

LUXEMBOURG : LYONS
NORMANDY : PARIS
TOULOUSE : ATHLONE
PROGRAMMES
Jan. 16 - Jan. 22

RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

3^D

EVERY
FRIDAY

★ **B.B.C.**
SALARY SECRETS
REVEALED

Striking Article
By Ex-Official

PANTOMIME
AND ME
By George Formby

IS RADIO TALENT
BEING WASTED?

"SNOONEY"
COMES TO TOWN

CHARLIE KUNZ
DOROTHY KAY
BRYAN MICHIE

PATRICIA
ROSSBOROUGH
"AUNTIE MURIEL"

THE WEEK'S RADIO
NEWS, GOSSIP AND
PICTURES



Sylvia

CECIL
SEE PAGE 4

AIRCRAFT'S NEW YEAR SALE

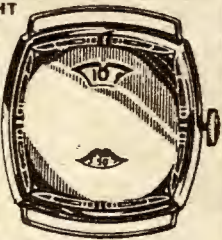
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 {MARGOT JONES

THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

COMEDIAN : What did you say your name was?
PRODUCER : Smith.
COMEDIAN : Have you changed it then?
PRODUCER : Of course not. It's always been Smith.

COMEDIAN : That's funny. Your assistant said your name was Mudd.
 By **Peggy Cochrane** (in the Beecham's programme, Radio Lyons, January 16).

PROGRESS

"Your grandson hasn't been driving a car long, has he?" asked the visitor of the old lady.

"No," said Grandma, "up till a short time ago he 'ad an 'L' on 'is car, but 'e's got 'G.B.' on 'is car now, so I expect 'e's Getting Better!"

By **Mabel Constanduros** ("Monday at Seven," National, January 17).

SALESMANSHIP

"Your wife's a very clever woman, isn't she?"

"Clever! Why, the other day a travelling salesman tried to sell her a vacuum-cleaner..."

"She didn't fall for it, of course?"

"No, but that isn't all. Before he left she sold him the carpet!"

By **The Moser Brothers** (In the Rinso Radio Revue, Luxembourg and Normandy, January 16).

ACCOMMODATING JOINT

DINER : I want a steak . . . a piece of rump preferably . . . I want it underdone . . . make sure it's tender . . . oh, and I'd like to have it lean.

WAITER : Yes, sir. Would you like it to lean against the potatoes or against the cabbage?

By **Jack Barty** ("B.B.C. Music Hall" to-morrow, January 15).

DOUBLE MEAN-ING

"What's the next item on the programme?"

"A couple of Scotsmen singing a duet."

"Ah, close harmony!"

By **Doreen Dalton** (Singing with Teddy Joyce, Regional, January 18).

SITTING PRETTY

1ST SAX : Didn't you know our trombonist had gone to hospital on account of housemaid's-knee?

2ND SAX : Come, come, Percy—how could housemaid's-knee put our trombonist in hospital?

1ST SAX : His wife caught him sitting on it.

By **Leslie Carew** (With Ambrose's Band in the Lifebuoy show, Luxembourg, January 16).

RIPPING SUCCESS

"Did you ever hear about that play I wrote—the one that was produced on the West End stage?"

"You had a play produced on the West End stage?"

"Yes. They chopped it up in small pieces and used it in a snow-storm."

By **Binnie Hale** (In the relay of "Goody Two Shoes," from the Prince of Wales' Theatre, Birmingham, January 20).

IN TRANSIT

"How do you like my new house? Only ten minutes from the station."

"Only ten minutes, eh?"

"Yes, it was only five minutes from the station before that gale last night."

By **Victor Silvester** (Playing in "The Dansant," National, January 20).

SHARE-OUT

"How long have you been broadcasting?"

"Six years. Pretty nearly a record, isn't it?"

"Oh, no. Take Flotsam and Jetsam—they've been broadcasting for close on ten years."

"Yes, but there's two of them, and that's only five years apiece!"

By **Major & Minor** (In B.B.C. Music Hall to-morrow, January 15, and Huntley and Palmer's programme, Normandy January 16).

REASONABLE

SCAT-SINGER : Shay, ol' man, have you sheen my hat?

BASS-SLAPPER : It's on your head.

SCAT-SINGER : Well never mind then, I'll look for it myself.

By **Billy Bissett** (In Phillips' "Waltz Time," Sunday and week day programme, Luxembourg, Normandy, Lyons; and from the West of England, January 19).

ACCENT IN TRUTH

PRODUCER : Don't forget that your next part on the air is that of an Irishman. Have you mastered the Irish brogue?

ACTOR : Yes, I've got it off pat.

PRODUCER : Pat who?

By **Sylvia Welling** (Horlicks Picture House, Luxembourg, Normandy, Toulouse, January 16).

WHAT A SNUB!

"By jove, what a turned-up nose that croonette's got! It points straight up to the ceiling!"

"Yes, and her nose once curved downwards."

"Then how did it get like this?"

"Trying to sing through her nose and reach high notes at the same time."

By **Vic Oliver** (Horlicks Picture House, January 16, and "B.B.C. Music Hall" to-morrow, January 15).

SLOW BUT SURE

"My wife had a bit of a blow in the first year we were married. I lost my entire fortune."

"How did she take it?"

"Roughly speaking, a fiver at a time."

By **Bower & Rutherford** (Stork Radio Parade, Normandy, January 16).



BALD FACTS

1ST ANNOUNCER : I was talking to a radio star the other day, and he said to me, "Do you know that Lord Nuffield's got a pound note for every hair on your head?"

2ND DITTO : What did you say?

1ST DITTO : I said, "Well, if it comes to that, I've got a pound note for every hair on your head."

2ND DITTO : That was a lie.

1ST DITTO : No it wasn't. I was talking to Ronald Frankau.

By **The Three Ginx** (Stork Margarine programme, Lyons, January 16).

H₂O-DE-OH-DOH!

"Did they have much trouble at rehearsal yesterday?"

"I'll say! The producer made the leading man sing 'Ol' Man River' twenty-seven times."

"Did he get it right eventually?"

"Yes, but he died soon after with water on the brain."

By **Dinah Miller** (In Milton's week-day programmes, Normandy and Luxembourg, and in the Teddy Joyce show, Regional, January 18).

MISSING

PRODUCER (at audition) : What's that pianist going to play next?

ASSISTANT : "The Lost Chord."

PRODUCER : Well, tell him to hurry up and find it—we can't hang about here all day!

By **Arthur Young** (In "Arthur Young and a Friend," Normandy, January 15, 18, 22; and other Normandy features).

EXCUSES ON TAP

BANDLEADER : Late again for the broadcast! What's your excuse this time?

MUSICIAN : Stop me if you've heard this one!

By **Jack Byfield** (Boots' programme, Luxembourg, January 16).

HORSE SENSE

A horse and cart drew up alongside the kerb, and suddenly the horse lifted its front leg, put a cigarette in its mouth and started smoking.

A lady nearby swooned, and a voice from inside the horse said, "It's all right, lady! We couldn't get fixed up in pantomime this year; and this is better than nothing!"

By **Jack Jackson** (Pond's Face Powder programme, Normandy, January 16).

OLD LOVE

1ST ACTRESS : Whoopee! I've been made love to by a Duke.

2ND ACTRESS : That's nothing. I was once made love to by a Cabinet Minister.

1ST ACTRESS (cattily) : Good gracious, I didn't think Disraeli was that kind of man!

By **Tommy Kinsman** (Toulouse Song Club, to-morrow, January 15, and January 22).

WOMEN HIT

This Week's Radio Gossip



Our new Commander of the Order of the British Empire reads congratulatory telegrams at her home in Finchley Road, London

rate, convinced himself! Mr. Adams, "Goblin" advertisement manager, has just sold Bob a vacuum cleaner. "And if the announcer can't resist his own sales-talk," says Mr. Adam, "what chance has anybody else?"

LEADING lady of the New Prince of Wales' theatre show, *Paris et Londres*, graces our cover this week. She is **Sylvia Cecil**—one of the many bright stars who scintillate in the Glymiel Jollities show from Luxembourg on Tuesdays at 4.15 p.m. and from Normandy on Fridays at 9.15 a.m.

Sylvia has done much notable radio work both here and in

rusticated a good deal of late, he will have plenty of leeway to make up.

FIGURES dark and sleek like sheiks with Oxford manners are to be met around Broadcasting House since this Arabic business started. Some are clean-shaven, others have closely clipped moustaches like soldiers, but I have yet to meet a beard.

Altogether the new broadcasts have caused a stir. Officials who are usually staid are playfully writing minutes backwards to each other, and all the girls are fascinated by the Arabic typewriters specially acquired for the job.

WONK UOY SIHT EKIL NETTIRW SI CIBARA. If you can't get that after five minutes try reading it from back to front.

LIKE **John Lampson**, now announcing again from Bristol, **David Gretton** has found both a job and a partner in the B.B.C. David Gretton, Outside Broadcasting king of the Midlands, is to marry **Mary Lidderdale**, his secretary. Like John, he started as an announcer, and after a year or so switched.

While announcing in London, John Lampson found a wife among the host of pretty secretaries at Broadcasting House, and when he was transferred to the West she, of course, went with him.

IF you chance to see a microphone in the street I don't assume that you can send a message to mother. Let me let you into a secret. Some are dummies! Whenever the B.B.C. takes its microphones out of doors this way for snap broadcasts by passers-by, it uses dummies to distract the crowd.

The relays are genuine—no "cod" stuff is allowed—but to avoid embarrassment from revelers and others, a decoy is placed in a position which no one there can miss. It worked on New Year's Eve, and the ruse is sure to be tried again.

JOHN WATT is not exactly reeling under the blow from the cinemas which have decided against relays from their stages. It seems in this entertainment business that you cannot be friends with everybody all the time.

Just when the picture houses were turning out the mike, **George Black** invited our little friend to attend his shows at the Holborn Empire. There is a show next month, and more to follow.

JOE LEWIS is the youngest fifty-nine I know, but on account of his age this popular conductor is to leave the B.B.C. staff after fifteen years. However, others who have left the staff have returned to perform from time to time, and I do not suppose that we shall be hearing the last of Joe just yet.

With his fair hair and blue eyes, Joe looks little more than half his age. Few pioneers get full credit for their work, so I record for posterity Joe's claim to have introduced community singing to this country. Way back before I can remember he was conducting cricket teams and their supporters in community songs!



Another Radio C.B.E., Harriet Cohen, famous pianist

GRACIE FIELDS is again in the news. Wot cheer, Gracie! Congratulations on your new honour, and here's wishing you all the best for 1938!

At a New Year's party given by the Variety Artistes' Benevolent Fund, Gracie wiped her nose with the back of her hand. "Dear, dear," she said, "I mustn't do that now I'm a C.B.E." Don't forget you can now hear Gracie regularly from Luxembourg every Sunday and Normandy every Wednesday.

Harriet Cohen, famous and distinguished pianist, was the other radio C.B.E. Surprising that the Arts and Entertainment world were represented by two women this year—and two radio stars at that!

MISS MARGERY FRY, once Principal of Somerville College, Oxford, and distinguished especially as Hon. Secretary of the Howard League for Penal Reform, is the new B.B.C. Governor in place of Miss Mary Hamilton, whose term of office has just ended.

There are those who maintain that the B.B.C. is principally an entertainment concern, and as such should have Governors of the Coward-Cochran-Robey calibre only. But few will quarrel with the appointment of such an undoubtedly eminent person as Miss Fry. Her energy and push ought to be distinctly valuable.

AN interesting item of news has just reached me. It is that Radio Cote d'Azur will be broadcasting a special bulletin in French and English each evening during the Monte Carlo Motor Rally. That is from January 25 till January 30, and the time will be between 10 and 10.30 p.m.

Commentator is **Robert Fellowes**, a former I.B.C. announcer at Normandy, and the broadcast will be under the auspices of the International Sporting Club.

BOB WALKER, announcer for the Goblin Vacuum Cleaner Programmes from Luxembourg and Normandy, has said so much about the quality of his wares on the air, that he has, at any

America. She appeared as a guest artiste with Rudy Vallee when in the States, and that, after all, is a hallmark of American radio fame. But she's only one of an all-star cast in the Glymiel show, and, next week, Ross Redfern will give you the low-down on both the show and the stars.

AFTER deliberating since last August, when Owen Reed resigned, Midland Regional have now appointed a new Drama Director. Lucky young man is **Mr. A. E. McDonald**, who has certainly managed to cram plenty of experience into his life to date. After acting for a year in *Autumn Crocus* and *The Dominant Sex*, he read law, and was called to the Bar in 1935. He took a great interest in St. Dunstan's Talking Books for the Blind scheme, and became chief reader. For the past few months he has been at the B.B.C. Staff Training College. As Midland drama has



Carroll Lewis put on a fascinating show at the Odeon Cinema, Leicester Square, recently, when he demonstrated to an enormous audience just how one of his "Discoveries" programmes is made. On the stage were (left to right) Mr. Leonard Urry, Carroll himself, Mr. Greeley, Advertisement Manager for "Quaker Oats," and Mr. Kirkby of Lord and Thomas

THE HIGH SPOTS

Presented by Wandering Mike

YEARS ago, a boy and a girl—both unknown, struggling musicians—made a pact. "One day I shall have my own band," said the boy, "and you shall sing in my first broadcast with it."

"I'll be there," promised the girl. The girl was **Anne Lenner**, the boy **George Elrick**. And that old pact was kept, as you'll know if you heard George's outfit on the air recently.

When the plan was made, Ann and George were earning a few pounds a week in an obscure night club. They used to travel back to their respective homes in the same bus, and talk of their ambitions. Dreams came true.

THE first dance of the **George Elrick** Fan Club, ably M.C.'d by George's manager, **Eric Provost**, was a riotous success. For the first time, however, George missed an important date. He was motoring down from Aberdeen to attend the dance, but unfortunately was delayed and arrived too late to make an appearance.

HAD the surprise of my life when I called on my old friend **Maurice Elwin**, the radio vocalist who is now running his own school of microphone technique. While awaiting Maurice, a grand voice from an adjoining room entertained me with selections from grand opera. The lesson over, Maurice and the singer walked out.

The operatic pupil was none other than **Bernard Hunter**, **Henry Hall's** sixteen-year-old vocalist. It seems he spends every minute of his spare time in serious musical study.

Maybe one day we'll be hearing him at Covent Garden.

VOCALIST in many B.B.C. shows, **Hugh Morton** admitted to me after passing his B.B.C. audition years back, "I had never sung a straight note before in my life."

Hitherto he'd been solely an actor. A nervous breakdown took him off the stage for a while, and it was while convalescing that he took this audition, "just for something to pass the time!" He's on the Midland ether again, January 19.

BERTHA WILLMOTT, who does the comedy numbers so well, rather in the Marie Lloyd style, once sang in a concert choir!

She left this life at fourteen to go on tour as "Little Molly," singer of Irish ballads. A later job, she tells me, was in an East End cinema, standing at the side of the screen and singing songs to suit the films!

MAKE a note of these dates—January 14, 18, and 24—for that's when **Teddy Joyce** and his **Girl Friends** will be at the mike. I think you'll adore Teddy's vocalist, **Doreen Dalton**, a sweet young lady I once found hanging on a rose bush!

It happened at Shanklin, where Doreen was in a concert party. There was a party one night at a lovely bungalow on the cliff top, and Doreen was present. Then presently we missed her. I wandered into the garden, and found her hanging on the aforementioned rose bush.

Seems she'd just walked out to sniff the sea breezes, hit a treacherously winding path, and stumbled right into this large and prickly bush, from which she could not scramble without tearing herself to pieces!

"Roses of Picardy," by the way, is one of her favourite numbers!

COMPOSER of above number, my friend **Haydn Wood**, tells me he wrote it specially for his wife. "In fact, nearly all my successes were written for her," he added, "including also 'Love's Garden of Roses,' 'It is Only a Tiny Garden,' and 'Brown Bird Singing'; these tunes we played and sang together on the music halls from 1913 to 1926; and but for my wife's encouragement I might still be struggling."

WITH nine dates already set and more expected, **Harry Fryer** and his Orchestra make their bow to the mike on January 25. Harry is a late musical director to Paramount, and now at Chiswick Empire, London.

Newcomer to radio on February 1 is **Hal Jenkins** and his Dance Band, of Swansea.

JACK McCORMICK, broadcasting with his Dance Band on January 21, knew what he wanted from the start, and set out to get it. "I first played in small clubs for five shillings a night," he told me, "and as a boy used to take fiddle lessons at a fee of a shilling an hour. From the very moment I kicked off, my one aim was to broadcast."

By the way, that very popular Scots band-leader, **Alec Freer**, makes a welcome return to radio on January 21.

A PLAINTIVE note from **Vera Lennox**, at present pantomiming in Coventry. It seems that Vera is constantly being confused with the Vera Lennox who is one-half of the clever vaudeville act, Pat and Vera Lennox. Will fans please note that Vera has, so to speak, "no connection with any other firm of the same name"?

HIS many admirers will be glad to know that **Leslie Holmes**



Informal interlude for June Malo, charming vocalist with Joe Kaye at the Ritz

is very much better after his serious illness. It will be some time before he is his old, cheery, wise-cracking self, but he sent his love to all RADIO Pict. readers and says that you can't keep a good man down! Incidentally, he has been doing a lot of listening-in during his enforced idleness, and says that you've got to be ill and in bed before you realise how excellent the good programmes are and how painful the bad ones!

LAATEST fan club news: a club has recently been formed for **Rita Williams**, vocalist with Billy Merrin and his Commanders. Anybody interested please communicate with Miss Sally Jarman, 334 Kingsland Road, Dalston, London, E.8, enclosing a stamped addressed envelope, and she will be pleased to give all particulars.

BY the way, **Helen McKay** had a shock the other day when she dropped in to see *The Street Singer*, **Arthur Tracey's** film. She suddenly heard herself singing—and the voice came from the lovely mouth of **Margaret Lockwood**. It was just one of those pieces of doubling that often happen in films—but Helen had forgotten all about it.

TO-DAY (Jan. 14) we are to be allowed the rare treat of overhearing an Empire broadcast. It is a sort of preview of the films now showing in town, and the Empire producer **F. C. H. Piffard** has recruited a clever cast. **Anne de Nys**, who sings in that popular cabaret act *That Certain Trio* at the Dorchester, **Ian Grant**, who wrote the material, and **William Walker**, who has made a name as composer of musical comedy, as an impresario and as an artiste, will be taking part.

The idea is to select the most popular films, and form a composite programme of dialogue, numbers and continuity material provided by a compere.

RECORDS OF THE WEEK

Edgar Jackson's Selections for Everybody
JACK HARRIS and HIS ORCHESTRA—"Amoresque" and "Manhattan Holiday" (H.M.V. B.D.5291).
For Swing Fans
ERIC SIDAY and REG. LEOPOLD—"Honeysuckle Rose" and "Jed and Elmer" (Parlophone R.2466).
For "Strict Tempo" Dancers
JOE LOSS and HIS BAND—"A Little Co-operation from You" and "Mine Alone" (Regal-Zonophone M.R.2554).



The King has approved the appointment of Miss Margery Fry to be a new Governor of the B.B.C.



Adele Dixon and Enid Stamp-Taylor are two of the gay and talented bunch of stars in the "Dinner at Eight" programmes at 7.45 p.m. each Sunday from Luxembourg

ADELE DIXON

ENID STAMP-TAYLOR

IS BRITAIN'S RADIO TALENT BEING WASTED?

By
KENNETH BAILY

TWO decisions recently made by the B.B.C. strike a hard blow at hundreds of talented, but unknown, artistes all over the country.

The post of talent spotter for the B.B.C. has been scrapped.

Since last September no artiste has been able to obtain a B.B.C. drama audition, nor will any artiste be able to do so until next April. The audition lists are closed for the winter months—the height of the broadcasting season.

Mr. Francis Bolton, who died so tragically a few months ago, was the B.B.C. talent spotter. He travelled all over the country, hearing hundreds of artistes a week. The number of new ones he brought to the microphone was not considered very satisfactory by some critics, but, at any rate, he did provide something like a score of new voices for broadcasting every year. Now, full-time and comprehensive talent searching has, it seems, died with him.

Since Mr. Bolton's death it has been decided that each variety producer in London and in the Regions shall do talent spotting himself, along with Mr. Arthur Brown, Variety Booking Manager at Broadcasting House, and his assistant, Douglas Risk.

On the surface that may appear to be an efficient arrangement. It means that instead of one talent scout the B.B.C. now has all its variety producers—ten—and its regional variety producers—three—and Mr. Brown and Mr. Risk looking for new artistes. Fifteen talent searchers in all.

In theory, yes, that is the position. But in practice, no—it will be a very different proposition. The variety producers have always looked for talent anyway. Many of them have given up their spare time to it. At Broadcasting House the variety producers are still overworked; the variety department is still understaffed.

Is it likely that they are going to have more time for talent spotting now that they have been officially handed the duty? No, it will still be a spare-time job, to be fitted in between their work in the studios, and, consequently, to be done when they are already tired out by their normal work.

When one investigates the case of the regional producers, the thing is even more ludicrous. There are only three officially recognised variety producers outside London—at Birmingham, Manchester and in Scotland. The West, Wales and Northern Ireland have no full-time specialising variety producers; what variety they produce is shared between a general studio staff.

Even if those three provincial areas had variety producers, the position would be none the better. Look at the position, for the sake of example, at Manchester. Mr. David Porter, Manchester's variety producer, is North Region producer—which means that he has an area stretching from Trent to Tweed to cover! Producing his routine shows keeps him in the Manchester studios most of each week. How much time is he likely to have to go talent searching at Newcastle or Durham or Lincoln or Derby?

Similarly with Mr. Martyn Webster at Birmingham, who has to cover the whole of the Midlands—and perhaps East Anglia (nobody at the B.B.C. seems to know who is responsible for East Anglia).

If it is thought that Mr. Brown and Mr. Risk, at headquarters in London, are going to help these overburdened regional producers out, somebody is making a mistake.

The work done by these two officials at Broadcasting House is highly important, and they are not able to leave it for long. One or other of them may journey to the provinces occasionally, but the occasions will be exceedingly rare.

The same old names appear in the radio programmes. What is the B.B.C. doing to discover new talent for the microphone?

One Broadcasting House answer to this criticism is that a number of producers keeping their eyes open in London for new artistes is sufficient because all worthwhile talent comes to London.

Does it? How very nice for it! Visit Charing Cross Road, the street of variety agents, and pick out all the worthwhile talent standing there on the pavements without work; how much of it is provincial? Very little. What London itself breeds in talent for the stage is more than enough for London's entertainment market. It turns its own people out on the pavement without work, let alone any daring provincial "outsider."

Another B.B.C. answer is that the regions are to-day taking more relays from provincial music halls than ever before, and thus provincial talent is being used. In the first place, music-hall relays are not pure radio entertainment and are not providing new radio artistes. And even when a relay does reveal an artiste supremely suited to broadcasting, it seems that that artiste is left to struggle about the provincial halls and is never invited to the studio, let alone built up as a radio personality.

I am not speaking without my book. And the book I refer to is not a metaphorical one, but one in which are the names of a number of striking artistes heard in regional music-hall relays—and never heard again.

I am not going to endanger the radio futures of these artistes by mentioning names, but there is one who is so much recognised as a discovery by a regional producer, that twice music-hall bills in which this act has been featured have been specially rearranged in order to include it in the half-hour relay taken from the evening's performance. It is now three years since this act was first heard—nothing has been done to bring it in to studio variety.

Sometimes—very, very rarely—an artiste wins through by some master stroke of his, or her, own. To-day, topping the bill of West End shows, New York shows and Broadcasting House shows there is an artiste who once had an audition at the Manchester studio and was turned down! As a member of a choir she again visited that studio, and during a rehearsal was picked out by a B.B.C. official to sing a solo part!

The original audition veto, however, still held. She was not wanted as a broadcaster on her own—until she came to London, changed her name, and overnight was starred in a Broadcasting House musical comedy!

The B.B.C.'s inability to keep up with the ever-plaintful field of new talent sometimes has an ironical result. A boy singer, with a treble voice admired by the best music critics, had a B.B.C. audition. He was passed, and told to wait for an engagement. He waited—until he had to write to the B.B.C. asking to be taken off the list because his voice had broken!

The key to the problem was revealed by a Broadcasting House variety producer who said to a new artiste, just successfully auditioned, "You must keep worrying me if you want a date. I have



In Charing Cross Road and Archer Street (above) groups of London's own potential radio talent can be seen standing around idly. What chance does the provincial stand of gate-crashing into the limelight? (*Melody Maker* photograph.)

so much to think of you can't expect me to remember you otherwise." And such are the men who are now to be the B.B.C.'s talent spotters!

There is nothing wrong with the producers. It is not their fault. It is the fault of the organisation which overworks them and gives them "so much to think about."

Perhaps, also, if Booking Manager Brown is going to do some talent spotting himself, he will realise how, lately, he has been cutting off his own nose. A practice has come into being whereby artistes for *Music Hall* are given a "chain" of bookings in block, meaning that they will appear in *Music Hall* every few weeks.

The practice has been carried so far that, to-day, *Music Hall* has practically a select repertoire of its own; it is almost a closed shop to all but the artistes with the block bookings.

A part from the system cutting out opportunity for new artistes, it is also damaging to the established stars with the series of bookings. It may be incredible, but it is true, that some of the biggest stars have now been in *Music Hall* so often that they are beginning to pall. If *Palace of Varieties* can maintain a peak Saturday night standard with sometimes as many as four new artistes on its bill, so can *Music Hall*.

As a national broadcasting concern the B.B.C. should be representative of the nation's artistic resources. It should have streaming in and out of its doors an ever-changing stream of Great Britain's talented artistes, and not a stream of the same people over and over again, with, very occasionally, a newcomer.

This applies particularly to the Drama Department, which has closed its audition lists for six months. Play casts contain a repetition of names week after week more than any other programme casts. The argument that radio actors must be experienced in "microphone technique" is wearing a little threadbare.

