

**LUXEMBOURG
NORMANDY: LYONS
PARIS : EIREANN
PROGRAMMES
Jan. 15—Jan. 21**

RADIO PICTORIAL, January 13, 1939. No. 261
Registered at the G.P.O. as a Newspaper

**CASH
PRIZES
for
LISTENERS**
NO ENTRANCE FEE
See Page 19

RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

EVERY
FRIDAY

3^D



HITLER'S RADIO REFUGEES

All About
"BAND
WAGGON"

SPECIALY FEATURED:—

JOE LOSS
FLORENCE DESMOND
WILL FYFFE
HENDERSON TWINS
LES ALLEN
MAGDA KUN
MURGATROYD AND
WINTERBOTTOM
CORA GOFFIN

B.B.C.
PROGRAMME
GUIDE



Gwen

JONES

THRILL

TO THE FUN-MUSIC-ROMANCE-IN
THE WONDER HOUR
 RADIO'S NEW SENSATION

LOOK AT THIS PROGRAMME

● **At 2.30 "BACKSTAGE WIFE"** The drama of Mary Noble, a little provincial girl, who married Brian Noble, London's most handsome and popular star, dream sweetheart of a million other women. Hers is the story of struggle to hold the love of her famous husband; of what it means to be the wife of a famous star; of the intrigues, the joys and sorrows, that face one in the complicated life Backstage.
 Presented by "Dr. Lyons Tooth Powder."

● **At 2.45 "YOUNG WIDOW JONES"** The moving human story of a woman's heart and a woman's love. Living in the small town of Appleton, Peggy Jones, in her twenties, with two children to support, ponders long on the question of what she owes to her children and what she owes to herself. A story of joy and despair, life and love as we all know it.
 Presented by "Milk of Magnesia."

● **At 3.00 "SWEETEST LOVE SONGS EVER SUNG"** Tenderly, sweetly played by celebrated orchestras, sung by world-famous stars, your favourite love songs will thrill you—perhaps bring a smile—a memory—a tear to the eye. For here is music of enchantment. A lovely interlude in your day—a programme to cherish and look forward to.
 Presented by "Phillips' Dental Magnesia."

● **At 3.15 "STELLA DALLAS"** A continuation on the air of the world famous story of a mother whose love for her daughter was the uppermost thought in her life. For Stella Dallas saw her daughter Laurel marry into wealth and high society and, realising the difference in their social worlds was too great, gave her up and then went out of her life.
 Presented by "California Syrup of Figs."

ALSO

● **At 4.45 "MARMADUKE BROWN"** The story of Marmaduke Brown and his devoted wife, Matilda. Marmaduke is a lovable character... lovable but impractical. The world is full of men like him. His impractical inventions make everyone smile, except Matilda. She has faith... and she loves him... and while he lives in day-dreams, she struggles for security.
 Presented by "Phillips' Magnesia Beauty Creams."

IT'S WONDERFUL!

5 DAYS A WEEK
 TUNE IN TO **RADIO**
LUXEMBOURG
2.30 TO 3.30 P.M.
Again at 4.45 P.M.

No. 261
RADIO PICTORIAL

The Magazine for Every Listener

Published by BERNARD JONES PUBLICATIONS, LTD.
37-38 Chancery Lane, W.C.2. HOLBORN 6158
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ASST. EDITOR.....JESSIE E. KIRK

THERE'S LAUGHTER IN THE AIR!



SPELLING BEE

"Spell Chimney."
"C-H-I-M-N-E-Y."
"Good. Go up one."

1ST COMIC: Oh, boy, did my gags go over big last night! Even the theatre cat laughed!

2ND COMIC: That's nothing. The other night a fellow in the stalls nearly died of laughing at my gags—and I found out later he was the Town Crier!

A LISTENER complains that broadcasters in the B.B.C. morning programmes sound listless and "washed out."

Maybe they were In Town Last Night?

FARMERS are complaining of a shortage of winter forage for their sheep," says a news item. "Bulletin for Farmers. . . Here are the Thin Stock Prices. . ."

FEW famous actresses succeed in marrying happily," declares a writer.

It isn't for the want of trying. . .

BANJO PLAYERS' MOTTO
It's the little pings that count.

SMALL ADS.

NEW MEMBERS WANTED for MIXED CHOIR (some can sing and some can't).

CROONER WITH DOUBLE VOICE wants partner, to form quartet.

WHAT made you give up the music-hall profession and become the owner of a cafe?"

"So that I could always see my name at the top of the bill."

A RADIO critic says that, thanks to broadcasting, many comedians of to-day are clean-shaven.

This is more than can be said of some of the jokes.

MUSICAL INTERLUDE

DOCTOR: And when do you get this singing in your ears?

PATIENT: When I'm 'umming.

A RADIO enthusiast writes us: "One night I get Moscow beautifully clear, and the next night merely atmospherics."

We should be awfully obliged if he would tell us how he distinguishes between the two.

BY GAD, SIR!

A PEPPERY colonel from Poona

Lost his voice on a cruise on a schoona,

But fortune and fame

Very speedily came

When he signed with a band as a croona.

AND when they broadcast Hamlet, I myself took the part of The Great Dane."

"Gee, I'd have loved to hear you barking!"

UNDERSTUDY: I'm sorry to hear about the leading lady's death. Of course, you'd like me to take her place?

PRODUCER: Yeah, if the understaker could arrange it.

THERE are some parts of the Scottish Highlands, we are told, where the people have never even heard of swing music.

We trust the news will be broken to them as gently as possible. . .

THREE hundred Paris taxis have been fitted with radio, so that their passengers can enjoy some music.

Last time we were in a Paris taxi, we hit another at 40 m.p.h. And as we bounced and hit the roof—we heard PLENTY of music!

Which just shows you there's nothing new under the sun. . .

INSIDE DOPE

A B.B.C. talker Named Gwendoline Gutter Has quitted the mike And gone home to mutter.

HARLEY STREET DOCTOR writes: "People should remember that it is bad for themselves and for others when they work themselves up to an unnatural pitch."

But sopranos don't care.

A LOT of old-timers write in to say that the comedians of to-day are nothing like the comedians of twenty-five years ago.

But we can't think why they shouldn't be. After all, they're using the same gags.

BIG SHOT

1ST HALF OF THE ACT: You did nothing at all to try and please that big American radio producer! Why didn't you offer to light his cigar for him?

2ND HALF OF THE ACT: Aw, don't be crazy—big American producers eat their cigars raw!

PEACE AT LAST

"I just killed a saxophonist!"
"How awful! What will you get?"

"Sleep!"

LOVE NOT IN BLOOM

JUST a song at twilight
When the lights are low.
Here I sit with Agnes
By the radio.
If only they would broadcast
A ghost yarn grim and ghostly.
Then this frigid dame called Agnes
Might cuddle up more closely. . .

"What modern drama needs is more movement!" says a critic.
We suggest he goes to the theatre and takes a gangway seat!

FORTHCOMING TALKS

THE B.B.C. Gardening Expert on "GROWING-PAINS."

The B.B.C. Cookery Expert on "LET BYGONES BE RISSOLES."

The B.B.C. Expert on Operas (Section Z) will discuss an entirely new and exceptionally good pull-up for Carmen.

There will also be a brand new series by the B.B.C. Home Expert, "HOW TO BUY FURNITURE" in twelve instalments.

"What is behind Inspector Hornleigh's tremendous popularity?" demands a reader. Tec's appeal.

WIRELESS WISDOM

One good turn won't make a programme.

A bird in the hand is worth three from the gallery.

It's a wisecrack that knows how to go so far and no farther.

A U.S. radio programme recently presented a yodeller only four feet high. A condensed milkman maybe.

BOOKS FOR WIRELESS LOVERS

"GONE WITH THE WIND." (The tale of a badly fixed aerial.)
"THE GOOD EARTH." (Romance of a piece of copper wire and a water-tap.)

INDEPENDENCE

A CHAP rang up Radio Lyons And said with an air of defyns,

"You can think, if you like,
That I don't suit the mike,
For I have in the fire other hyons."

"If you don't like the wireless, you needn't listen," points out a correspondent.

Huh, he doesn't know our neighbour's set!

TECHNICAL HINT OF THE WEEK: A wad of chewing-gum stuck on the top of a microphonic valve will take the "ring" out of it. It will also prevent an American valve from feeling homesick.

"There's method in my badness," said the radio villain, drawing a fat pay cheque.

REPORTER: Would you give me your idea of the perfect man?

CROONER: No, I don't like to boast.

"How did you know the show went over with a bang?"

"I heard the report."

TERSE VERSE

HE earthed his set
To an old gas jet.
The pieces haven't
All dropped yet.

TALENT

"What do you consider most outstanding about my piano playing?"

"I like the way you don't bang down the lid."

THE PERFECT SET

RADIO DEALER: There's nothing this set won't do, sir, at the press of a button.

CUSTOMER: Have you got one where you press a button and out comes the next payment?



-FRED WILKIN-

"—and as you know, I'm a man of few words—"

B.B.C. LIFTS BAN ON CROONER

THIS WEEK'S GOSSIP—by Studio Reporter

I DOFF my hat, bowing respectfully, to congratulate the three members of the B.B.C. staff who were mentioned in the King's New Year Honours List.

They are Miss Cecil Dixon, the well-known staff pianist, who has been awarded an M.B.E. Then Mr. Cecil Graves, Deputy Director-General, will now be able to add the letters "K.C.M.G." to his name. The third honour was for a man behind the scenes, Mr. Ralph Wade, who is Director of Office Administration at the Big House. He has been awarded the Order of the British Empire.

Interesting to note, too, that a distinguished radio "Old Boy," Sir John Reith, has been awarded the Knight Grand Cross of the Royal Victorian Order. Who next?

A SIX months' radio ban by the B.B.C. on one of radio's favourite croonettes, Paula Green, has at last been lifted.

to sing for twenty-five weeks at the Savoy Plaza Hotel, New York's swankiest "nite-joint." She has also been signed up for a series of commercial programmes called "Eighty Five Men and Hildegarde."

Just fancy anybody over here paying for eighty-five musicians, a choir of sixteen boys . . . AND a personality like Hildegarde! They certainly do things in a big way over the other side of the lake.

Incidentally shortwave enthusiasts who want to catch these programmes should note that they start on February 22 at 10 p.m. New York Time.

HERE'S an interesting echo of New Year's Eve.

You will remember that Arthur Askey and Dicky Murdoch were broadcasting in the "Veterans of Radio" show, while Jack Hylton and his band were doing the late-night music. Jack tells me that he had to write down 68 possible "running-orders" for the "Band Waggon" show at the Princes' Theatre

and in comes Lorna Stuart who will both yodel and play the speaking part previously done by Rita. It seems rough treatment for a good artiste, and it seems a pity that the B.B.C. couldn't have sprung sufficient extra dough to have enabled Tony Hall to add to the cast instead of having to alter it.

ENTIRE routine of Anne Lenner's life has been upset by the arrival at her flat of a Christmas present from her friend, Gordon Little.

The present consisted of a seven months' old wire-haired terrier named Sam. Now poor Anne has to rush around Regent's Park, with the lively hound on a leash. Anne, who likes that type of exercise about as much as a gossip writer likes a sub-editor, lies nobly and says she's enjoying the experience.

"It's good for my figure," she panted as she flew past me in the park the other day!

NEWISH bandleader to listeners is Bill Williamson, who starts a series of programmes (three at present) to-day. But Bill's been the brains behind many bands for some time, as a first-class arranger.

His first break was given to him by Jack Hylton (can't keep that guy out of the news!) as a result of a promise. During the 1926 railway strike Bill volunteered to drive a railway engine. It so happened that aboard were Jack Hylton and his boys, very anxious to get to a certain town in time to keep an engagement.

Bill pulled it off and Jack said, "If ever I can do you a good turn let me know." Said Bill: "I'd like a job with your outfit," and so he became Jack's pianist-arranger.

Bill's vocalists to-night will be the ever

You've missed something good if you haven't heard Gwen Catley's lovely soprano on the air. Don't you love her pet? You mightn't think so, but he's called Blotto!



Let's not hold an inquest at this stage on the rights or wrongs of the ban which was imposed for an alleged breach of contract over a rehearsal. Sufficient that no more conscientious artiste exists than Paula, that she was made very unhappy by the ban and that by the B.B.C. now rescinding it they have made a splendid and generous start to the New Year.

Especially now they've brought bandleader Harry Leader back into the fold once more!

"DADDY" of all the bandleaders—Jack Hylton is to have his career spilt in a gramophone record programme called "The Cavalcade of Hylton." And knowing Jack's varied career this programme sounds as if it will be the goods!

The broadcast will start with the very first gramophone record ever made by Hylton's band. This was in 1921 and it's called "Wind in the Trees." The whole programme has been devised and will be put over by Reg Holmes, who is well-known as a manager in show-business circles. The date? Friday, January 27, 1939. The time? 4—4.30 p.m. on National.

NEWs of two lovelies from abroad.

Evie Hayes seems to be making a smash-hit of her trip to Australia and New Zealand. After several months in Australia where (watch our artistes gnash their teeth in envy!) she broadcast twice a week, for fifteen minutes solo, she is now in New Zealand. She goes back to Australia in July and reaches these shores again next autumn.

THE other favourite is Hildegarde, who writes to me from Palm Beach, Florida, where she is on holiday. Soon she returns to New York

before he hit on the only one that enabled the broadcasts to be done without interfering with the show—or vice versa. Did someone make a crack about perseverance?

THE "Sexton Blake" serial which Bill MacLurg is going to produce in his new radio show, "Lucky Dip," has been causing a lot of fun and a lot of headaches for Gordon Crier and Ernest Dudley, who are adapting it for the microphone.

"We were both somewhat out of touch with the modern developments in Sexton Blake," Gordon tells me, "and, in our first draft we had heroines hanging over vats of boiling oil, cobras lurking on mantel-pieces, bloodstained daggers being thrust through sliding panels and so on. It would have made the most tremendously hair-raising radio show of the year . . . but it just wasn't Sexton Blake! So we had to steep ourselves in the literature and have another try!"

You may not know, incidentally, that Sexton will be played by George Curzon who has played the part on stage and screen, while the surprise choice for "Tinker," his assistant, shows Brian Lawrance in a new light.

MOST disappointed girl of the year so far is Rita Cave, who began to make quite a name for herself in the afternoon series of "Alpine Hut" broadcasts. Now the series is to be transferred to the evenings . . . but Rita will not be in them.

