You heard an excerpt from this show last week, with Tessie O'Shea, Blackpool's vivacious "Queen," the famous tenor Robert Naylor, Marietta, a new soprano, and brilliant pianist, Peggy Desmond.

The only show that looked as though it might be difficult to broadcast was Tom Arnold's ice show, *Switzerland*, at the Grand Theatre. Skating is exciting to watch, but until you and Luxembourg get television, ice-gliding is "out" for airing purposes. Luckily there was a number-one star cabaret show in the middle of *Switzerland* and you will hear them on July 23.

Harry Torrani, a yodeller, was booked to provide local colour, then Kendall Capps, the one-man band, was signed up. Finally Cadbury's secured Sue Ryan, a brilliant American artiste, who made a great hit at the Palladium a few weeks ago. This will be Sue's first British broadcast. Her stage act is not entirely suitable for this type of broadcast so Sue dipped into her American material for something special.

She produced *Audition Amy*, an epic of a little amateur who wants to crash into fame. She rehearsed it for me, and I know you'll like it. Sue switches from opera (and her top notes are real ones) to the swingiest version I've ever heard of *St. Louis Blues*. This single broadcast for Cadbury's will put her in great demand as a radio star. That's my prophesy for to-day.

It wouldn't be a seaside show without a concert party, so the programme builders toured the piers. There were three concert parties, one on each pier. Which was the best? They were all so good that Cadbury's did the sensible thing, and engaged them all.

The first programme on the air will be the South Pier *Arcadian Follies*, Blackpool's best-known concert party. The comedian is Harry Korris, one of the funniest men in the business. Several times every season the B.B.C. relay brief excerpts from one or two Blackpool shows, and Harry Korris is always there, by order of listeners.

One of the most likeable and business-like pro's I have met, Harry is wise in that he always gets out new material for his broadcasts. Such is his radio fame in the north that he can tour theatres all the winter with his summer show and pack the theatres. That's the power of radio for you, plus the brilliance of a fine comedian.

Then we have the Royal Follies from the Central Pier, with Yorkshire's Phil Strickland as comedy king. Broadcasting with him and the rest of the company is Helen Binnie, an unusually good comedienne, with something new in operatic burlesques.

From the North Pier comes another bright concert party entertainment, *The Seafarers*, with Ernie Moss looking after comedy. They've compiled a special show for their big broadcast.

All these shows are in addition to Cadbury's permanent star on Saturday mornings, Reginald Dixon, Radio Luxembourg's favourite organist. Reg will be there every week and in some of the shows he will be introducing the artistes and accompanying them.

These Blackpool broadcasts will be something quite new in radio entertainment. They are real summer shows, and if they catch half the magic of Blackpool you'll be enthusiastic about them. I am writing this in Blackpool now, in this wonderful seaside city where a concert party comedian earns £100 a week and a producer can make thousands of pounds a season on the right show. I like the place enormously, and so will you, even though you only get to know it by radio.

Tune in RADIO NORMANDY

—Continued from page 30

Full Programme Particulars

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

MONDAY, JULY 11

- 7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra Yorkshire), and Poppet at the Piano.
Presented 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 Solutonists.—*Sponsored by the makers of Robinson's Lemon Barley Crystals.*
- 8.45 a.m. Brass Band Concert
- 9.0 a.m. I.B.C. TIME SIGNAL
THE OPEN ROAD
Presented by Carter's Little Liver Pills.
- 9.15 a.m. Fjlm Favourites Old and "New"
- 9.45 a.m. "Hutch"
Romantic Singer of World Renown.
Presented by Milk of Magnesia.
- 10.0 a.m. I.B.C. TIME SIGNAL
Light Music.
- 10.30 a.m. The Musical Mirror
Presented on behalf of Novopine Foot Energiser.
- 10.45 a.m. Cinema Organ Music
- 11.0 a.m. I.B.C. TIME SIGNAL
Something for Everybody.
- 11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. Miniature 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. Sunshine Serenade
- 2.45 p.m. The Songs We Know Them By
Presented by Ladderix.
- 3.0 p.m. I.B.C. TIME SIGNAL
Some Tangos and Rumbas.
- 3.30 p.m. Request Programme
From Miss Angela Harris, of Bexhill-on-Sea.
- 4.0 p.m. I.B.C. TIME SIGNAL
Pleasant Quarter-Hour.—*Presented by Farmers' Glory, Ltd.*
- 4.15 p.m. Straussiana
- 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
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. Carnival Time
- 6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight
Presented nightly by Bille Beans.
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody
Close Down.

TUESDAY, JULY 12

- 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's Chocolates.
- 8.15 a.m. I.B.C. TIME SIGNAL
Tunes of To-day.
- 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.



Bennett and Williams, not-too-serious musicians, take part in Stork's Great Radio Parade on Sunday at 11.15 a.m.

- 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 Bisset and His Waltz Time Orchestra, Hugh French, Esther Coleman and the Waltz Timers.—*Presented by Phillips' Dental Magnesia.*
- 10.0 a.m. I.B.C. TIME SIGNAL
Music and Song.
- 10.30 a.m. Radio Favourites
Presented on behalf of Brooke Bond & Co., Ltd.
- 10.45 a.m. Cinema Organ Interlude
- 11.0 a.m. I.B.C. TIME SIGNAL
The Songs We Know Them By.—*Presented by Ladderix.*
- 11.15 a.m. Something for Everybody
- 11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. Advance Film News
Also a Programme of Music Chosen from the Latest Films.—*Presented by Associated British Cinemas.*
- 2.15 p.m. "LISTEN AFTER LUNCH"
An Informal Programme of Songs and Melody
by Arthur Young and Wilfrid Thomas
You are invited to listen by Creamola Food Products.
- 2.30 p.m. Band Rhythm
- 3.0 p.m. I.B.C. TIME SIGNAL
Songs at the Piano.
- 3.15 p.m. The Musical Mirror
Sponsored by Novopine Foot Energiser.
- 3.30 p.m. Your Requests
- 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. Continental Dance Music
Played in the Radio Normandy Studio by the Orchestra of The Ranch Night Club, Havre.
- 5.0 p.m. I.B.C. TIME SIGNAL
Musical Comedy Hits by Noel Coward.
- 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 Bille Beans.
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody
Close Down.