It was true in Savoy Hill days when broadcasting was a difficult and strange business, but to-day radio production has been so simplified and perfected that any talented artiste from the stage can become reasonably proficient in it with the normal number of rehearsals.

There are programmes into which artistes are brought for their own special interest in the programme subject, artistes who have never broadcast before, and when they do their work there is nothing to choose between them and the others with long experience of broadcasting.

It is little use fighting a stone wall, and every criticism I have offered will, I expect, be met with the one firm answer, "We haven't the money to spread an efficient talent-catching net over Great Britain."

But the fact that the B.B.C. is far from efficiently equipped to use the nation's talent resources should be a vital plank in the platform of its plea for greater financial backing properly proportionate to its colossal duty to Great Britain.

"PANTOMIME



That's a fine way to behave in front of a lovely lady like Kay Walsh! In George's film, *Keep Fit*, he loses his pants—and also his dignity. (Right) No Sonja Henie is George! Practising skating for his newest film, *I See Ice!*, George comes a cropper.



SIXTEEN years ago I saw my father on the stage for the first and last time. He was appearing at the Newcastle Empire, and I went up there because he was ill. A few days later he died.

This year I am appearing on that same stage in the pantomime "Dick Whittington."

It was not until after my father's death that I decided to take up a stage career myself. When I did so, I used the name of George Hoy. The name of Formby had been at the top of the bill for thirty years, and I made up my mind that I wouldn't use it until I had proved that I could keep it there.

I actually began my career in Newcastle, appearing in a revue. Eighteen months later I was in variety, singing comic songs, and I felt that I could now use my own name.

So I have now been acting for sixteen years—stage, screen and radio.

And the pantomime in which I am appearing this Christmas will be my seventh. A lot of people have asked me recently if I have intended to keep it up. My reply has been that I have already arranged to go into panto next year at Manchester, and the following year at Birmingham.

I wouldn't miss pantomime for worlds. It's something I look forward to all the year round.

It permits you to go crackers. You can wear comic clothes and give vent to your feelings. Pantomime is ageless, and it makes you feel ageless to appear in it.

I have had some grand fun in it. Last year I was at Birmingham, and my wife and I still chuckle over our experiences. She always appears on the stage with me.

The panto ran for fifteen weeks, breaking all sorts of records, including the fact that no one in the cast ever had a quarrel. The fun we had together was largely responsible for the good spirits.

We formed an "Invisible Club." It was crazy—but how we enjoyed it! Everything concerned with it was invisible. The proceedings began by every member of the cast receiving an invitation to join. This consisted of a letter with nothing in it.

The would-be member then had to see the secretary. He was ushered into a room and made to face the secretary's desk. Then he had to ask to join, and give particulars about himself. Quite straightforward—except that there was no

secretary, and the member had to speak to an empty chair!

Having been duly accepted by the secretary, he would then receive a membership card and badge. They had nothing on them.

There were various rules to be followed. One of them concerned exercise. You simply had to stand still, doing nothing!

It sounds crazy in print. It was even crazier really. But we got a tremendous number of laughs out of the stunt, and the various members were always thinking up new invisible gags!

I think the funniest thing that happened during the run of the show was when we were doing a scene showing the Sultan's palace. The man playing the role of the Captain had to propose to my wife. And she had to be very coy about it.

In the middle of his proposal, the scenery suddenly began to fall down!

I made frantic efforts to keep it up, and I shouted as I did so: "Go on, fall for him—the scenery is!"

The audience laughed, but they laughed even more when the scenery, in spite of my attempts, still showed signs of collapsing entirely. There were three of us on the stage, and we all neglected our proper lines while we pushed it up again.

We "gagged" the whole time—but what on earth we were saying is still a mystery to me!

Perhaps that wasn't the funniest incident, after all. Something else happened which was just as amusing, though awkward at the time.

In one scene I had to disappear completely through a trapdoor, then return quickly. It was all done by machinery, which lowered me on a platform, and then shot me up again.

I had to sing a song all the time.

One evening something went wrong with the mechanism. Instead of shooting me up gracefully, it popped me up in a series of short jerks. I must have looked like a jack-in-the-box, and the audience roared with laughter. To make matters worse, the jerking made it impossible for me to get my lines out properly. My voice was as jerky as the platform!

Accidents can't be helped. In one show we had a hunting scene, with a real horse on the stage. An actor appearing as the groom had to gallop the horse across the stage, and hand it to the master, who would mount it. Then the music would strike up, and the master had to sing "John Peel."

One evening a different horse from usual was used, and I warned the actor appearing as the master of the hunt that he would have to be careful of him.

"He looks as if he's frisky," I said.

And he certainly was!

—AND ME...!"

His new series of broadcasts, "A Lancashire Lad in London" brings GEORGE FORMBY right into the radio news again. George is in pantomime at Newcastle at present and in this racy article he tells some grand stories of panto experiences. This brilliant forlorn comedian has a happy knack of falling in and out of scrapes

The actor mounted him in the usual way. The horse moved round and his hoofs must have caught in the cloth covering the stage. The cloth wound round his legs, and suddenly he pulled one of the "flats" from the wings into the centre of the stage (a flat is a part of a scene mounted on a frame which can be pushed about).

Then another flat shot into view, followed by two more. By this time the audience was almost in hysterics—and the actor went on singing "John Peel" as if nothing was happening!

There is certainly nothing dull about working in pantomime. So do you wonder that I have already fixed up for the next few years?

Curiously enough, last Christmas Day was a very quiet one. We usually go to my wife's people, but they happened to be away. So we decided to remain at the hotel where we were staying.

The hotel was practically empty. We got up fairly late, and tried to make up our minds what to do. I suddenly remembered a golf machine that I had just been given. It was a gadget which enabled you to make proper golf shots indoors.

We persuaded the hotel manager to take all the furniture out of one of the rooms, and we installed the machine there. Then Beryl (Mrs. Formby) and I began playing. We played on all the morning, had a quick lunch, then rushed upstairs to the golf machine again.

A friend looked in for a little while and joined us. When he had gone, we went on playing on our own. We enjoyed ourselves tremendously. We could hardly believe our watches were right when we found that the time was eight o'clock!

After dinner, we spent most of the evening trying to get into a cinema. But all the theatres were full up, so we didn't go anywhere in the evening after all.

Fortunately, there was a radio set at the hotel.

"I Wouldn't
Miss Panto
for Worlds"

says

**GEORGE
FORMBY**

New picture of George Formby, the Royal Command comedian, with the lugubrious voice and plastic face



Backstage at Newcastle with some of the kiddies in the pantomime

At one time I was not so personally interested in radio as I am now. Extracts from shows in which I had appeared had been relayed, but I had not broadcast direct from a studio. My first broadcast was about seven years ago, when I was relayed from Blackpool.

It was not until quite recently that I went to a studio to do a broadcast, and I found this one of the most pleasant experiences in my life. I was doing an appeal for poor children, and it was radiated during the Children's Hour from Manchester.

I sat down in a chair in a studio all alone, and for a quarter of an hour I chatted to the children. I felt a bit nervous at first, but I soon got used to it, and I felt a queer sense of intimacy with my listeners.

The children were asked to send pennies. £180 was collected in all—43,200 pennies! I was rather moved when I heard the result.

As it happened, I was working in London at the time—I make my films at Ealing, for Basil Dean—so I had to be relayed to Manchester.

By a strange coincidence, now I have started my new weekly feature, "A Lancashire Lad in London," I am working in Newcastle, and as the programmes are being put out on the National wavelength, I have to be relayed down to London.

One day, perhaps, I shall be permitted to broadcast from the studios that are actually radiating me!

Anyway, you'll be hearing me on the air quite frequently in the future. Unless anything happens. My current film is *I See Ice!* and I've got a lot of ice-skating to do in it. So until it is finished and I am certain that I am sound in wind and limb, I'm not being too definite about my future plans!

"HERE COMES CHARLIE!"

Our contributor visits MRS. CHARLIE KUNZ and is able to present some interesting sidelights on CHARLIE KUNZ, the newest star in Cadbury Calling, every Tuesday from Luxembourg

by
BARRY WELLS



Charlie, thorough as ever, visits Cadbury's factory to get local colour for his new broadcast.

ADVICE to would-be journalists: if you want to write a story about Charlie Kunz, wait till he's out (preferably a long, long way away!) and then go along and talk with his delightful wife.

From past experience I know what a heart-breaking task it is trying to lure Charlie into talking about himself. La Garbo is just a chatty little gossip compared with the modest Charlie, when the conversation veers round to the topic of Charlie Kunz.

So, recently, when he was up in Blackpool, I took the arduous trek to Dollis Hill. Mrs. Kunz will probably get into trouble from Charlie when he reads this. "You shouldn't have talked about me. They'll think I'm bragging," he'll probably say in all sincerity.

They say that a man is never a hero to his own valet. Is, however, a popular radio star a hero to his own wife? Mrs. Kunz smiled and shrugged her slim shoulders. "When you've been married fifteen years you get used to the idea of being married to a personality," she said. "I don't look upon Charlie as a star, but as a man."

Believe me, Mrs. Kunz is not glamour-struck. Her feelings for Charlie are the feelings of every woman who is happily married. He is her man. That he's a public name is just a happy accident. She'd feel just as content if he were a butcher, a baker, or a candlestick-maker.

"When I'm out with Charlie and I overhear people whisper 'That's Charlie Kunz,' I hold my head up very proudly. It would be unnatural if I didn't. But then I notice that Charlie literally doesn't realise that he is a personality . . . and my own wee feeling of pride seems strange!"

It's the same with Charlie's youngsters, Peter and Gerald. They take it quite as a matter of course when the boys at their school send home for Charlie's autograph . . . it doesn't occur to them that he's a public idol.

The reason, I think, is that Chez Kunz is a

perfectly unostentatious household. It's a beautiful house, furnished in expensive good taste, but it's not the least bit ritzy. In other words, Mr. and Mrs. Kunz and their children and their Austrian maid live the simple life of any well-to-do suburban family.

Charlie is a home-loving creature and extremely domesticated. In the corner of the room in which I chatted with Mrs. Kunz stood a huge Christmas tree, beautifully decorated. Every bit of decoration had been put on by Charlie himself . . . he would not allow his wife to help! And this is an annual delight of Charlie's.

In another part of the house he had rigged up his own Christmas bar ("Chez Charlie's"). Every bottle was neatly placed on its respective shelf . . . and this was a good index of the essential characteristic of Charlie Kunz.

Neatness. Method.

You see it in every way. In his neatly-brushed hair, with never one ruffled; in that famous moustache, the shortest, neatest, most clipped

is a worrier, which is perhaps an outcome of his attention to detail. He worries about his wife's health, his kiddies' health, and his own health. And then he starts all over again worrying about his wife's health. He worries about his performances. In fact, there doesn't seem to be any limit to the way Charlie can worry about things in a perfectly friendly way. . . .

He is not particularly strong constitutionally, despite the tremendous amount of work he gets through every week, and, at the moment, he is ace-high in worry because he fears he is not getting enough exercise.

He used to be crazy about gardening (still is, for that matter), and it was this form of exercise which gradually led to the little finger of his left hand becoming so crooked that an operation was essential. The operation was successful, so much so that Mrs. Kunz admits that his piano playing has improved tremendously—"he can play his tenths now without the least strain"—but it is necessary that his little finger should never become cramped. So he has had to abandon both golf and riding. These were his pet forms of exercise and he misses them both sorely.

Before going on the stage Charlie is almost petrified with nerves. It is not a pose when he admits that he honestly cannot understand why his quiet, unfussy piano-playing should be able to command the attention of the audience.

"What do they see in it?" he asks plaintively, and with genuine surprise. That, of course, is the cry of the artist rather than the showman, and the answer is that his playing can, and does, stop the show wherever he goes.

But Charlie would be happier back in club-life. He likes to see people enjoying themselves without worrying about him. In the theatres they all "garp" at him—he's the centre of attention. Playing for dancing is different. He can carry on without being the cynosure of all eyes.

That is why his dearest ambition is to own a very smart, exclusive club of his own. He is set on it, and because he has a habit of getting what he sets his heart on, it will inevitably come about that "Chez Charlie" will rear its dignified head in the West End.

That is the one thing about which he and his wife disagree. She does not want him to go back to club life. "He's sleeping so much better now that he can get to bed at a reasonable hour," she told me. "Not, of course, that he ever does go to bed at a reasonable hour. So used has he become to going to bed at three or four in the morning that he finds it impossible to go early now."

But Mrs. Kunz will overrule her own objections. All she wants is for Charlie to be happy.

This, then, is Charlie Kunz, Cadbury's new star.

A man who eats one meal a day (and that at the unearthly hour of midnight or later), who drinks tea at regular intervals throughout the day, whose happiest hours are spent in visiting kiddies' hospitals and giving to them far more money than even he can afford, a man who makes intimate friends no more easily than a three months old baby could play a round of golf, but who never loses his chosen friends, as the mass of signed pictures on his study wall (all hung methodically by his own hands) indicates. . . .

Charlie Kunz, patient, kindly husband and father; shy, modest, unassuming. And, of course, a brilliant pianist . . . though that is a most unoriginal ending to any article on Charlie.



Charlie Kunz—one of radio's best-liked personalities

wisp in radioland; in his piano-playing, which is brilliantly simple and "tidy" in its absence of frills; you see it in his dress; and, most of all, Mrs. Kunz says, you see it in his home life.

If there is a speck of fluff on the floor Charlie will himself get out the vacuum cleaner and send that fluff to perdition. Unlike most males, it is agony for him to leave the bathroom untidy after his morning ablutions. His wardrobe is a model of neatness and he knows where to lay his hand on every tie, every handkerchief. No matter how late he returns home, his suit is always neatly hung in its appointed place.

"I'm afraid he's far more tidy than I am," confessed Mrs. Kunz.

"Doesn't it worry you, sometimes?" I asked.

"Not a bit. It happens to be Charlie's way of going about life, and that's good enough for me." (Nagging wives, please note that happy philosophy!)

Temperamentally, Charlie is a nervous man. He

Dorothy Kay, versatile auburn-haired vocalist, was one of The Three Dots, popular close-harmony trio that starred in "Paradise Isle" among other radio productions and the breaking up of which was to be lamented. These exclusive photographs reveal Dorothy in many moods



On top of the world, 5ft. at least, on top of the bookcase



Close-up of Dorothy Kay



Dorothy is an intrepid airwoman. Here she is with the cup she won in last year's Newcastle to York air race, travelling at 157 m.p.h.

STARS AT HOME

Meet DOROTHY KAY, peppy red-head

Getting dressed, with a song on her lips



A cup of tea in the morning makes her eager to face the day

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Concluding - - -

"The AMAZING BRYAN MICHIE"

Here is the last instalment of Mackenzie Newnham's series of articles on BRYAN MICHIE, the popular B.B.C. compere. Bryan reveals some new sidelights on Jack Hylton, whose organisation he is soon to join

AND now—Hylton!" There was a note of satisfaction in Bryan Michie's voice when he said that. It seemed to come from the depths of his seventeen stone like a huge sigh of relief.

"You know," he went on, "all this was preliminarily arranged soon after the Radiolympia show last August—five months ago, and it seems like a lifetime to me now.

"I don't think I could have chosen a grander fellow to work for than Jack Hylton. I've had quite a number of attractive offers in the past, but it was not until I met Jack that I felt it worth my while giving up the security of the B.B.C.

"But I have tremendous faith in him. He has shown in the past that he is a splendid judge of artistes and he understands the show business from A to Z. He knows just what the public wants.

"I have admired Jack right from the days way back when I had nothing to do with compèring. I never dreamt that one day I would be working for him as a fully-fledged compère."

Bryan's admiration for Jack Hylton is very real indeed. Throughout our talks, Jack's name cropped up continually, and each time Michie had something either humorous or pleasant to say about his new chief.

Like Bryan, Hylton has a tremendous sense of humour, and it was really through this that they became friends.

It happened quite a long time ago, when Bryan was invited to a party where Jack was also one of the guests. During the evening, a curious temperamental incident occurred between two artistes.

Everybody became serious, and Bryan glanced in Jack's direction. Their eyes met, and their senses of humour got the better of them. They both burst into laughter. Out of courtesy to their host, they both left the room to finish their laughter alone.

Through this a firm friendship has sprung up between them. Jack invited Michie to his house for a week-end, and since then they have spent many pleasant hours on the golf course and tennis court together.

"Up to this time," said Bryan, "I had not done any exercise for years. Then I found myself playing golf after breakfast, tennis after lunch, and table-tennis after tea. It's a wonder I'm not a skinny rake.

"Nowadays, the only chance I ever get to talk to Jack alone is on the golf course. At all other times he is surrounded by friends. I've never known a man to have so many friends.

"Sometimes I ask him a question when we are playing the first hole, and because a shot has gone wrong, he doesn't answer. But he has an amazing memory. While we are playing the seventeenth hole he suddenly comes out with the answer.

"One of the great things about him is that he never changes. He is still that quiet yet amazingly astute man who seems to know what's happening everywhere at any time.

"His first words to me are always: 'Are you hungry?' My capacity for eating never fails to intrigue him. He's not a big eater himself.

"Because he is a great leg-puller himself, he enjoys a joke at his own expense. One day he arrived at the London Palladium proudly displaying a brand new suit. He showed it to Flanagan and Allen who made a great tuss

about it, feeling his shoulders, pulling the material and what not.

"While Jack was on the stage he left this precious suit in his dressing-room and Flanagan and Allen, when they discovered this, cut about a foot off the trousers and made fresh turn-ups. Naturally, when Jack changed into them he couldn't understand what had happened.

"He wouldn't have been human if he hadn't felt annoyed at first, but in less than no time he was laughing about it himself.

"On another occasion, Jack was in his dressing-room at the London Palladium when someone came in and told him that a C.I.D. officer wanted to see him. He gave Jack the card the visitor had presented, and sure enough the name was followed by the ominous initials, 'C.I.D.'

"For the life of him Jack couldn't think what he had done to warrant this visitor. All the same, he asked the fellow up to his dressing-room.

"In walked the C.I.D. man, who, after shaking hands, handed Jack a roll of music saying: 'I'm an amateur composer. I was wondering whether you would mind playing this piece of music to-night?'"

"His parties are always thoroughly enjoyable. You can be sure of a good laugh all the time, and he is the perfect host. There's no one more charming. He doesn't bother his guests a bit."

They are real friends, these two. The very fact that Hylton was so keen to book Bryan for a road show, and Michie has put such supreme confidence in the ability of the man who has his future in his hands, proves this beyond a doubt.

"Ever since the announcement was made that I was joining Jack," said Michie, "I have been bombarded with letters from people all over the country. They all promise to come and see me when I visit their towns.

"Curiously enough, I have received literally hundreds of letters from Glasgow. The people there seem to be my very special friends, and I feel confident that my visits to that town will be very happy ones indeed.

"Brighton is another town from where I have received a mail-bag full of letters in the past few weeks. In fact, there have been nearly as many from there as from Glasgow.

"Do you wonder that I'm terribly keen to get going on my new venture; I want to meet all these people."

Our talks at an end, I rose to go. As I left the room and closed the door behind me I caught a glimpse of the massive, smiling, healthy-looking Bryan seated behind the desk which he is so soon to leave for ever.

That desk must be one of a thousand memories. Strewn across its top have been the scripts of nearly a thousand shows which Michie has compèred; ten times that number of songs.

Although he is so tremendously keen on his new job, he is leaving all this with a tinge of regret—regret because he is a sentimentalist.

Can you blame him? He has introduced well over a thousand artistes to the microphone in his four years in the variety department.

Well, Bryan, here's a toast to you. "Success to you and your new venture—a success that you thoroughly deserve."

★ If you would like an autographed photo of Bryan Michie, turn to page 39. Yours for 6d. only!



Sorting out his fan-mail

"Snooney" COMES TO TOWN

★ That pert American comedienne BARBARA BLAIR has had plenty of tough breaks in her career in show business, but she always came up smiling. Sam Heppner introduces the girl who will star with Teddy Joyce and His Girl Friends in a new series of broadcasts this month

WE'VE been tickled by Feathers, gorged with Plums and showered with Pennies from—Portland Place. Presenting a fictitious radio personality is, apparently, the one guarantee of B.B.C. fame.

Prepare then to receive Snooney, a new addition to the family of familiar characters that radio has made.

Barbara Blair is Snooney; and Snooney is Barbara Blair. And Barbara Blair's dog is Snooney. And Snooney's dog is Snooney. . . .

Dreadfully complicated, isn't it? So let us attempt to sort it out. Teddy Joyce and his Girl Friends are introducing Barbara to English listeners. In America, however, Snooney is already as famous as Mrs. Feather, Gert and Daisy, Sam Small, and the rest of them over here.

Who and what is Snooney?

"Snooney," Barbara told me, "is a composite study of all friendless little waifs, a simple and deeply trusting, wide-eyed kid who trails round the New York streets with her raggedy dog, Snooney—the only friend she has in the world."

Ask her name; she fumbles with her golden pigtails and replies, "My name is Snooney."

"And what's your dog's name?"

"Hiss name iss Snooney."

Barbara was born in Paris, which she still believes is the loveliest city in the world; her mother was one of the most beautiful women in France. From Paris, where Barbara received her early education, she went to New York and remained in a convent until, at fourteen, she went on the stage and played the leading rôle in a George M. Cohan production.

Barbara afterwards joined George White's *Scandals*, worked with Rudy Vallee, went into vaudeville with Herman Timberg (you may have seen them together in *Take It Easy*, the recent show at the Palace Theatre, which they wrote between them), and began to write scenarios for Fox and M.-G.-M.

She won a beauty contest in 1926 and received a marriage proposal from a nineteen-year-old Prince. But as the Prince's guardian was also in love, with her Barbara solved the problem by ditching them both.

One night she faced a "cold" audience. A bright idea was needed to relieve the crisis—and the idea for Snooney came, out of nowhere, into her head. She first put Snooney on the air in a New York programme with Fred Waring and his Pennsylvanians in January, 1936.

Almost immediately Snooney became famous in all America; she has since appeared in a multitude of programmes sponsored by the biggest commercial organisations in the U.S.A., supported by the finest bands in the country which include Paul Whiteman's and Ben Bernie's.

To-day there are thousands, literally thousands, of Snooneys across the Atlantic—the canine variety, I mean; and other animals, too.

Hundreds of American listeners are calling their cats, birds, white mice and pet rabbits by this simple and enchanting name that has swept the American continent. It is a by-word in every home and a feature in the syndicated newspaper comic strips.

Barbara now has a real Snooney, her pet cocker spaniel who never leaves her side. She bought him with the first money she earned on the air; the American press has published so many pictures of the dog that people stop Barbara in the street and say, "My, he's just like Snooney!" But they fail to recognise Barbara herself.



A Couple of Snooneys—Barbara with her pet cocker spaniel

"My proudest moment," Barbara told me, "was when Henry Ford came to New York all the way from Detroit, to see and hear my broadcast at the Columbia Studios. He was very delighted with it, and a few days later I went to Detroit to sell him the Snooney idea. He was extremely impressed and supervised several recordings of the act which he finally agreed to include in his radio campaign.

"This was a great honour, as Henry Ford spends several million pounds a year on his programmes. I doubt whether British listeners could imagine the vastness of the American broadcasting system, in which over six hundred advertisers take regular slices of programme time.

"But I am honestly amazed by English broadcasting. When I heard the incredibly low rate of payment which artistes received I expected the entertainment to be very inferior; but, taking it by and large, it seems to me to be quite as good as any of the radio fare we offer to American listeners.

"Particularly is this true of musical comedy and revue broadcasts; I would say that British radio musical comedy is even better than ours at home. The standard of talent is extraordinarily high and the shows seem to put across with much better effect, timing and rehearsal.

"I have had several offers to go to Hollywood, but since producers seem anxious to feature me

as a second Mae West or a second somebody or other, I prefer to wait till they recognise me as an individual artiste. I write all my own material, and the odd thing is that when I was a little girl my loneliness prompted me to imagine a companion for whom I would always leave half my dinner.

"I believe I called her Pooney or Nooney or something of that sort and, although Snooney was quite a sudden inspiration, I am sure she owes her origin to these child reveries of mine. . . ."

In New York, Barbara lives alone in a six-room apartment on Park Avenue, which is decorated in black and white; her bar is built of specially imported teak wood, a gift from a visiting Chinese dignitary. She broadcasts from several American towns and always flies from her home to the microphone.

It is impossible to estimate just how the English public will take to Snooney. Probably she is an idea they will have to get used to—just as the crazy and unprecedented antics of the Marx Brothers took a little while to endear themselves to the British palate.

I have no doubt, however, that if Barbara Blair wishes to make Snooney known and loved by the British public, the radio is her best medium for attempting to do so.

Well, the decision's up to you. So consider your verdict.



She doesn't like excitement—but she constantly gets it!

★ **PATRICIA ROSSBOROUGH**, whom you can hear at 3.30 p.m. on Thursday, in the *Boots Show* from Luxembourg, is one of radio's most brilliant pianists. Her fingers are quick-silver. Here she writes about some of the amusing incidents in her musical career

In the end I had to walk to the back of the stage and play a piano that had been placed high on a rostrum, and the audience could hardly see me.

Maybe I was born to have all this comedy surrounding my work. It was only by an accident that I was the first person to give a solo broadcast from Broadcasting House in Portland Street.

By mistake I was told to go to Broadcasting House to do a show, and when I arrived there was nowhere for me to play. I was then told that they were expecting me at Savoy Hill.

Someone rang up on the telephone and instructed the engineers to find a piano at Broadcasting House, as there was no time for me to get to Savoy Hill for the broadcast.

A piano was soon located, but a second hitch arrived. There was only one microphone working, and that was in the private chapel.

So I had the privilege of being the first solo artiste to broadcast from Broadcasting House—playing syncopated music in the chapel.