Reason, so the B.B.C. says, is an economic one. Seems that Anthony Hall needs a yodeller in the show and Rita can't yodel. So out goes Rita

You've heard Anne Bolt (below) in the Instant Postum programme "No. 7. Happiness Lane" from Luxembourg, and if you live near Liverpool you can see her playing Principal Girl in "Humpty Dumpty" at the Court Theatre



popular Ronnie Hill and Isabel MacEwan, a girl who has only been over here from Canada for a matter of two months.

HERE's a problem set to me the other night to which I couldn't find an answer. Can you?

Said my companion: "Can you name three first-class Irish comedian-entertainers who are well-known broadcasters?"

I wracked my brains and could think of only two... Talbot O'Farrell and Jack Daly. Why this amazing shortage? It's an interesting point.

Jack Daly, by the way, has broadcast two dozen times in the last two years from provincial theatres yet he has never been invited to do a studio broadcast from London.

I HEAR that Harry Porter, the delightful young Birmingham tenor, has turned down a leading part in a West End show.

Though Harry has done a good deal of concert work, he feels—in that modest way of his—that he hasn't had quite enough experience to tackle a big part in a stage production.

Also, he would have had to cancel no fewer than nine radio dates at the Birmingham studios. And after all, as Harry points out, his first love is broadcasting, and he is out to make a name for himself on the air. Stage work will follow later—he has plenty of time before him, as he is still in the early twenties.

WHEN Hughes and Lever came to Birmingham for a broadcast just recently, Hughes felt so ill that he decided to consult a doctor near Broadcasting House. The medico was quite alarmed when he examined his patient's throat.

"I'll give you some treatment now, but I should advise you to let me send a nurse along to the B.B.C. just in case of accidents," he declared.

Hughes agreed to this, and the boys took their balance test as usual. Coming out of the studio for a breather just before the broadcast, Lever was confronted by a young woman in uniform.

"Open your mouth," she ordered.

"But..." Lever began to protest.

"Open wide, please," she insisted.

So Lever obeyed, and had his throat well sprayed.

"Now perhaps you'll tell me what it's all about," he gasped when the operation was completed. "Is this the latest B.B.C. service?"

Then Hughes arrived on the scene—and had his throat sprayed!

THE GIRL ON THE COVER

DUE for a big break in radio is lovely, fair-haired Gwen Jones. This seventeen-year-old Welsh girl from Ton-y-pandy was discovered by bandleader Eddie Carroll.

Congrats Eddie, and thanks for giving us the opportunity of hearing her every Sunday at 1.0 p.m. in the Lux Radio Theatre from Luxembourg; 1.30 p.m. from Normandy; and again from Paris at 6.0 p.m.

Our photographer took a stroll in Kensington Gardens during the Great Freeze Up—and discovered Jessie Matthews giving a hand with the pumps



These lovely ladies help to make Jack Hylton's stage show "Bands May Come" the big success it is. Back row: June Malo, Dolly Elsie, Gerda Newman, Peggy Dell. Front row: Maureen Potter, Jack Hylton and Maureen Flannagan



Two radio comperes greet each other—the occasion was Carroll Levis' recent return from America, when he was met by Bryan Michie (right)





YOLLANDE TERRELL DISPLAYS THE LATEST HAIR STYLE

Listeners who enjoyed her broadcasts in the "Mr Keen" serials for Lavona from Luxembourg are asking when they are going to hear her from the B.B.C.

HITLER'S RADIO REFUGEES

TO-MORROW, January 14, is "Stage and Screen Day," a great charity drive organised by the entire entertainment industry to aid the Lord Baldwin Fund for Refugees.

Among the countless refugees fleeing from Nazi gangsterdom are the artistic and technical brains of German radio. What has this exodus meant to broadcasting in Germany?

The authentic details behind the great Nazi entertainment purge are presented in this absorbing article by Herbert Harris.



WHAT has Hitler done to radio? It is a mistaken belief that the great political and racial purge in Nazi entertainment began with the wholesale persecution of Jews in 1938.

The so-called enemies of German culture in radio, films, and drama were the first victims of the Nazi "turking out."

Only seven months after Hitler became German Chancellor, Nazi broadcasting was placed under the dictatorship of one of Hitler's disciples, Herr Eugen Hadamovsky, who, within a few months, had dismissed twenty-five per cent. of the personnel of Germany's B.B.C. They were either Jewish or politically suspect.

That took place in 1932.

From the beginning of 1933, famous musicians, composers, singers were subjected to the Nazi "blood test," with the result that by the end of that fateful year some of the most idolised artistes in German entertainment found themselves with hardly any employment and faced with complete penury.

One of the first celebrities driven from the country was Bruno Walter, co-founder of the world-famous Salzburg Musical Festival and formerly the "Sir Henry Wood" of Germany's B.B.C.

Another great name in the exodus was Max Reinhardt, who might be described as Germany's "Charles B. Cochran," for he it was who trained and brought into notice the leading figures in German entertainment, including even Richard Strauss.

Bruno Walter and Max Reinhardt were only two of the army of great and lesser geniuses who turned their eyes to the democracies of America and Britain. Germany's loss is our gain.

The great radio purge is made even more ludicrous by the fact that it was a German Jew, Heinrich Hertz, who gave birth to wireless in his laboratory in 1887. The Jewish Hertz outlined the principles of broadcasting ten years before Marconi demonstrated wireless communication to the British Government.

For six years Nazi radio has been undergoing complete re-turking, so that now there is not one iota of Jewish element left in the Reichsrundfunkgesellschaft, the official name of Germany's radio system.

Where have Hitler's radio refugees gone? They consist not only of performers, but of producers, creative artistes, technicians, experimenters.

Hitler has even purged the laboratories, from the genius Einstein downwards.

There are no actual statistics to show the extent to which Nazi entertainment has been drained. Some of the refugees have fled to America, some to Britain, some to France.

Their numbers might be imagined from the fact that during the anti-Semitic outburst of November last, 10,000 Jews were rounded up in Munich alone in the space of a day. Furthermore, the Jews are, the world over, the greatest devisers and exponents of popular entertainment.

When you have figured out some sort of average for yourself, you will realise what a problem is being faced by the associations, societies, and unions looking after the welfare of the various branches of the entertainment industry.

The bulk of the popular bandleaders and modern composers are Jewish, as are also a large percentage of vocalists. They are approaching the protective societies and asking what can be done for their fellow-creatures who are forced to begin a new life in a strange country. They are offering aid.

On the other hand, there exists an opposing faction which is approaching the societies and saying, "Surely you will do something to prevent the influx of refugees into an already overcrowded profession?"

Here is a fine dilemma—a dilemma you will hear them arguing about, especially in places like Archer Street, off Shaftesbury Avenue, which is the Stock Exchange of the musical world, where musicians gather to find engagements and discuss the latest grievances.

What is the answer?

The aggrieved ones must resign themselves to the fact that there always was, always will be, some room in the entertainment sphere. There are no figures in the world of entertainment showing whether things are good or bad, because there are no unemployment figures. A musician, for example, might have only six months' work in a year, but earn quite a decent annual salary during those six months.

To assist their fellow-beings of all classes, and at the same time to alleviate a possible invasion of London, the entertainment industry decided recently to make one big united effort to swell the Lord Baldwin Fund for Refugees, to play some part in settling the unfortunates comfortably in some "Brave

New World."

Hence the combined decision of all branches of the entertainment industry to devote ten per cent. of all their profits taken in one day—January 14, 1939—to the relief of their fellow-creatures' distress. They have promised at least £100,000.

January 14, 1939, will be remembered as the day when all bickering between the different phases of entertainment ceased, when all combined to aid a great cause.

Even the B.B.C. in a broadcast on December 29 told listeners to "go to a show" on January 14, so that the takings of cinemas and theatres might be swelled and the donation to the Refugees' Fund thus greater. So that everyone who takes the B.B.C.'s advice will not be listening-in.

What a lesson in humanity to Hitler! No shouting about "culture" and "ideals" here—just a common desire to help mankind, no matter the creed or colour. And, heaven knows, they need help, for witness the story told to *Collier's*, famous American magazine, by a German radio singer. The story was verified by the editor.

This radio singer was refused permission to broadcast because an ancestor had married a Jew 75 years before. Because the radio singer made a semi-humorous, derisive remark about Streicher, the Jew-baiter, he was seized and flung into the concentration camp at Dachau.

After losing three stones in weight and being reduced to a nervous wreck in the concentration camp, he was imprisoned for four months. He lost no time in getting an American passport after that, and this was issued to him on condition that he never again set foot in Germany. As if he would!

The dreaded concentration camp at Dachau, and the No-Man's-Land for hounded refugees between Germany and Poland, contain some of the best brains in the world.

Hitler and Goebbels badly need these brains, but they dare not use them now. In fact, right at this moment Hitler and Goebbels are worried.

From the day Nazidom triumphed it recognised radio as its most potent weapon.

They not only put the mikes under the care of Nazi fanatics, and built a radio city, Zeesen, to spread Nazi ideals through the ether, but they also manufactured millions of radio sets at 76 marks—known as "The People's Sets"—cheap sets for every home, so that everybody would be

Continued on page 33



You can't keep a good bandleader down, even in the bathroom! Joe does a little crooning down the shower



And can he serve it up hot? Just look at those eyes!

HOW JOE LOSS LEAPT TO RADIO FAME makes one of the most romantic stories in broadcasting history, recounted here for you by Leslie Roberts. You'll be hearing Joe and his Band next month in a new programme from Luxembourg and Normandy, and next Thursday from the B.B.C.

years under the private tuition of Professor Kenning.

"But I soon developed a liking for dance-music," he confessed with a whimsical smile. "Jazz was regarded as sacrilege in our household. But I secretly bought copies of foxtrots, waltzes and tangos and played them assiduously when the family was away from home.

"I practised rhythm by tapping my foot on the floor. And I even learned to keep syncopated time by beating a row of pots and pans, arranged on the kitchen table!

"My father shook his fist in a frenzy when he accidentally discovered some dance-music sheets which I'd hidden under a cushion.

"He raved and stormed, and declared I was wasting my time on flippant foolery.

"However, dreaming of success and dazzling wealth as a dance-band leader, I eventually persuaded my father to compromise. And he agreed to allow me to practise syncopation every evening after a hard day's devotion to Bach, Mozart and Mendelssohn.

At the age of sixteen, I formed my first dance-band. Phillips, the local policeman's son, brought his violin. Marco, a ladies' tailor, cooperated with a fine set of drums. But I couldn't obtain a male pianist. So, finally, I had to rely on Kitty, a girl-friend, who came along each evening to accompany us from eight o'clock till midnight.

"At first, indignant neighbours raised shrill protests against our amateur efforts. But at length, we improved our technique. And groups of delighted listeners assembled round the front porch for a free entertainment!

"Thus, the Magnetic Dance Band acquired a local reputation. I anticipated profitable bookings.

The Loss Chord

But we were no match for more astute musicians and nothing happened.

"I trudged round London, offering our services. And we pranced with joy when we obtained our first professional engagement. We were hired to play every Saturday night at the Chelsea and Old Victorians' Club in Kensington.

"Our salary was five shillings each for five hours' work. But we decided to invest the money in more copies of music in order to extend our repertoire."

Joe's initial step to fame spurred him onward to new efforts. Persisting with his alternating studies of classical and jazz music, he was dissatisfied with his progress. So he interviewed every manager and dance-hall proprietor in the capital.

But nobody would engage him. And his visions of riches and renown soon faded.

However, after another heart-breaking period Joe was offered orchestral experience at the Coliseum Cinema, Ilford.

"I can certainly find a place for you in my band!" declared the conductor with a patronising smile.

Joe's heart jumped. At last, his lucky break had arrived.

But his spirits sank when the leader non-

IT'S dancing time for dancers. So roll up the carpet and dance!" That's the snappy slogan by means of which Joe Loss has rocketed to radio fame.

The romantic rise of Joe and his merry Loss Chords is a modern miracle. During the last three years, they've become top-line radio and vaudeville stars, broadcasting nearly every week.

Now, Joe's fan-mail is simply staggering—one of the largest in Britain.

There's nothing snooty about Joe Loss. He's everybody's friend. He welcomes criticism and helpful comment. And he's never too tired or too busy to chat with his radio fans.

They flock in thousands to the Astoria Ballroom in Charing Cross Road, London. Provincial visitors love to pay him a visit. They know that Joe Loss and his Radio Boys have consolidated the Astoria's reputation as the Ritz of modern dance-halls.

He has a cheery word or a sincere handshake for everyone.

Between sessions, Joe Loss retreats into his green-and-gold office behind stage. There, he signs hundreds of autographs, peruses manuscripts sent by ambitious composers, and dictates replies to an enormous number of correspondents.

The personal history of Britain's most vivacious band-leader is a tale of tedious toil, wonderful optimism, and a desperate struggle against ill-health.

Joe has fought for fame against tremendous odds. And he manages to instil this vivacity and enthusiasm for work into his colleagues.

These eleven boys form the chummiest combination in the country—a supreme example of the team-spirit. They're demons for physical fitness. Each day they dash across to the Y.M.C.A. gymnasium for an hour's swimming, swift exercises and strenuous ball-games.

Joe Loss spent his earliest years in Bishopsgate, London.

"My father, a furniture manufacturer, yearned for me to become an eminent violinist on the classical platform," he explained to me over dinner the other evening. "And, when I was five years old, my parents paid for my violin lessons at the Hackney Academy.

"At the age of seven, I made my first profes-

sional appearance. I was billed to perform at a grand classical concert in the Toynbee Hall.

"Two sisters, Polly and Millicent, wore their best Sunday bonnets when they sat with my parents and brother Harry on the front row to witness my debut as a miniature maestro.

"The colossal curtain swung upwards. My knees sagged, and I trembled violently as I clutched my fiddle and stepped on the stage. I was dressed in a black velvet jacket and knickers, huge bow, white socks, and shoes with brilliant buckles!

"I gazed out at the vast audience. The accompanist played an introductory trill. Everyone sat hushed and expectant. I placed my violin in position and prepared to play 'Humoresque.'

"But I couldn't produce a single note.

"A spiteful boy-rival behind stage had dabbed grease on my violin bow!

"The pianist's fingers capered along the keyboard while I strove frantically to play the tune. But effort was useless. And, uttering a howl of dismay, I rushed from the glare of the footlights while the curtain dropped and perplexed onlookers stared in astonishment."

But the Loss family were not discouraged by young Joe's disastrous debut. They persuaded him to resume his lessons. And he was frequently starred at concerts at the Middlesex Street School.

Periodically, his life was menaced by lung trouble which took toll of his weak constitution.