WEDNESDAY, JULY 13

- 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 Solutonists.—*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
Tunes of Yesterday.
- 9.15 a.m. These Names Make Music
JIMMY KENNEDY
Presented by the makers of Bisodol.
- 9.30 a.m. Tunes We All Know
Presented by the makers of Limestone Phosphate.
- 9.45 a.m. Programme of Popular Music
Talk by Nurse Johnson on Child Problems.—*Presented by California Syrup of Figs.*
- 10.0 a.m. I.B.C. TIME SIGNAL
Light Music.
- 10.30 a.m. Normandy Playbill
Advance News and Some of Next Sunday's High Spots. Compèred by Benjie McNabb.
- 10.45 a.m. Military Band Music
- 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. Advance Film News
Also a Programme of Music chosen from the latest Films.—*Presented by Associated British Cinemas.*
- 3.0 p.m. I.B.C. TIME SIGNAL
I've Brought My Music. A Programme of Piano Solos and Songs at the Piano, by Harry Jacobson.—*Presented by the makers of Pepsodent Tooth Paste.*
- 3.15 p.m. Thomas Hedley and Company
Proudly present
MISS GRACIE FIELDS
In a Programme of New Songs and at least One Old Favourite
With some homely advice about Fairy Soap.
- 3.30 p.m. Rhythm and Romance
A Programme of Sweet Music.—*Presented by True Story Magazine.*

- 3.45 p.m. GEORGE FORMBY
With a Strong Supporting Cast
Including "Beryl"
A Terrific Series of Laughter and Song Programmes
Sponsored by the proprietors of Feen-a-Mint
- 4.0 p.m. I.B.C. TIME SIGNAL
Pleasant Quarter-Hour.—*Presented by Farmers' Glory.*
- 4.15 p.m. Requests
- 4.45 p.m. Fingering the Frets
A Programme for Instrumental Enthusiasts.
- 5.0 p.m. I.B.C. TIME SIGNAL
Light Songs.
- 5.15 p.m. Bohemian Holiday
Presented by The Czechoslovakian Travel Bureau.
- 5.30 p.m. Variety
- 6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight
Presented nightly by Bille Beans.
- 12.30 a.m. I.B.C. TIME SIGNAL
Dance Music.
- 1.0 a.m. I.B.C. Goodnight Melody
Close Down.

THURSDAY, JULY 14

- 7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra Yorkshire), and Poppet at the Piano.
Presented to-day by the makers of Kolynos Tooth Paste.
- 8.0 a.m. THE THREE TOPS
Fifteen Minutes of Music, Song and Laughter
with The Smartest Trio in Town
A presentation by the makers of Sanpic.
- 8.15 a.m. I.B.C. TIME SIGNAL
ROY FOX AND HIS BAND
with Mary Lee and Denny Dennis
in "Swinging in the Bathtub"
A Morning Tonic
Presented by the makers of Reckitt's Bath Cubes.
- 8.30 a.m. Popular Tunes
Presented for your entertainment by Fynnon, Ltd.
- 8.45 a.m. Music You Might Have Heard
Presented by the proprietors of Lavona Hair Tonic.
- 9.0 a.m. I.B.C. TIME SIGNAL
Patchwork.
- 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., Ltd.*
- 10.15 a.m. Dance Moods
- 10.30 a.m. Highlights on Parade
Featuring Alfred Van Dam and his Orchestra, with Wyn Richmond.—*Presented by Maclean's 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
- 3.0 p.m. I.B.C. TIME SIGNAL
Songs from the Old Time Music Hall.
- 3.30 p.m. Mandoline Bands
- 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. Hollywood Personalities
- 4.30 p.m. On Board the Top Hat Express, whose Passengers include The Top Hat Orchestra, conducted by Felix Mendelssohn, The Top Hat Singers, Paula Green and George Barclay.—*Presented by 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 Bille 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 page 35

Harry Davidson



and his

Commodore Grand Orchestra

HARRY DAVIDSON and his Commodore Grand Orchestra—popular broadcasters from the B.B.C. for many years—are now giving you regular programmes from Radio Luxembourg and Radio Normandy:

Radio Luxembourg - Sunday mornings at 10.30 a.m.

Radio Normandy - Saturday mornings at 9.30 a.m.
Transmissions arranged through I.B.C.

Be sure and tune in to these grand entertainments—one of radio's most popular orchestras brought to you every week by courtesy of the proprietors of 'Freezone' Corn Remover.

CORNS

**Safe, Certain Cure—
Money-back Guarantee**

Why risk blood-poisoning by using a razor on your corns, or make do with the temporary relief of pads and rings? The very first application of 'FREEZONE' stops the pain, and within 3 or 4 days the corn shrinks and gets so loose you can actually lift it right out, root and all. Thousands of sufferers testify to the wonderful results of 'Freezone' Corn Remover. Only 1/3d. a bottle at all chemists, and every bottle sold with a money-back guarantee.

APPROVED
BY DOCTORS

YOUR CHEMIST SELLS

RENDELLS

FAMOUS
SINCE 1885

ASK YOUR CHEMIST FOR A FREE COPY OF
'HYGIENE FOR WOMEN' BY NURSE DREW



BY seaside or river, at home or abroad, you can have the pick of the wireless entertainment world if you carry your set with you—and what could be handier than the Ever Ready Portable shown in the circle below?



TAKING YOUR SET ON HOLIDAY

MICHAEL NORTON has travelled with his radio set all over England and the Continent. Why shouldn't you?

YOU can easily tour England or the Continent with radio. Here are just a few precautions before you set out.

It is not at all difficult to take a wireless set with you on a holiday, no matter where you go. Though you may be outdoors most of the day, it is not improbable that you will want news or broadcast entertainment in the evening. Or you may even like to listen outdoors.

In America, where thousands travel with "personal radio," as it is called, I contracted the habit. I have since travelled in England and on the Continent with a wireless set and have encountered very few difficulties.

If you are taking a holiday in England there will be no trouble about customs, and the licence question need not bother you. If you have the ordinary broadcast receiving licence for your set at home, that will be enough, unless you intend having a radio fixed in your car; then you will require another licence for it.

No matter how you are travelling, it should not be too difficult to include a wireless set in your luggage. For this purpose, there are two kinds of sets to be considered: the battery portable and the all mains midget. The battery portable has the advantage of making you independent of electric supply. This is often necessary in small English country places, while it is imperative for outdoors, for picnics on the beach or in a boat. If you go on a cruise and want the wireless on deck take a battery portable. For your cabin, a mains midget will do.

The disadvantages of a transportable are that the batteries are fairly heavy and bulky, and if they are wet batteries, they usually have to be kept in an upright position. Even if they are dry, they will be heavy and may damage parts of the set by knocking against it, if not kept in an upright position.

But the Ever Ready battery portable is much smaller and may be carried by the handle like a handbag.

Alternatively the mains midget may be packed inside your suitcase, for it occupies about as much room as a pair of shoes in a box.

Roughly speaking, it is best to use a portable set if you are going to be in England, but if you are going abroad, take the all-mains midget. On the Continent, where incandescent gas is comparatively rare, electrical development is still more widespread than in this country.

Battery portables have a small built-in aerial; moreover, they have fewer valves. Midgets may have from five to seven valves, because with a mains midget you are not restricted as to current.

You therefore want to be able to plug your set into any lamp socket in any country. All you will need is two adaptors; one for bayonet cap, which is the ordinary English lamp-holder, and one for Edison screw, which is the only other lamp-holder in the world.

The question of voltage need not worry you. You have but to get a set that will work off 100 volts D.C. (most midgets will do this) and with a suitable resistance, preferably variable, you can use it on any voltage up to 250 volts. The voltage on ships is usually 100 D.C., but it might be 200.

If you go abroad with a wireless fixed in your car, you will have to mention this in your arrangements for the introduction of the car into the foreign country. The wireless set is dealt with in the same manner as an extra spare wheel. But if you have a separate set, you will not encounter many customs difficulties. I have taken a wireless set to France, Spain, Portugal, Germany, Austria and Hungary without any difficulties at all.