Things like that happen to me every day. Although I have my heart in my mouth half the time, they add a spark of excitement to my life.

It's curious I should say that, because excitement does not appeal to me in the general way. I hate flying, for instance. I would not travel in an aeroplane if it meant taking six weeks to go between London and Paris. In fact, I once had to broadcast from Hilversum, and rather than fly, I went by boat and train.

Leaving London late on Saturday evening, I arrived in Holland just in time to begin rehearsals at the Hilversum station.

I returned to my hotel for food and a short rest, and began broadcasting at 9 o'clock on Sunday evening.

Directly after the show I caught the 10 o'clock boat back, arriving in London with less than an hour to spare before I was due for rehearsal at Chiswick Empire on Monday morning.

All that because I would not travel by air.

My piano is my real love. It is my hobby as well as my profession. Without a piano I would be hopelessly and utterly lost.

My mother was a wonderful pianist. She studied at the Leipzig Conservatoire of Music, and began teaching me when I was only four years old.

Actually I was a "straight" pianist until I was well in my 'teens, when I became interested in syncopation.

Armed with a knowledge of this popular form of presentation, I managed to break into the entertainment industry, and it was just ten years ago that I began broadcasting from the old Savoy Hill studios.

I still practise for five hours a day, during which time I do two hours straight playing, and three hours of syncopation.

Since I began recording with Parlophone, seven years ago, I have recorded over 400 different hit numbers from shows in town. Also, I have made three short films and have done television.

That, of course, is not including a practically unbroken run of stage engagements for the past five years. As you can see, I have been kept pretty busy since the days I began syncopation.

Incidentally, I memorise every tune, and also make all my own arrangements.

As for myself, I am tremendously keen on my home. Although I am not married, I think that marriage, where woman is a helpmate and homemaker, is the highest profession in the world.

I am not very keen on parties and social gatherings, as I love my home and fireside. I have simple tastes for furniture and foods, simple requirements from life in my leisure times—when I get leisure times!—and the only thing I need is a good piano.

I am very fond of all animals, but my favourites are the domestic cat and dog.

Apart from my piano, I think cooking would be my hobby had I the leisure hours to spend on it.

I MISSED a BROADCAST

—NOT "NEARLY" BUT "REALLY"!

says Patricia Rossborough

HAVE you ever realised, quite suddenly, that you have made a terrible mistake—an irreparable mistake—and felt your inside become temporarily paralysed?

I have, and I didn't like the feeling.

Reading through an Empire broadcast contract in rather a hurry, I made a mental note of the date and time: Friday, June 19, at 3.50 a.m.

Somehow or other I got the idea that it meant very early Saturday morning.

Anyway, Friday afternoon arrived, and I was at peace with the world. Just to check the exact time of the broadcast I got out the contract form again and looked at the date.

It was then I realised I was twelve hours late, and my tummy turned right over.

The only thing I could possibly do was to telephone and apologise. It was a thing I had never done before and never once since.

This, however, is not the only "shock" I have received in my ten years of broadcasting, recording and stage work. I remember once walking on the stage at one of the big London theatres, and I couldn't understand what was amusing the orchestra until the conductor pointed to my feet.

I was in my bedroom slippers! I had forgotten, in my hurry, to change them when I left my dressing-room—the call boy having called "Stage waiting, Miss!"

A very awkward incident occurred once when

I was on the stage. I accidentally got a small piece of eyeblick in my eye. Naturally it hurt considerably, and I rubbed it with the back of my hand.

That was a foolish thing to do, of course. I only managed to rub more eyeblick into the eye.

Then my eye began to water. I managed to get through my show, but when I stood up and bowed, the tears were streaming down my cheeks.

My brother was in the wings and when I walked off the stage he gave me one look and gasped: "What on earth have you been doing?"

I looked at myself in the mirror. My face was covered with black streaks where the tears, containing large quantities of eyeblick, had run down my cheeks.

I have a hoodoo. Seven times so far the legs of pianos have broken at very awkward times.

On the first occasion, the stage was being set for my act, and as the piano was wheeled on, one of the legs broke. Someone pushed a beer box beneath it and draperies were hurried to conceal the ugly object.

And the same thing has happened six times since. I don't know why.

But even broken legs are not so bad as the time I did my act at a certain cinema and found that every key of the piano was as dead as a doornail. I looked at the conductor of the orchestra. He looked at me. We both looked at the piano. I tried again. Still nothing happened.

THEIR PROUD CONNECTIONS

Many of the stars have famous ancestors, reveals Herbert Harris

IN 1779, the greatest tragedian of his time, David Garrick, was laid to rest among the immortals in Westminster Abbey.

One hundred and forty years later, Garrick's great-grand-niece made her professional debut on the stage, playing a Cockney character in one of Sutro's plays.

Garrick's descendant is Enid Trevor, who strengthened her proud link with the theatre by marrying Claude Hulbert. Thus, three theatrical families are linked, for Jack Hulbert, Claude's brother, married Cicely Courtneidge.

But Enid has another connection of which she is proud. She is the daughter of Colonel Philip Trevor, C.B.E., who, when he died, left an illustrious name in the Army. He was also the author of several valuable books.

Another star-spangled little group united by marriage consists of Christopher Stone, Fay and Viola Compton, and Compton Mackenzie. Fay and Viola Compton are themselves prominent enough as actresses, but they are naturally proud to announce that their brother, Compton Mackenzie, possesses one of the greatest names in modern literature.

Christopher Stone became Compton Mackenzie's brother-in-law by marriage.

In 1882 another immortal figure was laid to rest in Westminster Abbey—Charles Darwin, whose theories of evolution and the descent of man brought about a new outlook on life.

To-day his grandson also bears a famous name, especially well known to those who enjoy sporting commentaries. He is Bernard Darwin, whose talks on golf and commentaries on big matches have been first-class listening for several years. Bernard was born just six years before his famous grandfather died.

Another popular broadcaster with "literary connections" is Ronald Frankau. He is, of course, the brother of the best-selling novelist Gilbert Frankau. Ronnie was once announced as "Gilbert Frankau" over the air! His mother was yesterday's best-seller "Frank Danby."

In 1789, the crew of the *Bounty* mutinied against their commander, Captain Bligh, and set him adrift in an open boat. But you know the story. You saw Charles Laughton portray the brutal, unfeeling Captain in *Mutiny on the Bounty*.

To-day, Miss Jasmine Bligh, fascinating television hostess, is very thrilled to tell you about her descent from the stormy Captain of the *Bounty*.

Though Captain Bligh was a stern disciplinarian, he was also a man without a soul. Jasmine inherits none of the qualities which caused the crew to mutiny against him, for she is one of the best-liked figures at Alexandra Palace.

Some interesting facts have not yet been brought to light concerning Sheila Douglas-Pennant, first television commère at Alexandra Palace.

Her uncle is, of course, Captain the Rt. Hon. E. A. FitzRoy, Speaker of the House of Commons, a title which makes him, in the British Table of Precedency, the second most important figure in the land after the Prime Minister. But it is interesting to note that he is also M.P. for Daventry and Daventry as everyone knows, has a great name in radio! What a small world it is! Douglas-Pennant is the family name of the Barons of Penrhyn.

However, the invasion of radio by the descendants of honourable lineage is not a new thing

by any means. The name of Victor Hely-Hutchinson is known to all lovers of good music of the modern school. But this name, Hely-Hutchinson, is also bound up with an honoured name—the Earl of Donoughmore.

The eldest son of the Earl of Donoughmore takes the title of Viscount Suirdale. Victor bears a link with this titled family, whose original name has become famous in radio—Hely-Hutchinson.

There are two cousins who have attained the pinnacle of fame in professions entirely separated. Matheson Lang and Cosmo Gordon. Matheson became one of the greatest actors of our time, and his cousin became the Most Rev. Cosmo Gordon Lang, Archbishop of Canterbury.

Those who study the violin hold the name of Joseph Joachim in high reverence. Joachim, who came to England from Germany nearly a hundred years ago, stayed to become the greatest violinist of the latter part of Victoria's reign.

To-day one of his descendants carries on the family's great musical tradition. Her name is known to all who love classical music on the radio—Jelli D'Aranyi.

Felix Mendelssohn, rising young bandleader and publicity ace, is said to be descended from the Felix Mendelssohn, the immortal composer.

Did you know that there is a broadcaster who is related to Anthony Eden, the famous politician who "manages" our foreign affairs? The broadcaster is Hugh Morton, light comedy actor and vocalist, whose full name is Hugh Morton Eden. At one time he used to work under the name of Hugh Eden, and as it had a sort of "awkward" sound he changed it to Hugh Morton.

The name of Thea Holme is never absent for long from B.B.C. programmes, and here is another broadcaster with a famous musical relative. Thea springs from the great Dolmetsch family, is the niece of Arnold Dolmetsch.

This family is noted for its work in reviving interest in ancient musical instruments. Thea possesses and can play a set of virginals (a sort of harpsichord, and one of the most ancient instruments known) presented to her by her uncle.

Charles Brewer's musical ancestry is perhaps responsible for those grand shows he puts on consistently as one of Broadcasting House's leading producers. His father was the late Sir Henry Brewer, the Gloucestershire composer, whose music will live as long as good music is appreciated.

A recent radioplay, "The Transmutation of Ling," had Dorothy Hyson and Stephen Haggard in the cast together. They could have boasted to each other of their proud connections. Stephen descends from Sir H. Rider Haggard, the great novelist, and Dorothy is, of course, the daughter of Dorothy Dickson, famous actress.

Another B.B.C. connection with the Church is that of popular producer Leslie Perowne, who is related to the Right Rev. A. W. T. Perowne, Bishop of Worcester. And another young producer, John Pudney, is the son-in-law of author-politician A. P. Herbert, of "Water Gypsies" and Divorce Bill fame.

Elton Box, one of the three clever young songwriters and singers known as The Tin Pan Alley Trio, is descended on his mother's side from Florence Nightingale. It was this connection that gave the boys the idea for their smart hit "Angel of the Great White Way"—though the finished song had a Salvation Army lass as its heroine instead of a nurse.



Jasmine Bligh, who is descended from the famous Captain Bligh of the *Bounty*, portrayed below by Charles Laughton



Rough red hands
TODAY . . .



White & soft
TOMORROW



-there's nothing so good as

GLYMIEL JELLY

"I literally wept over my hands! They were sore with cracks and chaps. I got Glymiel Jelly as a last resort—and it worked miracles overnight! In a few days I had white, soft, comfortable hands again. Only Glymiel will do—you just try it!"

The genuine Glymiel Jelly is made by a secret process, impossible to copy. Rub a little Glymiel well into the hands (especially after washing) and it sinks in without the slightest trace of stickiness or greasiness. Still the best hand beautifier after nearly a century's leadership!

All Chemists sell Glymiel.



There's a **ZIP** in the Air!

IT'S THE

GLYMIEL JOLLITIES

A New-style Radio Show with

SYLVIA CECIL
TESSA DEANE
MARJORIE STEDEFORD
GWEN CATLEY

CLARENCE WRIGHT
MONTE REY
NEAL ARDEN
AL BURTON

AND THE GLYMIEL ORCHESTRA

presented by the makers of

GLYMIEL JELLY

Radio Luxembourg, 4.15 p.m. every Tuesday.

Radio Normandy, 9.15 a.m. every Friday,

Radio Normandy time booked through I.B.C.

How "Freedy" Teaches the Stars

★ FLOSSIE FREEDMAN is famous as the woman who has helped many foreign stars to the top by teaching them the English language and the art of diction. Some of her well-known radio pupils are introduced in this article

By ROHAMA



"Freedy"

IT was a surprise to me to learn from a B.B.C. official that Elisabeth Bergner was introduced to England by means of a wireless dramatisation, back in 1933, of Ibsen's play, "The Wild Duck." This fact was confirmed by Miss Flossie Freedman, who has been diction coach to La Bergner since the great actress arrived from the Continent.

When Francis Lederer was studying with Miss Freedman (as he did every rôle he ever played in this country), he used often to speak glowingly of a girl who had played Juliet to his Romeo in Berlin.

"Hers, Freedy, is the art that would appeal to you," he would say. "It is worth a trip to Berlin if only to see Elisabeth Bergner act."

Then one day, after the dollar-studded doors to Hollywood had swung wide to Francis Lederer, and he had departed for America, the telephone in Flossie Freedman's Dorset Square studio rang and a delightful soft voice said with simple modesty and a charming foreign accent:

"Here is Miss Bergner. I have a broadcast and I am so frightened for my English. I have heard so much about you—you have helped so many actors of the Continent—I should be so proud to take lessons from you . . . please, may I do so?"

As she told me the story, Miss Freedman stroked Nicolette, the most beautiful of golden spaniels; named by Miss Bergner and presented to the woman whom to-day she acknowledges not only as teacher, but as counsellor and friend.

I consider myself as rarely privileged to have had any part in bringing Elisabeth Bergner's genius before the English-speaking world," Miss Freedman declared. "The radio showed even more clearly than the stage what an amazing artist she is. Without the aid of visible acting, relying upon vocal effects alone, and handicapped with a foreign accent—to manage still to convey the full force of one's personality—that is an achievement. Miss Bergner's rendering of Hedwig's part was great art."

"Perhaps you already know," she continued, "that I worked with the late James White of Daly's Theatre for seven years. Most of my pupils have been stage people. When talking pictures came in, many of the stars of the silent screen came to me—among them Sessue Haya-kawa, that charming Japanese actor.

Over a weekend I taught Peter Lorre (who then could not speak a word of English) the film test that secured him a five-year contract with Columbia Pictures.

Michael Bartlett, the singer, came to England for six weeks in 1934 especially to take lessons from me when he was offered his first dramatic rôle by the New York Theatre Guild—and as you know, he, too, is now in Hollywood. Most

of my present pupils are of the stage or the screen; Gitta Alpar of the Cochran show, the French star, Annabella, who is making a picture at Denham, and many others. Until I heard Miss Bergner's broadcast of 'Hedwig,' the theatre was not only my first love, but my only love.

"I had had pupils on the radio before that time. John Hendrick came over for a German concert that was being given by the B.B.C., was taken up by the late producer, Laurillard, and sent to me for help. With the exception of an engagement at Ciro's and at, perhaps, one or two other night clubs, Hendrick's work has been practically all radio, and I taught him his repertoire of operettas and songs in English. But the Bergner broadcast made me conscious of the radio as a medium not only for musical expression but as a possibility for the development of serious dramatic art. Television, of course enlarges the scope of that possibility."

Already the demands of television have begun to make themselves felt in Miss Freedman's studio; for she is more than simply a teacher of pure diction. She is mistress of the secrets of pantomime, of interpretation, of all the basic

For this reason, Americans as well as Continentals acclaim her as the ideal teacher of English diction. Of her American pupils, Estelle Brody perhaps achieved most prominence over the British Wireless.

Miss Freedman was teaching the American leading lady of the show, *Mercenary Mary*, playing at the London Hippodrome at the time, when one day, as she was leaving the theatre for lunch, she came upon a pretty girl crying in the wings. In her customary warm-hearted way, Miss Freedman inquired why the girl was unhappy. She was Estelle Brody, and she was lonely and bewildered. She gave Miss Brody her name, and the girl turned shining eyes on her.

"I've wanted to take lessons from you!" she said. "Are you really Flossie Freedman?"

Diana Lincoln, 21-year-old Anglo-Indian girl, is not only a pupil of Miss Freedman's, but a protégée for whom her teacher predicts a future. After only three lessons with Freedy, Diana passed her bronze medal; after four more, her silver. Denis Freeman gave her her first wireless assignment three years ago in *The Circus Princess*, a night show, since which time she has been heard chiefly in *The Children's Hour* because of her appealing voice and capacity for whimsy. Along with her broadcasting, Diana has done considerable stage and picture work.

A Freedman-prepared test for aspirants for wireless fame consists of 1½ minutes of Shakespeare; 1½ minutes of excerpt from a modern play; one minute of dialogue, generally split into a half minute of each of two sorts—perhaps Cockney and French. The fifth minute must be left open, of course, for that test in straight reading of strange material which is set by the B.B.C. official testers.

In working with John Hendrick when he first came to her, Miss Freedman developed a novel method which has since become a regular feature of her training of radio people. Before every broadcast, Mr. Hendrick used to ring her, and she would listen to his programme over the telephone.

"The telephone seems to me just as sensitive as the microphone," she said. "A good telephone voice is usually, although not always, a good microphone voice."



(Above) Eve Becke, who owes much of her success to "Freedy", and (right) John Hendrick

things of dramatic technique. John Hendrick has consulted her on several of his television programmes, as has Janet Lind.

Eve Becke is another 'Freedman product.' Eve actually started as a dancer in a musical show. When it was discovered that she had a very pretty crooning voice she was given an understudy part and advised to go to Freedy for lessons in diction. Eve studied for some years, during which time she did both stage and radio work. And it was at Freedy's studio that Eve met Count da Rivarolo, who is now her husband.

Flossie Freedman inherits her love for language and its expression from parents, who were both linguists. It is to her father's injunction to "speak every word lovingly, pleasingly, in whatever tongue," that she credits her interest in speech. In her own speech and that of her pupils she strives primarily for clarity and intelligibility and avoids all forms of local accent and affectation.



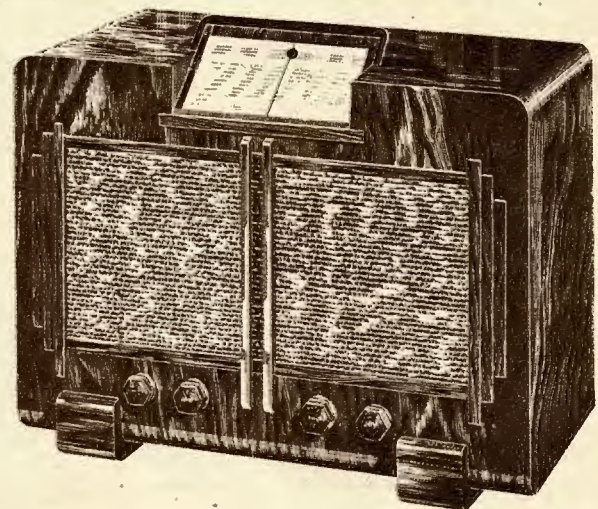
THERE'S A POWER OF DIFFERENCE...



YOUR favourite comedian may be the life and soul of a fireside party but even he is powerless against the deficiencies of an out-of-date receiver. If your set is three or four years old it probably gives you reception as dull and uninteresting as our left-hand picture.

Now, then, is the time to change to Ever Ready, the sets that are ever ready to provide you with radio entertainment that *sounds* every bit as crisp and sparkling as our second picture *looks*. Entertainment that reaches you just as it left the studio.

Yes, if you buy an Ever Ready Superhet you can be sure of really *lifelike* radio, which, after all, is worth all the "clever-clever" gadgets ever invented.



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There is a specially built Ever Ready Battery for every make of set.



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FASHION FOTOS

Brimming with fashion points! Notice the conical crown, the trimming of velvet ribbon and the carefully careless veil



For informal wear, she likes this emerald green jumper, scarfed with green, black and lemon



Dainty pale pink satin step-ins are form-fitting and chic. Lovely undies with a sleek line are a necessity, says Anne for the smart woman

Heavy blue crinkled satin with a Paisley design makes this luxurious dinner coat, with a chiffon scarf to muffle the neckline. It is lined with navy blue taffeta . . . and is reversible!



(Below) Anne's choice for smart street wear is this coat of Chinese caracul with a silver fox collar, and a black satin skull cap trimmed with a cheeky bow

No. 1.—Anne Ziegler

STYLE and good taste are what you would expect to find in the wardrobe of Anne Ziegler. Blonde, tall, graceful, with a figure that the goddess Diana might envy, she chooses those deceptively simple but oh-so-cunningly cut clothes that are meant for sophisticated people like her. If you look just as good in deep, strong colours as pastel shades, if you carry yourself well and are not afraid of unusual fabrics, if you can bear revealing lines and form-fitting cut—then there's no fashion you can't wear. That goes for Anne.

For instance, hats. The spreading brim, the amusing toque, the towering, fantastic craze-of-the-moment—she can wear them all. Her dresses are equally varied, but always free from fuss. No frills, no fal-lals for Anne. The sort of decoration she likes best is a scarf in a contrasting bright colour. Otherwise, she relies on the design and the material of her clothes for effect.

Notice how the length of line in her evening-coat accentuates her lithe figure without drawing attention to her height. And the little cape sleeves and wide revers of her black crêpe dress are cleverly designed to give width at the shoulders and avoid an exaggeratedly slim silhouette.

During her recent visit to America, Anne went shopping in New York and replenished her wardrobe with some of the most charming models illustrated here. The photographs on this page were secured exclusively by RADIO PICTORIAL.



(Above) Simplicity of line accentuates her lovely figure in this classic gown of black crêpe, decorated with pink hand-painted flowers



Anne believes in simplicity, even for shoes. Her favourite shoes for evening are silver sandals worn over the sheerest of stockings. Smart, comfortable and right for most frocks



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

But nobody caught it and nobody believed the little girl, for Mick the Micrognome did not intend to be caught, and had disappeared before anyone had a chance to see him.

"Parties aren't much good!" he grumbled to himself as he reached his home under the studio carpet; for besides having been sat on, he had tummy-ache from eating trifle and ices!

More about Mick next week.

WHAT DO RABBITS THINK OF?

"What do rabbits think of?"

"I couldn't say," said I,
"Unless they're busy thinking
Of avoiding rabbit pie."

"And what do moo-cows think of?"

I've got a sort of hunch
That moo-cows very often think
About next Sunday's lunch.

"And what do baa-lams think of?"

I answered that, of course,
Because it is so plain to see
They think about mint-sauce.

"And what do Daddies think of
In offices all day?"

They think it's time for little girls
To run away and play!

RESULT OF JIGSAW COMPETITION

PAMELA MUIR (Age 12),
2 Harbord Road, Norwich
Notre Dame High School.

IRENE SEWELL (Age 12),
35 Granville Road, Barnet, Herts.
Byng Road C.C. School.

GEORGE RYAN (Age 10),
32 Model Buildings, Streatham St., New Oxford St.,
London, W.C.1.
St. Martins Northern School.

STANLEY CURTIS (Age 10),
27 Eagle Street, Easton, Bristol 5.
St. Gabriel's School.

HELLO, EVERYONE!
How's life? Enjoying yourselves? If you're not, you ought to be for it's a grand time of the year . . . and so is spring, and so is summer, and so is autumn, so you should be happy all the year round!

The results of the Christmas competition were ready just in time to be printed in last week's issue, and now four of you are better off by five shillings! It was great fun judging the hundreds of entries and I am glad you all enjoyed the contest. Many thanks to lots of you for your appreciation of the Christmas children's page. Somehow I don't think Mick will "gate-crash" any more parties, do you?

Till next week.

Yours affectionately,

Auntie Muriel

COMPETITION—COMIC ANIMALS



IN the picture, the lion is shaking hands with the kangaroo. Are the two animals pleased about it? Have they had a quarrel?

Draw in their heads firmly over the dotted lines and then give them any expressions you like by filling in their faces. The more comical the better, and four half-crowns will be awarded for the funniest. Paste your picture on a postcard and, together with your full name, age, address and school, post not later than January 20 to:—

AUNTIE MURIEL,
RADIO PICTORIAL (ANIMAL COMP.),
37 CHANCERY LANE,
LONDON, W.C.2.

A new kind of competition next week.

ADVENTURES OF A MICROGNOME

Mick Joins the Party

"CHILDREN do seem to have a good time," sighed Mick the Micrognome, for there was a sound of laughter and jollification from the house over the way which clearly indicated a party. Besides he had seen the cars driving up and the children in their gay party clothes running excitedly into the house.

"I'm going to that party!" said Mick suddenly and firmly, and anyone who had very sharp eyes would soon have seen the funny little gnome crossing the road and hiding beneath the foot-scraper of the house over the way.

Before long another little visitor arrived, and



He had no idea little girls were so heavy

as she entered the warm hall, Mick followed her, protected by her shadow.

"Ha, ha! I'm at the party!" he chuckled to himself as he licked a plate on which some lovely trifle had been left.

"Whoops!" he cried, blowing a whistle streamer at a boy's legs.

"Who did that?" asked the boy, whizzing round, while Mick buried himself under a cushion and howled with laughter.

Then they started a game of Musical Chairs, and to the tune of "Round the Marble Arch" the children marched round the chairs, and so did Mick!

When the music stopped, the children scrambled for the chairs and all sat down amidst great laughter; but Mick was a little scared to do so in case he was caught.

Eventually, however, he grew more bold, and he scrambled up the leg of a chair and sat on it just before the music stopped. Then before he knew what had happened, somebody had sat on the chair and sat on Mick, too!

"Ow! Ewww!" squealed Mick. He had no idea a little girl could be so heavy.

"Oh!" cried the little girl. "I've sat on a kitten—" and then she stopped dead as her eyes fell on Mick.

"No!" she shouted. "It's a fairy. Quick, quick . . . catch it!"

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



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

BROADCASTING HOUSE

First of a Series
of Frank Revel-
ations written
by an Ex-B.B.C.
Official

DO you wonder why many B.B.C. broadcasts are dull, why radio stars and famous band leaders periodically break out into bitter revolt about low fees paid for their B.B.C. work; and why, although the income of the B.B.C. is well over a million pounds a year, the money available for our radio programmes is diminishing?

The truth about the B.B.C. must be told. It answers the questions which are so vital to radio listeners.

"The best stories about the B.B.C. are those you can't tell," everyone on the B.B.C. staff says.

I was reminded of a clause which Mr. B. E. Nicolls, B.B.C. staff official, has had to put in the contracts of many staff men and women.

It reads, "No B.B.C. staff member after leaving the service of the Corporation, shall, for a period of at least one year, earn his living by giving lectures or by publicly airing any grievance he may feel he had for dismissal."