At the age of eleven, during one critical illness, the boy swooned away into delirium. Specialists held a hurried consultation. And weeping relatives congregated at the bedside to await the end.

But, with astounding good fortune, the patient rallied from his coma, and called for his violin. Then, with nervous, trembling fingers, he played a plaintive melody.

Later, doctors advised a recuperative holiday in the country. So young Joe was taken to West Hanningfield in Essex where he remained for eight months on a farm.

Recovery was slow. And, subsequently, the youthful musician was invited to perform at concerts in the hall of the village school.

On his thirteenth birthday, Joe gained a scholarship at the Trinity College of Music. And he studied classical works during the next four



Serenade to a bride! Musical honours for Joe and Mildred—they were married last February, you remember

chalantly added: "Of course, I couldn't pay any salary at all to one so young!"

But Joe accepted. And he slaved there with his violin during the next six months. Then, his father complained about the twenty-five shillings he was handing out weekly for fares and young Joe's lunch. So the boy embarked on another frantic quest.

He tramped around again, and was eventually appointed third violinist at a Watford cinema. He was still only eighteen. And the £3 weekly wage resembled a fortune.

But to play in the West End was his ultimate ambition. He soon found two jobs. He joined the orchestra at the Rialto where the *Michael Strogoff* silent film was screened. Then, seizing his violin-case, he sprinted round to the Pavilion to take his place and play accompanying music to *Uncle Tom's Cabin*.

But, just at this moment, talkies began to sweep silent films from the screen.

"I realised that I would never build a career as a cinema musician. So I looked around again for another job," Joe continued.

"Luck was on my side. I was engaged as first violinist at Wimbledon Palais-de-danse where I served under five different band-leaders for three years.

"The friendly management then offered me the

Please turn to page 37



Joe has few spare moments, and he likes to spend them at home with his wife and his dog

Corner of the ultra-modern West-End flat where Joe loves to spend a restful week-end

MURGATROYD and WINTERBOTTOM

Two Minds with Not a Single Thought take our minds off the winter weather in a dialogue about holidays, compered by Richard Parsons



"The More We Are Together"

One of radio's cleverest "acts"—Tommy Handley and Ronald Frankau in heavy disguise! (Photo. by courtesy of Pathetone Weekly)

He couldn't. I was sitting on the quay.
As a matter of fact, the Mayor was hoarse at the time.
 Impossible. He was a super Mayor, though, wasn't he?
Yes, a Weston-super-Mayor. He started in a humble way, they told me—used to have a kiosk on the front.
 He's only got a watch-chain there now. Did you see that very fat widow diving?
Rather. What an ideal foam exhibition. How did you know she was a widow?
 When she came up, I could see weeds. Did you go for a sail?
No, I went for a sailor—who insulted me. Insulted you?
Yes—he said I looked like part of a fish. What did he actually say, then?
That he'd take me for a row anywhere. Were you stung by a jelly-fish?
 No. Only by my landlady—charged me three-pence a day for leaving my hat in the hall.
Good gracious!

ENGLAND is an island, that's what appeals to me?
 For there's something about an island, I'm sure you will agree.
The reason why I find it grand, quite easily you'll understand,
An island is a piece of land surrounded by the sea.
A holiday by the sea, is what appeals to me.
 So you spend the rest of the blooming year to save the L. s. d.
As I was going to say, when I get my holiday, it's to somewhere by the beautiful brine I always go away.
 I, too.
You, too! I'm glad you'll agree, for there's nothing in this world so nice as a holiday by the sea.
 Then I suppose I shall see you at the seaside this year?
Yes, if I'm not kept too busy at the B.B.C. side.
 Then I shall see you at the seaside.
What is there like the coast of England?
 The coast of Scotland—very similar. Now take my holidays—
Take 'em yourself—I'm busy.
 Always by the sea.
You selling it then? Last year I stayed just two minutes from the front.
 That's funny—I was five minutes from the back.
 All in?
 No—the rooms were too small—but most of me was. Did your place have a pleasant prospect?
I'll tell you about her later.
 I mean did you have a decent view?
I'd rather you didn't ask.
 I was a bit seedy when I arrived.

Did you pick up?
 No, I had my wife with me.
So you did. Striking woman!
 You're telling me! I had to hide the spade.
Do you know what I call a spade?
 No. What?
I always call a spade a spade. The bathing was lovely.
 Some of the girls' bathing costumes made me open my eyes.
Yes—I joined the watching committee. I saw one girl with just a handkerchief held up by two straps.
 That sort of thing ought to be put down.
I never thought of that. Did you swim in the bathing pool? Did you go in off the deep end?
 Didn't I tell you I had my wife with me? Do you know, Mr. Winterbottom, shrimps appeal to me.
Well, one appealed to me, but I didn't take any notice. Did you do any surfing?
 No. I left that to the waiters. I suppose you took a tramp on the downs?
Yes—and threw him over the cliff.
 So he's still on the rocks.
One day I saw a girl nearly drowned—she was clinging to a buoy.
 Was he nearly drowned, too?
Eventually, she was washed ashore.
 Who by?
 Her mother.
 Re-Gatta—
 Yes?
 Wasn't the greasy pole fun?
I couldn't understand a word he said. Why didn't the Mayor open the new harbour?

You see, it wasn't really a hall—just a narrow corridor.
An inadequate passage.
 That's what it smelt like.
Smelt like?
 Yes, as if there were an 'addock in the passage. Anyway, there's always fresh sea air outside. Ozone's worth a thousand pounds.
I owes only half that.
 One rough day my wife made me get her a bit of the stormy sea in a bottle, so that she could keep it for ever.
Why?
 She wanted a permanent wave. Isn't it lovely lying in bed at the seaside and listening to the sea going whoosh?
That's only when the tide's up. At low tide it does wheesh!
 A holiday by the sea is what appeals to me, so you spend the rest of the blooming year to save the L. s. d. As I was going to say when I get my holiday, it's to somewhere by the beautiful brine I always go away.
 I too.
 You, too! I'm glad that you agree, for there's nothing in this world so nice—
As to write for a room and cut the price—
Purchase a bucket and borrow a spade—
And a pair of waders in case you wade—
And a bathing suit that'll let in the sun—
To burn you in every place but one—
 Then you miss the train—or you don't, perhaps—
And you sit all the way on strangers' laps—
 At last you arrive, and I'm sure you'll agree—
It's worth all the trouble to get to the sea.

CRYSTAL

by FRED WILKIN



RADIO'S FAVOURITE PRINCIPAL BOY

CORA GOFFIN

who will be heard from Manchester in a relay from "Aladdin" on January 27. In this article Charles Hatton relates the fascinating story of her rise to fame

IF you asked provincial listeners the name they recall most readily in connection with pantomime broadcasts, I am confident that Cora Goffin would easily lead the field. This is her fifth year in the part of Aladdin, and they have broadcast excerpts from her show at least twice a year.

This by no means represents the whole of Cora's activities in the world of broadcasting, however, for she is on the air regularly from the Midland studios in between pantomime seasons, and scored several big hits last summer when she played leading roles in Martyn Webster's adaptations of various famous musical comedies. In fact, her total number of broadcasts is rapidly approaching three figures.

Cora should be getting used to the limelight by now. She has been a stage star ever since she was nine, when she played the name part in *Alice in Wonderland*.

After the run of "Alice" had ended, she went on the music halls with a series of sketches and scenes from Shakespeare, in which she often played boy parts, and gained a lot of valuable experience. Then she danced the juvenile roles in a production of Russian ballets.

This was followed by a long run in a West End play with Lilian Braithwaite, by which time Cora was fifteen, the age most dreaded by child wonders, who invariably become awkward and self-conscious in their middle 'teens.

But Cora managed to escape that phase somehow, and blithely went along to give Sir Alfred Butt an audition for the Heather Thatcher part in a musical show called *The Boy*.

He was very amused by this self-assured young lady, and decided to give her a trial. She very nearly stole the show, and Sir Alfred hastened to offer her a three years' contract. So she enjoyed long runs in *Going Up* and *The Kiss Call*.

But the part with which most provincial theatre patrons associate Cora Goffin is Nanette, which she played for three years. Even now, her gallery fans remind her of it, and wonder wistfully if there is any chance of *No! No! Nanette!* ever being revived.

It was during a tour of this production that Cora first broadcast. She sang "I want to be happy" in the Children's Hour at Cardiff, and they had a huge fan-mail—particularly from the North of England, where she is immensely popular.

Curiously enough, it was also at Cardiff that Cora made her pantomime debut. She played Blossom in *Sindbad the Sailor*, and for some years after was cast as principal girl, until Francis Laidler decided that it was high time she became a principal boy and put her in his production of *Jack and the Beanstalk* at Leeds.

In the meantime, Cora had added considerably to her reputation by playing the leads in *Virginia*, *The Girl Friend* and other musical comedies. The first-named offered her a chance to give her lively vein of comedy full play, and she made the most of it. Cora prefers comedy parts to straight heroines, but the public still persists in seeing her as the latter.

She surprised everybody when she tackled the part of a wisecracking American girl in the London production of "Once in a Lifetime," but the London critics were quick to respond, and she received some of the best notices of her career.

Aladdin has always been a favourite part of Cora's, because she likes to be a cheeky principal boy, full of pranks which delight the hearts of the youngsters. She jumped at the opportunity to play the part five years ago, when the Prince



Cora Goffin has played the part of Aladdin for five consecutive years

of Wales Theatre, Birmingham, presented a pantomime for the first time since the war.

Everybody was sceptical about Birmingham standing three pantomimes, but it was so, and *Aladdin* was an enormous success, which has since been repeated with the same production at Golders Green, Leeds, and Edinburgh. Stanley Holloway and Davy Burnaby, who appeared in the first production, are still there, as full of jokes as ever, and this year you will hear them broadcast from the Opera House, Manchester.

Cora's favourite story of all her experiences while playing Aladdin concerns an amusing incident at Golders Green Hippodrome.

In the familiar cave scene when Aladdin is entrapped by the wily Abanazar, he calls out lustily for help. There is no reply save the echoes, and Aladdin flings himself on the floor of the cave

and gives way to tears. Cora had duly followed the usual routine, and there was a tense hush in the theatre, when a tiny voice piped out from a stage box:

"It's his own fault, mummy. He *would* go in there!"

Cora's opening lines on her first entrance as Aladdin, are: "Where do you think I was this morning?"

Once, when the theatre was crammed with kiddies at a charity performance, she put the familiar question to Davy Burnaby, and, before he could reply, there was a roar from the audience: "In bed!"

Cora and Davy always conduct a singing competition, each taking one half of the audience. At one matinee, Davy's supporters obstinately refused to sing, and he was extremely puzzled about it. He was unaware that Cora had edged behind him, and was standing with a finger on her lips making frantic signs in dumb show. At last, Davy gave it up as a bad job.

"You don't like me very much, do you?" he asked the kiddies.

"No, we don't!" was the simultaneous response. And when he came on for the final walk-down, they actually hissed him!

You may gather from all this that Cora has a grand time playing Aladdin, but it's jolly hard work all the same.

Please turn to page 39



"It's difficult to imagine the gay Magda in sad or solemn mood"—even the British climate doesn't get her down!



Some of the beautiful hand-painted glass Magda has brought with her from Hungary

HUNGARY in HAMPSTEAD

FULL of vitality, brimming over with fun, as amusing off the stage as she is on, and as hospitable as it is possible to be—that's Magda Kun. And if you haven't seen her on the stage or in cabaret, heard her broadcasting, or seen and heard her in television, you've missed something very much worth while.

Magda came to England four and a half years ago, with her husband, Steve Geray. He wasn't her husband then, though he soon took over that responsible job—but you'll hear about that later.

Magda knew very little English when she first arrived, and had no friends in England. To-day her English is rapid and fluent and her circle of friends as large as her vocabulary. In fact, so fond is she of England and the English, that she has lost all desire to return to the land of her birth and wants to live in England permanently.

It will be our gain if she does.

It's difficult to imagine Magda in a sad and solemn mood. Not that she's a stupid or frivolous person, far from it, but it is natural for her to laugh and be gay, and she is an intensely natural person. There's not an atom of "side" about Magda. If she likes you, it doesn't matter who or what you are.

She and Steve live in Hampstead Garden Suburb. They've just moved to a new house that is surrounded by thick box hedges, and is decorated to her own design and charmingly furnished.

All the curtains in the drawing-room, for instance, were made by her, and all the odds and ends, such as cushion covers and frills for the dressing-table, were her work. It's beautifully executed work, too. No wavy hems to her curtains or cat's-tooth stitches showing in awkward places.

Her drawing-room is particularly pleasing, being all white. Panelled walls, enamelled white, white ceiling, and thick, white carpet. The chairs are white-enamelled wood, the seats and arms padded and covered with glazed chintz in a lovely shade of bright navy, patterned with large white roses and green leaves. This material provides curtains and cushions as well.

The room is long, fairly low, and beautifully, gloriously warm. English houses are often so cold, but put someone from the Continent in one and they'll warm it somehow.

Magda's room is heated by a large white electric fire, and on one side of this stands a tiny portable radio, which can get any station with the greatest ease. Magda tuned in to Budapest when I was there, just to show she still thinks of her native country and isn't completely Anglicised as yet. On the other side, what appeared to be a plain panelled wall opens and discloses a neatly built-in bar, with cunningly concealed bottles.

Magda's latest acquisitions are two darling Scottie pups, Cili and Samson. Samson is five months old, Cili three, and they are absolutely fascinating. They were brought in to be introduced, but not allowed to stay long, for the best trained of small puppies are apt to make mistakes, and with a snow-white carpet dirty paws are never welcomed. But Magda adores them, and so does Steve.

We were toasting our toes and having tea as we talked. Magda isn't supposed to have any tea and ought to cut out cakes entirely, but she broke her rule for once.

She finds meal times very hard, for all the things she likes are fattening and all the things she hates are what she ought to eat. She dotes on our stodgy English puddings, cream, cakes, and butter, and instead has to eat lean meat, vegetables, Ryvita, and orange juice.

"And I must be so careful," she mourned, "because I cannot go on the stage looking as plump as a Christmas turkey. I must diet and diet, and I hate it so much. Every morning I massage with my massage machine, and there seems to be very little difference. It is cruel. I must give up everything nice for the sake of my figure!"

I sympathised. I know what dieting is. It needs a will of iron to refuse all the nice dishes—and particularly chocolates—and stick to lean meat, fruit and salads.