I packed the set inside my suitcase. Do not imagine that you will have to guard against the set getting damaged when it is packed like this. I motored mine over the roughest roads and have sent it in my luggage by goods train. It is still working as well as ever.

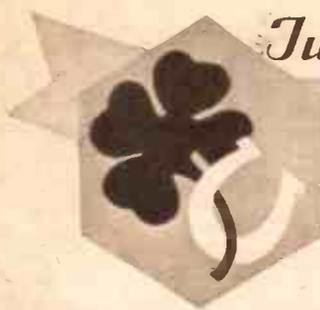
When you are on holiday, remember that no one minds your having a wireless set, if you don't let the noise worry them. According to how you use it, so you will be liked or loathed. Other English people abroad will probably be longing to hear the news, and anyone may want to listen to some music. Let no one forget a notice posted in many New York hotel bedrooms: "Please turn down the volume of your radio after eleven."

And now you want to come home. The customs authorities that you must be sure to satisfy are your own. You enter your own country as a resident, not as a tourist. If you have an English set with you, there will probably be no difficulty; though if you are buying one to take away, it will save time and trouble if you keep the bill to show to the authorities. If you have already bought the set, you can always get a certificate from the customs before taking it out of the country, so that you can easily bring it in again.

There is no need to take a spare H.T. battery when going on holiday, for the midget Exide and Ever Ready batteries specially made for this type of receiver have a comparatively long life and can be obtained from most radio dealers.

● **NEXT WEEK:**
"CAN YOU HEAR ME MOTHER?"
Sandy Powell reveals some of the highlights of his career.

As you will probably want English programmes when abroad, and not necessarily the local Continental station, you can make the midget bring them in. Most midget sets have a length of wire which you unroll and lay along the floor.



Tune in to 531 METRES; 565 KC'S RADIO EIREANN for LUCK

PROGRAMMES PRESENTED BY IRISH RADIO PRODUCTIONS



Programme details:

SUNDAY, JULY 10

9.30 to 10.30 p.m. Romance in Melody. Here is a bouquet of melodious flowers picked from "The Garden of Music," each blossom scented with memories and dreams.

MONDAY, JULY 11

9.30 to 10.30 p.m. The A (American), B (British), C (Continental) of Dance Music. We bring you ballroom rhythms of three continents. You will hear our Racing Commentary at 10.10 p.m. approximately.

TUESDAY, JULY 12

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.



Lovely Esther Coleman, who also appears under the name of Diana Clare, has ten minutes on the air at 10 p.m. on Wednesday

WEDNESDAY, JULY 13

9.30 to 10.0 p.m. "Music of Your Dreams." Here is a wealth of golden melody in which we feature Dorothy Morrow, Ronnie Genarder and our

Symphonic Orchestra, under the direction of Dave Frost.

10.0 to 10.10 p.m. "Ten Minutes with a Star"—Diana Clare (electrical recordings).
10.10 p.m. approximately "Our Racing Commentary"
10.15 to 10.30 p.m. "A Further Visit to Make Believe Ballroom"

THURSDAY, JULY 14

9.30 to 10.0 p.m. "Musical Memories" Thirty minutes with tunes which have stood the test of time.
10.0 to 10.10 p.m. "Ten Minutes with a Star"—Les Arthur (electrical recordings)
10.10 p.m. approximately "Our Racing Commentary"
10.15 to 10.30 p.m. "Waltz Time"

FRIDAY, JULY 15

9.30 to 10.0 p.m. "Music of Your Dreams." Here is a wealth of golden melody in which we feature Dorothy Morrow, Ronnie Genarder and our Symphonic Orchestra, under the direction of Dave Frost.
10.0 p.m. approximately "The Eclipse Stakes"—A Commentary. From our witnesses' accounts placed at various points in the Enclosure and Tattersalls, we give you a descriptive commentary on to-day's great race. This will be followed by our Racing Commissioner, who will give you his views on tomorrow's meetings.

SATURDAY, JULY 16

9.30 to 10.10 p.m. "Nine-Thirty Revels." An intimate studio production, "Just Between Ourselves," in which we feature Jennie Benson, Renee Flynn, Dorothy Morrow, Doris Robbins, Hubert Valentine, Les Arthur, Three in Harmony, Five Melody Boys, Our Rhythm Band, with Dave Frost at the piano.
10.10 p.m. approximately "Our Racing Commentary"
10.15 to 10.30 p.m. "Dance Invitations." Melodious melodies from "Make Believe Ballroom."

Tune in RADIO NORMANDY . . .

—Continued from page 33

Full Programme Particulars

FRIDAY, JULY 15

7.45 a.m. Laugh and Grow Fit With Joe Murgatroyd (The Lad fra Yorkshire), and Poppet at the Piano. Presented to-day by the makers of Kolynos Tooth Paste.
8.0 a.m. MUSIC IN THE MORNING Presented by Horlicks.
8.15 a.m. I.B.C. TIME SIGNAL The Alka Seltzer Boys, Browning and Starr, in Fifteen Minutes of Mirth and Melody.
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. Military Band Concert
9.0 a.m. I.B.C. TIME SIGNAL Round the World.—Presented by Hancock 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., Ltd.
9.45 a.m. A Programme of Popular Music Talk by Nurse Johnson on Child Problems.—Presented by California Syrup of Figs.
10.0 a.m. I.B.C. TIME SIGNAL A REFRESHING PROGRAMME Presented by Borwicks' Lemon Barley.
10.15 a.m. Dream Waltzes Selected Famous Waltz Memories New and Old.—Presented by True Story Magazine.
10.30 a.m. SONGS AND MUSIC From Stage and Screen Presented by Maclean Brand Stomach Powder.
10.45 a.m. Light Orchestral Concert

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 Songs We Know Them By Presented by Ladderix.
2.45 p.m. What's in a Name? No. 4—A.I.
3.0 p.m. I.B.C. TIME SIGNAL Your Requests.
3.30 p.m. The Musical Mirror Sponsored by Novopine Foot Energiser.
3.45 p.m. Pleasant Quarter-Hour Presented by Farmers' Glory.
4.0 p.m. I.B.C. TIME SIGNAL FRIDAY AT FOUR The Diary of the Week Presented by Our Radio Friends David and Margaret Presented by the makers of Du Maurier Cigarettes.
4.15 p.m. What's On Intimate Reviews of the Latest Films, Shows and Other Attractions, by Edgar Blatt, "The I.B.C. Special Critic."
4.30 p.m. Sweet Strings
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 Programmes in French Assn. des Auditeurs de Radio Normandie.
6.0 p.m. Melody at Midnight Presented nightly by Bile Beans.
12 (midnight) Dance Time
12.30 a.m. I.B.C. TIME SIGNAL
1.0 a.m. I.B.C. TIME SIGNAL
1.30 a.m. I.B.C. TIME SIGNAL
2.0 a.m. I.B.C. Goodnight Melody Close Down.