This clause was soon withdrawn, but the idea of it was to muzzle ex-employees; and, unfairly for the B.B.C., it caused a stir and gave the impression that there are hundreds of dismissed men and women who want to air their B.B.C. grievances, but can't do so. Well, Broadcasting House is not such a bad place as all that to work in, but, as in most big concerns, there are fundamental defects. Despite the B.B.C.'s "muzzling" tactics, you of the listening public have a right to know what these defects are.

Ex-staff members are shy of telling B.B.C. stories, especially tales about when an announcer said "B—" near the microphone, or when somebody very drunk came in to see Sir John Reith, or about what Reith or anybody else really earns (there has been so much trash talked about B.B.C. finance and salaries), or about why programmes are dull because officials can't offer enough money to variety stars.

Of all these inside-the-B.B.C. secrets, the most carefully kept is that about what the B.B.C. pays its staff.

This is queer, because while there are anomalies (as there are in every big office) the B.B.C. is, on the whole, fair in what it pays.

Start at the top, and go through the salary list.

Sir John Reith sees his weekly bank-roll increase by nearly £190 a week.

He gets a salary of £8,500 a year, and in addition was made a grant recently of £1,000 a year tax paid.

It is a lot of money, but it is not much for a man of his achievements, personality and power. In the world of commerce he would be worth double. Though some of the other officials have been at times slightly unpopular with the rest of the staff (it's part of their job to maintain discipline, hence the possible unpopularity!) nobody has ever begrudged Sir John a penny of his money. He is worth his £9,500 a year. Good or bad as the B.B.C. may be under Sir John, he has worked very hard to make it like that, and is worth his salt.

Next to Sir John are four Big Bosses. They are Capt. Cecil Graves (in charge of programmes), Sir Stephen Tallents (public relations, etc.), Sir Noel Ashbridge (chief engineer), Mr. B. E. Nicolls (controller of what the B.B.C. calls "internal administration").

It was revealed only recently that these men are all on a £2,500-a-year level.

Sir Stephen was getting a starting salary of nearly £1,000-a-year less when he was employed by the Post Office, so judging by that standard the B.B.C. is a good payer.

You all know of Mr. Roger Eckersley. Eckersley is a familiar name at the B.B.C., but the limelight was given it by dear old Peter Pendleton Eckersley, one-time B.B.C. chief engineer.

He shocked Sir John. They disagreed, and Peter left to take up a £3,000-a-year position with a radio manufacturing firm.

His brother, Roger, is still at the B.B.C., and has been shifted from job to job. He has been in charge of programmes, when Capt. Cecil Graves was trying to start Empire broadcasts for the B.B.C., and then took over control of the regional stations. He gets £2,500 a year, and apart from his hard work on the staff achieves fame for two reasons.

He wrote one of Henry Hall's signature tunes.

He is also the best golfer on the staff!

Henry Hall, by the way, officially received a salary of £2,000 a year—the same salary given to the director of the big Symphony orchestra, Dr. Adrian Boult. Henry had a much bigger income than that, though, for he has big gramophone and film royalties, and can command £900 a week touring the music-halls.



SEE WITH THE ROOF OFF

No. 1. B.B.C. SALARY SECRETS REVEALED

Nothing interests a human being more than to know how much other people are paid . . . the magic sound of £ s. d. being alluring to everyone! But we have a personal interest in knowing just how much the B.B.C. pays its staff and its artistes, because, indirectly, it is our money that is being spent. This article, the first of a series that will lift the veil of secrecy from many B.B.C. subjects, tells boldly how the money goes . . . and to whom

A trouble and source of strife at Broadcasting House is that while the "key" men are paid £40 a week, the producers and men and women who really do the programmes are lucky to get £15 a week. Announcers are started at £8 a week, on six months' trial.

I've already told you that in addition to his monthly cheque, Sir John gets £1,000 a year free of tax. The same sort of arrangement is made for office-boys, too! Only they don't get £1,000 a year.

In addition to their pay of 17s. 6d. a week they're given half a crown. That covers the cost of clean collars—for if a B.B.C. page wants to rise from paging to being the Director-General of the British Broadcasting Corporation, he must always have clean ears, boots and collar. And as the B.B.C. is just, and wishes to give every office boy an equal chance of one day being the "D.G." it will make a grant of two-thirds of all night-school fees to bright lads who take evening courses.

But to my knowledge, the lad who made the most money out of his evening work was Eric Maschwitz, who determined to leave the B.B.C. as a whole-time job when he last visited America and had huge offers made him for film and Broadway rights of his play, *Balalaika*.

Eric's "home-work" got him into trouble with the B.B.C., for Sir John felt, excellent as *Balalaika* and Eric's previous stage shows had been, that there might be trouble if a man in an official position at the B.B.C. also became a big personality in the show game.

But it was not, as many people thought, because of Eric that Mr. Nicolls was asked to draft new staff contracts, and make producers and writers on the staff agree not to do any outside work (such as writing plays or popular songs) "without the direct consent of Sir John Reith, or his authorised deputy."

There was no bad feeling when Eric did at last decide to leave the B.B.C. It was simply that his stage success led him, quite rightly, to believe that he had helped the B.B.C. all he could, and that his own future lies in films and in the theatre.

There was no truth in the rumour that he had quarrelled with Sir John about the notion of bringing in several bright young men at salaries of £350 a year and upwards—and not using their talent at once as producers, but allowing them to kick their heels around Broadcasting House for six months or so, picking up experience and adding their own fresh view-points where they could.

But it was funny about Maschwitz's job. While all sorts of arguments were going on among the B.B.C. staff as to whether or not the Governors could make him sign an agreement not to do any outside work, Eric himself was earning a weekly wage of exactly £10 more than the Director-General himself!

He had started by earning £800 a year as editor of "Radio Times." He rose by stages so that as Variety Chief he was earning £1,800 a year.

But that £36 a week wasn't all his earnings. He had already dabbled in West-end shows and popular songs. He wrote the lyrics of "Those Foolish Things," one of the greatest of modern songs, and he's still getting royalties for that alone.

And then there was a little matter of £200 a week in royalties on his stage play, *Balalaika*!

There has been almost as much secrecy about what

the B.B.C. pays artistes as about what it pays its staff, but it would be better for everybody if John Watt, Kenneth Wright and other officials who hand out the money weren't so secretive about what they're allowed to pay.

You have a right to know how your licence money is being spent on programmes, but you might get a surprise if you knew all the figures!

Worst-paid artistes are the queer folk of the "In Town To-night" and similar features. Bill Hanson offers them a guinea a time. Sometimes a single crisp £1 note changes hands; Bryan Michie or Charles Brewer rough out a few lines of "spiel," and an out-of-work, a curiosity or any man or woman doing a strange job comes up to the microphone and reads the stuff out.

There's generally a cup of coffee in the B.B.C. canteen before the show. If you argue about the money they'll offer you £3 3s. Even five guineas if your story is good enough.

But these fees aren't entered individually as "Artistes' salaries." They go down in the B.B.C. lists as "Expenses," so the more fuss you make the more you'll get!

Henry Hall's men were paid £9 9s. a week up to £17 17s., but visiting bandsmen get better paid. Geraldo is said to get a cheque for £100 after each special feature broadcast, but it is generally reckoned that because he likes to do things so well, and pick his own highly-paid men for B.B.C. work, he is £60 a night out of pocket on these radio shows.

Minimum wage paid by B.B.C. to dance-band men is £3 3s. per man per broadcast. Special bands get up to £5 per man—about the same fee paid to Fred Hartley and his little orchestra. "Straight"-music bands like Mantovani and Troise generally get about £35 a broadcast—which doesn't leave very much profit after the men have been paid and special musical arrangements and scores written and paid for.

I know that the highest fee the B.B.C. musical section has paid was to Toscanini, who got a £1,000 cheque for three concerts. The B.B.C. took more than this in "gate" money from high-brows who went to see Toscanini at the Queens Hall!

The story that Harry Lauder got £1,000 a broadcast is all bunk. Sir Harry was paid 200 guineas and like Gracie Fields, gives most of his B.B.C. earnings to charity.

Noel Coward held-off the B.B.C. for four years, but John Watt kept worrying him. After Noel had broadcast three times a week over the N.B.C. in New York, getting £150 a broadcast from Radio City, he agreed to do one five-minute B.B.C. broadcast; they paid him only a small cheque, which he handed to his secretary!

When Ambrose was getting £385 a week salary the B.B.C. started an argument about paying £40 a time for each Ambrose broadcast! In fact the B.B.C. pared money down so much that on one famous night, Ambrose, Hylton and one or two other big bands agreed to broadcast almost for nothing—the band-

leaders themselves got nothing, and the boys in the bands were paid their bare expenses.

Public feeling is strong on dance bands—especially when top-line band-leaders like Harry Roy went off in a huff and refused to broadcast because the B.B.C. wouldn't pay for special musical arrangements, costing from £5 to £12 each.

Eric Maschwitz took over from Gerald Cock (one-time outside-broadcast engineer; now television director) control of the dance bands. It was Cock, short, dapper, immaculate technician, who discovered

Please turn to next page



Sir John Reith earns £190 a week



(Above) Geraldo, who is paid approximately £100 for his special feature broadcasts and (left) Troise who receives about £35 for each Mandoliers broadcast



Part of the B.B.C. Chorus. £1 a head per broadcast is their fee



BROADCASTING HOUSE WITH THE ROOF OFF

Continued from previous page



When Noel Coward broadcast his cheque was so small that he gave it to his secretary!

Henry Hall and signed him up for the B.B.C. relay from Gleneagles.

Now that Eric has left, the dance bands come under the thumb of John Watt, Charles Brewer and Phil Brown—Phil being a band-leader himself before he joined the Broadcasting House troops.

Now for some more facts and fees for the stars. I understand that Stanelli and his radio "Bachelors" get 150 guineas every time they come on the air. This money has to cover three rehearsals as well.

Your popular Wireless Singers get a flat salary of £8 8s. a week, while the B.B.C. chorus gets £1 a head per broadcast, with a fee of upwards of 2s. 6d. for each rehearsal.

If you can give a radio talk the B.B.C. will offer you £5 5s. You could bargain with them up to £6n or twelve guineas if you've exclusive stuff.

For red-hot news talks in the National they'll pay £10 10s. willingly. If you argue they'll sign you up for a five-minute talk at £12 12s., and then cut it to three minutes just before you go on the air. But most radio talkers don't get or ask for more than three to five guineas.

Worst-paid artistes are those in the children's hour. Val Gielgud (brother of John Gielgud, the famous actor) can usually pay you only £3 3s. for doing your stuff in the Kiddies' Hour—be it song, story or humour.

In addition to the artistes who broadcast, the B.B.C. has to pay song-writers and composers for the tunes.

Till quite recently the B.B.C. was paying only 3¼d. for the copyright use of each song broadcast. The Performing Rights Society made a fuss, and got the rate raised to nearly 8d. a number. It costs the B.B.C. £223,000 a year to pay for royalties and song-composers' rights.

If you're a small-part artiste a man will come along to you in the studio and hand you a pay-card, which you can exchange for cash as you go out. Most big gramophone recording companies pay their stars in cash on the spot after each recording session. The B.B.C. pays its bigger stars by cheque, and has five separate accounts for doing so.

In my opinion the people who get the toughest break are men, and women, too, on the staff who get less than £10 a week. This includes many announcers and

famous producers. Many of them are new at the B.B.C., and are on six-months' trial.

If you're in this unlucky class you can get sacked at a week's notice. All B.B.C. staff getting over £500 a year get three months' notice.

But one or two of the bigger men "rucked" at these rules and Mr. Nicolls now has a ruling to pay one month's salary for each year's work in the event of the "sack." So if you've been at the B.B.C. for ten years you'll get nearly a year's salary immediately you get the sack—which is some consolation.

A good many senior people like Mr. Hibberd (Chief Announcer) and John Sharman (who does the Music-hall broadcasts) were ushered up to Sir John Reith's office at the end of their ten years' service, given warm praise, a hearty handshake by the "D.G."—and a bonus cheque!

Then just as they were feeling very bucked with themselves Sir John said, "Now go back and write me out a confidential memo about the B.B.C., and what staff improvements you think could be effected!"

There are cash bonuses handed out to most of the big men at the B.B.C. if they do well.

Mr. Lambert, who featured so largely in the "Talking Mongoose" case with Sir Cecil Levita, started at the B.B.C. at £16 a week. His success in his job had been recognised by Mr. Val Goldsmith (one of the financial "chiefs" behind the scenes of the B.B.C.) and by Sir John Reith himself; and he had been the recipient of annual increases of £100 except one year when there was a national slump. His salary went up to £1,300 a year, which is about average for officials who do the sort of work he does.

I have often seen tough business men open their eyes in approval and interest when they came to visit friends at Broadcasting House. The B.B.C., you see, has the prettiest collection of typists and secretaries in London.

There are more girls than in any other business concern of similar size, and they are better paid—and dress to match!

Yet every B.B.C. official, "ex" or otherwise, agrees with me that there are too many. Most men getting £600 a year have one secretary. Those with £950 a

year and over have two. If the B.B.C. wanted to make a big "cut" in its expenses without harming programmes, at least 15 per cent. of the girls could be sacked.

That is not, of course, to say that they don't do their work very efficiently now. Miss Freeman, in charge of the B.B.C. women's staff, sees to that. But at an average salary of £3 15s. a week the total wage bill is too high.

In meeting people who have left the B.B.C., either resigning after "incidents" or leaving to take up better jobs, I have found nothing but happiness and content to bid the B.B.C. farewell. Yet there is a mile-long waiting list of men and women anxious to get jobs there.

The money is good. A girl worth £2 15s. in a business house can, if neat and presentable, get £1 a week more. A youngster straight from the 'Varsity can be fairly sure of £350 a year to start with, while the B.B.C. finds out if he is any good.

Of course, if you are related to some popular society figure who hasn't featured in the divorce courts, to some Army chief, or somebody high up in the Civil Service, if you play games well and have been brought by your father into an old-world conservative club—then you may find it much easier to get that £6-a-week job on six-months' probation!

You'll have your office-chief's £3 15s.-a-week pretty secretary to do your letters, and a 17s. 6d.-a-week office boy with clean ears and collar (2s. 6d.-a-week bonus for that!) to post your letters.

You'll have to distinguish between B.B.C. engineers who earn £150 a year (who don't matter) and those who earn £1,200-a-year and upwards (and who do matter very much, and have to be said "Sir" to): what makes this doubly difficult is that the Broadcasting House nick-name for all these hard-working chaps who do the technical work is "Plumbers"!

Your week days will be spent with £4 10s.-a-week balance-and-control experts and £9-a-week announcers in the studios. You'll help £28-a-week producers rehearse variety shows costing £80 and upwards for twenty minutes' broadcast.

And at week-ends you'll have free use of the B.B.C.'s own Motspur Park sports club, with tennis, badminton, and rugger and cricket. The more you shine in this the less chance there'll be of you getting the sack at the end of the six months.

If the telephone rings, and a £5 5s.-a-week super-secretary summons you to the august presence of a £2,500-a-year staff official, then you're fairly sure to be engaged on the permanent staff. The "sack" just comes to juniors in a sealed envelope!

When you get that permanent job you can relax a little and meet the men and women who really run the B.B.C. Strangely enough you won't find them to be the big names who are so often in the news. The really vital people at Broadcasting House are afraid of getting their names into print for fear of being sacked. It pays them to have short memories. Even their waste paper must leave no trace of inside B.B.C. secrets.

An inter-departmental memo went round Broadcasting House staff to remind them of that. It said: "Complaints have been received that letters are not being torn up sufficiently small before being deposited in the waste-paper baskets. Please attend to this. Waste-paper can be transferred to the Engineering branch, staff section, to be burned in the basement. . . ."

Can you imagine such a memo being sent round any commercial concern? It is an isolated example of B.B.C. "red tape" which some of the Broadcasting House departments seem to delight in copying from various branches of the Civil Service.

Next Week: No. 2 in this Series
"The B.B.C.'s Real Bosses."

JENNIFER



HOLD-UP!



B.B.C. PROGRAMME GUIDE

VARIETY

YOU'LL be joyful to welcome the **Mills Brothers**, those supreme artistes of close-harmony, who return to the B.B.C. mike, after a very long absence, in *Music Hall* on **JANUARY 15, National**. Recently they have been touring the Continent, and had with them, incidentally, **Rudy Starita**. **Ethel Levy**, famous revue star, recently heard in *Scrapbook for 1913*, has signed **John Sharman's** contract for this bill, too; and the jovial pair **Major and Minor**, happy **Jack Barty** and England's favourite American, **Vic Oliver**, make up a first class programme.

For some time **Harry Howard** and **Sydney Vivian** have been providing *London Pie* variety shows for B.B.C. Empire listeners; now they have prepared a programme of this series for home listeners exclusively. You may hear it on **JANUARY 19, National**, when **Bryan Michie** will produce it perhaps rather sadly—you see, it will be his last B.B.C. production job before he takes the road with **Jack Hylton**. **Doris Hare** will be welcomed back in the cast of this show, which also offers **Tessa Deane**, **Diana Morrison**, **Ernest Sefton**, **Patrick Waddington**, and **The Radio Three**.

On **JANUARY 17, Regional**, **Ernest Longstaffe** presents "a truly rural episode" in a little musical fun called *At the Pig and Whistle*, by **Charles Penrose**, who's also in the cast. **Ernest Butcher** and **Muriel George** may be relied upon to be rural enough, and **Sidney Burchall** assists.

At Your Service, Madame is the title of a new radio musical by that experienced writer **Henrik Ege**, with music by **Eric Ansell**. **Archie Campbell** produces this on **JANUARY 18, National**, and a surprise is indicated in the role of an American announcer being played by "A Person."



Tense study of Jack Jackson. He is the hero of a dance band story to be broadcast next Thursday.

That *Lancashire Lad in London*—**George Formby**, of course—has his wife **Beryl** with him in this week's instalment of his adventures, which is set in the very demoralising scene of *A Night Club*. The day is **JANUARY 21, National**.

PLAYS—FEATURES—TALKS

ACTOR **Ernest Thesiger** had a dream. A vivid dream. So much so, that, when he awoke, he wrote it down in story form. Producer **Lance Siveking** read it and told Ernest to turn it into a radio play. And that is how *The*

Elixir of Count Del Bosco, on **JANUARY 18, Regional**, came into being. It is a short little drama about a confidence trickster, with Thesiger playing the "Count" himself.

Norman Edwards, of *Quarrel Island* fame, provides a new play for **JANUARY 19, Regional**: *The Case of Lady Tallond*. This imaginary lady was involved in a murder trial, and the play takes the form of a conversation between her and her counsel, after the verdict (unknown to the listener) has been pronounced, with "flash-backs" to the trial itself. An unusual technique, and an unusual story with a thrill and a surprise or two.

An historical feature, based on actuality, is *Fashoda*, which **Peter Creswell** produces on **JANUARY 15, Regional**. This is really a sequel to Peter's famous programme *Gordon of Khartoum*, and tells of an "incident" between French and British troupes which, had it not been for Gordon's actions, might have led to war.

What happens in a village when one of its inhabitants is left £1,000 is told with characteristic humour by **Eden Phillpots**, in his play *Jane's Legacy*, which **Cyril Wood** produces on **JANUARY 16, Regional**.

Family Papers is a new series of talks about family documents, letters and diaries of years ago. There is an interesting one arranged for **JANUARY 16, National**. Women, whether housewives or maids in service, will find much to take notice of in the series *Mistress and Maid* in which various domestic servant problems are discussed—**JANUARY 19, National**. There will be an interesting microphone visit to the Research Ship *Discovery*, now in the Thames, on **JANUARY 18, Regional**.

DANCE BANDS

THERE are portents that this year is going to be a bumper one in the way of new dance band presentation ideas. **Jack Jackson** is the next leader to roll up with a big idea which will give the boys something to think about.

In *Come on and Dance*, on **JANUARY 20, National**, Jack and his Band will provide what might be termed a crazy programme. It's not so crazy that it hasn't a theme, however. Its story is a very illuminating one. Big idea is that Jack gets arguing with some critics who say he would not be where he is to-day had it not been for luck. They dismiss the hard work theory. Jack offers to try and prove them wrong; goes out round the agents as a new trumpeter, asking for jobs, giving auditions.

Nobody will take him! "If you were a Jackson, now..." they all say. He is even turned down at the B.B.C. This is what the programme revolves around, and plenty of fun there will be.

Teddy Joyce's Girl Friends, having made a sweeping and jubilant bow to listeners, continue their grand series on **JANUARY 18, Regional**. Listen for some novelties and a surprise guest star. **Phil Cardew's** talented boys drive off *The Band Wagon* again on **JANUARY 19, Regional**. **Victor Silvester**, who started the non-vocal sessions, has *Thé Dansant* on **JANUARY 20, National**. And **Ambrose**, with **Evelyn Dall**, **Vera Lynn** and **The Manhattan Three** have *An Hour to Play* on **JANUARY 15, National**.

Ivor Moreton and **Dave Kaye** provide a two-piano peep at tunes to come in *To-Morrow's Songs*, on **JANUARY 20, National**; and **Jack Wilson** is at his keyboard on **JANUARY 18, National**.

MUSIC

DR. WILLEM MENGELBERG, celebrated conductor of the Concertgebouw, Amsterdam, will conduct twice for the B.B.C. this week. The B.B.C. Symphony Concert in the Queen's Hall on **JANUARY 19** falls to him, when a programme will be given including **Brahms' Symphony No. 3** and **Richard Strauss' Symphonic Poem Also Sprach Zarathustra**.

On **JANUARY 16, Regional**, Mengelberg will conduct an orchestral concert including a perform-



Doris Hare, irrepresible comedienne of "It's in the Bag," at the Saville Theatre, London, is in "London Pie" this week

ance of **Berlioz Symphonie Fantastique** and **Mendelssohn's** popular *Midsummer Night's Dream* music.

An attempt to express in music the great form of the famous bridge over **Sydney Harbour** will be heard on **JANUARY 21, Regional**, when **Warwick Braithwaite** will conduct *The Song of the Great Bridge* written by **Albert Cazabon**.

An event of the week is the first opera produced by the newly formed B.B.C. Opera Department. This is *Manon*, on **JANUARY 21, National**, when **Stanford Robinson**, **Gordon McConnell**, **Arnold Perry** and **Rex Haworth** will combine forces in the production. The roles will be played by **Denis Noble**, **Maggie Teyte**, **Roy Henderson** and **William Walker**.

An attractive programme of *Old Dance Music* will be played by the Theatre Orchestra on **JANUARY 16, National**; and on the same day that great singer **Peter Dawson** has a recital. **Lisa Menghetti**, violin, and **Adolph Hallis**, piano, give a joint recital on **JANUARY 18, National**.

SPORT

HOW do they use the gloves down **Billingsgate** way? You'll be able to answer the question after you've heard **C. W. Garner** give a commentary on an amateur boxing competition held by **Hay's Wharf Social and Athletic Club**, on **JANUARY 21, National**. The Club is the **Billingsgate fish porter's mecca**.

The broadcast will take in some of the later rounds of the **Open Competition**, and the **Novices' Open**. **Garner**, famed for his colourful darts commentaries, is an amateur boxer of some repute, and his experience at the mike and in the ring should combine to provide a racy description of a typical **Cockney sporting event**.

On **JANUARY 15, National**, **H. B. T. Wakelam** journeys to **Cardiff** to commentate on the **International rugger match** between **Wales and England**.

Tune in

*on Sundays at 2.45 p.m.
to Radio Luxembourg . .*

*and on Wednesdays at 3.15 p.m.
to Radio Normandy*



*Hear Gracie Fields in the
Fairy Soap Programme*

LISTEN TO RADIO LUXEMBOURG

1,293 metres

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

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

SUNDAY, JAN. 16

- 8.15 a.m.** Request Programme
- 8.30 a.m.** NEAL ARDEN
Presented by the proprietors of Feen-A-Mint.
- 8.45 a.m.** Your Old Friend Dan
Singing his way into the home.—Presented by the makers of Johnson's Wax Polish.
- 9.0 a.m.** GEORGE ELRICK—
MACLEAN'S LAUGHING
ENTERTAINER AND HIS BAND
Presented by the makers of Maclean's Stomach Powder.
- 9.15 a.m.** Fifteen Minutes of Variety at the Café Au Lait, featuring Felix Mendelssohn and His Orchestra, George Barclay and Guest Artist, Helen Raymond.—Presented on behalf of Nestlé's Milk Products, Ltd.
- 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 Jan Van der Gucht Olive Groves and the "Showlanders"
Presented by California Syrup of Figs.
- 10.0 a.m.** Old Salty and His Accordeon
To-day, How wicked pirates shoot off Old Salty on a sky-rocket.—Presented by Rowntree's Cocoa.
- 10.15 a.m.** CARSON ROBISON
AND HIS PIONEERS
Presented by the makers of Oxydol.
- 10.30 a.m.** DAVY BURNABY
The Jovial Comère
Presented by the makers of Bisurated Magnesia.
- 10.45 a.m.** The Dream Man
Clive Arnum, the dream man, tells you what dreams mean to you. Mrs. Jean Scott gives you free cookery advice.
Presented by Brown & Polson.
- 11.0 a.m.** Elevenses
With Geraldo and Diploma.—Presented by the makers of Diploma Cheese.
- 11.15 a.m.** THE OPEN ROAD
Presented by Carter's Little Liver Pills.
- 11.30 a.m.** Luxembourg Religious Talk (in French).
- 12.0 (noon)** Calvert's Front Page
Re-creating the most outstanding events of the world.—Presented by the makers of Calvert's Tooth Powder.
- 12.15 p.m.** The Rowntree Aero Show.
Harry Roy and Bill Currie in the lighter side of life, while the famous band "SWINGS IT."—Presented by the makers of Rowntree's Aero Chocolate.
- 12.30 p.m.** Peter the Planter
Presents H. Robinson Cleaver at the organ of the Regal Cinema, Bexley Heath, and his guest artistes, "The Philco Four."—On behalf of Lyons' Green Label Tea.
- 12.45 p.m.** MELODY AND MIRTH
Major and Minor take the biscuit.—Huntley and Palmer's, of course.
- 1.0 p.m.** Princess Marguerite Programme
Music by Grant Hughes and His Orchestra.—Presented by Theron.
- 1.30 p.m.** OVALTINE PROGRAMME OF MELODY AND SONG
Presented by the makers of Ovaltine.
- 2.0 p.m.** The Kraft Show
Directed by Billy Cotton, with Peter Williams, Alan Breese, Jack Doyle, and Rawicz and Landauer.—Presented by the Kraft Cheese Co., Ltd.
- 2.30 p.m.** Songs You Will Never Forget
Featuring Fred Hartley and His Orchestra, with Brian Lawrence (vocalist), and John Stevens (narrator).—Presented by the makers of Johnson's Glo-Coat.
- 2.45 p.m.** FAIRY SOAP
Thos. Hedley & Co., Ltd., proudly present:
MISS GRACIE FIELDS
Introducing new songs, and an old favourite in every programme, accompanied by Fred Hartley and His Orchestra.