Talking of food, one of the funniest things that ever happened to Magda was when she was

interviewed on the subject of Hungarian cookery shortly after she arrived in England. She airily gave several recipes for Hungarian national dishes, only to find afterwards that her imperfect English had landed her in a sorry mess, for she had mixed the English for "salt," "pepper," "sugar" and "flour" most deplorably.

"I cannot think what sort of dish anyone who followed my recipes would have made," said Magda, almost choking with laughter at the remembrance, "for in one case I believe I said 'Take a pound of pepper'!"

After tea she took me into the dining-room, which opens out of the drawing-room and is furnished in semi-Hungarian style. The walls are panelled in dark wood, and on the floor lies an Indian carpet. The long dining-table is placed across the room, and the guests sit on either side on long forms, carved in Hungarian fashion. These forms and the chairs have cushions covered with Jacobean chintz.

The Hungarian national emblems are the heart and the tulip, and Magda had her furniture specially made to look Hungarian, with hearts carved out of the chair backs and other quaint and amusing conceits.

On the dark dresser placed against the wall are two cocktail sets of Hungarian glass. These are most charming, and painted by hand. They show peasant figures dancing the czardas and other national dances and have little hearts and tulips dotted about them, too.

Above the glasses are two or three decanters, also hand-painted. Round the necks lie little rings of sponge, concealed by fruit and flowers of china and composition, and adorned with a bow and ends—entrancing little decorations, which also save drips running down the neck of the bottle.

Notice, too, china plates designed and painted by Steve, who is quite clever at this kind of thing.

In the hall the white hat-and-coat stand, mirror, chair, and big chest—such as all Hungarian peasant girls have for their trousseau—are all decorated with Hungarian designs in every colour—all the work of Steve.

The pets of the family
—Cili and Samson,
three and five months
old respectively



MAGDA KUN

who, with her husband, Steve Geray, is one of the best known double acts in radio, television and cabaret. It's a far cry from Hungarian Budapest to Hampstead, but when Verity Claire visited Magda in her new house, she found a charming hostess in a Hungarian setting

13. She was married on June 13, and every month, on the 13th, Steve gives her as a remembrance something with number 13 on it, and she does the same to him.

She has a lucky golden bracelet, complete with souvenirs of the 13th of the month. It's a marvellous piece of jewellery, and Magda prizes it above all her possessions. It is of gold chain, and from it hang no less than twenty-four symbols with 13 on them—for Steve's monthly present is very often something for the bracelet.

There are golden sovereigns of 1913, or with some date totalling 13, a little camera with a 13 on it, a minute tape-measure—inch No. 13—which also has "I love you" enamelled on it, a tiny camera, a wee shoe, two doves holding a 13, a little safe with 13 on the front, a calendar dated the 13th, a key ring bearing a key marked 13, and so on. And in case this isn't lucky enough, she has a gold ring on her finger with a 13 in the centre!

Magda and Steve are a most devoted couple, even after four and a half years of married life. There is a curious telepathy between them and each of them often knows what the other is doing, even though they are some distance apart.

For instance, one day Magda was upstairs dressing, and she sprayed herself with setting lotion instead of perfume—an unpleasant mistake. Steve came up later and Magda said, "Oh, Steve, what do you think I've done?" "I know," said Steve, "you sprayed yourself with setting lotion about ten minutes ago."

They met in Budapest, when Steve was a member of a theatre company there—each

Please turn to page 39

"I don't know how he ever finds time to do it," said Magda. "He is filming at the moment; he does cabaret, broadcasting and television with me, he writes all our material, and still he has time for hobbies!"

They're a very busy couple. Magda wishes she could help Steve with writing their material, but confesses that she finds it absolutely impossible to put anything down on paper. Steve has to do it all. Magda suggests innumerable gags, but he has to work them out to be just right.

"And it is so difficult to get him to start on it. He would like to write the stuff the day after we have done the act, whereas I like to have it ready, so that we are prepared. Steve is quite happy making it up as he goes along, but I'm not. And I have to keep on reminding him and urging him to hurry up, and jogging his elbow. I'm quite frightened of turning into a nagging wife!"

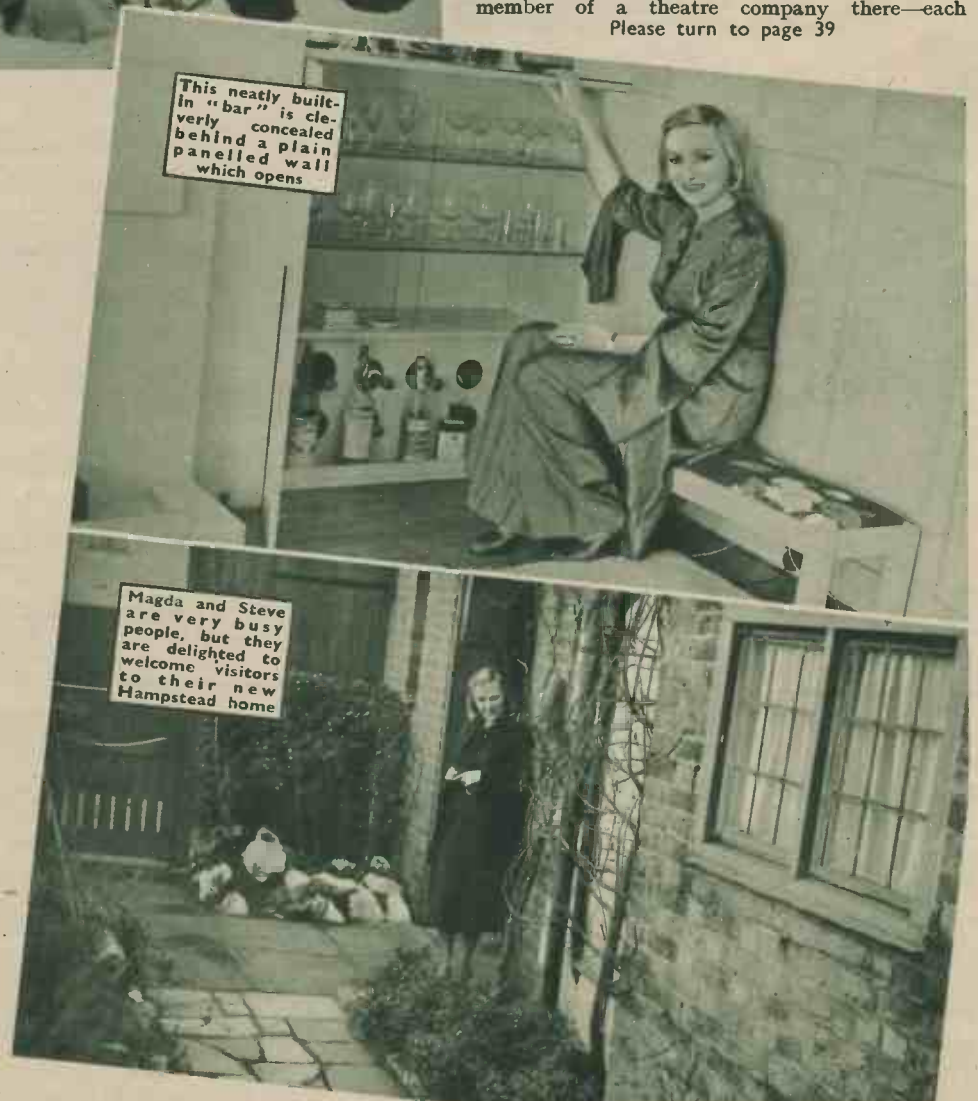
When at last the day's work is finished, they have the most luxurious bedroom in which to retire. Magda's design again. It is done in grey and crimson, and she has achieved her ambition of having a room where no wood is visible.

The walls and ceiling are pearly grey, the door covered with a grey velvet curtain, and the bed head made of grey satin. The eiderdown is grey satin, too, heavily quilted. The crimson note comes from the curtains of the kidney-shaped dressing-table, and the two round bedside tables, one on each side of the large double bed. Quite ordinary little tables, really, but with Magda's flair for decoration they have been topped with crimson satin, then covered with plate-glass, given crimson skirts, and thus turned into charming and unusual pieces of furniture.

One wall of the room is entirely filled by a mirror—a huge mirror that would delight any woman's heart—and Magda is very feminine

Medium height, with brown eyes and fair hair, she finds blue her favourite colour, and nearly always has something blue in her wardrobe. She doesn't wear it because she thinks it lucky, but because she likes it.

When she wants luck, she turns to number



This neatly built-in "bar" is cleverly concealed behind a plain panelled wall which opens

Magda and Steve are very busy people, but they are delighted to welcome visitors to their new Hampstead home



Trained at Kneller Hall, these trumpeters are highly efficient military bandsmen—and they're crack soldiers, too

HOW many of the thousands who like to spend an evening listening to the band in the park, or sitting round the bandstand at the end of the pier, realise the years of intensive study and hard work behind the clockwork efficiency of the men in the bright uniforms?

Military bandsmen are often envied their careers by those who imagine them to be the holders of soft jobs. Others believe that if they have some rough musical knowledge and the ability to play an instrument tolerably well they can join the army without more ado. Nothing is further from the truth. In actual fact, few men lead harder lives, but they gladly do so, for few lives are more interesting for the right type of men.

It is generally acknowledged that English military bands have reached a standard of efficiency that has never been surpassed, and this superiority is largely the result of the work at Kneller Hall, and its effect on military music.

Kneller Hall is an imposing building at Twickenham in Middlesex. It originally belonged to Sir Godfrey Kneller, court painter to five successive monarchs. Built in 1709, it was renovated in 1848, and opened in 1857 as the Royal Military School of Music by H.R.H. the Duke of Cambridge.

Since then, Kneller Hall has been the nerve centre of military music in England, and the genesis and guardian of its finest traditions. To its close association with Sir Arthur Sullivan's father may be attributed the many magnificent marches in the Gilbert and Sullivan operas—one proof of many that the Hall's influence is felt in composition as well as in executive ability.

To those who regard the band as non-military, it must be said at once that there is no way of joining the Army without being a soldier, and every member of the band can go into the ranks at a moment's notice.

Kneller Hall acts as a magnet for every ambitious bandsman. How then can he get there? What usually happens is that a lad



Here is Major H. E. Adkins, Mus. Bac., L.R.A.M., A.R.C.M., p.s.m., Director of Music and conductor of Kneller Hall's own band

on leaving school enlists in a regiment as a band-boy.

At the age of eighteen he is raised to "man's service" and gazetted a Private. At this stage of his career, his duties will be mostly military, but when he has learnt his soldiering, he will be given more time for musical training.

The Hall is a barracks as well as a school; the men live in, and enjoy the advantages of a communal or collegiate life. But since the school is a converted mansion, the quarters are particularly attractive.

An average day begins at 6 o'clock, with breakfast at 7.30 and a parade at 8.30. The morning is spent in study and the afternoon in games. In addition to squash, there are cricket and football teams, golf, tennis and boating, for the school is within a mile of the Thames.

At night there are concerts, attendance at which is compulsory, for these count as parades. These concerts are open to the public, as also are the Sunday services in the chapel.

A man comes to Kneller Hall either as a pupil, in order to perfect his knowledge of an instrument, or as a student, in order to train as a bandmaster. But before he can begin the latter course, he must pass an exceedingly stiff examination in

music. If he succeeds in satisfying the examiners, he enters the school for a six months' probationary course, and this can be extended to the "long course," which is for three years.

Tuition is given by civilian professors attached to the school, and it is the finest obtainable. A bandmaster must not only be able to play every instrument in the band, but must possess a thorough knowledge of musical theory and composition.

At all concerts, different students conduct, and they must do so from memory. No score is allowed, and at the winter concerts the conductor must introduce each item to the audience in a short speech explaining any points of special interest. This is invaluable for gaining self-confidence.

The school runs a Male Voice Choir, heard to advantage in the Sunday services, and the stringed instruments are not overlooked. Stringed instruments such as violins and cellos do not form a part of a military band, in which the instruments have to be capable of being played on the march.

Nevertheless, the Royal Artillery maintain a special string orchestra, which is a popular feature on many official occasions. Thus Kneller Hall provides a complete musical education of the highest possible standard.

Military music is generally regarded as

FACING THE MUSIC

Every soldier is taught to face battle, and at Kneller Hall some are trained to face the music. Here Roger Wimbush tells you how bandsmen are made at the Royal Military School of Music, whose band is frequently heard over the air.

dating back to 1783, but in those days the musicians were always hired, and were usually foreigners at that. As to when the first English military band was formed, there is a good deal of doubt and not a little friendly jealousy between the various regiments claiming this distinction.

Kneller Hall is controlled by the War Office. The pupils and students are not personally subjected to any expense, the sole qualification being musical ability. Its influence extends throughout the Empire, and twenty-five N.C.O.'s and men from overseas regiments are admitted each year.

This very limited number makes this form of entry highly competitive. A small Government grant is made towards the upkeep of regimental bands, but this sum is generally augmented by fees received for public performances.

The question is sometimes asked why the highest standard of military music is associated with the Guards. Apart from the fact that the Guards' Bands are formed of professional musicians, who do little or no military training, and that these bands are larger than regimental bands, they have more opportunities to perfect their playing and less disturbance from military duties and manoeuvres.

No article on Kneller Hall would be complete without mention of its presiding genius, Major H. E. Adkins, the conductor of the school's own band and its musical director in chief. His knowledge of music is phenomenal, and he is a splendid ambassador for English musicianship wherever he goes.

When you see the Kneller Hall Band described as "a band of bandmasters," you will realise that this is not just a publicity stunt on the part of concert promoters, for no truer words were ever spoken.

Here indeed is a splendid career open to any talented and musical lad. Unlike other professions, the apprenticeship costs nothing and a boy has before him the success of the present Directors of Music, who almost without exception were band boys themselves thirty or forty years ago.



MUSIC GOES ROUND

COMPOSER : Believe me, buddy, my new song is gonna go right round the world!
PAL : Yeah—looking for a publisher.

HULLO, TWINNERS!

When the Henderson Twins aren't recording for the Rinso Programmes from the Continent, they're appearing in the panto "Babes in the Wood," at Edinburgh



Fit as two fiddles and ready for squash



Not too grown-up to enjoy their collection of twin dolls



"Come on, lazy-bones, wake up!" That pillow looks dangerous



Having a practice on their own miniature piano

NOTES ON Radio Rhythm

A WEEKLY FEATURE ON RADIO DANCE MUSIC AND SWING TIME TOPICS

YOU'LL be hooraying to learn that Harry Roy and the B.B.C. grow friendlier every day! His next three dates are January 21, January 27, February 4. Three in three weeks—and there was to have been another on January 11, but Harry couldn't make it! Looks as though he's back to stay.