SATURDAY, JULY 16

7.45 a.m. Laugh and Grow Fit with Joe Murgatroyd (The Lad fra Yorkshire), and Poppet at the Piano. Presented by the makers of Kolynos Tooth Paste.
8.0 a.m. MUSIC IN THE MORNING Presented by Horlicks.
8.15 a.m. I.B.C. TIME SIGNAL The Animal Man.—Presented by the makers of Chlx.
8.30 a.m. Happy Days Presented by Wincarnis.
8.45 a.m. Sunny Jim's Programme for Children.—Presented by A. C. Fincken & Co.
9.0 a.m. I.B.C. TIME SIGNAL Cinema Organ. Favourites.
9.15 a.m. These Names Make Music HARRY WOODS Presented by the makers of Bisodol
9.30 a.m. HARRY DAVIDSON And His Commodore Grand Orchestra Sponsored by the proprietors of Freezone Corn Remover.
9.45 a.m. Light Music
10.0 a.m. I.B.C. TIME SIGNAL CARROLL GIBBONS And His Boys with Anne Lenner George Melachrino Guest Artistes Leslie Weston Valerie Roy 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., Ltd.
10.45 a.m. Something for Everybody I.B.C. TIME SIGNAL
11.0 a.m. The Songs We Know Them By Presented by Ladderix.
11.30 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie.
2.0 p.m. Miniature Matinee
2.30 p.m. The Nimble Needle Lively Tunes for Busy Fingers.

2.45 p.m. The Whirl of the World Presented by Monseigneur News Theatre.
3.0 p.m. I.B.C. TIME SIGNAL Request Programme from Mr. G. Smith, of Ringwood.
3.15 p.m. Normandy Playbill Advance News and Some of Next Sunday's High Spots. Compèred by Benjie McNabb.
3.30 p.m. Dance Music
4.0 p.m. I.B.C. TIME SIGNAL Pleasant Quarter-Hour.—Presented by Farmers' Glory.
4.15 p.m. Swing Music Request Programme from Mr. Leslie Mathieson, of London.
4.30 p.m. Old Friend
5.0 p.m. I.B.C. TIME SIGNAL Music from Stage and Screen.
5.30 p.m. Variety Programmes in French Assn. des Auditeurs de Radio Normandie.
12 (midnight) Melody at Midnight Presented nightly by Bile Beans.
12.30 a.m. Dance Music
1.30 a.m. I.B.C. TIME SIGNAL
1.0 a.m. I.B.C. TIME SIGNAL
1.30 a.m. I.B.C. TIME SIGNAL
2.0 a.m. I.B.C. Goodnight Melody Close Down.

RADIO LJUBLJANA

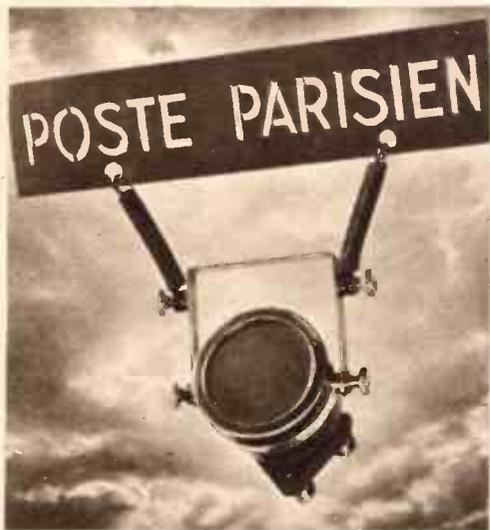
569.3 m., 527 Kcs.

Times of Transmission
Friday: 10.30—11.0 p.m.
Announcer: F. Miklavcic

FRIDAY, JULY 15

10.30 p.m. Light Fare
10.45 p.m. Popular Music
11.0 p.m. Close Down

Information supplied by the International Broadcasting Co., Ltd., 37 Portland Place, London, W.1.



The Paris Broadcasting Station

ACP

312.8 metres.

959 kc/s.

60 kw.

PARIS

Times of Transmissions:
 Sunday: 9.00 a.m.—11.00 a.m.
 5.00 p.m.—7.00 p.m.
 10.30 p.m.—11.30 p.m.
 Weekdays: 9.00 a.m.—11.00 a.m.
 10.30 p.m.—11.00 p.m. excepting Thursday and Friday.
 Announcer: ALLAN ROSE

SUNDAY, JULY 10

9.0 a.m. MELODIES GRAVE AND GAY
 Isn't It Romantic? Organ Solo by Sidney Torch; Teasin' the Frets, Band Solo; Steadfast and True, Grand Massed Brass Bands; Let's Have a Tiddley at the Milk Bar, Bobbie Comber; Way Down Yonder in New Orleans, Brian Lawrance and His Lansdowne House Sextet.

9.15 a.m. PARIS PICKING BEE COMPETITION

9.30 a.m. MUSICAL STATEMENTS
 An Elephant Never Forgets, Lupino Lane; A Star Fell Out of Heaven, Ben Bernie and His Orchestra; I'm Gonna Chuck Myself into the Cold Canal, Billy Cotton and His Band; The World is Mine To-night, Tony Martin with Victor Young and His Orchestra; I Can't Give You Anything But Love, The Mills Bros.

9.45 a.m. DRYCOLE MELODIES
 Presented by the Elephant Chemical Co.

10.0 a.m. A POPULAR PRESENTATION
 You're a Sweetheart, Al Bowlly; The Pretty Little Patchwork Quilt, Mantovani and His Orchestra; Once in a While, Sung by Les Allen; Please Remember, Carroll Gibbons and Savoy Hotel Orpheans.

10.15 a.m. FOUR DANCE TUNES
 Soirée d'été, Orchestra Mascotte; Silencio, Don Alfredo and His Marimba Orchestra; The Miller's Daughter, Ambrose and His Orchestra; Why Do You Hate Me? Edith Lorano and her Viennese Orchestra.

10.30 a.m. THE OPEN ROAD
 Manhattan March; The Loyal Legion; The Gladiator; Whistle While You Work; Something to Sing About.—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: GEOFFREY SUMMER

June Clyde
 Vic Oliver
 Niela Goodelle
 Al Bowlly
 Rhythm Brothers
 and
 The Horlicks All-Star Orchestra
 under
 Debroy Somers

Presented by Horlicks.

6.0 p.m. LUX RADIO THEATRE
 Featuring Teddy Joyce and His Orchestra with Nora Swinburne as guest star. Introducing the "School For Stars", with highlights from the film Hundred Men and a Girl.—Presented by the makers of Lux.

6.30 p.m. RINSO RADIO REVUE
 featuring
 Jack Hylton and His Band
 Sam Browne
 Henderson Twins
 Peggy Dell
 Tommy Handley
 Frances Faye
 Compered by Eddie Pola

Presented by the makers of Rinsol.

10.30 p.m. A CURE FOR HEARTACHE
 Beautiful Dream, Sung by Turner Layton; Hot Lips, Harry Roy's Tiger Ragamuffins on two pianos; If I Had You, Gerry Moore (piano solo); Follow Your Heart, Ted Rio Rito and His Orchestra; Let's Have a Jolly Good Time, The Gipsy Accordion Band.