- 3.0 p.m.** MORTON DOWNEY
The Golden Voice of Radio
Presented by the makers of Drene Shampoo
- 3.15 p.m.** WALTZ TIME
with Billy Bissett and His Waltz Time Orchestra
Esther Coleman
Hugh French and The Waltz Timers
Presented by Phillip's Dental Magnesia.
- 3.30 p.m.** Black Magic
"The Ace of Hearts" Orchestra, in a programme for sweethearts.—Presented by the makers of Black Magic Chocolates.
- 3.45 p.m.** ALBERT SANDLER
with Jack Byfield (at the piano) and Reginald Kilby (on the 'cello). Compered by Stephen Williams.—Presented by Boots The Chemists.
- 4.0 p.m.** THE HORLICKS PICTURE HOUSE
Master of Ceremonies: Vic Oliver
Ellisabeth Welch
Trevor Watkins
Sylvia Welling
Rhythm Brothers and The Horlicks All-Star Orchestra under Debroy Somers
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 OVALTINEYS
Entertainment especially broadcast for the League of Ovaltineys, with songs and stories by the Ovaltineys, and Harry Hemsley, accompanied by the Ovaltineys' Orchestra.—Presented by the makers of Ovaltine.
- 6.0 p.m.** UP-TO-THE-MINUTE RHYTHM MUSIC
Ambrose and His Orchestra with Evelyn Dall Sam Browne Vera Lynn Max Bacon and The Manhattan Trio
Presented by the makers of Lifebuoy Toilet Soap.
- 6.30 p.m.** RINSO RADIO REVUE
featuring Jack Hylton and His Band Alice Mann Dick Murphy Peggy Dell The Henderson Twins The Moser Bros. Compered by Eddie Pola
Presented by the makers of Rinso.
- 7.0 p.m.** DR. FU MANCHU
By Sax Rohmer
No. 59.—The Golden Pomegranates
A further episode in the timeless war between the famous criminal investigator, Nayland Smith, and Dr. Fu Manchu—arch-fiend of the Orient.
Dr. Fu Manchu—Frank Cochrane
Nayland Smith—D. A. Clarke Smith
Dr. Petrie—John Rae
Lawison—Vernon Kelso
Meyerstein—A. Young
Voice—A. Young
Weymouth—Arthur Young
Woman—Rani Waller
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 Musical Play "It's In The Bag." From the stage of the Saville Theatre, London.—Presented by the makers of Danderine.
- 7.45 p.m.** Dinner At Eight
Enid Stamp-Taylor introduces, "My Friends the Stars." The C. & B. Dance Band, directed by Sydney Lipton.—Presented by Crosse and Blackwell.
- 8.0 p.m.** PALMOLIVE PROGRAMME
with Olive Palmer and Paul Oliver



Peggy Desmond tickles the ivories in "The Biggest Little Show" at 9 a.m. on Wednesday.

- 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 Limited.
- 9.15 p.m.** BEECHAM'S REUNION
with Jack Payne and His Band featuring Marjorie Stedeford Peggy Cochrane and Billy Scott-Coomber
Compered by Christopher Stone
Presented by the makers of Beechams Powders and Germolene.
- 9.45 p.m.** COLGATE REVELLERS
Presented by Colgate Ribbon Dental and Shaving Creams.
- 10.0 p.m.** A SERENADE TO A MELODY
Presented by Pond's Extract Co., Ltd.
- 10.30 p.m.** QUAKER QUARTER-HOUR
featuring Carroll Lewis and His Radio Discoveries Don Michael (Vocalist) Joseph Rainsley (Whistler) Pat Baker and Billy Hilton (Vocal and Piano) A. Bernard (One-Arm Pianist) Arthur Dodd (Baritone)
Presented by Quaker Oats.
- 10.45 p.m.** JOHN GOODWOOD
on the Coty Programme
A new programme of haunting melodies, beauty information, and John Goodwood, astrologer, and student of the stars, who will tell you how the planets shape your destiny.
- 11.0 p.m.** Half an Hour to Dance
With Marius B. Winter and His Full Dance Orchestra, featuring the Seven Swingers, Paula Green, Bob Howard, and the Two Black Notes.—Presented by the makers of Bile Beans.
- 11.30 to 12.0 (midnight)** Request Programme.
- MONDAY, JAN. 17**
- 8.0 a.m.** WALTZ TIME
with Billy Bissett and His Waltz Time Orchestra
Esther Coleman
Hugh French and The Waltz Timers
Presented by Phillip's Dental Magnesia.
- 8.15 a.m.** HORLICKS "MUSIC IN THE MORNING"
Presented by Horlicks.
- 8.30 a.m.** Scott's Movie Matinée
Presented by the makers of Scott's Emulsion.
- 8.45 a.m.** THE OPEN ROAD
Presented by Carters Little Liver Pills.

- 9.0 a.m.** MELODIES FROM THE MASTERS
Compered by Peter Heming
Presented by the makers of Kolynos Dental Cream.
- 9.15 a.m.** THE HAPPY PHILOSOPHER
A new programme of particular interest to all dog lovers. Both adults and children will eagerly await the arrival of their old pal, The Happy Philosopher.
Presented by Bob Martin, Limited.
- 9.30 a.m.** With the Immortals
A musical problem, introduced by Orpheus, and presented by the makers of Bisodol.
- 9.45 a.m.** Keeping House With Elizabeth Craig. Introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.
- 10.0 to 10.30 a.m.** Tommy Dallimore and His Band, broadcasting from the Luxembourg Studio.
- 3.30 p.m.** Concert of Music by the Luxembourg Station Orchestra, under the direction of Henri Pensis.
- 4.0 p.m.** Thé Dansant
- 4.30 p.m.** THE FAMILY CIRCLE
Gramophone records compered by Christopher Stone.—Presented by the makers of Phillip's Tonic Yeast.
- 4.45 p.m.** MARMADUKE BROWN
the lovable, eccentric inventor and his patient wife, Matilda
Presented by the makers of Milk of Magnesia.
- 5.0 p.m.** Borwick's Baking Powder Concert.
- 5.15 to 5.30 p.m.** Piano Personalities.
- 6.30 to 7.0 p.m.** Request Programme

Please turn to next page

Cadbury Calling!

★ ★ ★ CHARLIE KUNZ BRINGS YOU SWEET MUSIC

CHARLIE KUNZ
famous pianist brings you Melodies with Memories

GEORGE BARCLAY
well known vocalist

JUDY SHIRLEY
who sings as sweet as she looks

Cadbury Calling — with a Don't forget MR. PENNY on Saturdays
breakfast-time treat for Tuesday, and to tell you about Milk Tray Chocolates — a popular treat at any time

RADIO 1293 METRES
LUXEMBOURG
Tuesday morning
January 18th **8-45**

RADIO LUXEMBOURG'S PROGRAMMES *Continued from previous page*

TUESDAY, JAN. 18

- 8.0 a.m.** **HILDEGARDE**
The most fascinating personality of the year.—Presented by Phillip's Dental Magnesia.
- 8.15 a.m.** "8.15 And All's Well"
Featuring Browning and Starr.—Presented by the makers of Alka Seltzer.
- 8.30 a.m.** Household Hints by Mrs. Able
Presented by the makers of Vitacup.
- 8.45 a.m.** **CADBURY CALLING**
and presenting
Reminiscing with Charlie Kunz, playing melodies with memories, and Judy Shirley and George Barclay singing for you
Compère: Ralph Truman
Presented by the makers of Cadbury's Milk Tray Chocolates.
- 9.0 a.m.** **MUSIC ON THE AIR**
Presented by the makers of Kolynos Tooth Paste.
- 9.15 a.m.** With the Immortals
A musical problem, introduced by Orpheus, and presented by the makers of Bisodol.
- 9.30 a.m.** Brown & Polson Cookery Club.
Club news and cookery talks by the President, Mrs. Jean Scott.
- 9.45 a.m.** **THE MILTON SISTERS**
Dinah Miller and Pat Hyde
with their entertaining announcer Bob Walker and Arthur Young at the piano
Presented by Milton.
- 10.0 a.m.** Fit as a Fiddle
Presented by the makers of Castorets Brand Tablets.
- 10.15 to 10.30 a.m.** Request Programme.
- 3.30 p.m.** Concert of Music By the Luxembourg Station Orchestra.
- 3.45 p.m.** Ah, Bisto! Sidney Torch at the organ and Webster Booth.—Presented by the makers of Bisto.
- 4.0 p.m.** Fifteen Minutes of Variety At the Café Au Lait, featuring Felix Mendelssohn and His Orchestra, George Barclay, and Guest Artist, Princess Pearl.—Presented on behalf of Nestlé's Milk Products, Ltd.
- 4.15 p.m.** **THE GLYMIEL JOLLITIES**
with Sylvia Cecil, Tessa Deane, Marjorie Stedeford, Gwen Catley, Clarence Wright, Monte Rey, Neal Arden, Al Burton and The Glymiel Orchestra.
Presented by the makers of Glymiel Jelly.

- 4.30 p.m.** **MELODY AND MIRTH**
Major and Minor take the biscuit. Huntley & Palmers, of course.
- 4.45 p.m.** **MARMADUKE BROWN**
The lovable, eccentric inventor and his patient wife, Matilda
Presented by Phillip's Dental Magnesia.
- 5.0 to 5.30 p.m.** Tommy Dallimore and His Band.
- 6.30 p.m.** Request Programme
6.45 to 7.0 p.m. Radio Luxembourg presents a record programme.

WEDNESDAY, JAN. 19

- 8.0 a.m.** **THE CHARM OF THE WALTZ**
Bringing you each week melodies from the pen of a celebrated composer of Waltz Music. To-day: Johann Strauss.—Presented by Phillip's Dental Magnesia.
- 8.15 a.m.** **HORLICKS "MUSIC IN THE MORNING"**
Presented by Horlicks.
- 8.30 a.m.** Scott's Movie Matinée
Presented by the makers of Scott's Emulsion.
- 8.45 a.m.** **GOOD MORNING**
A visit from Albert Whelan, bringing a song, a smile and a story.—Representing the makers of Andrews Liver Salt.
- 9.0 a.m.** The Biggest Little Programme
Starring Elsie Randolph, Peggy Desmond, Paul England and Monia Littler.—Sponsored by Rowntrees.
- 9.15 a.m.** **THE HAPPY PHILOSOPHER**
A new programme of particular interest to all dog lovers. Both adults and children eagerly await the arrival of their old pal, The Happy Philosopher.
Presented by Bob Martin Limited.
- 9.30 a.m.** **OLIVER KIMBALL**
The Record Spinner
Programme presented by Bisurated Magnesia.
- 9.45 a.m.** Radio Favourites
Presented by Brooke Bond Dividend Tea.
- 10.0 to 10.30 a.m.** **CARROLL GIBBONS AND HIS RHYTHM BOYS**
with Anne Lenner, George Melachrino and The Three Ginx
Sponsored and presented by the makers of Stork Margarine.
- 3.30 p.m.** Concert of Light Orchestral music
- 3.45 p.m.** **MACLEAN'S MUSICAL MATINÉE**
Presented by the makers of Maclean's Peroxide Toothpaste.
- 4.0 p.m.** Variety
- 4.15 p.m.** **PUTTING A NEW COMPLEXION ON LIFE**
Presented by D.D.D.
- 4.30 p.m.** **THE FAMILY CIRCLE**
Gramophone records compered by Christopher Stone.—Presented by the makers of Phillip's Tonic Yeast.
- 4.45 p.m.** **MARMADUKE BROWN**
The lovable, eccentric inventor and his patient wife, Matilda
Presented by the makers of Phillip's Magnesia Beauty Creams.
- 5.0 p.m.** **CARSON ROBISON AND HIS PIONEERS**
Presented by the makers of Oxydol.
- 5.15 to 5.30 p.m.** Glyco-Thymoline Programme. Numerology—a fascinating talk, showing how your birth date affects your whole life, by James Leigh, the famous Numerologist.
- 6.30 to 7.0 p.m.** Tommy Dallimore and His Band, from the Studio.

THURSDAY, JAN. 20

- 8.0 a.m.** **THE CHARM OF THE WALTZ**
Bringing you each week melodies from the pen of a celebrated composer of waltz music. To-day, Friml.—Presented by Phillip's Dental Magnesia.
- 8.15 a.m.** **HORLICKS' "MUSIC IN THE MORNING"**
Presented by Horlicks.
- 8.30 a.m.** **THE OPEN ROAD**
Presented by the makers of 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 Kolynos Dental Cream.

- 9.15 a.m.** Ann French's Beauty Talks
Presented by the makers of Reudal Bath Cubes.
- 9.30 a.m.** Brown & Polson Cookery Club. Club news and cookery talks by the President of the Cookery Club, Mrs. Jean Scott.
- 9.45 a.m.** Keeping House with Elizabeth Craig. Introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.
- 10.0 a.m.** **MACLEAN'S MORNING MELODY**
Presented by the makers of Maclean's Brand Stomach Powder.
- 10.15 to 10.30 a.m.** Request Programme.
- 3.30 p.m.** **THE MEDICINE CHEST**
A programme of tunes and tonics devised by Boots the Chemists
Compered by Stephen Williams
Guest Artist, Pat Rossborough
Concert of Light Orchestral Music.
- 4.0 p.m.** Music.
- 4.15 p.m.** **G.P. TEA-TIME**
George Payne & Co., Ltd., present Cavalcade of Memories (1897-1937).
- 4.30 p.m.** Your Old Friend Dan
Singing his way into the home.—Presented by the makers of Johnson's Wax Polish.
- 4.45 p.m.** **MARMADUKE BROWN**
The lovable, eccentric inventor and his patient wife, Matilda
Presented by the makers of Milk of Magnesia.
- 5.0 p.m.** **NEAL ARDEN**
Presented by the proprietors of Feen-A-Mint.
- 5.15 to 5.30 p.m.** An Earful of Music
Featuring Celia Ryland.—Presented by Rentals, R.A.P., Ltd.
- 6.30 to 7.0 p.m.** Tommy Dallimore and His Band, from the Studio.

- 9.45 a.m.** Concert
Presented by Brooke Bond Dividend Tea.
- 10.0 a.m.** **MUSIC ON THE AIR**
Presented by the makers of Kolynos Dental Cream.
- 10.15 to 10.30 a.m.** Ah, Bisto! Sidney Torch at the organ and Webster Booth.—Presented by the makers of Bisto.
- 3.30 p.m.** Concert of Music
By the Luxembourg Station Orchestra, directed by Henri Pensis.
- 4.0 p.m.** **Thé Dansant**
- 4.15 p.m.** Master O.K. the Saucy Boy
Presented by the makers of Mason's O.K. Sauce.
- 4.30 p.m.** **THE FAMILY CIRCLE**
Gramophone Records
Compered by Christopher Stone
Presented by the makers of Phillip's Tonic Yeast.
- 4.45 p.m.** **MARMADUKE BROWN**
the lovable, eccentric inventor and his patient wife, Matilda
Presented by the makers of Milk of Magnesia.
- 5.0 p.m.** **MORTON DOWNEY**
The Golden Voice of Radio
Presented by the makers of Drene Shampoo
- 5.15 to 5.30 p.m.** Glyco-Thymoline Programme. Numerology—a fascinating talk showing how your birth-date affects your whole life, by James Leigh, the famous numerologist.
- 6.30 to 7.0 p.m.** Tommy Dallimore and His Band, broadcasting from the Luxembourg Studio.
- 11.0 p.m.** Dancing Time
- 12.0 (midnight)** Princess Marguerite Programme of Music.—Presented by Theron.
- 12.30 to 1.0 a.m.** Late Dance Music

FRIDAY, JAN. 21



Ralph Truman is the genial compère in Tuesday's "Cadbury Calling" Show (8.45 a.m.)

FRIDAY, JAN. 21

- 8.0 a.m.** **HILDEGARDE**
The most fascinating personality of the year.—Presented by Phillip's Dental Magnesia.
- 8.15 a.m.** Record Review
A programme of popular melodies, chosen by Donald Watt.—Presented by the makers of Parment.
- 8.30 a.m.** Chiver's Concert
Presented by Chivers & Sons, Ltd.
- 8.45 a.m.** "OUT OF THE BLUE"
The Programme of Surprises
The Big Stars and Personalities brought to you out of the blue. Introduced by Ruth Dunning, The Reckitt's Reporter. This week's surprises include the debut of a world-famous comedian in a new role. A song-writer and star will show you how one of the most popular songs of all time was launched.—Presented by the makers of Reckitt's Blue.
- 9.0 a.m.** **ZEBO TIME**
A musical contrast of grandmother's romantic songs, with the gay rhythm of to-day.—Presented by the makers of Zebó-Reckitt & Sons, Ltd.
- 9.15 a.m.** Countryside
A musical panorama of our glorious country highways and byways, featuring, Simon the Singer, and the Carnation Countryside Quintet.—Presented by Carnation Milk.
- 9.30 a.m.** **THE MILTON SISTERS**
Dinah Miller and Pat Hyde
with their entertaining announcer Bob Walker and Arthur Young (at the piano)
Presented by Milton.

- 8.0 a.m.** **PROGRAMME OF POPULAR MUSIC**
Talk by Nurse Johnson on child problems.—Presented by California Syrup of Figs.
- 8.15 a.m.** **HORLICKS' "MUSIC IN THE MORNING"**
Presented by Horlicks.
- 8.30 a.m.** Sunny Jim's Programme of "Force" and Melody.
- 8.45 a.m.** **CADBURY CALLING**
Two great attractions in radio's new blend of entertainment.
The Exploits of Mr. Penny, by Maurice Moiseiwitsch
No. 7.—"Mr. Penny's Strong Line"
Richard Gooden as "Mr. Penny," and Doris Gilmore as "Mrs. Penny," with Ernest Sefton, Maurice Denham and Foster Carlin, and the music of Blackpool's wizard of the Wurlitzer, Reginald Dixon.—Presented by Cadbury Bros., Ltd., Bourneville.
- 9.15 a.m.** **THE HAPPY PHILOSOPHER**
A new programme of particular interest to all dog lovers, but of special interest to children, who will eagerly await the arrival of Uncle Phil.—Presented by Bob Martin, Limited.
- 9.30 a.m.** Brown & Polson Cookery Club. Club news and cookery talks by the President of the Cookery Club, Mrs. Jean Scott.
- 9.45 a.m.** Keeping House with Elizabeth Craig. Introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.
- 10.0 a.m.** Uncle Coughdrop's Party for the Kiddies.—Presented by Pineate Honey Cough Syrup.
- 10.15 to 10.30 a.m.** **GOOD MORNING**
A visit from Albert Whelan, bringing a smile, a song and a story.—Representing the makers of Andrews Liver Salt.
- 4.15 p.m.** **Thé Dansant**
- 4.30 p.m.** Programme of Music
Presented by the makers of Ladderix.
- 4.45 p.m.** **SHOWLAND MEMORIES**
A musical cavalcade of theatreland, past and present, with Webster Booth Olive Groves and the "Showlanders"
Presented by California Syrup of Figs.
- 5.0 p.m.** King's Cigarettes
Football results programme.—Sponsored by Ardath Tobacco Co., Ltd.
- 5.30 p.m.** With the Immortals
A musical problem introduced by Orpheus, and presented by the makers of Bisodol.
- 5.45 to 6.0 p.m.** Station Concert
- 6.30 to 7.0 p.m.** Outside Broadcast from Café KONS.
- 11.0 to 1.0 a.m.** Dancing Time

CARROLL LEVIS'S MOST POPULAR DISCOVERY

On Sunday, December 26th was

MAUDIE BLAKE

(The Girl who Whistles in her Throat)
Whistling "The Cage in the Window"

On Sunday, January 2nd

A Tie

VICTOR DALE

Pianist

AL TANNER

Singing "The Hilly Billy Band"

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

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

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

LYONS
8.30 p.m.
SUNDAY

LUXEMBOURG 10.30 p.m. SUNDAY

LUXEMBOURG NOTES - - - by S. P. Ogden-Smith

THIS has been a lonely week in Luxembourg; your old friend Charles Maxwell had been staying with us, and it seemed almost like old times to have him around again, though the Luxembourgeois did not know much about it, as he had not brought his car with him!

Then Gordon went off to England on short leave, and my wife chose the same time to go to Brussels to do a spot of shopping—we get most of our special things there, as there are a number of shops that go in for English things that are impossible to get in Luxembourg—so I had to console myself with skittles.

Talking about skittles, our Club had a dinner last Friday night, given, as was our New Year's Eve one, by Wireless Publicity, and it was a jolly good show; what perhaps made it better than the normal dinner was the fact that speeches were barred, so that all one's attention could be given to the more serious business of eating and drinking!

I had a letter from my young brother-in-law a week or two ago, telling me that his troop of Scouts are possibly coming to camp in Luxembourg this summer, and that reminded me to tell any "R.P." readers who may have the camping arrangements for their troop to fix that Luxembourg is one of the finest places in Europe for a camping holiday.

Within reasonable distance of a town (for supplies) one can find boating and swimming and jolly good camp sites among some of the most marvellous scenery that one could find anywhere. This applies to anyone who likes camping, as well as Scouts, and if you are interested, write to me at Radio Luxembourg (2½d. stamp!) and I will very gladly let you have all the details necessary.

I must tell you of an adventure that Angus had the other night. One of his fans very kindly sent him a collar for a Christmas present, and this collar has red reflectors fitted to it so that it will show in the lights of a car—a jolly good idea. I was taking him out for a walk after dark a week or two ago, when he met another dog; the preliminary skirmish was just about to take place when a car came round a corner and the head-lights fell on the collar; the other dog was so astonished that he gave one yelp and hared off down the road as hard as he could go, and I should say he's still running!

Angus was nearly as surprised as the other dog, but then apparently decided that it must have been his warlike attitude that scared the other chap, and he was as proud as Punch for the rest of the evening—there was absolutely no holding him, he barked at everything or person that he saw! He's a marvellous little companion, though, and, in spite of the very high offers we have had for him, I would not part with him for anything.

In less than a fortnight—January 23, to be exact—it will be H.R.H. The Grand Duchess of Luxembourg's birthday, and, if it is the same as last year and the year before, the whole town will be illuminated and there will be a torchlight procession, with decorated cars and great rejoicings.

My wife and I get rather the worse of these celebrations, as the salute that is fired in honour of the occasion comes from a place a little too close to us for comfort. A seventy-five millimetre cannon is used, and—I am not quite sure of the exact number—some fifty or sixty shots are fired within a couple of hundred yards of our flat.

This would not matter so much, but they choose the rather unfortunate hour of six o'clock in the morning to start! It's a Sunday this year, so bang goes my usual lie-in—in more senses than one! Then after the Birthday celebration week we start to think about Carnival, but I will tell you more about that later on. Cheerio until next week!

WHO IS IT?



The Man with the Rolled Gold Voice

YES—that's right: Davy Burnaby—stage and screen funny man, and of late years a leading British ether-tickler. Well, he's broadcasting from Radio Luxembourg every Sunday morning at 10.30 in a series of uproarious programmes sponsored by Bismag Ltd., proprietors of 'Bisurated' Magnesia, the world-famous stomach remedy. So be sure to tune in to Radio Luxembourg on Sunday mornings at 10.30 to Davy Burnaby.

'Bisurated' Magnesia For the Stomach

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

THE NEW RINSO RADIO REVUE

SUNDAYS AT 6-30 P.M. LUXEMBOURG-NORMANDY (TRANSMISSION FOR NORMANDY ARRANGED THROUGH THE INTERNATIONAL BROADCASTING COMPANY LIMITED).

JANUARY 16TH

JACK HYLTON and his Band

Alice MANN · Peggy DELL
(PERSONALITY GIRL) (THE IRISH SINGER)

Dick MURPHY · The Henderson Twins
(THE SINGING STAR) (BRIGHT-FRESH-AND JUST 16!)

Eddie POLA · MOSER Bros.
(COMPÈRE EXTRAORDINARY) (WORLD'S FOREMOST YOPELLING TEAM)



ALICE MANN



HENDERSON TWINS



JACK HYLTON

JANUARY 23RD

JACK HYLTON and his Band

Dick MURPHY · Peggy DELL

Alice MANN · Jimmy Miller

Eddie POLA · Tom WARING

HENDERSON Twins

CONTINENTAL CAMEOS . . . No. 1. GETTING THE BEST OUT OF YOUR SET



CHRISTOPHER STONE

Charming, cheery and chubby and the Hero of every gramofan, Christopher Stone is one of Radio Lyons' bright, particular stars. Inimitably compères such sparkling Shows as Beechams Re-Union and this contributes To the gaiety of the nation On a wavelength of 215 metres. Prince of Radio Beggars His appeals from the B.B.C. on behalf of Endless Good Causes have resulted in Record sums being raised:

Sussex is his "hide out" and he prefers the country to Town (and we don't blame him!) Overseas he earned the M.C. and D.S.O., but Notably declines to talk about these important things. Everyone knows him and he knows everyone. That's Chris Stone.