Carol Dexter took the place of Wendy Clair (ex-Leeds shop girl) when she was ill; now they're both to stay with the Roy outfit. Harry tells me he's now trying out his boys to pick the best trio, entitled "The Three Harmony Kings." "And if they're not good I'll crown 'em," cracks Harry.

Sorry to have to criticise Harry Evans' vocalists again, but in the last broadcast Betty Drew another blank so far as I was concerned, and in some numbers Syd Griffiths had to dig for the notes. They can do so much better than that.

Bandleaders please note. Now looking for more work is Betty Dale. Wondering why she quit the Loss outfit, I 'phoned Joe. "We just wanted a change," he said. "Did she quit or was she asked to quit?" "Oh, it was quite mutual." "Yes—but who thought of it first?" "It was about fifty-fifty," said Joe.

But I'd been hearing rumours. "Did the B.B.C. have anything to do with it?" I asked. "As far as I'm concerned, no, that's not true," said Joe. "The fact that she's been on the air since she left me proves it."

I phoned Betty Dale. She said: "Joe told me the hint had been dropped to him that it was time he had a change! I said 'If that's how it is, O.K.'"

"I thought, 'If that's the idea at the B.B.C., I won't be able to do other broadcasts.' But Ken Johnson got permission to use me in his broadcast, and I still broadcast with Bram Martin. I can't quite understand it. Sometimes I feel like throwing the whole lot in and doing something else."

Stick to it, Betty. Radio can use the few croonettes who really know their job.

By the way, Joe Loss tells me he's starting a new sponsored programme around February, in which new dances and old dances will be featured in an interesting way. For instance, we'll hear how the Paul Jones started, and how it got its name.

Bram Martin tells me of a brand-new pair of harmony duettists he's discovered (they'll be heard in the Horlicks show). We got together and decided to name 'em "The Flanagans," as a tribute to Flanagan and Allen.

Congratulations here to Harry Phillips who does the arranging for the "High Spots."

Records you'll like . . .

"Cold as steel,
You drive with both hands on the wheel,
But—What Have You Got That Gets me?"
Mildred Bailey sings it with her Orchestra in swing style, while on the other side of "What have you got that gets me?" is the sentimental "I Used to be Colour-blind."

Then there's Teddy Wilson and Orchestra giving "Laugh and Call it Love," vocal by Nan Wynne, and "On the Bumpy Road to Love," smooth work and easy to take.

Call of the Delta, a bluesy swing by Buster Bailey and his Chocolate Dandies, shows fine work on clarinet, trumpet, sax. A grand little outfit.

Note the two outfits providing late-night music Monday—Chalmers Wood and Alex Freer. This seems to be in keeping with the report that

By **SIDNEY PETTY**

Bands on the Air This Week

To-day (Friday, 13).—Brian Lawrance Orchestra, "How D'You Like Your Music?" Bill Williamson and Band, Jack Jackson late-night.

Saturday.—Hugo Rignold and Orchestra, Jack Hylton, Jack Harris late-night.

Monday.—Syd Seymour and His Mad-hatters; Chalmers Wood and Alex Freer, late-night.

Tuesday.—Jack White; Sydney Lipton late-night.

Wednesday.—Jack Payne and Band; Bill Williamson; Michael Flome and Bert Firman, late-night.

Thursday.—Joe Loss, late-night.

lesser-known dance bands are to be given a chance to make their radio reputation in the New Year. Freer, of course, has been famous in Scotland a long time now, as has Wood.

Chalmers Wood, by the way, is brother of George Scott-Wood, of "Six Swingers" fame.

The B.B.C. used to be so nery about broadcasting dance-songs with the slightest Biblical connection, that they once banned "Love Thy Neighbour"! I was certainly surprised—and glad—to hear them put over the Louis Armstrong record of "Jonah and the Whale" and "Shadrack." The announcer gave a gentle apology first by stating that "negroes take their religion lightly and gladly."

This record's a masterpiece, unique—and, oh, that lovely choir!

Let me know your favourite swing-discs, won't you? Here's a snappy selection from Walter Chatterton of Stockport:

Adrian Rollini and his Tap Room Gang playing *Got a Need for You, and Nagasaki*. Cab Calloway giving *I Love to Sing-a, Harlem Camp Meeting, Zah Zuh Zah, Avalon, You Gotta Ho-de-Ho*; Harlem Footwarmers in *Snake Hip Dance*; Bessie Smith in *Take Me for a Buggy Ride* and *Gimme a Pigfoot*; Louis Armstrong, *Nobody But*



Paul Whiteman conducted an interesting experiment with pretty American Marguerite Jans. He strapped a "lie-detector" to her hand to find out whether she responded best to sweet music or swing. See this week's Radio Rhythm Gossip for the result

My Baby; The Seven Gallon Jug Band pouring out, *Wipe 'Em Off*; Duke Ellington in *Diga Diga Doo*; Miff Mole and his Little Molers in *That's a Plenty*.

Above correspondent has for sale the original "Harry Roy and his R.K. Olijans" outfit playing *Song of Happiness* and *Queen was in the Parlour*. Any offers?

Reader Charles Saunders reckons that the best swing is produced by small outfits, and for his World's Best Band suggests: Art Shaw, clarinet; Bobby Hackett, trumpet; Jack Teagarden, trombone and vocals; Bud Freeman, tenor sax; Eddie Condon, guitar; Teddy Wilson, piano; Gene Krupa, drums; John Kirby, bass. What do you think?

Last year's biggest jump to fame was Jack White's with his Collegians, whom a year ago you hardly knew, but who grabbed four broadcasts in August and was all set. He was booked for the Astoria, London, for six months—and has been there three years!

Hats off to a girl who's made the grade under great difficulties. Her name is Phyllis Frost, and you heard her on the air recently with Jay Wilbur's band. It was her first broadcast with a famous band. Phyllis is totally blind.

Who wants a fight? Reader E. C. Shorrock states that Eric Siday, Reg Leopold, Hugo Rignold don't know how to swing. In fact, he says, "I defy anyone to name an English violinist who caters for swing." Now then, what have you got to say to that?

American maestro Paul Whiteman conducted a scientific experiment recently at a Broadway Columbia Playhouse, with the idea of seeing whether listeners responded best to sweet music or swing.

A Pathometer, or "lie-detector," was used, operated by a human analyst, and ten "patients" were selected. They were strapped to the Pathometer, and the band played numbers ranging from classics to swing.

Without exception, each person responded most strongly to swing.

Among those tested were two dancing girls. Although both claimed they preferred it sweet to hot, the only music that gave 'em any response was swing. Even the smartest cutie can't fool science!

Most amazing thing was that when Whiteman's trumpeter—Goldie—was tested, he showed no reaction to any type of music, whether sweet or swing.

Hard-boiled, huh?

At the end of the experiment, the analyst stated that his tests proved that the average listeners' emotions responded most strongly to hot music. I wonder how you would react to that lie-detector? It would be interesting to have your arguments for and against hot or sweet.

Tell me now (apart from that blonde in the corner) what makes your temperature rise most?

Your kind letters and telegrams sending greetings for New Year really warmed my heart. Please write again. There's room for your views on this page.

A dance-band musician got a job with a famous symphony orchestra. During rehearsals the conductor announced that "We will now play Symphony Number Four in F Minor, by Tchaikovsky."

The bandboy looked puzzled, then, at last, turned to a neighbour.

"Ere," he said, "what's it on the back of?"

FLORENCE DESMOND

writes

Memories of a Mimic

A broadcast by this popular impersonator is rare enough to be an event, so listeners were glad to hear her in a recent programme from Luxembourg

"Dessie" recalls how one audience asked her to impersonate Florence Desmond—and she couldn't!

STANDING in the glare of the spotlight, I called to the audience to suggest the next personality they would like me to impersonate.

Names like Garbo, Cicely Courtneidge, Zasu Pitts, filled the auditorium. I waited to see which one would be repeated insistently, when somebody shouted: "Florence Desmond!"

Amused, the entire audience took up the cry.

To be perfectly frank, I was stunned by this strange request. Ever since 1931, when I first took to impersonations on the stage, I have not exploited my own personality. In fact, Florence Desmond has become a name that covers a multitude of other stars!

But this crowd were determined to get their own way.

In the end I was forced to tell them: "I'm very sorry, but really there is no such person as Florence Desmond."

However, that is but one of the trials of a mimic. Once or twice, recently, I have thought of being "myself" for a change, but I know the public would not stand for that.

Audiences are curious people in some ways. Sometimes I have spent many wearying hours studying the habits and mannerisms of an artiste who has not been blessed with a fair quota of beauty. In time I have been able to impersonate this artiste to a passable likeness.

But it has fallen very flat on the stage. I once asked several people why this was, and they told me that while they thought the impersonation was good, they did not like to see me make myself ugly.

The biggest compliment I have ever received happened one day last year.

Several of my friends were listening to one of my broadcasts, when one fellow, who hadn't been paying too much attention to the announcement, said: "I can't understand why they let that person broadcast. She rotten."

Naturally, my friends were indignant, and they asked him why he didn't like my performance.

"Dessie?" he asked, bewildered. "Was that Dessie? I thought it was so-and-so"—naming the person I had been mimicking.

Impersonating can be very good fun at times. I really enjoy practising my act and putting over the shows. But I was asked the other day who I disliked impersonating the most.

Well, I think it must be Zasu Pitts. I used to like doing her, but wherever I go, I am asked to mimic her.

Nowadays everyone expects me to appear as Zasu Pitts. I just can't escape her. Personally, I think she is a very fine artiste indeed, but that does not save me from becoming very tired of copying her act!

And the star I like impersonating the most? I think it must be Marlene Dietrich.

She is not a particularly easy subject to mimic, and there is a certain glamour surrounding her that is difficult to capture.

She possesses hundreds of individual little mannerisms—not apparent to the casual observer—and I thoroughly enjoy reproducing these.

I have always been profoundly interested in "habit studying." Even when I was a child at school I used to find myself watching my mistresses very intently, and when they were out of the room I would prance around the class impersonating them.

There were also one or two famous artistes who fascinated me, and when I was ten years old I delighted in mimicking Marie Lloyd.

But when I left school and took to the stage as a career, the idea of impersonations didn't cross my mind for a moment.

I took character parts for some time, and then somehow I drifted into cabaret as a singer.

One evening, for amusement, I included two impersonations of popular music hall stars. The crowd seemed to like it, so I kept them in my act.

I soon began to realise that the impersonations were far more popular than my singing, so I changed right over.

From that day I haven't had to worry about anything—except, perhaps, for two things. One time. Two, having my act stolen, lock-stock-and-barrel.

Time has always been one of my chief worries. Both over here and in America I have had to chase through busy streets in fast motor cars to get from a theatre to a broadcasting studio, or vice versa.

Often I have been held up by traffic police who, when they have heard my story, have escorted me on my journey.

Having my act "lifted" is much more annoying than anything else. I don't mind people studying my act and copying my various mannerisms—one can't copyright somebody else—but when it comes to using my specially written patter I feel mighty sore.

Because of this I have not made any recordings for three years. People used to buy a record, study it hard, and repeat the items word for word.

But life has its bright side, for when an impersonator is impersonated—as I was over the air recently—I suppose it should be taken as a compliment!

When rehearsing for the De Reszke Personality programme recently, my mother walked into the studio, and as soon as the producer saw her he insisted on giving her a part.

She had one line to speak, and we had to rehearse that line for longer than the rest of the programme. But still, she was grand!





Les ALLEN
Canadian-born tenor who has just been on a visit to his home country and arrived back here about a week ago. Listeners to "Cadbury Calling" from Luxembourg on Sunday, January 15, will be glad to hear his voice.

RADIO FAN CLUB NEWS



:: Brian Lawrance Social Club's First Dance ::
Billy Merrin's Club Reorganised :: Bob Mallin

DANCING is the order of the day, and all energetic fan club secretaries are in the throes of organising the Big Event of the Season.

So don those crinoline frocks, put on those satin shoes, take your partner by the arm, and away for an evening's fun on the crystallised-floor.

On January 20, all fans are invited to wend their way to the Woolwich Town Hall where the Robinson Cleaver Fan Club is holding its grand New Year Dance—in aid of the Woolwich Memorial Hospital.

Tickets are two-and-sixpence each and can be obtained from Ralph Bartlett, 21 Hubert Road, E.6, or Geoffrey Smith, 26 Oldfield Road, Bexleyheath, Kent, or else from any of the area secretaries. Dancing is from 8 p.m. to 1 a.m.

Robbie will be there, of course, and so will Reginald Dixon, Bobby Howell, Lloyd Thomas, Don Thorne, Nelson Elms, and the other ace Granada organists.

There will be a surprise West End act going along and a few other radio stars to perform a Midnight Cabaret. The club is keeping the name of the M.C. a secret, too, and members will have to guess who it is—and it's not going to be Robbie!

Now here's some important—very important—news for all Brian Lawrance fans. The Social Club is holding their first dance on February 11 at the Foresters Hall, Kilburn High Road, N.W.6.

Tickets are two shillings single and three-and-sixpence double, and dancing will be from 7.30 to 11.30 p.m.

Brian has promised to go along, and his fans

will be able to spend a long time with him. Knowing Brian as we do, we can safely say that he will be joining in with all the fun.

We must warn you that there are only two hundred and seventy-five tickets available, so write to Miss Winnie Ingram, 35 Welldon Crescent, Harrow, Middlesex, before they have all been snapped up—and enclose a stamped and addressed envelope.

Miss Ingram guarantees everyone a swell time, and she adds: "Don't forget, we must have males as well as females"—which is perfectly true.

Miss G. Bartlett of Haydonway House, Coughton, near Redditch, is reorganising the Billy Merrin Fan Club.

All Billy's fans have to do is to send their

names and addresses—enclosing a stamped envelope for a reply—and they automatically become members. There is no entrance fee.

Each new member receives a pen-friend list, and there is a photograph exchange bureau always in operation. When the club gets going in full swing again, badges will be supplied, and a magazine will be published.

By the way, Miss D. Pearce, 72 Brockhill Crescent, Brockley, S.E.4, has at last been able to get in touch with Bob Mallin, and everything is all set for the launching of her club.