10.45 a.m. HAWAIIAN INTERLUDE
 Pretty Red Nibiscus, Ray Kinney with Dick McIntyre and His Harmony Hawaiians; Tomi-Tomi, Kanul and Lula, Hawaiian; To You Sweetheart, Ray Kinney with Dick McIntyre and His Harmony Hawaiians; Oua, Oua, Kanni and Lula, Hawaiian.

11.0 p.m. PARIS PICKING BEE COMPETITION

11.15 p.m. CELEBRITIES ALL
 My Dream Lover, Jeanette MacDonald; The Black Emperor, Paul Robeson; My Honey's Loving Arms, Bing Crosby and the Mills Bros.; Stay Close to Me, Pola Negri with Orchestra.

MONDAY, JULY 11

9.0 a.m. AMERICAN SHOW PIECE
 The Grasshopper and the Ants, Walt Disney, Silly Symphony; What a Perfect Combination, Eddie Cantor; Stompy Jones, Duke Ellington and His Orchestra; San Francisco, Ben Bernie and His Orchestra; On a Bus, Rudy Vallee and His Connecticut Yankees.

9.15 a.m. VOCAL NUMBERS FROM THE FILMS

9.30 a.m. MUSIC HALL
 Don't 'Old With It, Norman Long, Entertainer at the piano; Crazy with Love, Roy Fox and His Orchestra; Variations on "Tipperary," Renara, piano solo; Rose Marie, Gracie Fields with Orchestra; Creole Love Call, Larry Adler accompanied by piano solo.

9.45 a.m. A GRAND SELECTION

10.0 a.m. LISTEN TO THE BAND
10.15 a.m. SOOTHING RHYTHM
10.30 a.m. FIVE-LOVE SONGS
10.45 a.m. DREAMY REFRAINS
10.30 p.m. PARIS NIGHT LIFE
 Surprise Transmissions from famous Cabarets and Night Clubs.

TUESDAY, JULY 12

9.0 a.m. MUSIC WITH SWING
 Spooky Takes a Holiday, Nat Gonella and His Georgians; The Merry-Go-Round Broke Down, Harry Roy and His Orchestra; Swing High, Swing Low, Joe Daniels and His Hot Shots on Drumnasticks; Slap That Bass, The Ink Spots; Mood Indigo, The Boswell Sisters.

9.15 a.m. PARIS PICKING BEE COMPETITION

9.30 a.m. SWEET MELODIES
9.45 a.m. SKY-HIGH MEDLEY
10.0 a.m. NICE WORK
10.15 a.m. DRYCOLE MELODIES
 Whispering, Red Nicholls and His Five Pennies; South American Joe, Harry Roy and His Orchestra; I Heard a Song in a Taxi, Billy Cotton and His Band; Bye Bye Baby, Ambrose and His Orchestra.—Presented by the Elephant Chemical Co.

10.30 a.m. VARIETY TURN

10.45 a.m. HERE, THERE, AND, EVERYWHERE
10.30 p.m. PARIS NIGHT LIFE
 Surprise Transmission from famous Cabarets and Night Clubs.

WEDNESDAY, JULY 13

9.0 a.m. THREE'S COMPANY

9.15 a.m. PARIS PICKING BEE COMPETITION
9.30 a.m. CELEBRITY PARADE
 Boots, Peter Dawson; Mama Don't Allow It, Connie Boswell; These Foolish Things, Turner Layton; Got a Bran' New Suit, Eleanor Powell.

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. COMEDY CORNER

10.15 a.m. A QUARTER-HOUR WITH THE BAND
10.30 a.m. A PEEP AT THE STARS
 I've Got You Under My Skin, Virginia Bruce with Orchestra; Fancy Meeting You, Dick Powell with Victor Young and His Orchestra; Will You? Gene Raymond with Orchestra; Musetta's Waltz Song, Grace Moore with Orchestra.

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 Transmissions from famous Cabarets and Night Clubs.

THURSDAY, JULY 14

9.0 a.m. FLOOR SHOW

9.15 a.m. PARIS PICKING BEE COMPETITION
9.30 a.m. CABARET TURNS
 I'm Still in Love with You, Pat Hyde; Gone, Leslie Hutchinson at the piano; Mean to Me, Valaida with Swing Accompaniment; Your Heart and Mine, The Nicholas Bros.

9.45 a.m. POT POURRI

10.0 a.m. AFTER DARK
10.15 a.m. A HILL-BILLY SESSION
 Looking Down on the Moon, A Cowboy's Wedding Day, We'll Rest at the End of the Trail, Little Black Bronc, There's Only Five Bullets in My Old Six Shooter, Hill Billies with their own Novelty Accompaniment.

10.30 a.m. FIVE VOICES
 A Pretty Girl is Like a Melody, The Vagabond Lover; A Melody from the Sky, Kitty Masters with Orchestra; When the Cock Begins to Crow, Three Etonians; When Evening Comes, The Vagabond Lover; When the Swallows Nest Again, Kitty Masters with Orchestra.

10.45 a.m. NIGHT LIGHTS



"Fancy Meeting You" sings Dick Powell at 10.30 a.m. on Wednesday

FRIDAY, JULY 15

9.0 a.m. MOON SONGS

9.15 a.m. THE OPEN ROAD
 Blaze Away; When You've Got a Little Springtime in Your Heart; Punjab March; Here Comes that Rainbow; Blaze of Glory.—Presented by Carters Little Liver Pills.

9.30 a.m. THE THEME IS FLOWERS

9.45 a.m. CAUTIONARY RHYTHM
10.15 a.m. DRYCOLE MELODIES
 Presented by the Elephant Chemical Co.

10.30 a.m. SONG QUINTETTE
 Italian Street Song, Jeanette MacDonald; Only My Song, Alfredo Campoli and His Orchestra; The Dart Song, Billy Cotton and His Band; You Are My Love Song, Michael Bartlett; That Song in My Heart, Jack Hylton and His Orchestra.

10.45 a.m. COLOURFUL MEDLEY
 Little Brown Jug, Harold Williams and the B.B.C. Male Voice Chorus; Gold and Silver Waltz, Marek Weber and His Orchestra; Little Black Bronc, The Hill Billies with their own novelty accompaniment; Gold and Silver Waltz, Marek Weber and his Orchestra.

SATURDAY, JULY 16

9.0 a.m. LADIES TO THE FORE
 Little Old Lady of Poverty Street, Dan Donovan with Orchestra; The Girl on the Police Gazette, Shep Fields, and His Rippling Rhythm Orchestra; The Gypsy Princess, Orchestra Mascotte; The Girl in the Alice Blue Gown, Mantovani and His Orchestra; The Girl in the Taxi, Orchestra Mascotte.

9.15 a.m. KISSES ARE INCLUDED

9.30 a.m. A TRAVEL AROUND
9.45 a.m. A REQUEST FOR PAUL ROBESON
10.0 a.m. CUTE TITLES
 The Cross-eyed Cowboy on the Cross-eyed Horse, Roy Fox and His Orchestra; When I Get My Rag Out, Norman Long, entertainer at piano; Spooky Takes a Holiday, Nat Gonella and His Georgians; The Love Bug Will Bite You, The Mills Bros.; Boo-Hoo, Harry Roy and His Band.