By Our Technical Expert

M. Pickering, Atherton

IN view of your special circumstances I would advise you to erect an aerial having a total length of between 60 and 70 ft. with a down lead that is kept as much as possible away from the house. This will give you most satisfactory reception on short waves with your receiver, and there would not be any material advantage in erecting any other type of aerial. You will find, however, that with your all-wave receiver you must pay maximum attention to the time of day and wavelength of the station you wish to receive. During daylight, for example, try below 20 metres, during the evening between 20 and 45 metres, and late at night over 45 metres.

A. Bottomley, Halifax

IT is rather difficult from the few details in your letter to give you the exact solution for your trouble, but it appears that either your high-tension battery is badly run down, or else the first valve, that is, the high-frequency amplifier in your receiver, has developed a fault. I suggest that you have this valve checked by your local dealer, who will soon be able to tell you whether or not this is the cause of the trouble.

L. Boyen, Ilfracombe

YOU will always find that comparatively long-distance stations on medium waves are difficult to receive during daylight, but the volume should improve very considerably after dark. The station to which you refer is particularly awkward to receive over 200 miles, for fading is very often noticed. I do not think the trouble of which you complain is due in any way to your battery although if this was up to maximum voltage you would probably find a slight increase in volume. The trouble is quite a natural one and due to conditions prevailing at the moment.

SETS WE HAVE TESTED

AN ALL-WAVE TABLE MODEL SUPER-HET

WE have been subjected to rather extensive tests a new five-valve super-het receiver recently introduced by Ever Ready Radio Ltd., who are so well known to readers for batteries and accumulators. They have, of course, for some time been producing a most extensive range of high-grade receivers which are normally in what is termed the better-class market.

Their model 5033, however, is within the scope of most users at £13 19s. 6d., at which figure it represents excellent value for money. It is, without question, a high-grade instrument very much under-priced and almost in the popular price range.

Cabinet work is excellent from every angle, while, owing to the use of an exponential cone type moving-coil loudspeaker, quality is much above the average and suitable for the most ardent music lover.

There are five valves in this receiver, all of which operate on three wavebands, including the short-wave channel of 19 to 50 metres. One of the first points which we noticed was the extreme sensitivity and ease of reception on short-waves, coupled with unusual selectivity on medium and long waves.

It takes a most selective and efficient receiver successfully to receive Luxembourg without some trace of whistle, particularly after dark. But with this Ever Ready receiver we have not noticed any kind of interference on Luxembourg, Normandy, or any of the stations featuring sponsored programmes, during a period of over a month.

A Magic Eye tuning indicator has been included so that the very strong stations can be accurately received with a tuning position that enables the best possible quality to be given.

The average user will find that this super-het receiver will bring in most of the worthwhile stations on medium and long waves, while a very large number of the stations will be comparable with the local Regional or National. The automatic volume control system works most efficiently, and even those stations that normally are inclined to fade are held up to give level output.

Noise level, a feature very often overlooked by buyers of multi-valve receivers, is very low. It must be remembered that with high noise level many of the weak stations on short-waves are lost, so that the mere fact that this receiver is particularly quiet, indicates that more than the usual number of short-wave stations should be receivable.

The stations are marked with actual station names, so that there is no difficulty in picking up the more important broadcasting stations even on short-waves. Hum level is negligible, while the receiver is only suitable for A.C. mains.

Further information can be obtained from the makers, The Ever Ready Radio Co., Ltd., Hercules Place, N.7.

YES PLEASE, FIVE —
I SAID FIVE
TABLETS OF
PALMOLIVE
SOAP



Yvonne's phoning an important order for the Misses DIONNE!

ONE of the most important orders from the Dionne household is—Palmolive soap and *no other!* They're the orders of the Quins' own devoted Dr. Dafoe. So no wonder his wonderful charges, the most famous little girls in all the world, are also some of the *loveliest* too! Nothing else but gentle Palmolive could be trusted to cleanse and soothe those tender baby skins, first bathed in pure olive oil alone. And nothing but this wonderful *olive oil* soap is more certain to keep for always that lovely youthful bloom in those famous complexions. So with every wash and with every bath, five wonderful little ladies grow steadily lovelier as Palmolive cleanses, soothes and *beautifies!*

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Listen in

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

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

WEDNESDAYS, 10.30 p.m.
Radio Lyons
(215 metres)

to the
**Palmolive half hour
of light music**

with Olive Palmer, Paul Oliver and the Palmolivers

Radio Lyons Balling!

215 metres

Announcers: Gerald Carnes and Johnny Couper



SUN., JAN. 16

- 5.0 p.m.** Gramo-Variety
Something for everybody in a programme of amusing and delightful song and melody.
- 5.15 p.m.** Your Old Friend Dan
Songs and sound advice from Lyle Evans, with music by the Johnson Orchestra.—Presented by the makers of Johnson's Wax Polish.
- 5.30 p.m.** Dance Time
Fifteen minutes of rhythmic harmony.
- 5.45 p.m.** Peter the Planter
Presents Fred Hartley's Sextet, with Cyril Grantham.—On behalf of Lyons' Green Label Tea.
- 6.0 p.m.** CARSON ROBISON AND HIS PIONEERS
From the C.R. Ranch, far out in the West, these favourite songsters bring you their rhythm, melody and humour of the range.—Sent to you by courtesy of the makers of Oxydol.
- 6.15 p.m.** MORTON DOWNEY
Radio's Golden Voice and the Drene Orchestra
in a programme of song and melody.—Presented by the makers of Drene.



(Left) Gerald Carnes, Radio Lyons' chief announcer, whose happy voice is well known to listeners, and his colleague, Johnny Couper

FULL CIRCLE

A HORSHAM, Surrey, listener put through a telephone call to Radio Lyons recently and asked to speak to Gerald Carnes. Gerald, who was hard at work announcing a programme of dance records, left the studio and went to the telephone. The listener explained that a birthday party was in progress at his home, and one after the other the guests called their thanks to Gerald over the 'phone for the "grand dance tunes we are dancing to at this moment." Carnes, however, became a little nervous that the record then being transmitted might end before he had time to get back to the "mike." "Oh, don't worry about that," said the Horsham listener. "Here, turn the radio up 'full out,' somebody."
"The strains of the music, via his loud-speaker and the telephone line, came back clearly to me at Lyons," says Carnes. "And so I was able to hear when the record was coming to an end, bid this kindly-minded listener good-bye, and get back to my post at the 'mike' without any hurry or scurry."

- 6.30 p.m.** BEECHAMS REUNION
with Jack Payne and His Band
Billy Scott-Coomber
Ronnie Genarder
Peggy Cochrane
and Marjorie Stedeford
The whole programme compered by Christopher Stone.—Sponsored by Beechams Pills, Ltd.
- 7.0 p.m.** CARROLL GIBBONS AND HIS RHYTHM BOYS
with Anne Lenner
George Melachrino
Sam Costa
and The Three Ginx
A programme of dance music, songs and melodious memories by those famous artistes.—Presented by the makers of Stork Margarine.
- 7.30 p.m.** At The "Micetersingers" Club
A novel programme of merry music and song.—Presented by the maker of Liverpool Virus.
- 7.45 p.m.** Station Concert and News
- 8.05 p.m.** Dance Music
On gramophone records.
- 8.15 p.m.** "Highlights on Parade"
With Alfred Van Damm and His State Broadcasting Orchestra, and Wyn Richmond.—Presented by the makers of Maclean's Peroxide Toothpaste.
- 8.30 p.m.** CARROLL LEVIS
and His Radio Discoveries
"To-day's unknown is the star of tomorrow." Among the talented amateur artistes presented this week by breezy, brilliant Carroll Levis are:
Don Michael (vocalist)
Joseph Rainsley (whistler)
Pat Baker and Billy Hilton (vocal and piano)
A. Bernard (one-arm pianist)
Arthur Dodd (baritone)
- 8.45 p.m.** Station Concert and News
- 9.0 p.m.** Young and Healthy
A programme of modern, snappy dance-rhythm and swing.—Sent to you by the makers of Bile Beans.
- 9.15 p.m.** The Zam-Buk
Programme of melody, song and humour.—Presented by the makers of Zam-Buk.
- 9.30 p.m.** HILDEGARDE
The most fascinating personality of 1937
Presented by the makers of Phillip's Magnesia Beauty Creams.
- 9.45 p.m.** WALTZ TIME
with Billy Bisset
and His Waltz Time Orchestra
Esther Coleman
Hugh French
and The Waltz Timers
"An invitation to the Waltz," from the makers of Phillip's Dental Magnesia.

"ALAS, MY POOR BROTHER!"
says (modestly)
the "MAN ON THE SET"

THE "Man on the Set," Radio Lyons' film-reporter and studio snooper, has an elder brother in the Navy. Recently, this officer's ship was at Gibraltar, and the Man on the Set's brother was taking a walk, in company with a shipmate, on the famous Rock. The two men came to a small stone hut, used as a patrol-post by the military. A voice was booming through the hut window. "I seem to know that voice!" said the M. on S.'s B., and went inside to investigate. He found two British soldiers, whiling away an off-duty hour with a radio set; and the voice that was coming from the loudspeaker was that of the Man on the Set himself.
"My brother, whom I had not seen for more than two years, sent me a letter describing the funny coincidence," the Man on the Set tells us. "We have always been the best of good friends, and he pulled my leg a good deal about my voice disturbing the famous "Military Apes" which clamber up and down the Rock of Gibraltar. Shortly afterwards, his ship visited Golfe Juan, on the Riviera, and although it's a ten-hour train journey from Lyons, I made the trip one Saturday night after the transmission was finished, and spent a grand day of reunion with him."

- 10.0 p.m.** Excerpts from "It's in the Bag." The delightful musical play at the Saville Theatre, London.—Presented by the makers of Danderine.
- 10.15 p.m.** DR. FU MANCHU
By Sax Rohmer
A further episode in the timeless war between Nayland Smith, criminal investigator, and Dr. Fu Manchu, arch-fiend of the Orient.
No. 46—The Secret of the Living Death
Dr. Fu Manchu—Frank Cochrane
Nayland Smith—D. A. Clarke Smith
Weymouth—Arthur Young
Sterling—Vernon Kelso
Fah Lo—Rani Waller
- 10.30 p.m.** SHOWLAND MEMORIES
A programme of hits from musical-comedy with Olive Groves, Webster Booth, and the Showlanders.—Presented by the makers of California Syrup of Figs.

- 10.45 p.m.** To-day's Horoscope
A programme of mystery and music for everybody. Birthday predictions and advice for the future.—Presented by the makers of Jersey Lily Beauty Lotion.
- 1.0 p.m.** Majestic Melodies
Grand and glorious marches and ballads to stir you, by brass band, organ, and orchestra.
- 11.30 p.m.** "As You Like It"
Songs, dance numbers and request items of all kinds from Radio Lyons listeners.
- 12 (midnight)** Close Down

MONDAY, JAN. 17

- 10.0 p.m.** Dance Music
A delightful programme of rhythm hits.
- 10.15 p.m.** Sunny Jim Transmitting "Forge" and Melody. An old-time ballad-concert, reviving musical memories
- 10.30 p.m.** "F" Stands For . . .
Another instalment of Radio Lyons' intriguing new feature.
- 11.0 p.m.** The Stage-Door Lounger
Radio Lyons' backstage reporter with his weekly "bag" of theatreland-celebrity gossip, and music from the hit-shows of the moment.
- 11.30 p.m.** Comedy Corner
Famous humorists are represented in a delightful half-hour of mirth and melody.
- 12 (midnight)** Close Down

TUESDAY, JAN. 18

- 10.0 p.m.** Variety
Something for everyone in an enjoyable entertainment.—Offered by the makers of Stead's Razor Blades.
- 10.15 p.m.** Bolenium Bill on Parade
With his army of daily workers in a programme of stirring songs and marches.
- 10.30 p.m.** THE AIR EXPRESS FROM HOLLYWOOD
A thrilling programme of music and glamour from the Film City.—Presented by Max Factor, Ltd.
- 11.0 p.m.** Sign, Please
Once again, Tony Melrose (Twiddensnitch Scholarship for Treacle-Technology), sets you your homework. His Study and Dormitory are at 10 Soho Square, London, W.1—in the same room.
- 11.30 p.m.** The Night Watchman
Brings another selection of pleasant music for the closing programme.
- 12 (midnight)** Close Down

Please turn to next page



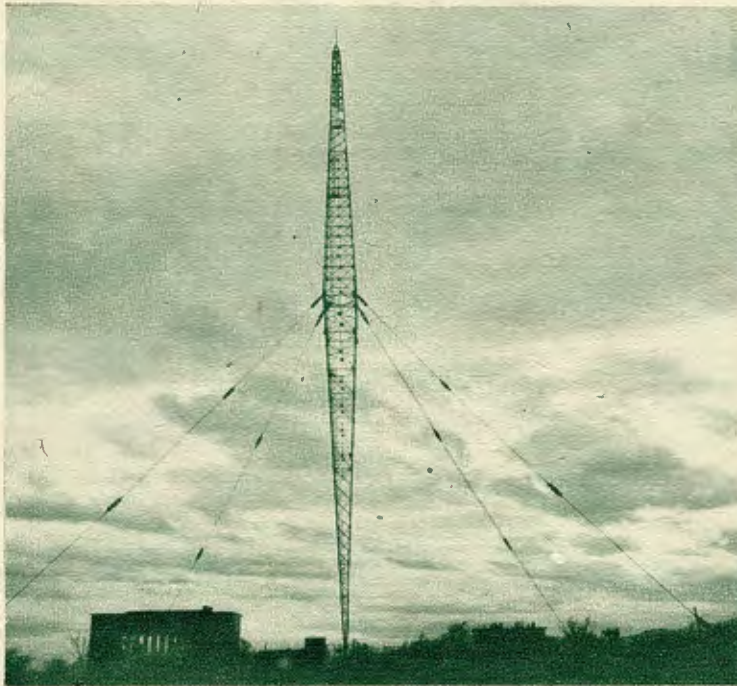
Bob Ashley, star of "It's in the Bag." Excerpts will be broadcast on Sunday at 10 p.m.

TUNE IN TO
RADIO LYONS
EVERY
SATURDAY
EVENING AT 11-15
FOR THE DAY'S
FOOTBALL POOL
DIVIDENDS

RADIO LYONS PROGRAMMES—Continued

WEDNESDAY, JAN. 19

- 10.0 p.m.** Dance a Little
To the strains of "sweet" style rhythm-bands in their latest recordings.
- 10.15 p.m.** "Sunny Jim's Consultation Series." In which this famous character interviews housewives from all parts of the British Isles.
- 10.30 p.m.** PALMOLIVE TIME
With Olive Palmer, Paul Oliver, and the Palmolivers. Palmolive's own collection of radio-favourites in songs, duets and rhythm.
- 11.0 p.m.** Film Time
Another up-to-the-minute programme of news from Screenland, with delightful musical selections, by The Man on the Set, Radio Lyons' Friend of the Stars. Address the Man on the Set at 10 Soho Square, London, W.1.
- 11.30 p.m.** Old and New
Certain records, bearing early numbers in the Radio Lyons library-list, have become firm favourites. Here they are played with request-items, alternating with selections from the latest arrivals—the favourites of to-morrow.
- 12 (midnight)** Close Down



A beautiful sunset picture of the Radio Lyons transmitter

THURSDAY, JAN. 20

- 10.0 p.m.** Vaudeville
Song, sketches and solos in a record programme of first-class popular fare.
- 10.15 p.m.** Dance Time
A programme of rhythm hits.—Presented by the makers of Thermos Flasks.
- 10.30 p.m.** Guess the Bands
Radio Lyons' fascinating competition-feature, which has already become one of the most popular programmes on the air. You may win an attractive prize: don't miss this bright half-hour.
- 11.0 p.m.** Here and There
A record programme of varied successes by famous orchestral, vocal and instrumental radio-stars.

- 1.30 p.m.** Trans-Atlantic
Half an hour of rhythm and laughter in recent recordings from famous artistes in the U.S.A.
- 12 (midnight)** Close Down

FRIDAY, JAN. 21

- 10.0 p.m.** Dance Time
With your favourite rhythm bands.

- 10.15 p.m.** Bolonium Bill on Parade
A programme of stirring songs and marches with Bolonium Bill and his army of daily workers.
- 10.30 p.m.** Cuban Rhythm
The Lecuona Cuban Boys are among the thrilling rumbatechnicians in this record programme.
- 10.45 p.m.** Organ Parade
A feature which is ever popular with listeners who delight in the work of Britain's famous cinema organists.

- 11.0 p.m.** Varied Fare
Something for every taste in a half-hour of gay music.
- 11.30 p.m.** Afterthoughts
Wasn't your "pet" record in the last request programme? Don't despair. It may be in this selection of songs, solos, and request items.
- 12 (midnight)** Close Down

SATURDAY, JAN. 22

- 10.0 p.m.** Hits and Highlights from Stage and Screen.
Music from stage-shows and motion-pictures of yesterday, to-day and to-morrow.—Presented by the makers of Macleans Peroxide of Toothpaste.
- 10.15 p.m.** Dance Time
A programme of popular hits in rhythm.—Presented by the makers of Thermos Flasks.
- 10.30 p.m.** "Our Favourites"
Gay records of song and dance specially chosen by Gerald Carnes and Johnny Couper, Radio Lyons' friendly announcers, from among their own favourite artistes.
- 10.45 p.m.** Film Time
Radio Lyons' own film-reporter, The Man on the Set, brings you the latest news from Screenland in another of his interesting, up-to-the-minute, first-hand bulletins.
- 11.15 p.m.** Empire Pools Special
A programme of songs and good cheer announcing to-day's football pool results.
- 11.30 p.m.** Passing By
Friendly, popular Tony Melrose comes to the microphone again with messages of good cheer for the sad ones, words of wisdom for the glad ones. Don't miss this Saturday night closing feature.
- 12 (midnight)** Close Down

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

Louis Levy calling
from Radio Normandy



"Hear me on
Sundays at 1:30 p.m.

Remember me at Radiolympia? D'you like my 'Music from the Movies' programmes? Then tune in to Radio Normandy on Sundays at half-past-one. Every Sunday from half-past-one to two you can hear my Rhythm Symphony Orchestra in a special super-programme sponsored by the makers of Snowfire Beauty Aids. All the latest hits . . . all the best of the old favourites too. So remember—Radio Normandy (269.5m) on Sundays at half-past-one.

.. I'm in the


Snowfire

programmes"

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

I.B.C. SHOP WINDOW

"UNCLE BENJY" TALKING



Benji MacNabb

HELLO, everybody! This is Uncle Benji speaking—or, in this case, writing to you all. Well, it's been some time since I've had an opportunity of greeting my old friends on these pages. Perhaps some of you may remember, about two years ago, I gave you some brief descriptions of life at Fécamp.

Many gallons of water have slipped by under the bridges since then, and the face of things has changed a lot, but I still have the memory of those good times we all used to have out at Radio Normandy.

"Those were the days" is a familiar expression, but it applies very well in this case. Those certainly were the days. Tom Ronald and Bob Walker were the first friends I met out there, and then in the second year along came John Sullivan, now at the Paris broadcasting station; and, of course, "Flossie," that mystery child, turned up to keep us all well occupied.

I should think that some of Flossie's escapades in the children's hour have gone down to posterity. Of course, that is all a long way back now. Since leaving Normandy I've been with the U.P.C. (I.B.C.'s production division), and I have made a lot of new friends.

Roy Plomley, of course, is well known to you all. He speaks to you in "Half an Hour to Dance," and sometimes, when I can get him to, in the Normandy Playbill. Then there's Kenneth Maconochie; you remember him as Uncle Kenneth with his animal stories in the children's corner.

Life is certainly busy these days, but it has brought me into contact with many charming artistes. Esther Coleman; Gordon Little in "Music Through the Window"; Patrick Waddington, Paula Green, Eugene Pini; Alfred Van Damm and Wyn Richmond in "Highlights on Parade" and "Radio Parade"; Fred Douglas, Nora Blakemore, Muriel Farquhar, and Bertha Willmott in "Music Hall Memories," to mention only a very few.

I've found them all so pleasant to work with, and it really has made my job a very happy one. I almost forgot to tell you about Joe Murgatroyd. Joe and Poppet have been keeping me very busy lately. They've made me join in their morning exercises. I've gone through them all, from jumping on a sixpence to the bucking broncho, and your old Uncle Benji has lost many a pound. On the other hand, my appetite has increased; so they have to watch out to see that I don't have too much tea and cakes!

FOR BRIGHTER RADIO . . .

RADIO NORMANDY

269.5 m., 1113 kc/s

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



TUNE IN

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



SUNDAY, JANUARY 16

Morning Programme

- 7.45 a.m.** Studio Service From Rouen. Conducted by the Rev. C. Ross, of All Saints' Church, Rouen.
- 8.0 a.m.** In Search of Melody Old Time Sea Songs; Trees, *Rasbach*; Chansonette, *Friml*; Selection: Mr. Cinders, *Ellis*.—Presented by Pynovape Brand Inhalant, Yeo Street, E.3.
- 8.15 a.m.** I.B.C. TIME SIGNAL Light Music.
- 8.30 a.m.** Musical Alphabet Martial Moments, arr. *Winter*; Marigold, *Mayerl*; Midnight in Paris, *Magidon*; Mighty Lak' a Rose, *Nevin*.—Presented by Kia Ora.
- 8.45 a.m.** Sporting Special King Cotton—March, *Sousa*; Vienna, City of My Dreams, *Sieczynski*; This Year's Kisses, *Berlin*; Overture—The Gondoliers, *Sullivan*; London on a Rainy Night, *Stept*; Day In, Day Out, *Evans*; Knightsbridge—March, *Coates*.—Sent you by International Sporting Pools, Bath Road, Bristol.
- 9.15 a.m.** I.B.C. TIME SIGNAL The Movie Club. Highlights of Hollywood and a Hollywood "Stop Press News." Cabled direct from the Film Capital. Intimate glimpse of Gary Cooper.—Presented by the makers of Lux Toilet Soap.



Horlicks Picture House presents, this week, charming musical comedy heroine Sylvia Welling. Sunday at 4 p.m.

- 9.30 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, 179 Acton Vale, W.3.
- 9.45 a.m.** The Smoking Concert A convivial collection with a cigarette and a song on their lips, featuring Charlie the Chairman and The Smoking Concert Company.—Presented by Rizla Cigarette Papers, Rizla House, Beresford Avenue, Wembley, Middlesex.
- 10.0 a.m.** WALTZ TIME with Billy Bissett and his Waltz Time Orchestra Hugh French Esther Coleman and The Waltz Timers Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.

- 11.15 a.m.** THE STORK RADIO PARADE Presented from the stage of the Union Cinema, Kingston-on-Thames featuring Bower and Rutherford Anna Rogers with Phil Park and Jack Dowle at the Organ directed by Harold Ramsay Announcer: Bob Walker
- 11.45 a.m.** Programmes In French Assn. des Auditeurs de Radio Normandie.

Afternoon Programme

- 10.15 a.m.** CARSON ROBISON And His Pioneers Presented by Oxydol Co., Ltd., Newcastle-on-Tyne.
- 10.30 a.m.** Eddie Pola And His Twisted Tunes. A programme of twisted words and music.—Presented by the makers of Monkey Brand, Unilever House, Blackfriars, E.C.4.
- 10.45 a.m.** The Rowntree Aero Show Harry Roy and Billy Currie in the Lighter Side of Life, while the famous band swings it.—Presented by the makers of Rowntree's Aero Chocolate.
- 11.0 a.m.** I.B.C. TIME SIGNAL PUTTING A NEW COMPLEXION ON LIFE Dinner Music for a Pack of Hungry Cannibals, *Scott*; Little Old Lady, *Carmichael*; Mine Alone, *Wrubel*; Chicken Reel, *Daly*.—Presented by D.D.D., Fleet Lane, E.C.4.

- 1.30 p.m.** LOUIS LEVY And His Symphony with Eve Becke and Gerry Fitzgerald Announcers: Bob Walker and Benjie McNabb Presented by F.W. Hampshire & Co., Ltd., makers of Snowfire Beauty Aids.
- 2.0 p.m.** The Kraft Show Directed by Billy Cotton, with Peter Williams, Alan Breeze and Rawicz and Landauer.—Presented by Kraft Cheese Company, Ltd., Hayes, Middlesex.
- 2.30 p.m.** Miss Jane Carr In Stories from the Movies.—Presented by Haliborange, Allen & Hanbury, Ltd., Radio Dept., E.C.2.
- 2.45 p.m.** THE OPEN ROAD On the Prom-Prom-Promenade, *Evans*; Swing, *Ellis*; Sons of the Brave, *Biggood*; Smile, Darn You, Smile, *Rich*; Valencia, *Padilla*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

- 3.0 p.m.** A SERENADE TO MELODY Presented by Pond's Extract Co., Perivale, Greenford, Middlesex.
- 3.30 p.m.** MELODY AND MIRTH Major and Minor Take the Biscuit Presented by Huntley & Palmer, Ltd., biscuit manufacturers, Reading.
- 3.45 p.m.** AL COLLINS AND HIS BAND From the Berkeley Hotel, London playing Music in the Mayfair Manner Presented by Pond's Face Powder.
- 4.0 p.m.** THE HORLICKS PICTURE HOUSE Master of Ceremonies: Vic Oliver Elisabeth Welch Trevor Watkins Sylvia Welling The Rhythm Brothers and The Horlicks All-Star Orchestra under Debroy Somers Presented by Horlicks, Slough, Bucks.
- 5.0 p.m.** Peter the Planter Presents Fred Hartley and Brian Lawrence.—On behalf of Lyons' Green Label Tea.
- 5.15 p.m.** THE QUAKER QUARTER HOUR featuring Carroll Levis And His Radio Discoveries Den Michael (vocalist) Joseph Rainsley (whistler) Pat Baker (vocalist) Billy Hilton (pianist) A. Bernard (one-armed pianist) Arthur Dodd (baritone) Presented by the makers of Quaker Oats, Southall, Middlesex.