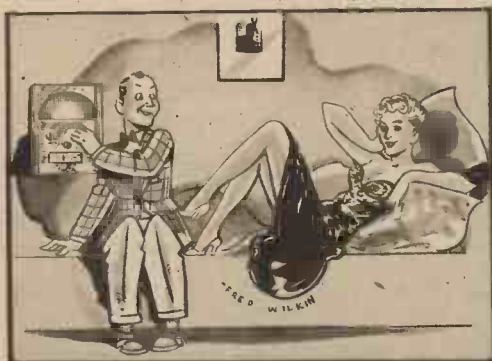
We know there are thousands of Bob Mallin fans, and we want you, one and all, to write to Miss Pearce as soon as you can. She is extremely anxious to get the club going in a big way, and only with your co-operation can she manage to do this.

Bob Mallin is a grand fellow to know, and we feel sure he will do everything to help make the club a great success—and when you get encouragement from the star a club is generally a big attraction.

Here is an extract from a letter received from Mr. B. W. Gold, of 5 Welly Road, Hall Green, Birmingham.

"I notice that there are very few fan clubs in Birmingham and there is not one at all in honour of that queen of croonettes, Elsie Carlisle. I should like to hear from someone who wishes to form an Elsie Carlisle club, and also from prospective members."

And we know all Elsie's admirers will join us in wishing her a speedy recovery from her recent illness.



"I don't know what we'd do without the Radio"

OUR GREAT WEEKLY COMPETITION

Cash Prizes : No Entrance Fee

HERE is a fascinating and profitable pastime for every reader—a weekly competition that tests your knowledge and skill as a listener and at the same time offers you a real opportunity of winning a cash prize.

This week a first prize of £1 will be awarded: a second prize of 10s.; and ten other prizes of 5s. There are no hidden snags, no restrictions and no entrance fees.

All you have to do is to listen to one sponsored programme which we select for the week's competition. Tell us the number of marks out of 10 which you award this programme, and send with your entry a criticism of the programme not exceeding 250 words in length.

Each week's prizes are awarded to the competitors who, in the Editor's opinion, submit the best criticisms.

HOW TO ENTER

CUT out the entry form at the bottom of this page. On it you will see a dotted square. This square is left for you to write in the number of marks out of 10 which you award the programme selected for this week's competition.

The broadcast you are to judge this week, and which is the subject of Listening Competition No. 10, is:—

DE RESZKE PERSONALITIES

This programme will be heard on Sunday, January 15, from Radio Luxembourg at 5.15 p.m.

Listen to this programme and make up your mind the number of marks out of 10—any number from 0 to 10—which you award. By the number of marks you award the programme you will record your verdict as to its general value as an entertainment and an advertisement.

Whatever figure you decide upon, write it in the dotted square on the entry form.

Then, on a separate piece of paper, write your general criticism of the De Reszke Personalities programme, not exceeding 250 words.

Don't forget to write your name and address on the piece of paper bearing your criticism, and head it "Listening Competition No. 10."

Remember—what the Editor values most is a candid and unbiased criticism giving praise or blame where it is due.

Post your criticism and form below to the Competition Editor, RADIO PICTORIAL, 37/38 Chancery Lane, London, W.C.2. Entries must be received not later than first post on Thursday, January 19, 1939.

Names and addresses of prizewinners in Listening Competition No. 10, together with a summary by the Editor of the criticisms submitted, will be published in RADIO PICTORIAL dated February 3, 1939.

Enter to-day and make listening pay!

RULES OF THIS COMPETITION

ENTRIES must be submitted on the entry form provided in RADIO PICTORIAL. The competitor's name and address must be written in ink in block letters, or typed. The written criticism must be submitted on a separate piece of paper headed "Listening Competition No. 10," and must bear the name and address of the competitor. The criticism must not exceed 250 words in length.

The programme which is the subject of Listening Competition

No. 10 is DE RESZKE PERSONALITIES broadcast on Sunday January 15, 1939, from Radio Luxembourg at 5.15 p.m.

Criticisms of any other programmes are not admissible in Listening Competition No. 10.

Entries must be posted in an envelope bearing a 1½d. stamp. No entrance fee is required.

Each competitor may submit one entry only. If several members of a family enter the competition, each entry must be made on a separate entry form taken from RADIO PICTORIAL.

The Editor does not hold himself responsible for any entry form or criticism lost, mislaid, or delayed.

No correspondence can be entered into regarding the competitions, and the Editor's decision is final and legally binding in all matters relating to the contest.

Employees of Bernard Jones Publications, Ltd., are not allowed to compete.

CUT OUT AND POST THIS COUPON

LISTENING COMPETITION No.10

To the Competition Editor,
 "Radio Pictorial,"
 37-38 Chancery Lane, London, W.C.2.

I award the
DE RESZKE
PERSONALITIES
 programme marks.

(maximum 10 marks)

Attached hereto is my criticism of the programme. I agree to observe the rules of the competition.

Please write in block letters. Name Name
 Address Address

“Here I am, Chums!”

DON'T be misled by the fact that, until he hit the high-spots as the junkman in “Band Waggon,” you had probably never heard of Syd Walker.

For Mr. Walker is a considerable artiste. But many considerable artistes tread well-worn paths with a lot of quiet success but little public acclaim until suddenly the starlight shifts its focus and floods them with its pleasant rays. Then a new star is born.

He ambles into the “pub” where we are to meet him and get the low-down on his career. His soft felt hat is perched on the back of his head (kept on, seemingly, by will-power and a prayer!); his overcoat collar is turned up; his hands are plunged deep in his trousers pockets. No fashion-plate, our Mr. Walker.

I hope Mr. Walker will accept the compliment when I write that he is very little different in real life from the Mr. Walker who is imagined and loved by thousands of listeners.

If you have not met Syd Walker before, you hold your breath as he speaks. That voice. Will it be all la-de-blooming-da compared with the voice we know on the air? Will it be as different from his radio voice, as is Gordon Harker's?

We breathe again. It is the same! The identical, lovable cross between a growl and a wheeze.

The voice that has made Mr. Walker famous.

Some fifty-three years ago to a man and woman of the theatre, who had endured tough times in the old stock companies, was born a son. The only child. And they resolved that they'd keep young Syd away from the grease-paint and footlights.

So young Syd became a clerk in a shipping office in Leadenhall Street. Later he transferred his services to Isaac Walton's, the clothiers. Anything to keep him away from the stage.

But Syd had his own ideas.

“At Walton's I met a fellow ledger-clerk who was as crazy about acting as I,” Mr. Walker told me, “so we teamed up as a comedy cross-talk act. We used to play local smoking concerts and dances and so on. Four bob between us we got . . . and a tanner for every encore. One day I was spotted by a semi-pro entertainer who seemed to like my style and asked me to team up with him. That was when I was about eighteen. So Walker and Lake came into being.

“Well, we worked together for about five years and we were getting about fifteen quid between us. Then we got fixed up in a panto and I got all the ‘fat.’ My partner just developed into my feed and when I was told that I could make a lot more dough on my own, I took a chance and we split.”

Well, Syd's money leapt from £7 10s. to £40 a week and for six years solid he toured the music-halls as a solo act. Then he branched off on to domestic scenas and also became principal comedian in the famous Fred Karno company. Pantomimes came and went regularly. He's done eighteen pantos . . . one dame, but mostly comic characters like Idle Jack and Abanazar.

Then came the music-hall slump.

“I've always kept a weather-eye open for the way things are going,” says Mr. Walker. “People aren't going to music-halls any more, thought I, they're going to musical comedies instead. So I must get into musical comedy.”

No sooner said than done. We find Syd doing a couple of tours of *Tip-Toes*. Then he went into *The Vagabond King* on tour.

It was an accident that forced him into the West End. Mark Lester had to leave the London company of “*The Vagabond King*,” and Syd took over his part at the Gaiety Theatre, for seven months.

Then came tours of *Silver Wings* and *Sons of Guns*, followed by a London run in *For the Love of Mike*. Next a three-year tour in *White Horse*



Physical jerks for Arthur Askey (the one with the Big Heart) and Richard (Stinker) Murdoch in the stage version of “Band Waggon”



Did you know that the wheel of the waggon was broken? This picture was taken during the actual performance at the Princess Theatre, London



Lewis, the goat, takes a lot of looking after, “Stinker” finds, so Billy Ker” finds, so Billy Ker (Kites) Campbell gives a hand. She is a stage member of the “Band Waggon” cast who will shortly be heard on the air

YOU'VE all heard what Mr. Walker wants to know, in the famous "Band Waggon" programme. Now Barry Wells tells you what you want to know about Syd Walker!

Inn, which took him half way round the world. It was the day Syd got back from this tour from South Africa that a new angle opened up in his career. Charles Brewer, then in the Midlands, had long wanted to exploit Syd's husky voice on the air. But Syd wasn't particularly interested. He was a man of the footlights and there was something vaguely discomfoting about playing without an audience.

But Brewer was persistent. Syd couldn't claim other engagements a few hours after landing back in the country. So he made his radio debut in the Syd Howard part in "Hit the Deck." That was four years ago.

Then back to the stage. . . . *Love Laughs* at the Hippodrome, *Over She Goes* at the Saville, principal comedian in *Rise and Shine* at Drury Lane (the comedian's apex).

Meanwhile, there was a theatre slump. "So," says Syd, "I looked around again and decided to take a crack at pictures. Always follow the customers, is my motto." So, readers, you know that even if you hadn't heard of Syd Walker before, you've surely seen him. *Over She Goes*, *Old Boy*, *Hold My Hand*, *Sweet Devil* . . .

Butlers and policemen have been Syd's great stock-in-trade. "Pity about this typing. I can play bobbies and servants blindfolded but it's a bit of interest when you get something different like the dago crook I played in *Silver Wings*."

Then came the time when Gordon Crier had the idea of a good human character who could penetrate any strata of society and to whom, strange, problematic adventures could fall. He called in the aid of script-writer Ernest Dudley, hit upon the idea of a junk-man and then pondered on the question of a voice as distinctive and as friendly in its own way as that of Middleton, Marshall or A. J. Alan. Gordon's choice was Syd Walker.

Strangely enough, Harry Pepper and John Swatt couldn't see Syd's voice as ideal radio material. But they took a chance. "Give him three programmes," said John. Everybody knew after the first that Mr. Walker had arrived, and John Watt was the first to admit it.

Mr. Walker is married, with what he describes as a "slight family." He has a rich, fruity sense of humour and loves to tell a story against himself.

Mr. Walker is a master of rhyming slang. (You know the sort of stuff—where a fellow drags his plates of meat up the apples and pears in order to borrow some bees and honey). I shall count it as one of my richest experiences that I was present when Syd was introduced to Syd Hill, the cockney coster whose voice is so like that of Walker's that Registrar Friend commented on it in a court case in which Hill appeared.

I heard them rehearse their "In Town Tonight" turn, and to me, whose knowledge of rhyming slang is as slight as Ginger Rogers' waist, it might have been a conversation in Greek.

But I think Mr. Walker will be interested in this tribute by Syd Hill, which Hill told me after Walker had gone.

"Blimey, mate. I was scared of going in front of that there mike . . . but if Mr. Walker can do it, then so can I. 'Struth! He's just like you and me, ain't he? Cor, if old Syd Walker was to come in with me in my business we wouldn't 'alf clean up!"

I think Mr. Walker will like that testimonial. By the way, H.M.V. have just brought out a record of "Mr. Walker" and on one side he sings "Rags, Bottles and Bones" entirely in response to many requests.

He'll be interested to hear what you think of the record.

Mr. Walker wants to know. . . .



The jolly Waggoners of the air. In the front row are Syd Walker, Arthur Askey and Harry S. Pepper. Back row: Phil Ferrie, Charles Smart, Phil Cardew, Richard Murdoch, Vernon Harris, Bettie Bucknelle and Gordon Crier



Billy Ternent's boys give Charles Smart some tips—they're supporting the Waggoners in the stage version



Any old rags, bottles or bones? If you want to know, it's Syd Walker on his rounds



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

HELLO, EVERYONE!
D'd you know about Mick the Micrognome's friend, Nibble? He's a nice little fellow really, and likes a good joke as much as you and I. You will be hearing quite a lot more about him during the course of Mick's adventures.

The results of the special Xmas competition (December 2 issue) are on page 37. There has been a tremendous number of entries for this contest, and I am wishing, as I always do, that I could give hundreds of prizes. Still, everyone has the same chance and you never know the day when you will receive a postal order, so keep on going in for the competitions.

Affectionately,

Auntie Muriel

TRY

THE best angle to approach a difficult problem is a try-angle.

ADVENTURES OF A MICROGNOME

Mick Has Ups and Downs

MICK the Micrognome had nothing to do, and was feeling so bored that he started to chew the threads of the carpet under which he lived. Suddenly he was considerably startled when he heard a voice say, "You might leave a bit for me!"

It was a fat brown mouse who lived in the studio mousehole. Nobody knew of his existence except Mick.

"Oh, hello, Nibble," said the micrognome. "You can have it all if you like. It tastes pretty rotten, anyhow!"

"As a matter of fact I couldn't eat a thing," replied Nibble. "I've just had an enormous cheese lunch. It's awfully nice of people to leave those traps about. It saves me hunting up my meals. Come for a stroll and I'll show you how I deal with traps."

"I've got a much better idea than that," said Mick. "I've been thinking it out for days. Could you climb on to that desk?"

"Could I?" scoffed Nibble, and to demonstrate his ability he was up the leg of the table and on the desk in no time.

"How's that?" he called, looking down at his friend.

"Not bad; but you watch me!" called Mick, as he swarmed up, lost his grip and fell back with a crack, on his head.

"Ha, ha, ha, hee, hee!" laughed Nibble. "Oh, don't make me laugh!"—and his fat sides shook with mirth at Mick's discomfiture.

The little gnome was simply furious. He hated to be laughed at, and inwardly vowed immediate revenge upon Nibble.

"That was a mere slip," he said, and with great dignity proceeded to swarm up the leg of the table.

"Now, we'll have a game of see-saw," he said.

"Suits me," said the mouse, "but where's your see-saw?"

"Ah!" replied Mick, knowingly. "That's where brains come in. Watch me!"

With great dexterity he took a ruler, and balanced it carefully upon a shining cigarette box.

"Now. You sit on one end of the ruler, and I'll sit on the other. We'll have a glorious see-saw."

Nibble was quite agreeable, and took his seat gravely upon one end of the ruler, which immediately sent the other end right up in the air.

Nibble smiled smugly, and Mick was even more furious than before.

"Well, I can easily jump on to that!" he said, and taking a good run, he made a flying leap, landing heavily on the other end of the "see-saw."

Up shot Nibble right into the air, while Mick looked on in glad surprise.

Down came the little fat mouse and landed head first in the ink-pot!

"Oh, ha, ha, ha!" screamed Mick. "Hee, hee! Don't make me laugh. Oh, ha, ha—" but his laughter was speedily curtailed as he heard heavy footsteps approaching.