10.15 a.m. TUNE IN TO THESE

10.30 a.m. HOTCH-POTCH
 The A B C March, Reginald Foot at the B.B.C. Theatre Organ; Across the Great Divide, Joe Loss and His Band; On the Trail where the Sun Hangs Low, Bram Martin and His Band; Sweet Lailani, Joe Loss and His Band; Among the Stars, Victor Silvester and His Ballroom Orchestra.

10.45 a.m. HATS OFF TO THESE
10.30 p.m. PARIS NIGHT LIFE
 Surprise Transmissions from famous Cabarets and Night Clubs.

Anglo-Continental Publicity Ltd., Cavendish Mansions, Langham Street, London, W.1.

STARS and SUPERSTITIONS X-rayed 11 times for STOMACH TROUBLE

Are you superstitious? Many of radio's most popular personalities pin their faith to luck-bringers, says

Elvire ASHLEY

SHE was due on the air in two minutes. She wasn't ready. Unusual for Helen Raymond. She fumbled deep down in her handbag, bringing to light lipstick, vanity case, and some other sundries which women carry around. She searched her pockets frantically.

At last, I could contain myself no longer. "Hankie?" I volunteered, producing a clean one from my own bag.

"Got one, thanks," Helen answered, still fumbling. Then she sighed with relief.

"Ah, got it!" she exclaimed as she produced a tiny brass Buddha from the depths of her handbag.

Helen moved quickly towards the mike, kissing her Buddha and half a minute later began to sing.

After the broadcast Helen explained.

"That Buddha brings me luck," she said. "I suppose I'm very superstitious, but I've great faith in lucky charms. And I've got plenty!"

I discovered that Helen Raymond rarely does anything without a lucky charm at hand, but, amongst them all, that Buddha holds pride of place.

Supposing she lost it? Sometimes she does. . . .

One day, after she had turned her flat upside-down looking for her favourite charm, Helen sallied forth rather dubiously without it, feeling very gloomy. Things didn't go at all well that morning. At mid-day, as she went from one studio to another, she happened upon an old flower-seller laden with white heather.

"Heather for luck, lady. Only twopence," the flower-seller urged.

Helen bought the white heather, and with it her spirits rose. The afternoon went with a swing. The heather definitely rescued Helen's luck.

Following the Raymond episode I thought I'd look around for other superstitious stars. It had never occurred to me before that these successful people believed in anything so simple as luck! I quickly found I was wrong, for the next person I came across was Eddie Carroll—a firm believer in luck.

Eddie doesn't make a point of carrying lucky charms around as Helen does. Nor does he believe in lucky clothes—like the dressing-gown which popular American radio and screen star Fred Astaire wears before any important occasion. But Eddie Carroll has his luck bringer—a pair of cuff-links. They were a present from his wife over ten years ago. Imagine ten years floor-crawling to keep secure a pair of cuff-links! But they're worth it to Eddie!

Once when he was on tour, Eddie left those particular cuff-links behind. At the first port of call he quickly discovered that his luck-bringers were missing.

Deciding in he-man fashion that this luck business was all rot, anyhow, Eddie didn't bother about them the first day. Silly to imagine that cuff-links could make any difference to the success of his show, he kept telling himself. But he had to admit that he felt strangely lost without his old friends, and the first night certainly didn't go too well. Then a series of minor troubles cropped up.

At last Eddie gave in. He wired for his cuff-links. They soon arrived and Eddie looked at those gold trinkets and thought, "Heck, what a fool I am. They're not likely to influence my immediate destiny." But they did! Almost from the first hour he wore them.

By now a bit heady from this spate of superstition I rushed off to Elsie Carlisle and discovered a different point of view. Until two or three years ago Elsie had been just normally superstitious. She didn't carry charms around but she avoided ladders, thirteens, spilt salt and the recognised bringers of bad luck.

Then Friday the thirteenth came round. Elsie thought, as she went to keep a luncheon appointment, that this would inevitably be an unlucky day.



Eddie Carroll at his window—he's a firm believer in luck

There was a ladder over the restaurant entrance. Without detouring into the road it was impossible to avoid walking under that ladder. At lunch Elsie spilled the salt, and had her cigarette lit after two other people with the same match. As she left the restaurant it was raining, and the commissionaire opened his umbrella just inside the door!

After this succession of evil omens, Elsie prepared grimly for the unluckiest afternoon and evening on record. But she needn't have worried. The day passed quite smoothly and the evening show was entirely successful, running without a hitch.

Since then Elsie Carlisle hasn't bothered about superstitions of that sort, although there are thirteen letters in her name. In early years people told her she should change it!

The roving Roy finding fresh fields to conquer abroad would scarcely seem the gentleman to succumb to superstition. But there was one chain of incidents which literally forced Harry to change his mind about the evil influence of colours.

It all started with a green tie. On the green-tie morning, Harry Roy was due at rehearsal. In the first place the tie wouldn't knot properly. It took him at least five minutes to adjust it respectably.

By now a little late, Harry hailed a taxi. Trying to give directions and get in at the same time, he knocked his head against the door frame. The taxi was of the ancient type and the driver would have better fitted a four-wheeler or hansom cab—until Harry waxed eloquent about the snail-like qualities of some London cab-drivers. From thence onwards they approached the thirty-mile limit!

Then Harry became aware that the traffic lights miraculously changed to green as he bowled towards them. The thing happened with such regularity that Harry couldn't help fingering his green tie and feeling a trifle nervous.

The collision happened at the corner of a small cross-roads. It was just sufficiently serious to entail heated arguments, between the drivers concerned and the production of a whole wealth of details to various policemen.

By now a little shaken, Harry Roy took another cab. That certainly took him safely to his destination but when he arrived—he had left his hat in the first taxi!

Oh, that tie! After rehearsal Harry went out and bought a black one.

Do you suffer with your stomach? Do you know the agony of wind, indigestion, and stomach sickness? If so, read the letter below, and follow the good advice it contains.

"I have been a very bad sufferer with my stomach for nearly six years," writes Mr. J. H. "I have tried hundreds of remedies, but have never had anything to do me as much good as your powder. I attended hospital a long time, and they put me under X-ray eleven times and gave me lots of medicine, but never told me what my trouble was. I have not been able to eat a decent meal for nearly six years—but I am glad to tell you that after taking only three bottles of Maclean Brand Stomach Powder I can now eat a good meal without getting any pain. I shall always recommend anybody suffering from stomach trouble to take your powder."

Maclean Brand Stomach Powder will do the same for you. In hundreds of cases it has succeeded when all other means have failed.

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Radio Normandy, Tuesdays, Fridays 10.30 a.m.

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JULY ISSUE—ON SALE NOW

1/2

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A CHEAP MECHANICAL
TELEVISOR

HOW TO CHARGE
L.T. BATTERIES

MAKING A S.W.
3-VALVE RECEIVER

ALL ABOUT THE
DERBY BROADCAST

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HOLIDAY SHOPPING FROM HOME

Here's good news for busy people who find it difficult to get around the shops to buy their holiday outfits.

You can obtain by post, delightful "tubbable" frocks for the kiddies, ladies' dainty floral dresses cut on the newest lines, cunning tailored blouses and jumpers, and save time and money.