- 5.30 p.m.** HILDEGARDE The Most Fascinating Personality of the Year Presented by the makers of Phillips' Magnesia Beauty Creams, 179 Acton Vale, W.3.
- 5.45 p.m.** The Adventures of Master O.K. Featuring Master O'Kay (The Saucy Boy), Uncle George, Betty Dale, Johnnie Johnson and The O.K. Sauce Orchestra.—Presented by O.K. Sauce, Chelsea Works, S.W.18.

Evening Programme

- 6.0 p.m.** HAROLD RAMSAY AT THE ORGAN Washington Post, *Sousa*; Ain't Misbehavin', *Rasaf*; Midnight in Mayfair, *Chase*; Selection: Maid of the Mountains, *Fraser-Simson*; Lolita, *Bozzi*.—Presented for your entertainment by Fynnon, Ltd.
- 6.15 p.m.** MORE SHOWLAND MEMORIES A Musical Cavalcade of Theatreland, Past and Present with Webster Booth Olive Groves and "The Showlanders" Presented by California Syrup of Figs, 179 Acton Vale, W.3.
- 6.30 p.m.** RINSO RADIO REVUE featuring Jack Hylton and His Band Alice Mann Dick Murphy Peggy Dell The Henderson Twins The Moser Brothers Compered by Eddie Pola Presented by the makers of Rinsol, Unilever House, Blackfriars, E.C.4.
- 7.0 p.m.** Black Magic "The Ace of Hearts Orchestra" in a Programme for Sweethearts.—Presented by Black Magic Chocolates.
- 7.15 p.m.** The Biggest Little Programme Starring Elsie Randolph, Peggy Desmond, Paul England and Monia Litter.—Sponsored by Rowntrees, the makers of Chocolate Crisp.
- 7.30 p.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.

- 10.0 p.m.** Movie Melodies
- 10.30 p.m.** JOHN GOODWOOD and The Coty Quintette A New Programme of Haunting Melodies with Beauty Information and John Goodwood Astrologer Telling You how the Planets shape Your Destiny Presented by Coty (England), Ltd.
- 10.45 p.m.** Variety
- 11.0 p.m.** Vaudeville The Best of Friends, *Wallace*; The Moon Got into My Eyes, *Johnston*; Carson Robison Selection, *Robinson*; Till the Clock Strikes Three, *Hill*.—Presented by Western Sports Pools, Westgate Chambers, Newport, Mon.
- 11.15 p.m.** Request Programme From Mrs. V. Matthews of Hailsham, Sussex.
- 11.30 p.m.** Normandy Play Bill Advance News and Some of Next Week's High Spots.
- 11.45 p.m.** Rhythm Round-up
- 12 (midnight)** Melody at Midnight Hal Grayson and His Orchestra. Guest Artist: Gene Austin. (Electrical recordings.)—Presented nightly by Bile Beans, C.E. Fulford, Ltd., Leeds.
- 12.30 a.m.** I.B.C. TIME SIGNAL Dance Music.
- 1.0 a.m.** I.B.C. Good-night Melody Close Down.

Please turn to next page

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Tune in RADIO NORMANDY . . . —Continued from page 31

Full Programme Particulars

MONDAY, JAN. 17

- 7.45 a.m.** Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—Presented by Nemakol, Braydon Road, N.16.
- 8.0 a.m.** **MUSIC IN THE MORNING** Lady from Fifth Avenue, *Whitcup*; All You Want to Do is Dance, *Johnston*; The Trouble is Love, *Silver*; Night Ride, *Phillips*; Song of the Marines, *Warren*.—Presented by Horlicks, Slough, Bucks.
- 8.15 a.m.** 8.15—And All's Well An early morning programme to encourage the healthy, happy side of life. Featuring Browning and Starr.—Presented by Alka Seltzer Products.
- 8.30 a.m.** **I.B.C. TIME SIGNAL** . . . and Speaking of the Weather here is The Musical Barometer.—Sponsored by Keen Robinson & Co., Ltd., makers of Waverley Oats.
- 8.45 a.m.** Jane and John—Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.
- 9.0 a.m.** **I.B.C. TIME SIGNAL** **THE OPEN ROAD** Valencia, *Padilla*; Here Comes That Rainbow, *Pola*; Andalusia, *Gomez*; It's a Parade, *Vienna*; Sons of the Brave, *Bigood*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 9.15 a.m.** Sporting Special Sent you by International Sporting Pools, Bath Road, Bristol.
- 9.30 a.m.** Military Band Music
- 9.45 a.m.** **HILDEGARDE** The Most Fascinating Personality of the Year Presented by Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m.** **I.B.C. TIME SIGNAL** **CADBURY CALLING** A new blend of Radio Entertainment with Reginald Dixon, the famous Blackpool Tower organist, and Two Singing Celebrities Presented by Cadbury Bros., Ltd., Bourneville, makers of Cadbury's Cocoa.
- 10.30 a.m.** In Search of Melody—Presented on behalf of Fynovape Brand Inhalant, Yeo Street, E.3.
- 10.45 a.m.** **LIGHT FARE**
- 11.0 a.m.** **I.B.C. TIME SIGNAL** Dance Music.—Presented by Roboleine, 51 Clapham Road, S.W.9.
- 11.15 a.m.** Something for Everybody
- 11.30 a.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m.** Peter the Planter presents Fred Hartley and his Sextet and Brian Lawrence.—Presented on behalf of Lyons' Green Label Tea.
- 2.15 p.m.** Movie Melodies
- 2.30 p.m.** The Magic Carpet
- 3.0 p.m.** Advance Film News Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 3.15 p.m.** Continental Dance Music played in the Radio Normandy Studios by the orchestra of The Ranch Night Club, Le Havre.
- 3.45 p.m.** Your Requests
- 4.0 p.m.** What's On Stop Press Review of the Latest Films, Shows and Other Attractions, by Edgar Blatt, the I.B.C. Special Critic.
- 4.15 p.m.** Masquerade
- 5.0 p.m.** **I.B.C. TIME SIGNAL** Light Orchestral Concert.
- 5.30 p.m.** A Quarter-Hour Programme For Boys and Girls. Birthday Greetings From the Uncles.
- 5.45 p.m.** Charm of Cuba
- 6.0 p.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight)** Melody at Midnight Jimmie Grier and His Orchestra. Guest Artist: Jimmy Tolson (*Electrical Recordings*).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** **I.B.C. TIME SIGNAL** Dance Music.
- 1.0 a.m.** I.B.C. Goodnight Melody. Close Down.

TUESDAY, JAN. 18

- 7.45 a.m.** Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—Presented by Nemakol, Braydon Road, N.16.
- 8.0 a.m.** **Romeos of The Radio** Introduced by Diana—The Outdoor Girl, Dan Donovan. (*Electrical Recordings*).—Presented by Outdoor Girl, Brunel Road, East Acton, W.3.



Harold Ramsay, organ maestro who comperes the Stork Radio Parades every Sunday morning at 11.15 a.m., snapped during a recent show with one of his guest artists, Rose Perfect

- 8.15 a.m.** **I.B.C. TIME SIGNAL** Jane and John.—Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.
- 8.30 a.m.** Contrasts Introducing Mrs. Able.—Presented by Vitacup, Wincarnis Works, Norwich.
- 8.45 a.m.** Light Orchestras
- 9.0 a.m.** **I.B.C. TIME SIGNAL** Brighter Breakfasts With Your Programme.—Presented by Vitalade, Slough, Bucks.
- 9.15 a.m.** Tunes We All Know Presented by Limestone Phosphate, Braydon Road, N.16.
- 9.30 a.m.** Ann French's Beauty Talks.—Presented by Reudel Bath Cubes, Braydon Road, N.16.
- 9.45 a.m.** **WALTZ TIME** with Billy Bissett And His Waltz Time Orchestra Anita Hart Joe Lee And the Waltz Timers Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m.** **I.B.C. TIME SIGNAL** Film Favourites
- 10.15 a.m.** **THE OPEN ROAD** Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 10.30 a.m.** **POPULAR CONCERT** Presented by Macleans, Ltd., Great West Road, Brentford.
- 10.45 a.m.** Organ Reminiscences
- 11.0 a.m.** **I.B.C. TIME SIGNAL** **LEISURE AT ELEVEN** Featuring Mrs. Feather The Night is Young, *Rose*; Too Marvellous for Words, *Mercer*; When 'm Cleaning Windows, *Formby*.—Presented on behalf of Goblin Electrical Products, Fulham, S.W.6.
- 11.15 a.m.** Sporting Special Sent you by International Sporting Pools, Bath Road, Bristol.
- 11.30 a.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m.** Miniature Matinee
- 2.30 p.m.** Arthur Young And a Friend. The I.B.C. Musical Director at the Piano introduces Listeners to a Radio Guest.
- 2.45 p.m.** Dancing Reflections in the Musical Mirror.—Sponsored by Novopine Foot Energiser, Yeo Street, E.3.
- 3.0 p.m.** **OLIVER KIMBALL** The Record Spinner Presented by Bismag, Ltd., Braydon Road, N.16.
- 3.15 p.m.** Request Programme From Miss Monica Smith, Miss Elsie Smith and Mr. William Patterson.
- 3.45 p.m.** Ballroom Memories
- 4.0 p.m.** Song Hits by Tolchard Evans
- 4.15 p.m.** Soaring With Seraffo Presented by the proprietors of Seraffo Raising Flour, Dartford, Kent.
- 4.30 p.m.** Normandy Playbill Advance News and some of Next Week's High Spots.
- 4.45 p.m.** Celebrity Parade
- 5.0 p.m.** **I.B.C. TIME SIGNAL** Keyboard Rhythm.

- 5.15 p.m.** A Quarter-Hour Programme For Boys and Girls. Birthday Greetings from the Uncles.
- 5.30 p.m.** **PALMOLIVE HALF-HOUR** With the Palmolivers Paul Oliver and Olive Palmer Presented by Palmolive Soap, Palmolive, Ltd., S.W.1.
- 6.0 p.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight)** Melody at Midnight Tom Doring's Swing Band. Guest Artist: June Pursell. (*Electrical Recordings*).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** **I.B.C. TIME SIGNAL** Dance Music.
- 1.0 a.m.** I.B.C. Goodnight Melody Close Down.

WEDNESDAY, JAN. 19

- 7.45 a.m.** Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire) and Poppet at the Piano.—Presented by Nemakol, Braydon Road, N.16.
- 8.0 a.m.** **MUSIC IN THE MORNING** Presented by Horlicks, Slough, Bucks.
- 8.15 a.m.** **I.B.C. TIME SIGNAL** Prosperity Programme, featuring Altair The Astrologer.—Presented by Odol, Odol Works, Norwich.
- 8.30 a.m.** . . . and Speaking of the Weather, here is The Musical Barometer. Sponsored by Keen Robinson & Co., Ltd., makers of Waverley Oats.
- 8.45 a.m.** Songs You Will Never Forget featuring Fred Hartley and His Orchestra with Brian Lawrence (vocalist), John Stevenson (narrator).—Presented by Johnson's Glo-Coat, West Drayton, Middlesex
- 9.0 a.m.** **I.B.C. TIME SIGNAL** Tunes We All Know.—Sussex by the Sea, *Ward-Higgs*; Jack Daly's Stage Show Medley; See Me Dance the Polka, *Grossmith*; Japanese Lantern Dance, *Yachtimo*.—Presented by Limestone Phosphate, Braydon Road, N.16.
- 9.15 a.m.** With the Immortals A Music Problem introduced by Orpheus. Presented by Bisodol, 12 Chenies Street, W.C.1.
- 9.30 a.m.** If Winter Comes . . .
- 9.45 a.m.** **A PROGRAMME OF POPULAR MUSIC** Talk by Nurse Johnson on Child Problems Presented by California Syrup of Figs, 179 Acton Vale, W.3.
- 10.0 a.m.** **I.B.C. TIME SIGNAL** Dance Tunes of Yesterday
- 10.30 a.m.** An All-Scottish Concert Presented by Scott's Porage Oats, A. & R. Scott, Ltd., Colinton, Midlothian.
- 10.45 a.m.** Selections From "Shall We Dance." By George Gerstwin.
- 11.0 a.m.** **I.B.C. TIME SIGNAL** The Colgate Revellers.—Presented by Colgate's Ribbon Dental Cream, Colgate, Ltd., S.W.1.
- 11.15 a.m.** Listen to Vitbe Presented by Vitbe Bread, Crayford, Kent.
- 11.30 a.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m.** Peter the Planter presents Fred Hartley and His Sextet with Brian Lawrence.—On behalf of Lyons' Green Label Tea.

- 2.15 p.m.** In Search of Melody Sponsored by Pinovate Brand Inhalant, Yeo Street, E.3.
- 2.30 p.m.** Old and New Favourites
- 3.0 p.m.** Advance Film News Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 3.15 p.m.** Thomas Hedley & Co., Ltd., proudly present **MISS GRACIE FIELDS** introducing New Songs and Old Favourites in Every Programme accompanied by Fred Hartley and His Orchestra
- 3.30 p.m.** **MORTON DOWNEY** The Golden Voice of Radio Presented by Thos. Hedley & Co., Ltd., makers of Drene Shampoo.
- 3.45 p.m.** Neal Arden Presented by Feen-a-Mint, Thames House, S.W.1.
- 4.0 p.m.** **POPULAR TUNES** Presented for your entertainment by Fynnon Ltd.
- 4.15 p.m.** Request Programme From Miss Elsie Burrell, of Ipswich.
- 4.45 p.m.** Fingering the Frets A Programme for Instrumental Enthusiasts
- 5.0 p.m.** **I.B.C. TIME SIGNAL** Variety.
- 5.30 p.m.** Souvenirs of Song
- 5.45 p.m.** Sporting Special Sent you by International Sporting Pools, Bath Road, Bristol.
- 6.0 p.m.** Programmes in French Assn. des Auditeurs de Radio Normandie.
- 12 (midnight)** Melody at Midnight Henry King and His Orchestra. Guest Artist: Carol Lee (*Electrical Recordings*). Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m.** **I.B.C. TIME SIGNAL** Dance Music.
- 1.0 a.m.** I.B.C. Goodnight Melody. Close Down.

THURSDAY, JAN. 20

- 7.45 a.m.** **LAUGH AND GROW FIT** with **JOE MURGATROYD** (The Lad fra' Yorkshire) and **POPPET** at the Piano Presented by Kolyonos (Sales), Ltd., 12 Chenies Street, W.C.1.
- 8.0 a.m.** **OUT OF THE BLUE** A Programme of Surprises. The big Stars and Personalities brought to you out of the blue. Introduced by Ruth Dunning The Reckitt's Reporter Presented by the makers of Reckitt's Blue, Reckitt and Sons, Ltd., Hull.
- 8.15 a.m.** **I.B.C. TIME SIGNAL** **ZEBO TIME** A Musical Contrast of Grandmother's Romantic Songs, with the Gay Rhythm of to-day. Presented by the makers of Zebos, Reckitt and Sons, Ltd., Hull.
- 8.30 a.m.** **POPULAR TUNES** Presented for your entertainment by Fynnon, Ltd.
- 8.45 a.m.** Songs of The Century Presented by the makers of Jersey Lily Beauty Lotion, Dept. C.8, 15 Burrard Street, Jersey, C.I.
- 9.0 a.m.** **I.B.C. TIME SIGNAL** Movie Melodies.
- 9.15 a.m.** The Milton Sisters **PAT HYDE AND DINAH MILLER** With their Entertaining Announcer Bob Walker and Arthur Young at the Piano Presented by Milton, John Milton House, N.7.
- 9.30 a.m.** **TUNES YOU MIGHT HAVE HEARD** Presented by the proprietors of Lavona Hair Tonic, Braydon Road, N.16.
- 9.45 a.m.** **HILDEGARDE** The Most Fascinating Personality of the Year Presented by Milk of Magnesia, 179 Acton Vale, W.3.
- 10.0 a.m.** **I.B.C. TIME SIGNAL** Radio Favourites.—Presented on behalf of Brooke Bond & Co., Ltd., London, E.1.
- 10.15 a.m.** **THE OPEN ROAD** Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 10.30 a.m.** Highlights on Parade Presented by Macleans Peroxide Tooth-paste, Great West Road, Brentford.
- Please turn to page 35

STARRING PARTNERS!

They have a witty, wisecracking way with them, have Pat and Dinah. Sometimes, even their announcer can't get a word in edgeways. And they have a style of singing new songs that's all their own!

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WHAT MESSAGE HAVE THE STARS FOR YOU?

Professor El-Tanah will tell You

See Page 37

OUR RADIO LETTER BOX

Readers Write to the Editor . . .
. . . and the Editor Replies

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

From Mr. Geoffrey Wheeler, 603a High Road, North Finchley, N.12.

SO Larry Adler jazz versions of classical tunes offend music lovers. Sorry to be subversive, but this sort of cant makes me sick. After all, it is only for fun and need not be taken seriously. One might as well get all het-up about a play burlesque.

[It depends, I think, on the cleverness and subtlety with which the burlesque is put over.]

From Mr. Dennis Hamlin, c/o 32 Rochester St., Walker, Newcastle-on-Tyne.

WHAT have been the radio high-lights of 1937? I vote for the Farr-Louis broadcast, the Royal Command Performance, the classic "the Fleet's Lit Up" blunder, and the best B.B.C. series, "Songs You Might Never Have Heard."

[What do other readers think?]

From Mr. R. Walters, 10 Parkfield Road, Willesden, London, N.W.10.

WHY not tax radio sets according to their receiving power? It is hardly fair for the old lady with her small set which only receives London Regional and National to pay the same for a licence as a person possessing an eight-valve all-wave set all over the world. Also, why not allow poor listeners to pay quarterly for their licences?

[These are suggestions that have been made repeatedly, but I doubt whether either is practicable owing to the excessive cost of clerical work involved.]

From Mr. K. C. Grover, 30 Hatherley Road, Reading.

A SHORT time ago the B.B.C. banned the singing of "Ave Maria" by Gracie Fields in a variety broadcast on the grounds that they did not include religious music in variety. Yet recently I heard "The Kentucky Minstrels" singing (as announced) "a beautiful hymn called 'The Holy City.'" Why the change of policy?

[The B.B.C. programme policy is full of similar anomalies. It's time they made up their minds about certain matters.]

From Mr. Wilson Barratt, 30 Ravensworth Road, Bulwell, Nottingham.

WHEN are the B.B.C. going to recognise bicycling as a sport and give it more encouragement on the air? In the recent broadcast on December 27 of "Big Sporting Events of 1937" boxing, golf, speedway-racing, tennis, motor-racing, etc., were all mentioned. Not a word was mentioned of the International Six Day Cycle Race at Wembley in May. Is this fair?

[Thousands of keen cyclists must have noticed this extraordinary omission.]



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

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- RADIO NORMANDY (269.5 metres)
2.45 p.m. every Sunday; 9.0 a.m. every Monday; 10.15 a.m. every Tuesday; 10.15 a.m. every Thursday (except first Thursday in month).
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TOULOUSE TELLS YOU!

By Joslyn Mainprice

WELL, boys and girls, we have searched high and we have searched low; in fact we have looked most every place, and at last we have found for you something we thought was impossible—a really candid listener! Certainly he comes from Paris and he's American, and after all these weeks of us asking you to tell us what you think of our programmes, we have had so many nice letters from you all that we have been getting a bit stuck up, and we were just giving ourselves a pat on the back and thinking how marvellous we were, when this bloke writes us a real brute.

He seems to take particular exception to the Toulouse Song Club and myself, and I can't say I blame him entirely. He's done us quite a lot of good by telling us how the programmes sound to him, instead of how they sound to ourselves.

Just too late for last week's issue was the latest funny story about Allan Rose. Allan, as you can imagine from his voice, is English to his wisdom teeth, and English customs mean a whole lot to him. It is part of his make-up to celebrate on New Year's Eve, and if possible, to take Eros by storm in Piccadilly. Well, unfortunately, there isn't an Eros or Piccadilly in Toulouse, and nobody cares very much whether it's 1937 or 1938 or in between, in that worthy city. So Allan didn't look like getting in much celebrating. But was he going to give up the habit which for thirty-four years he has adhered to so rigidly—not our Mr. Rose! He dressed himself suitable in tails, top hat and white tie, and I'm convinced that if he could have raised a monocle it would have been in evidence as well. He bought himself a carnation the size of a cabbage, and wandered off to look for night life in Toulouse. Well, you can imagine Friday wasn't a good day to find it, but nevertheless, he stayed out until 6.30 a.m. the following morning, making, as he stated in his letter, considerable whoopee! He assures me that he would have taken the Bastille by storm, had there been one handy, but I am glad to say that there wasn't, otherwise we might have been looking for another announcer.

WHO ARE THE B.B.C.'s REAL BOSSES?

Don't Miss
An Intriguing Article in
Next Week's
RADIO PICTORIAL

HOW I STOPPED SMOKING



I HAVE a genuine remedy by which I cured myself of the smoking habit. I want to tell you and everyone who desires to stop smoking how to do so, easily, permanently, harmlessly. It means money and health to you, in fact you will be a healthier person in every way. This is not a sermon but sober truth, and I ask you to write to me to-day so that I can prove my words by sending to you under plain cover FREE BOOK with overwhelming proof.

L. E. VENN (47 G.) 24, Holborn, London, E.C.1

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Tune in RADIO NORMANDY . . . —Continued from page 32

Full Programme Particulars

- 10.45 a.m. Light Orchestral Concert
- 11.0 a.m. **I.B.C. TIME SIGNAL**
Dance Music.—Presented by Sanitas, 51 Clapham Road, S.W.9.
- 11.15 a.m. A Piquant Programme
Presented by the makers of Green Label Chutney.
- 11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 2.30 p.m. Miniature Matinee
- 3.0 p.m. An Earful of Music
Presented by Rentals, R.A.P., Ltd., 183 Regent Street, W.1.
- 3.15 p.m. Cinema Organ Medley
By Popular Cinema Organists.
- 3.30 p.m. Sporting Special
Sent you by International Sporting Pools, Bath Road, Bristol.
- 3.45 p.m. Dancing Reflections
in the Musical Mirror.—Presented by Novopine Foot Energiser, Yeo Street, E.3.
- 4.0 p.m. Jane and John
Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.
- 4.15 p.m. Light Music
- 4.30 p.m. Fifteen Minutes of Variety and Entertainment at the Cafe au Lait.
Guest Artist: Frances Maddox, America's Well-known Cabaret Star.—Presented by Nestle's Milk Products.
- 4.45 p.m. Request Programme
From Mr. D. M. Drake of Cambridge.
- 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. Old Favourites
- 6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight
Seger Ellis and His Orchestra. Guest Artist: Gene Austin. (Electrical Recordings).—Presented nightly by Bile Beans, C.E. Fulford, Ltd., Leeds.
- 12.30 a.m. **I.B.C. TIME SIGNAL**
Dance Music.
- 1.0 a.m. **I.B.C. Goodnight Melody**
Close Down.

- 11.15 a.m. Normandy Playbill
Advance News and Some of Next Week's High Spots.
- 11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. Peter the Planter
With Fred Hartley and His Sextet and Brian Lawrence.—On behalf of Lyons' Green Label Tea.
- 2.15 p.m. Sporting Special
Sent you by International Sporting Pools, Bath Road, Bristol.
- 2.30 p.m. Musical Cavalcade
Presented by the publishers of "Cavalcade," 2 Salisbury Square, E.C.4.
- 2.45 p.m. Fun of the Fair
- 3.0 p.m. The Magic Carpet
Jane and John
Presented by Drages, Ltd., Everyman House, Oxford Street, W.1.
- 3.45 p.m. In Search of Melody
Sponsored by Pynovape Brand Inhalant, Yeo Street, E.3.
- 4.0 p.m. What's On
Stop Press Review of the Latest Films, Shows and Other Attractions, by Edgar Blatt, the I.B.C. Special Critic.
- 4.15 p.m. Dancing Reminiscences
- 4.30 p.m. Fingers of Harmony
—Presented by the proprietors of Daren Bread, Daren, Ltd., Dartford, Kent.
- 4.45 p.m. Request Programme
From Miss L. Durham of Sutton.
- 5.15 p.m. A Quarter-Hour Programme
For Boys and Girls. Birthday Greetings from the Uncles.



In a Normandy studio, popular announcer David J. Davies with the Ranch Club Boys, from the Ranch Club, Havre

- 9.30 a.m. A Quarter of an Hour's Entertainment for Mothers and Children.
Presented by Uncle Coughdrop and the Pineate Aunties and Uncles.—Sponsored by Pineate Honey Cough Syrup, Braydon Road, N.16.
- 9.45 a.m. The Milton Sisters
PAT HYDE AND DINAH MILLER
With their entertaining announcer Bob Walker and
Arthur Young at the Piano
Presented by Milton, John Milton House, N.7.

RADIO MEDITERRANÉE

(Juan-les-Pins)
235.1 m., 1274 Kc/s.

Time of Transmission
Sunday: 10.30 p.m.—1.0 a.m.