Mick was down on the floor in a brace of shakes, and had the pleasure later of seeing a disgruntled and inky mouse crawling back to his mouse-hole!

Another Mick Adventure Next Week.

RADIO ALPHABET

R is for ROMANY,
Also, of course,
"Rag," his friend Spaniel
And "Comma," the horse.
His countryside rambles
Make many a friend,
For his journeys so vivid
Are not just "pretend."
Ah, how would each reader
Of this like to be
In Romany's "Vardo"
To join him for tea!

COMPETITION

LETTER B COMPETITION

How many articles beginning with the letter B can you find in the picture? Write your solutions on postcards only and post, together with your full name, age, address and school, not later than January 19, to Auntie Muriel, RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2.

Give the number of articles you have found.

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



CHILDREN, WHAT'S ON?

Special programmes for you from the Continent.

Luxembourg

Sunday, January 15, 9.30 a.m.—Master O.K., The Saucy Boy.

Sunday, 10.0 a.m.—Old Salty and His Accordion.

Sunday, 5.30 p.m.—The Ovaltines.

Friday, 4.15 p.m.—Master O.K., The Saucy Boy.

Saturday, 9.0 a.m.—Cadbury's Cococub Radio News.

Saturday, 10.0 a.m.—Uncle Coughdrop's Party for the Kiddies.

Normandy

Sunday, January 15, 8.45 a.m.—Ivory Castles, featuring the Gibbs Archer.

Sunday, 5.45 p.m.—Master O.K., The Saucy Boy.

Monday, Tuesday, Wednesday, 5.15 p.m., Thursday, 5.30 p.m., and Friday, 5.15 p.m.—A Quarter-hour Programme for Boys and Girls, with Birthday Greetings from the Uncles.

Saturday, 9.45 a.m.—Radio Normandy's Animal Man continues his Animal Alphabet and answers his many young correspondents.



Mick and his studio friend, Nibble, build their own see-saw



This pretty little girl is Doris Knight, who will be appearing in the Cococub Radio News from Luxembourg on January 21

Photograph by courtesy of H.M.V.



MERE MEN NOT INVITED!

YOU will remember that in our December 30 issue, Ursula Bloom wrote an article on *What Women Listeners Want*. Here Mackenzie Newham, a mere male, tells you what *Women Listeners* get!

WHEN a woman looks through a week's radio programmes, what does she find? Everything for the males, and a pittance, a mere crumb given in a condescending manner, for feminine listeners.

And Miss Ursula Bloom, brilliant as she is, is no exception. She wrote, in the December 30 issue of "Radio Pictorial," a trenchant appeal to radio producers to give women listeners a squarer deal.

Looking through the programmes, a man will find very little dedicated to his exclusive listening, and a whole string of "women's only" programmes—although on listening to these he is generally as attentive as the fairer sex.

However, let us see just what the radio does offer to brighten the listening lives of Britain's womenfolk.

Miss Bloom bemoans that Alison Settle's talk on clothes in the fortnightly review, "For You, Madam," is too short and insufficient for her needs.

Previously she mentions that most women can settle down at eleven o'clock for a cup of coffee and biscuits. Well, at precisely 11.0 a.m., from Paris, every Tuesday and Thursday, there is a programme called "Fashions from Paris." Madame Maya Noel, a well-known fashion expert, talks on this subject direct from the capital of France.

"Knitting has been ignored," says Miss Bloom. Does she know that Cow and Gate bring you their knitting expert to help untie those knotty problems every Wednesday at 3.30 p.m. from Luxembourg.

Careers for women, too, finds air space on the Normandy wavelength on Wednesdays at 8.15 a.m.

Yes, the air is certainly full of women's fare. The B.B.C., in the mornings, are giving a series of talks on News and Views from the Kitchen, introducing Miss Anne Beaton, and Mrs. Daisy Pain, of laundry fame, and ordinary housewives.

Again, in the mornings, talks and conversations on Mother and Doctor. During the last quarter doctors and mothers have discussed ante-natal and post-natal care, and the first months of a baby's life.

The first quarter this year will deal with baby's health from six months to five years.

Then there is the Children at School talks, dealing with the merits of secondary school education, and homework, examinations, games, nursery schools, co-education.

And the North Region are starting, on January 18, a magazine called "The North Country Woman," dealing with the many subjects of domestic and personal interest to women.

Possibly the B.B.C. do not devote a lot of their time to subjects of special interest to women only, but the sponsored air is thick with them.

Luxembourg offer an hour every afternoon—The Wonder Hour—especially for women listeners. Serial stories, gripping, interesting, fascinating, stories of the Backstage Wife, Young Widow Jones, Sweetest Love Songs Ever Sung, Stella Dallas.

We must not forget the story of Plain Jane every week-day from Monday to Friday. Here is a story that will intrigue every woman listener.

Beauty? What about Pond's Serenade to Beauty, from Luxembourg at 10.0 p.m. on Sundays and Normandy at 12 noon, Anne French's Beauty Talks from Luxembourg on Wednesdays at 9.30 a.m.?

Cookery? Borwick's Baking Powder offers a programme called "Kitchen Wisdom," from Normandy every Friday at 10.0 a.m. Then there is Mrs. Jean Scott, who at the moment is bringing film stars' Recipes from Hollywood, from Luxembourg on Tuesdays, Thursdays and Saturdays, at 9.30 in the mornings.

And so we can go on and on and on.

From Normandy, every Saturday at 3.15 p.m., Edgar Blatt includes in his "What's On?" feature a fashion parade for women.

From Luxembourg, Mrs. Able gives some very excellent household hints on Wednesday at 4.30 p.m. And Elizabeth Craig helps you to keep house every Monday, Thursday and Saturday at 9.45 a.m.

Luxembourg also offers you the Charm School, featuring Kay Lawrance, every Monday at 4.15 p.m.

Beauty, knitting, careers for girls, fashions, kitchen hints, household hints, babies, schooling, thrilling stories for women only, Charm School—could any woman say, after this, that radio is not giving them a square deal?

And then Miss Bloom says: "... there were talks for men which could not possibly interest most women:—The Week on Wall Street, Canada Speaks, Budgerigars and Parrakeets, Midland Farmers' Club, Famous Welsh Footballers, Selling Sugar-milling Machinery."

Thank you, radio—we men are profoundly interested!

Want lovely hands in a hurry?

Then don't waste time experimenting. Go straight for Glymiel. Rub it in. It sinks deep, without trace of greasiness or stickiness. Whitens and soothes hands from *within*. Glymiel makes leisured hands lovelier; busy hands look as if they never did housework. Nothing but Glymiel will do; Glymiel is made by a secret process impossible to copy. Glymiel to-day—lovely hands to-morrow—try it!

Tubes 3d., 6d. 1/-
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Get **GLYMIEL** JELLY — it's so speedy!

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at this new style entertainment

GLYMIEL JOLLITIES

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Dorothy Carless Campbell Copelin
Bettie Bucknelle
Clarrie Wright Neal Arden
and the Glymiel Orchestra

presented by the makers of

GLYMIEL JELLY

Hear these Stars at

Radio Normandy — — Tuesdays 9.0—9.15 a.m.
Radio Luxembourg — Wednesdays 4.0—4.15 p.m.
Radio Normandy time booked through I.B.C.

Hands on Parade

The hands on parade in this unusual picture are those of Hildergarde, one of radio's favourite singers

WHAT lovely hands she's got!" The rather envious remark came from my girl-friend, Vera, while we were lunching together the other day. I discreetly cast my eyes in the direction in which Vera was wistfully gazing and saw a very attractive woman a few tables away, chatting between bites, to a most eligible young man.

I looked at her hard for a moment or two and just for a brief second couldn't understand what was so fascinating about her. Admittedly, she was smartly dressed, but her face was quite ordinary. And then it came to me—it was her hands.

Vera was quite right, she had lovely hands, the very expressive kind that described a picture with every word she uttered. And they were beautifully cared for; they deserved every bit of prominence that was given them.

"They certainly are a nice pair of hands and they're keeping the boy-friend well engrossed," I said, and giggled.

"It's all very well for you to laugh, your hands don't let you down," sighed Vera, "but just look at mine. They're anything but attractive and I want to hide them every time I go out, I am so ashamed of them. I do wish you would give me a few hints to improve them, Georgina."

I studied her hands carefully, quite soft and white they were, spoilt, hopelessly and completely by her nails.

It's not the slightest use having lily-white hands that do you credit, if your nails ruin the picture. Ugly, ridged and broken nails, with a jagged cuticle are to well-cared for hands what laddered stockings are to a new pair of shoes.

Your nails are vitally important to your appearance. They are on show all day long,

especially when your job in life is tapping the keyboard of a typewriter, hairdressing, or having the neighbours in for a cup of tea. In the evening, too, they rest on a black evening coat while you're dancing, and when the wedding bells ring out you go up to the altar with your face heavily veiled but your hands well on parade so that your finger can receive the ring!

Have a game of truth with yourself for your nail's sake and give them a thorough "spring clean." I know you haven't a lot of time to spare, but five minutes' attention every night, with perhaps a special treatment once a week, will keep them fit for a king to see.

To give yourself a manicure, you will need a bowl of warm, soapy water, emery board, orange stick, cuticle remover, polish and oily polish remover. Make sure the "remover" is an oily one, as it will help to strengthen the nails.

First of all, scrub your fingers with a rubber nail brush and then leave them in the soap suds for a minute or two. Dry thoroughly and take your orange stick, tipped with cotton wool, soak it in the cuticle oil, and run it round your cuticles to remove any dead skin.

Be very gentle when doing this as the new nail under the cuticle is very tender and if you bruise it, you will have those nasty little white specks putting in an appearance—nail bruises are always white, you know.

File your nails with your emery board, starting at the corners and working to the middle—never the other way round. Now put some fresh cotton wool round the orange stick and go round your cuticles once more, pushing them back very gently as you go. Remove any stale varnish

with your "remover" soaked in another piece of cotton wool and then apply a new coat of polish.

Sweep it up from the base of the nail to the tip, and don't have too much polish on the little brush, or it will dry in blobs. Before the liquid is quite dry, mark off a small line at the edge of each nail and then, if you use nail-white, wet it and smear it on underneath.

If you haven't any "half-moons," give your nails the cuticle treatment I have already told you about, every night for the next ten days or so, and they will soon come to light. You can hurry on the good work by pressing back your cuticles with the edge of the towel after washing and meanwhile, give the illusion of "moons" by using a coloured polish and leaving a small, semi-circular section unvarnished at the base of each nail.

Incidentally, you can hide any white specks with your polish. Paint in the "specks" only and let the liquid dry. Then give the entire surface of each nail another coat, except the half-moon areas, making sure that it dries evenly.

Brittle and ridged nails that break easily are generally a sign of acidity or lack of calcium in the system. See that you avoid all acid-forming foods (I can let you have a special diet for acidity if you care to send a stamped, addressed envelope) and drink plenty of milk.

Locally, give your nails an oil bath once a week to feed the starved tissue. Warm a little olive oil and tip it into an egg-cup, soaking each finger in it for a few minutes. Dry with a soft towel and manicure in the usual way.

Another thing to be careful about is the colour of your polish. Don't try to get away with a blood red when your hands are a mauvy tinge through poor circulation, just because it looks perfect on your best friend. Use a paler, softer

“YOU can't be 100% attractive without lovely hands,” says Georgina Strange—and talking about attraction, she's offering a Free Beauty Horoscope Book this week. See her article for full particulars

shade that tones with your hands and your lipstick. It's always a good plan to match up your polish with your shade of lipstick. If your hands are dead white, then a ruby red will look lovely as a contrast and slightly pink hands are made much more attractive with a coral or natural varnish. There is a Creme Natural shade which is rather like a sweetpea pink, and being the opaque variety, is ideal for working the little tricks with half-moons and white specks.

Colourless is what I would advise for ridged and broken nails, as it doesn't show up the defects as a colour does, in fact, it minimises them. For evening wear, pearl or pink pearl look very smart as they have a fascinating sheen that is absolutely ideal for the night lights.

If you are in the habit of biting your nails, get

famous firm of hair and nail preparations and if you would like one, just send a postcard to me: Georgina Strange, RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2. There is nothing to pay, not even postage!

And if you want a private reply to any beauty problems, would you please enclose a stamped, addressed envelope?

BEAUTY QUERIES

“I would like your advice on what to do to keep my hair tidy. It is the very fine variety and as I always go out without a hat, it gets blown all over the place. Could you also send me the name of a good setting lotion?”—Betty Nicholls (Devonport).

THE best solution to your hair problem is to wear a net. There are some invisible ones that do live up to their name. If you send me your name and address

I will give you the name of an excellent brand and also the name of a reliable setting lotion.

A Facial Disfigurement

“Do please come to my rescue, Georgina. I have some horrible black hairs growing on my upper lip and would give anything to get rid of them.”—“Unhappy Jean” (Liverpool).

THERE is a very good hair-erasing wax that I would like you to try. All you have to do is to “paint” a little, after melting it, over the hairs and then leave to dry. Then strip it off, you will find the hairs will come away with it. Won't you write to me for the name and where you can get it?

Hiding the Spots

“Is there anything I can get to hide some angry spots and pimples on my face?” Shirley Clarke (Clapham).

I SHALL be delighted to give you the name of a very good preparation that will hide your blemishes completely and it costs only 6d. a stick. I am afraid I must ask for a stamped addressed envelope, though, as I am not allowed to print the names of preparations.

A Reducing Problem

“My figure is quite slim except for my legs and these are quite shapeless, they are so fat. What can I do to reduce them?”—Mrs. Rowland (Lanarkshire).

MASSAGE your legs with a good reducing cream at bedtime and when massaging, commence at your ankles and work upwards, pinching the flesh as you go.

In addition, practise the following leg reducing exercises for ten minutes, morning and evening. Lie on your back, raise your legs and circle them in the way you would pedal a bicycle. Keep this up for two minutes. Turn on your right side and swing your left leg backwards and forwards. Change over to your left side and repeat with the other leg. Now roll on your back once more, bring your legs up as near your chin as possible (keeping them together) then fling them out in front of you. Repeat six times.



a tonic from your doctor as the trouble is very often due to bad nerves. Eat lots of dairy produce, too. This type of food helps the nerves.

Rub a nail-growing salve into the base of your nails at bedtime and leave it on overnight. Sleep in an old pair of cotton gloves to force the cream in, so to speak, and to keep the grease off the bed linen.