Requirements for the men-folk have not been overlooked—three-piece suits or "flannels"—the very thing for long lazy days in the country or by the sea.

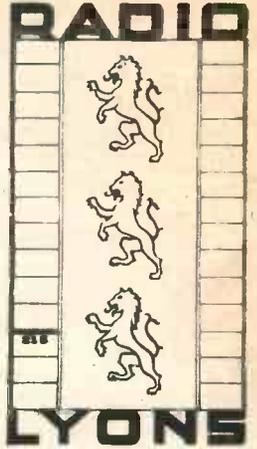
Be sure to include a pair of the cute bi-noculars—you wear them like glasses!

Turn to page 2 of cover for prices, etc.

Radio Lyons Calling!

215 metres

Announcers: Gerald Carnes and Johnny Couper



SUNDAY, JULY 10

8.0 p.m. Vaudeville
A thirty-minute bill which includes recordings by Al Bowly, Popeye, and Roy Smeck's Hawaiian Serenaders.

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:
Dprothy Jenkinson (Vocalist)
Jean O'Hara (Croonette)
Jack Payne (Vocalist)
The Balchim Trio (Three Boys and a guitar)
Percy Lawton (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
Fifteen minutes of modern snappy dance rhythm and swing.—Presented by the makers of Bile Beans.

9.15 p.m. The Zam-Buk Programme
Varied fare in an enjoyable quarter-hour of melody, song and humour.—Presented by the makers of Zam-Buk.

9.30 p.m. Peter the Planter
Presents a delightful entertainment 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 proprietors of Phillips Magnesia Beauty Creams.

10.0 p.m.
EXCERPTS FROM HERBERT FARJEON'S INTIMATE REVUE, "NINE SHARP"
featuring
Hermione Baddeley
Cyril Ritchard
and
Richard Haydn

Recorded during an actual performance on the Stage of the Little Theatre, London.—Presented for your entertainment by the makers of Danderine.

10.15 p.m. The Adventures of Inspector Brookes of Scotland Yard and his son, Dick. The final thrilling chapter of "The Murder Tide."—Presented weekly by the makers of Milk of Magnesia.

10.30 p.m. Showland Memories
A musical cavalcade of Theatreland, past and present, featuring Olive Groves, Jan van der Gucht and The Showlanders.—Sent to you with the compliments of the makers of California Syrup of Figs.

10.45 p.m. Melody Forecast
Fifteen minutes of new dance tunes which we at Radio Lyons consider deserve popularity.

11.0 p.m.
HONEY AND ALMOND
(Four Beautiful Hands)
playing piano-duets,
and songs by
Cyril Grantham

Presented in an attractive manner by the makers of Hinds Honey and Almond Cream.

11.15 p.m. Organ Parade
The mighty cinema-organ and the new Hammond organ are both featured in this programme of new and old melodies, by Eddie Dunstetter and Al Bollington.

11.30 p.m. As You Like It
Here are the melodies you like to hear—played by the artistes you love.

12 (midnight) Close Down

MONDAY, JULY 11

10.0 p.m. Dance Music
The modern hit-tunes on everyone's lips at the moment are played to you in this programme by your favourite orchestras including those conducted by Brian Lawrence, "Fats" Waller and Shep Fields.

10.30 p.m. Irish Stew
A little out of season perhaps but none the less enjoyable, for it brings Jack Daly and several other famous Irish artistes.

10.45 p.m. Keyboard Kapers
Your favourite "ivory-ticklers" playing intricate piano novelties and simple attractive piano medleys of popular tunes.

11.0 p.m. The Curtain Rises
On a programme of musical excerpts from stage-productions, and interesting news and gossip from London's stage-door.

11.30 p.m. Our Own Choice
Our friendly announcers at Radio Lyons amuse themselves, and you, we hope, with a selection of their own favourite recordings.

12 (midnight) Close Down



Jane Carr adds to the brightness of Comedy Corner at 10.30 p.m. on Thursday



Charles Maxwell is Danderine's popular Commentator in Sunday's excerpt from the revue "Nine Sharp" at 10 p.m.

TUESDAY, JULY 12

10.0 p.m. Novelty In Swing Time
Here is something that is truly "up-to-date." Lead an ear to Milt Herth, swinging on the organ, and The Four-some accompanied by Perry Botkin's Instrumental Quartet.

10.15 p.m. Radio Roundup
With The Hill Billies and Dick Foran in songs of the Western Prairie.

10.30 p.m. Close Harmony
Vocal-swing by famous duettists, trios and other close-harmony teams.

10.45 p.m.
HONEY AND ALMOND
and
Cyril Grantham
Four beautiful hands and a pleasing voice in a programme of piano duets and song.—Sponsored by the makers of Hinds Honey and Almond Cream.

11.0 p.m. Music Hall
With Tessie O'Shea, Eddie Peabody, Larry Adler and Macari and His Dutch Accordeon Serenaders.—Presented by means of gramophone records.

11.30 p.m. By Request
This is your own programme. If you would like to hear your "pet" recording send your request to Radio Lyons.
12 (midnight) Close Down

WEDNESDAY, JULY 13

10.0 p.m. Dance Music
Tunes that you were humming, and dancing to, two or three years ago.

10.30 p.m. Variety and the World
Representing America we have Kate Smith, and The Yacht Club Boys; England—Noel Coward and Gracie Fields; and for France—Jean Sablon and The Quintette of the Hot Club.

11.0 p.m. Film Time
Bringing your film friend and guide "The Man on the Set" with another interesting supply of gossip from the studios. Send your film query to him at 10A Soho Square, London, W.1.

11.30 p.m. This and That
Whatever your taste in Radio Entertainment there is something for you in this half-hour of varied fare.
12 (midnight) Close Down

THURSDAY, JULY 14

10.0 p.m. Record Review
A programme compiled from outstanding recordings of the month.—Presented by the publishers of The Gramophone Magazine.

10.15 p.m. Melodies of the Moment
Recorded by popular organists and leading piano accordeon bands.

10.30 p.m. Comedy Corner
Laugh and the world laughs with you—and to help dispel the blues this week we have Issy Bonn, Wilkie Bard, Jane Carr (on a topical subject "Sun Bathing") and several other world-famous humorists.

11.0 p.m. Screen Songs
Popular orchestras and the Screen Songsters themselves bring theme songs from past and current films. Listen for Bing Crosby and Frances Langford, among others.

11.30 p.m. Music From All Nations
Our musical tour of the world continues.
12 (midnight) Close Down

FRIDAY, JULY 15

10.0 p.m. Dance Music
Fifteen minutes of swing and sweet melody by your favourite dance orchestras.

10.15 p.m. Bolonium Bill on Parade
Bolonium Bill compering a programme of stirring songs and marches.

10.30 p.m. Trans-Atlantic
Entertainment News from "across the Pond" and music and song by famous American artistes, and orchestras.

11.0 p.m. The Following Have Arrived
This morning the "postman" paid his weekly visit to Radio Lyons, bringing a selection of the latest recordings, and this is your opportunity to hear some of these most recent additions to our record-library.