SUNDAY, JAN. 16

- 10.0 a.m. **I.B.C. TIME SIGNAL**
Song Hits of To-day.
- 10.30 a.m. Light Orchestral Music
- 11.0 a.m. **I.B.C. TIME SIGNAL**
Listen to Vitbe.—Presented by Vitbe Bread, Crayford, Kent.
- 11.15 a.m. Something For Everybody
- 11.30 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 2.0 p.m. The Magic Carpet
- 2.30 p.m. Arthur Young and a Friend
The I.B.C. Musical Director introduces listeners to a radio guest.
- 2.45 p.m. The Whirl of the World
Presented by Monseigneur News Theatres.
- 3.0 p.m. Advance Film News
Presented by Associated British Cinemas, 30 Golden Square, W.1.
- 3.15 p.m. Popular Vocalists
- 3.30 p.m. Dancing Time
A Programme of Dance Music Chosen by Victor Silvester.
- 4.0 p.m. Request Programme of Swing
Music. From Mr. W. Thomas of Cardiff.
- 4.15 p.m. Musical Potpourri
- 4.45 p.m. Memories
Presented by Du Maurier Cigarettes, 1 Sekforde Street, E.C.1.
- 5.0 p.m. **I.B.C. TIME SIGNAL**
Who Won? The Results of Association Football Matches Played to-day will be broadcast as soon as they come to hand.—Sent you by International Sporting Pools, Bath Road, Bristol.

- 10.30 p.m. Romany Melodies
Czardas, Monti; Two Hungarian Dances, Brahms; Zigeuner You Have Stolen My Heart, Swabach; Black Eyes, arr. Igor; Gipsy Idyll, arr. Ferraris; Gipsy Longing, Kempner; Hungarian Melodies, Korbay; Gipsy Wine, Ritter.
- 11.0 p.m. Variety
Mammy Bong—Rumba, Norman; Poor Little Angeline, Kennedy; Coal Black Mammy, St. Helier; Popular Melodies; Lawd, You Made the Night Too Long, Young; A Boy and a Girl Were Dancing, Revel; Where There's You There's Me, Sigler; The King's Navee, Heyes.
- 11.30 p.m. Movie Memories
Paradise (A Woman Commands), Brown; Look What You've Done (Kid From Spain), Kahn; Marianne (Marianne), Ahlert; If I Had a Talking Picture of You (Sunny Side Up), Schuster; You Oughta Be in Pictures (New York Town), Hayman; Josephine (Little Women), Burton; Happy (Happy), Lupino; You Brought a New Kind of Love to Me (Big Pond), Fain.

- 12 (midnight) Dance Music
Was It Rain?—Fox trot, Hirsch; Midnight in Mayfair—Quick step, Chase; Everything You Do—Fox trot, Marvell; Watching the Stars—Fox trot, Lerner; Across the Great Divide, Box; I'm Gonna Kiss Myself Goodbye, Gordon; I Can't Believe It's True—Waltz, Dubost; Keep Calling Me Sweetheart, Long; If I Had You—Fox trot, Shapiro; Love is Good for Anything That Ails You—Fox trot, Friend; Prairie Romeo—Fox trot, Godfrey; In a Little French Casino, Sherman; What Are We Gonna Do With Baby?—Fox trot, Pola; Maybe—Quickstep, Grenard; I Need You—Slow Fox trot, Botterel; Swing is in the Air—Fox trot, Lerner; On a Little Bamboo Bridge, Fletcher.
- 1.0 a.m. **I.B.C. Goodnight Melody**
Close Down.

RADIO LJUBLJANA

549.3 m., 527 Kc/s.

Time of Transmission
Friday: 9.30—10.0 p.m.
Announcer: F. Miklavcic.

- 9.30 p.m. Musical Potpourri
The Policeman's Holiday, Ewing; Love Will Find a Way, Fraser-Simson; Tina—Tango, Kennedy; Phil the Fluter's Ball, French; Take Your Partners.
- 9.45 p.m. Military Band Concert
Sambre et Meuse, Planquette; Selection: The Thistle, arr. Myddleton; Humoresque, Dvorak; Post Horn Galop, Koenig.
- 10.0 p.m. Close Down.

Information supplied by the International Broadcasting Co., Ltd., 37 Portland Place, London, W.1.

FRIDAY, JAN. 21

- 7.45 a.m. LAUGH AND GROW FIT
with
JOE MURGATROYD
(The Lad fra' Yorkshire)
and
Poppet at the Piano
Presented by Kolyinos (Sales), Ltd., 12 Chenies Street, W.C.1.
- 8.0 a.m. MUSIC IN THE MORNING
Presented by Horlicks, Slough, Bucks.
- 8.15 a.m. 8.15—And All's Well
An Early Morning Programme to Encourage the Healthy, Happy Side of Life. With Browning and Starr.—Presented by Alka Seltzer Products.
- 8.30 a.m. **I.B.C. TIME SIGNAL**
Pictures on the Wall.—Presented by the makers of Parmint, 161 Smedley Street, S.W.8.
- 8.45 a.m. One Thing Leads to—
Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.
- 9.0 a.m. **I.B.C. TIME SIGNAL**
Orchestral Concert
- 9.15 a.m. THE GLYMIEL JOLLITIES
with
 Sylvia Cecil
 Tessa Deane
 Marjorie Stedeford
 Gwen Catley
 Clarence Wright
 Monte Rey
 Neal Arden
 Al Burton
 and
 The Glymiel Orchestra
 Presented by the makers of Glymiel Jelly.



A star of the Glymiel Jollities, Tessa Deane of the glorious voice. Listen on Friday at 9.15 a.m.

- 5.30 p.m. Variety
- 6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
- 12 (midnight) Melody at Midnight
Dick Jurgen and Orchestra. Guest Artists: The Jones Boys (Electrical Recordings).—Presented nightly by Bile Beans, C. E. Fulford, Ltd., Leeds.
- 12.30 a.m. **I.B.C. TIME SIGNAL**
Dance Music.
- 1.0 & 1.30 a.m. **I.B.C. TIME SIGNALS**
- 2.0 a.m. **I.B.C. Goodnight Melody.** Close Down.

SATURDAY, JAN. 22

- 7.45 a.m. LAUGH AND GROW FIT
with
JOE MURGATROYD
(The Lad fra' Yorkshire)
and
Poppet at the Piano
Presented by Kolyinos (Sales), Ltd., 12 Chenies Street, W.C.1.
- 8.0 a.m. MUSIC IN THE MORNING
Presented by Horlicks, Slough, Bucks.
- 8.15 a.m. **I.B.C. TIME SIGNAL**
Farmyard Frolics.—Presented by the makers of Chix, 8 Devonshire Grove, S.W.15.
- 8.30 a.m. Happy Days
Presented by Wincarnis, Wincarnis Works, Norwich.
- 8.45 a.m. Sunny Jim's Young Folks
Programme.—Presented by A. C. Fincken and Co., Clifton House, Euston Road, N.W.1.
- 9.0 a.m. **I.B.C. TIME SIGNAL**
Light Fare. Introducing Mrs. Able.—Presented by Vitacup, Wincarnis Works, Norwich.
- 9.15 a.m. Military Band Music

Gay like Paris...



Paris Broadcasting Station

60 kw. 312.8 m. 959 kc/s.

Announcer:
John Sullivan

Times of Transmissions
Sunday: 5.00 p.m.—7.00 p.m.
10.30 p.m.—11.30 p.m.
Weekdays: 10.30 p.m.—11.00 p.m.

SUNDAY, JAN. 16

- 5.0 p.m.** From the Films Stop, You're Breaking My Heart (Artists and Models), *Koehler*; Keep Your Seats, Please (Keep Your Seats, Please), *Formby*; Mrs. Bartholomew (Falling For You), *Ellis*; That Old Feeling (Vogues of 1938), *Brown*.
- 5.15 p.m.** Request Medley Rhapsody in Blue, *Gershwin*; Goodnight, Vienna, *Posford*; Charlie Kunz Piano Medley; I Never Cried So Much in All My Life, *Haines*.
- 5.30 p.m.** Sporting Special Black Eyes, *Ferraris*; Don't Play with Fire, *Ala*; Afraid to Dream, *Revel*; Sanctuary of the Heart, *Katelbey*; We're Tired of the Tiger, *Sarony*; Blossoms on Broadway, *Rainger*; Invitation to the

- Waltz, *Weber*.—Sent you by International Sporting Pools, Bath Road, Bristol.
- 6.0 p.m.** Music Hall Dixon Hits; I Was Lucky, *Stern*; 'Erbert 'Enery 'Epplewaite, *Parr-Davies*; Long Ago When We Were Sweethearts; Smiles and Cheers, *Hecker*.
- 6.15 p.m.** Optimistic Outbursts My Little Buckaroo, *Box*; A Santa Fe—Argentine Tango, *Casoriti*; Love Marches On, *Loeb*; Jingle of the Jungle, *Sigler*.—Presented by Messrs. A. Thompson, Albert Road, Manchester 19.
- 6.30 p.m.** THE OPEN ROAD The Darling of the Guards, *Meskill*; Hand in Hand, *Pola*; Anchors Aweigh, *Zimmerman*; Betty Co-ed, *Vallee*; Entry of the Gladiators, *Fucik*.—Presented by Carters Little Liver Pills, 64 Hatton Garden, E.C.1.
- 6.45—7.0 p.m.** Dance Time Oh, They're Tough, Mighty Tough in the West—Fox trot, *Erard*; Yours and Mine—Fox trot, *Brown*; The Sheep Were in the Meadow, *Lerner*; Whispers in the Dark—Fox trot, *Robin*; Bugle Call Rag—Fox trot, *Pettis*.

- 10.30 p.m.** Variety Theatre It's the Natural Thing to Do, *Johnston*; We Own a Salon, *The Yacht Club Boys*; The Super Special Picture of the Year, *The Yacht Club Boys*; Vieni, Vieni, *Scotto*. Presented by Goodway Bonus Football Pools, Sunderland.
- 10.45 p.m.** Old Favourites Vocal Gems—A Country Girl, *Ross*; Smiling Through, *Penn*; A Perfect Day, *Bond*; Anglo-American March.
- 11.0 p.m.** Variety Slap that Bass, *Gershwin*; The Three Trees, *McNaughton*; Twelfth Street Rag, *Bowman*; I Still Suits Me, *Kern*; Down on the Delta, *Williams*.
- 11.15 p.m.** Request Medley When You Gotta Sing, You Gotta Sing, *Lerner*; Will You Remember? *Romberg*; Why Should I Be Lonely? *Lovell*; Juanita, *Norton*; Good-night Melody.
- 11.30 p.m.** Goodnight Melody. Close Down.

WEDNESDAY, JAN. 19

10.30 p.m. Relay of Cabaret From the Scheherazade Night Club. Compèred by John Sullivan.

THURSDAY, JAN. 20

10.30—11.0 p.m. Dance Music Call Me Sweetheart, *Towers*; I'm Nuts on a Girl in Brazil, *Buller*; Some Rhythm; Tina, *Kennedy*; Then I'll Be Tired of You, *Schwartz*; Sweethearts of Yesterday, *Hall*; Say "Si Si," *Shillman*.

FRIDAY, JAN. 21

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

SATURDAY, JAN. 22

10.30 p.m. Dance Music

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

MONDAY, JAN. 17

10.30 p.m. Relay of Cabaret From the Pavillon de L'Elysee.

TUESDAY, JAN. 18

10.30 p.m. Relay of a French Play From the Studio.

ON THE AIR—RADIO ATHLONE!

TUNE IN TO 531 METRES, 565 Kc/s, EACH NIGHT AT 9.30 P.M.

for the Programmes presented by Irish Radio Productions.

Here are the details:

SUNDAY, JAN. 16

9.30 to 10.30 p.m. "Lucky Dip" A little something for everybody's taste. . . . Whether it be Traditional Air or Swing Time.

MONDAY, JAN. 17

9.30 to 10.30 p.m. Army, Navy and Air-Force. Marches . . . Songs . . . and Light Variety to the Fighting Forces. You will hear our Racing Commentary at 10.10 p.m. approx.

TUESDAY, JAN. 18

9.30 to 10.30 p.m. "Our Concert Hall" Again we bring you a galaxy of Stars of the Stage, Radio and Screen to help you spend an entertaining hour. The admission to this Grand Variety Concert is simply by you tuning-in to 531 metres. You will hear our Racing Commentary at 10.10 p.m. approx.

WEDNESDAY, JAN. 19

9.30 to 10.0 p.m. Music of Your Dreams. We present a Wealth of Golden Melody in which we feature Judy Shirley (The Singing Commère), Ronnie Genarder and Our Symphonic Orchestra under the direction of Dave Frost.



Dave Frost, director of the "Music of Your Dreams" Symphonic Orchestra (Wednesday at 9.30 p.m.), photographed with his band



Singing in "Ten Minutes with a Star": Stuart Robertson (Thursday, 10 p.m.)

10.0 to 10.30 p.m. Listeners Ballot The most popular numbers in orchestral music, straight songs, variety and dance music requested by our listeners during December. You will hear our Racing Commentary at 10.10 p.m. approx.

THURSDAY, JAN. 20

9.30 to 10 p.m. Evening Melodies Once again we bring you the charm and sweet appeal of the "old refrains" for these your fireside moments. In this mosaic in melody we shall revive for you those tunes we call "old friends."

10.0 to 10.30 Ten Minutes With a Star: Stuart Robertson will entertain you. Then we turn to Dancing Melodies for Dancing Moods. You will hear our Racing Commentary at 10.10 p.m. approx.

FRIDAY, JAN. 21

9.30 to 10.30 p.m. Musical Tale of Two Cities. Munich . . . and . . . Rio de Janeiro. . . . Bavarian Waltzes and Traditional Song and Tango Time from Rio. You will hear our Racing Commentary at 10.10 p.m. approx.

SATURDAY, JAN. 22

9.30 to 10.0 p.m. Variety. . . . With Moreton and Kaye, Bing Crosby, Jimmy O'Dea (Ireland's Star Comedian), Peter Dawson—and a galaxy of well-known Bands.

10.0 to 10.30 p.m. Ten Minutes With a Star. . . Nelson Eddy. Turning then to a See-Saw of Dance Music. . . . You will hear our Racing Commentary at 10.10 p.m. approx.

GHOSTS AT THE MICROPHONE

Grooming a Ghost for Radio Stardom is tricky work, as HARRY PRICE has discovered

GHOSTS have gone out of fashion these days—even during party time.

Modern inventions and ever increasing speed of living leave little time or inclination for spectres. Do we regret it? The old and staunch traditionalists, who shivered so at midnight, do certainly miss their little dose of terror.

Wireless, the most marvellous of our achievements, may, however, bring us back our ghosts. But how different they will be from the eerie and elusive creatures that our grandparents fought shy of. They will have dropped their chains and sheets, and maybe even their gibbering, too. They will be highly SCIENTIFIC.

What else could they be, when dealt with by Radio?

Does all this sound nonsense? It is, on the contrary, most probable: do you remember listening to the outside broadcast of the haunted house last year? A microphone was installed at critical spots, and a team of scientific investigators stood by, with instruments and detectors of all kinds, to observe . . . whatever one could observe.

Yes, we know, of course, no one actually heard the ghost, but we were told all about strange things that sometimes happened. And that was at least a beginning. We still have hopes of listening to future interviews with the spooks. As in *Hamlet* the announcer will exclaim:—

*But soft, behold: lo, where it comes again;
I'll cross it, though it blast me. Stay illusion.
If thou hast any sound, or use of voice,
Speak to me.*

And how churlish the ghost would be not to answer! After all, the nightingale did his best for us in years past.

The leading spirit (I am talking of a man this time), the leading spirit behind such past broadcasts and any that are still to be, is, of course, Harry Price. You may remember him as one of the investigators of Geff, the famous talking mongoose. It was also he who organised the recent fire-walking experiments which the B.B.C. took up as an outside broadcast with full running commentary. Secretary of the University of London Council for Psychical Investigation, he strongly believes that wireless can greatly help him in his work.

It started in 1924 when he was studying telepathy, or "thought transference." (So we used to call it, but scientists are never satisfied; they now speak of *Extra-Sensory-Perception*!) He wished to experiment on hundreds of people at the same time; but how could he manage it? The obvious answer was, through wireless.

The idea was a novel, and certainly a very daring one at the time. But he did not hesitate: he wrote to Savoy Hill, and that started a long and inconclusive correspondence.

The B.B.C. had been in the bad books of the press, and did not want to take any more risks. Telepathy? That might be looked upon as dangerous. And so they answered:—

"We have to avoid doing anything which will justifiably expose us to an attack by the medical profession and other students of the mental and nervous system."

Three years make a lot of difference, however, and in 1927 the Director of Programmes wrote to Harry Price, saying that he would be glad to let him try his experiment.

Listeners were invited to get paper and pencils, and a commentator spoke to them in this fashion: "Two people in the studio are now enacting a little scene" (a man was pretending to stab a girl). "All the others are concentrating hard on it. Can you tell what it is?" Or else listeners had to guess at colours, shapes, or playing cards to which the broadcasters were giving all their attention. They posted their answers, which were collected and studied.

The result was a failure. But then, says Harry Price, the experiment was not carried on long enough, or repeated sufficiently to allow a fair chance of success. Nor were those which the *Scientific American* magazine organised over the Columbia system soon afterwards. But he has not given up the idea, and wants to begin again. He hopes, perhaps, to find the ether more accom-

modating to thought waves, or else the listener more intelligent and receptive.

He next tackled a haunted house through wireless. But he was careful to announce ahead that only the technique of laying a ghost was promised; the spook might not keep the appointment. Nor did he: a few odd sounds were heard, the temperature in the cellar went up and down quite suddenly (and no one knew why), but that was all.

The papers were sarcastic, but listeners liked this feature. Hundreds of letters of praise were written, asking that it should all be done again. Harry Price is quite determined that it will. At the moment he is busy with a large house, which is regularly visited by the ghostly apparition of a nun, and where unseen bells ring, unlit lights shine, and unknown footsteps sound for no reason at all.

Recently, strange pencil messages have been left on the walls, and according to their instructions a deep well is being searched. The rooms are now being wired for the installation of microphones and amplifiers, and will soon be ready for broadcasts. "As a scientist, I can guarantee you a ghost," says Harry Price. The next move lies with the B.B.C.

Television must not be forgotten. Spectres seem to prefer the night, but there are séances which take place in full daylight. Odd things have happened, and it is Price's duty to investigate them seriously. The task of an observer is a difficult one: hundreds of observers are really needed, and their reports on the same thing should be put together and compared.

This seems an impossibility, but television makes it possible: why not televise a séance, under severe conditions, and ask those who have sets to write up what they noticed and to send in their comments? Such is Harry Price's latest wireless scheme, which he has presented to Gerald Cock, the Director of Television Programmes.

This feature would, I am certain, be a success. Listeners take well to the supernatural.

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Radio Toulouse

Compère : JOSLYN MAINPRICE.
Announcer : ALLAN ROSE.

Tune-in to 328.6 metres.

SUNDAY, JANUARY 16

4.30 p.m. YOURS FOR THE ASKING
Write to Radio Toulouse, 23 Buckingham Gate, London, S.W.1, and ask them to include your favourite tune in this programme.

4.45 p.m. BOUQUET FROM COVENT GARDEN
Selections from Best-known Operas. Ballet Music from Faust; Overture from the Flying Dutchman; Du und Du Waltz from Die Fledermaus; Selection from the Geisha. (Electrical Recordings).

4.55 p.m. GOODSWAY FOOTBALL POOLS—DIVIDENDS

5.0 p.m. ALL KINDS OF MUSIC

Mystery Pacific (Hot Club Quintet); Keep Me in Your Dreams (Harry Bentley); Carmen March (Black Diamonds Band); Canadian Capers (Six Keyboard Kings); Land of Hope and Glory (4,000 Voices Community Singing); Anchor Song (Jack Hylton and His Orchestra with Master David Kidd); Il Bacio (Adele Kern); Perpetuum Mobile (Herbert Jaeger and His Salon Orchestra); Covent Garden (The Queen's Hall Orchestra, conducted by Sir Henry Wood). (Electrical Recordings).

5.30 p.m. IT REMAINS TO BE SEEN

Just a pleasant surprise for some of you.

5.45 p.m. THE LILT OF THE WALTZ

The Old Sweet Song (Winnie Melville and Derek Oldham); Danube Waves (Ferdynand Kauffman and His Orchestra); Bird Songs at Eventide (Ray Noble and His New Mayfair Orchestra); Sweetheart, Let's Grow Old Together (Joe Loss and His Orchestra). (Electrical Recordings).

6.0 p.m. THE COMFORT CORNER

The Understanding Heart invites you to confide your troubles to her.

6.15—6.30 p.m. SANDY MACPHERSON AT THE ORGAN

of the New Empire Cinema, London, presents an essay in melody. (Electrical transcriptions made at the New Empire Cinema, London).

INTERVAL

10.15—11.15 p.m. HORLICKS PICTURE HOUSE

Master of Ceremonies : EDWIN STYLES

with
BESSIE LOVE
FRANCES DAY
JAY LAURIER
ROSS AND STONE
HELEN RAYMOND
THE RADIO THREE
RAMONA

and
THE HORLICKS ALL-STAR ORCHESTRA

under
DEBROY SOMERS
Presented by HORLICKS, SLOUGH, BUCKS.

MONDAY, JANUARY 17

10.15 p.m. LET'S SIT THIS ONE OUT

A programme of dance music for the non-dancers. Sing Me a Swing Song (Connie Russell); Soft Lights and Sweet Music (Elizabeth Welch); Goodnight My Love (Denny Dennis); Old Time Songs (Jack Hylton and His Orchestra); Who's Been Polishing the Sun? (Jack Hulbert); Review of Revues (Debray Somers Band). (Electrical Recordings).

10.45 p.m. THE MARCH OF SWING TIME

The Family Tree of Jazz.

11.0—11.15 p.m. LET'S DANCE TO BILLY THORBURN AND HIS BAND

Home Town; Cabin of Dreams; Foxtrot Medley; Little Old Lady; I Know Now. (Electrical Recordings).



Billy Cotton,
Wednesday,
11 p.m.



Joslyn Mainprice,
Radio Toulouse's
popular compère

TUESDAY, JANUARY 18

10.15 p.m. MUSIC FROM AMERICA

Presented by Allan Rose. Some tunes and Records hot from the States—never heard in this country.

10.45 p.m. FRIENDS ON THE IVORIES

Personalities of the Piano.

11.0—11.15 p.m. THEY ALL LAUGHED

All Humour. Whoops-a-Daisy (Queenie Leonard and Edward Cooper); Our Village Concert (Syd Howard and Leonard Henry); The Man Who Broke the Bank at Monte Carlo (Harry Fay). (Electrical Recordings).

WEDNESDAY, JANUARY 19

10.15 p.m. THEY CAUGHT THE WORLD BY THE EARS

Each Year has its Song.

10.45 p.m. MELODIES THAT NEVER DIE

Ever Popular music from the Classics.

11.0—11.15 p.m. LET'S DANCE TO BILLY COTTON AND HIS BAND

(Electrical Recordings).

THURSDAY, JANUARY 20

10.15 p.m. OH, LISTEN TO THE BAND

10.30 p.m. YOURS FOR THE ASKING

Write to Radio Toulouse, 23 Buckingham Gate, London, S.W.1, and ask them to include your favourite tune in this programme.

10.45—11.15 p.m. BROADWAY AND PICCADILLY

FRIDAY, JANUARY 21

10.15 p.m. SPORTSMEN'S CORNER

Featuring CLIFFORD BASTIN.

10.30 p.m. NEW WORLD RIVIERAS

and "Laconia" cruise to the West Indies and Mexico.—Presented by CUNARD WHITE STAR LIMITED.

10.45—11.15 p.m. MICROPHONE MIRROR

The Radio News Revue of Interest and Entertainment for the whole Family.

SATURDAY, JANUARY 22

4.30 p.m. THÉ DANSANT

4.45 p.m. MUSICAL BOX

A programme for people who never grow old.

5.0 p.m. ASSOCIATION FOOTBALL

The Day's Results presented by INTERNATIONAL SPORTING POOLS, Bath Road, Bristol.

5.30 p.m. YOURS FOR THE ASKING

Write to Radio Toulouse, 23 Buckingham Gate, London, S.W.1, and ask them to include your favourite tune in this programme.

5.45 p.m. DO YOU REMEMBER ?

Old Favourites.

6.0—6.30 p.m. THE WAX WORKS REVUE

An up-to-the-moment floor show on Gramophone Records.

INTERVAL

10.15 p.m. TOULOUSE SONG CLUB

Present to the public for the first time, New and Unknown Songs by Amateur Composers, played by TOMMY KINSMAN AND HIS BAND, and sung by HELEN MACKEY and JOHNNIE JOHNSON. Compèred by JOSLYN MAINPRICE.

10.45—11.15 p.m. A LITTLE MORE DANCING

Information supplied by David Allen and Sons, Billposting, Limited,
23 Buckingham Gate, London, S.W.1.

(N.B.—This programme sheet is liable to revision and alteration without notice.)

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THIS WEEK WE OFFER YOU PHOTOGRAPHS OF PAT HYDE, THE ACE RADIO ACCORDIONIST and VOCALIST, and of BRYAN MICHIE, THE POPULAR COMPÈRE and PRODUCER.

To obtain either of these photographs or any listed below, send a sixpenny postal order (crossed payable to "Radio Pictorial") to "Star Portraits," Radio Pictorial, 37 Chancery Lane, London, W.C.2.



PAT HYDE

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



BRYAN MICHIE



Become an expert RHYTHM PIANIST

Famous dance band leaders praise Billy Mayerl's famous tuition
Try this Song Hit over on your Piano

"SO RARE"



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HOW different it now sounds from the ordinary printed copy. If you can play a simple fox trot, let me show you how simple it is to play all your favourite dance tunes, as you hear them played by your favourite pianists. No heartrending exercises. 25,000 students have already achieved their ambition to take a simple copy of music and play in this fascinating style and, if you merely follow each of my lessons carefully together with my specially recorded tuition records, you will be amazed how easy it is.

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For those who cannot even play a note of music, I have written a special course, so that everyone, young or old, can easily and quickly play all their favourite pieces with this up-to-date rhythm.

READ THESE TESTIMONIALS:
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HENRY HALL SAYS: "I have the greatest pleasure in recommending this course."
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"Your lessons are so concise, that one can't help but grasp your instructions."
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"I have only had the first lesson and just started on the second, I have felt an improvement already."
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Max Miller

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