11.30 p.m. By Request
Still they come from all parts of the earth. To hear your favourite recording write to Radio Lyons.
12 (midnight) Close Down

SATURDAY, JULY 16

10.0 p.m. Dance Music
Thirty minutes of strict tempo and specially orchestrated dance music.

10.30 p.m. Variety
The spice of life made even spicier by the appearance of George Formby, Ronald Chesney, Joe Petersen, and Phil Green's Swing on Strings.

11.0 p.m. Hawaiian Paradise
A quarter-hour of popular tunes played in Hawaiian style.

11.15 p.m. Favourite Melodies
The grand old favourites that everyone loves.

11.30 p.m. "Love is on the Air To-Night"
A thirty-minute serenade to sweethearts—bringing love songs old and new as a pleasing background to "Sweetie-pie" talk.

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.

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.

GARRY IS RIGHT!

From Winifred M. Ingham, M.R.S.T., 6 Whalley Road, Padiham, Lancs.

AS modesty prevents Garry Allighan from printing any but adverse criticisms of his pungent articles, may I, as a buyer of RADIO PICTORIAL since issue No. 1, say I consider them the best part of the paper.

Mr. Allighan is quite right in his assertion that there are sufficient defects in B.B.C. and Continental programmes to justify a solitary page of constructive criticism. And, personally, I much prefer his type of article to "tripe" like *The Man I'd Like to Flirt With*. Such articles let the paper down. Give me Garry Allighan any day, rather than piffing "confessions" of so-called "Radio Lovelies."

MORE CELEBRITIES

From Mrs. F. Gudge, 2 South Mill Lane, Bridport, Dorset.

NOW that the "Mrs. Celebrity" items have come to an end from Radio Normandy, what about hearing a few words from "Mr. Celebrity"?

I consider this feature and the "Stars at Home or Leisure at Eleven" two of the most interesting programmes that have been heard from Radio Normandy.

HOUSEWIFE'S POINT OF VIEW

From Mrs. A. Veal, 5 Wheal Ayr Tce. St. Ives, Cornwall.

AFTER reading Mr. R. Perry's criticism of sponsored programmes in our Radio Letter-Box, I don't think he is at all fair. As a housewife, I find them very entertaining, and remember, it's housewives who do the shopping!

PLEASING EVERYBODY

From Miss Gwenneth King, 64 Chester Road, Forest Gate, E.7.

THE B.B.C. is very near pleasing everybody (or should be) with the adaptations of short stories by Stacy Aumonier which have been broadcast recently.

I hope to hear many more in the near future; and would very much like to hear *The Great Unimpressonable* dramatised.

CONTRASTS

From H. E. Allen, 14 Frampton Close, Bournville, Birmingham.

I HAVE taken RADIO PICTORIAL ever since No. 1 and never missed a week.

It gets better and better each week. Worth reading, 100 per cent.

Now, what about radio programmes?

They get worse and worse! One hundred per cent. down to what, in my opinion, they used to be.

What about, it, RADIO PICTORIAL? Cannot something be done?

TOO MUCH ADVERTISING

From R. H. Proom (aged 15), 1 Ing Crescent, Gulseley, Yorks.

I AM a keen supporter of sponsored programmes, especially Radio Luxembourg, but I do think there is far too much advertising. Why can't advertising be left till the end of the programme?

Also, I want to refer to a listener's criticism in our Letter-Box about Luxembourg giving nothing but "dance music, dance music and more dance music." I think this is far from correct, because nearly half of the programmes are more on the classical side.

COURAGE OF HIS CONVICTIONS

From Monica Bennett, Woodlands, Powke Lane, Blackheath, Birmingham.

MR. GARRY ALLIGHAN is to be admired for his sensible and frank criticism of the B.B.C.

It is a relief to find that someone has the courage of his convictions and can speak fearlessly and constructively upon the various programmes. The B.B.C. require more critics of Mr. Allighan's calibre.

READER'S CORRECTION

From A. T. Boore, c/o 30 Riverside, Wilton, Salisbury, Wilts.

HAVING commenced to read with interest Mr. Charles Hatton's article entitled *Cricket Interval* in your issue of June 3, may I, as a Herefordian, say how surprised I am to find that the author refers to Ludlow and Hereford as *Shropshire* towns? This is, of course, true of the former, but I cannot imagine anyone failing to connect the name of Hereford with the lovely, historical county of that name.

I feel sure that H. A. Gilbert, whom I suppose to be Capt. Gilbert, whose name is mentioned in the article, would support my expression of alarm at the prospect of the charm and beauty of our cathedral city being "penned" away from us.

This error I was good-naturedly about to overlook when, upon reading a paragraph which I had for some reason merely glanced over, I saw that the author had once more upset my balance by declaring that the villages of Weobley and Garnons are also in Shropshire, whereas, in fact, they are well-known beauty spots of Herefordshire.

(Readers who write for information and require a postal reply are asked to enclose a stamped, addressed envelope).



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Radio Pictorial

★ THRILLS OF A RADIO COMMENTATOR.

Outside broadcasts and running commentaries are full of unexpected incident and excitements. Here's the story of them from the commentator's point of view.

★ "I CONFESS . . ."

The second instalment of his amazing success-story by Lawrence Wright.

★ THE CONCERT PARTY ROUTE TO STARDOM.

Many of radio's biggest stars began in concert party and you will find some interesting facts about Gracie Fields, Leonard Henry, Norman Long and many others.

★ "CAN YOU HEAR ME, MOTHER?"

Grand comedian Sandy Powell reveals some of the highlights of his career.

In addition to the usual programmes, radio news, gossip and pictures, there will be interesting articles on beauty, fashion, radio criticism, etc.

To avoid disappointment order your copy to-day.

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FAIR HAIR ! Surely the richest jewel in the whole realm of womanhood ! Such a Golden Haze of Glory as brings out romance and admiration in every man. By day a soft and lovely mist of gold—by night the focus of a thousand stars—centre of a myriad gleaming lights and shades ! As an artist touches up his picture with delicate shades and hues, so may every Fair-haired lady enrich her loveliness with

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The use of this dainty preparation is like enveloping your hair in liquid sunshine ! It gleams ; it glistens ; and where once may have been a drab appearance, now is born an exciting glamour—a rich new beauty to frame your features ! All Fair-haired ladies whose hair has become dull and lost its tone, should try Harlene Camomile Golden Hair Wash at once and enjoy its marvellous effect. 1/3, 3/- and 5/- per bottle.

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"HARLENE" Golden Wave Set

The perfect Setting Lotion especially prepared for Fair Hair. This clean and dainty preparation controls those straggling, untidy "wisps" of hair, creates deep, entrancing waves and keeps them "set" for long periods. Saves £'s on waving bills. Price 7½d. and 1/3 per bottle.

The above Preparations can be obtained from Chemists and Stores all over the world.



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20-26, Lamb's Conduit Street, London, W.C.

Please send me Free Samples of Harlene Camomile Golden Hair Wash, Harlene Camomile Shampoo and Harlene Golden Wave Set. Fill in your name and address and enclose 4d. in stamps for post and packing.

NAME.....

ADDRESS.....

(Stamp envelope with 4d. stamp.) Offer does not apply to Eire.