To give the appearance of long, filbert nails, take your polish from the base to the very tip, ignoring the half-moons, without leaving even a hair's width for a touch of nail-white at the edge. Besides improving the look of the nails, this will also take away that stumpy look from fingers and hands that are rather plump, adding a hundred per cent. to your attraction.

TALKING of attraction, would you like to know what the stars foretell about your character, future opportunities and attraction to the opposite sex? I have an intriguing little booklet beside me which gives everybody's horoscope and some of them sound really exciting—I almost wish I could change my birthday.

This little book is supplied by Amami, the

Carol Dexter, the new crooner with Harry Roy's band you've all heard about, puts Georgina's manicure lesson into practice. It's a good tip to “buffer” your nails before applying varnish — it gives a smoother effect

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Madame Maya Noel ½ HOUR PROGRAMME OF FASHION AND GAY MUSIC

the well-known fashion expert, gives you up-to-the-minute news of the latest lovely creations direct from the fashion centre of the world.

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"There's little pleasure in the hoose, when oor guid man's awa'!"



No need to ask what Will Fyffe thinks of his pretty wife—affection and pride shine in his eyes

Let's have tea with **WILL FYFFE**
THE famous Scots comedian may sing he's "Ninety-Four To-day," but he's the youngest of the family when he's at home!



Will Fyffe and his son, young Will, give the family a tune. That's "Mrs." at the piano, with her two daughters, Eileen and Josie, and Will's 80-year-old mother on the right



You can see what a jolly family they are as they watch "Father" feed the dog



New version of "The old folks at home"



You must have heard Will do his famous ship's engineer "act," but he seems to be fond of sail, too

HIGHLIGHTS OF THIS WEEK'S B.B.C. PROGRAMMES

SUNDAY, JAN. 15

Plays, Talks, Features, etc.

NATIONAL: Two new series of talks. *The Faith of Israel*, by H. M. J. Loewe, Reader in Rabbis of Cambridge University, and *Church in the World*, No. 1 Church's Responsibility, by the Rev. P. T. R. Kirk, Vicar of Christ Church, Westminster. *Les Miserables (Part 2)*, with Henry Ainley, Robert Speaight, and Balliol Holloway, Buckley Hargreaves on *The Fortnight's Films*. C. H. Middleton on *Gardening*. Regional: Play, *Cyrano de Bergerac* by Rostand, with Frank Cellier as Cyrano, William Trent, Noel Eadie, Norman Shelley, Mary O'Farrell and Alan Wheatley. Talk on *Music of the Week* by Sir Adrian Boult. Short story, *Death of a Friend*, written and read by J. Wood Palmer.

Services, etc.

National: Morning, from Lichfield Cathedral, conducted by Rev. E. S. Woods, Lord Bishop of Lichfield. Evening, Church of England Service from studio. Regional: Evening, from West Croydon Baptist Church, conducted by Rev. E. V. Whittle.

Music

National: *Rivers of Europe*. The Rhine, by Walford Hyden's Orchestra. B.B.C. Orchestra conducted by Joseph Lewis. B.B.C. Military Band. B.B.C. Theatre Orchestra. Mario de Pietro on mandoline and banjo. Sandy Macpherson on the Theatre Organ. Light orchestras of Harry Davidson, Frank Stewart, Serge Krish, Michaeloff, Leslie Bridgewater and Alfredo Campoli. Regional: Light piano music by Patricia Rossborough. Sunday Evening Concert by B.B.C. Orchestra.

MONDAY, JAN. 16

Variety

NATIONAL: *Monday Night at Seven*, with S. J. Warrington as Inspector Hornleigh, Charlie Kunz, Paul and Virginia. Bob Arnold, the Farmer's Boy, in a solo session. Regional: *Afternoon Revue*, with Cyril James, Graham Payn, Percy Albert, Henry Croudson on the B.B.C. Theatre Organ. *I Remember*, programme of songs compiled by Percy Edgar. Stuart Barrie on the organ of the Granada, Clapham. Harry Evans and a piano. *West of England*: Excerpt from *Aladdin* from Pavilion, Bournemouth, with Kitty Prince and Fred Kitchen, Jun.

Plays, Talks, Features, etc.

National: Reading of Tolstoy's *War and Peace*. Talk by Francis Toye on *Enjoyment of Music*. Regional: H. P. Elliston on *The Week in Wall Street*.

Dance Music

National: Mid-evening, Syd Seymour and his mad-hatters. Late: Shared by Chalmers Wood and his band and Alex Freer and his band from Scotland.

Music

National: B.B.C. Theatre Orchestra. Menges String Quintette, City of Bristol Police Band. Francis Russell, tenor recital. Maurice Vinden on the Studio Concert Organ. Regional: Coventry Hippodrome Orchestra. Light music from Germany. B.B.C. Welsh Orchestra, with Trevor Anthony. Worthing Municipal Orchestra. Joy McArden in recital of French songs. B.B.C. Scottish Orchestra.

TUESDAY, JAN. 17

Variety

NATIONAL: *Melody and Rhythm*, with Marjorie Westbury (soprano) and Harry Engleman (piano). Horace Finch on the Empress Ballroom organ. *His Majesty's Pleasure*, musical comedy. Excerpt from the pantomime at the Lyceum, London, with Clarkson Rose, Anne Leslie and Albert Burdon. Regional: Eric Smith on the organ of the Granada, Bedford. Billy Thorburn, syncopated pianist. *Cabaret*, with the Futurists Swing Quartette and Compton Evand and Ray Monelle in original songs at the piano.

PANTO WEEK ON THE AIR

Plays, Talks, Features, etc.

National: *Under Twenty Club*. Talk on *The Press*. Regional: *Pups off Colour*, Pet talk by A. J. Dixon and G. W. K. Savage. Reading by E. Martin Browne from *Sense and Sensibility*.

Dance Music

Regional: Jack White and his Collegians, afternoon, non-vocal. Late: Sydney Lipton and his Grosvenor House Orchestra.

Music

National: The Clifford Quintette. B.B.C. Singers. B.B.C. Military Band, with Marjorie Balfour. Regional: The Avalon Quartette. The Carrelle Trio featured in the Manchester Tuesday Midday Concert. Hastings Municipal Orchestra. B.B.C. Orchestra. Fred Hartley Sextette with Brian Lawrance. *Lakme*, by Delibes. Opera, with Webster Booth, Harold Williams, Stenna Andrevia, Jack Hargreaves and Mae Craven.

WEDNESDAY, JAN. 18

Variety

NATIONAL: Dance Cabaret from Royal Bath Hotel, Bournemouth, with Tollefsen, Ronald Frankau, Robert Wilson and Benny Loban and his band. Sandy Macpherson on the Theatre Organ. Hughes and Lever with original songs. Regional: Talbot O'Farrell in *Leaves of Memory* by an Old Timer. *Band Waggon*, with Askey, Murdoch and Co. North of England: Excerpt from *Cinderella*, at the Liverpool Empire, with Revnell and West, Muriel Barron, Helen Barnes and Billy Danvers.

Plays, Talks, Features, etc.

National: Reading from Tolstoy's *War and Peace*. *The World Goes By*. Regional: *Captain Cuellar's Adventures*, play from Ireland. Speeches from A.A. Territorial Headquarters.

Dance Music

National: Tea-time, Jack Payne and his band, with Robert Ashley, Peggy Cochrane, Ronnie Genarder and Betty Kent. Mid-evening: *How Do You Like Your Music* by Bill Williamson and his band with Ronnie Hill and Isobel MacEwan. Late music, Michael Flome and his band from the May Fair Hotel and Bert Firman and his band from the London Casino.

Music

National: B.B.C. Symphony Orchestra in Concert from Queen's Hall, with Isobel Baillie, Margaret Balfour, Parry Jones and Harold Williams. Stanley Pope, recital of English Songs. Jack Wilson and his Versatile Five. B.B.C. Scottish Singers. Regional: Crystal Palace Band. B.B.C. Midland Orchestra. B.B.C. Empire Orchestra. Recital by Dorothy Clark (contralto) and Ruth Holmes (piano). B.B.C. Scottish Orchestra. Light music from Sweden.

THURSDAY, JAN. 19

Variety

NATIONAL: *Congress Dances*, musical play, with Conrad Veidt, Alma Vane, Reginald Purdell, Phil Lidington, Eric Palmer, Marie Lewis, Peter Scott, Gibb McLaughlin, Leonard Thompson, Olga Martin among others. Harry Engleman Quintet, with Harry Porter. Regional: Repeat of *His Majesty's Pleasure*. Reginald Porter-Brown on B.B.C. Theatre Organ. *Steamboat*, with Dick Francis Brian Lawrance and Lorna Stuart, Jane Minton and Robert Austin, duets on two pianos. *Swift Serenade*, with Tommy Matthews and his Orchestra, the Swing Time Quartette and the String Time Quartette. North of England: Half-an-hour from *Humpty Dumpty* at the Prince's, Manchester, with Barry Lupino, Nita Croft and Thorpe Bates.

Plays, Talks, Features, etc.

National: Reading from *Under the Greenwood Tree*. *Mainly About Manhattan*, talk by Alistair Cooke. Regional: *Job To Be Done*, play by Pare Lorentz, broadcast in collaboration with the Columbia Workshop, of America. *At the Black Dog*.

Dance Music

Late music by Joe Loss and his band.

National: Recital by Cavan O'Connor, tenor, and Marie Dare, 'cello. B.B.C. Welsh Orchestra, with Roderick Jones. The Engleman Quintet, with Harry Porter. The Victor Fleming Orchestra. Bournemouth Municipal Orchestra, with Borovsky as solo pianist. B.B.C. Orchestra. Regional: Philip White-way, violin, Frederick Stone, piano, starred in Queen's University, Belfast, Midday Concert. Philip Levi, piano recital. *Irish Rhythm*, with Patsy Lecky (soprano).

FRIDAY, JAN. 20

Variety

NATIONAL: *You Shall Have Music*, Louis Levy production with Brian Lawrance and Eve Becke. Ord Hamilton in syncopated pianist session. B.B.C. Northern Ireland Orchestra and James Moody's dance band in novelty feature called *Wanted a Tune*. Regional: Sandy Macpherson on Theatre Organ (afternoon). Terence Casey on Theatre Organ (evening). First of new series, Bill Bennett, professor, starring Billy Bennett and guest stars. Eric Ker-shaw's *Rhythmic Guitars*. North of England: Excerpts from *Mother Goose*, Empire, Newcastle, with Dorothy Ward, Mamie Soutter and George Lacey. Midland: Excerpt from *Sleeping Beauty*, at Theatre Royal, Birmingham, with Evelyn Laye, Hazel Jennings and Tom Gamble.

Plays, Talks, Features, etc.

National: Serial, No. 17, with Leon M. Lion. *Crashing Cars for Films*, talk by Reg Kavanagh in *Tight Corner* series. Lynn Doyle describes a *Holiday in Ulster*. Feature on history of Hampton Court Palace. *Empire Exchange*. Regional: Pig and Whistle.

Dance Music

National: Pre-lunch, Billy Gerhardi and his band. Mid-evening, American Jam-Session. Late: Jack Harris and his band from Ciro's.

Music

National: Philharmonic String Trio. Entente String Quartette featured in Birmingham Friday Midday Concert. New London Trio in Chamber Music. Regional: B.B.C. Midland Orchestra. B.B.C. Orchestra. Light music from Holland.

Sport

National: Commentary by E. W. Swanton on Third Test Match from Durban. Regional: Commentary from Manchester by A. W. Ledbrooke on match between Joe Davis and Horace Lindrum in *Daily Mail* Gold Cup Snooker Tournament.

SATURDAY, JAN. 21

Variety

NATIONAL: *Music Hall*, with Western Brothers, Billy Matchett, Ted Ray and Terence de Marney. Repeat of *Congress Dances*. Regional: Jack Hill and his Music, with Harry Porter. *Famous Music Halls*, Holborn Empire, with Max Miller. Sydney Gustard on organ of Apollo Theatre, Ardwick, Manchester.

Plays, Talks, Features, etc.

National: *In Town Tonight*. Raymond Gram Swing's *American Commentary*. Regional: *Perdita*, feature by Cecil Roberts extracted from the memories of Mary Robinson, famous beauty of the West.

Dance Music

Regional: Tea-time, Jack Jackson and his band. Late-night, Harry Roy and his band.

Music

National: Piano recital by Diana Benson. Voselli and his Orchestra. B.B.C. Theatre Orchestra. Regional B.B.C. Northern Orchestra. Recital by Frances Allom (soprano), Philip Warde (baritone) and Alec Rowley and Edgar Moy on one piano. Eugene Pini and his Tango Orchestra. Sonata Recital by Henry Holst (violin) and Frank Merridew (piano). B.B.C. Military Band.

Sport

National: H. B. T. Wakelam commentating on England v. Wales rugby at Twickenham. E. W. Swanton commentating on England v. South Africa cricket Test Match from Durban.

LISTEN TO RADIO LUXEMBOURG

1,293 metres

Announcers: Mr. John Bentley and Mr. Derek Baker

SUNDAY, JAN. 15

8.15 a.m. Roll Up! Roll Up!!
Roll up to the Rizla Fun Fair!!!
8.30 a.m. Station Concert
8.45 a.m. "I'VE BROUGHT MY MUSIC"
A programme of piano solos and songs at the piano by Harry Jacobson.—Presented by Pepsodent Toothpaste.
9.0 a.m. REGINALD FOORT AT THE ORGAN
Presented by Maclean Brand Stomach Powder.
9.15 a.m. The Cavalcade of Melody.—Presented by Nestle's.
9.30 a.m. Master O.K., the Saucy Boy
9.45 a.m. THEATRE OF THE AIR
Presents "Showland Memories," with Elena Daniell, Robert Irwin and Percival Mackey and His Orchestra.—Presented by California Syrup of Figs.
10.0 a.m. Old Salty and His Accordion
Presented by Rowntree's Cocoa.
10.15 a.m. INSTANT POSTUM
Presents "No. 7 Happiness Lane." The romantic adventures of a musical family.
10.30 a.m. HARRY DAVIDSON AND HIS COMMODORE GRAND ORCHESTRA
Presented by Bisurated Magnesia.
10.45 a.m. Professor Bryan Michie "The Riddle Master."—Presented by Brown & Polson's Custard.
11.0 a.m. The Circus Comes to Town
George Buck, Philip Wade, Jack Train, Mabel Constanduros, with the Augmented Circus Band.—Presented by Bob Martin.
11.15 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
11.30 a.m. Luxembourg Religious Talk (in French)
12.0 (noon) QUAKER QUARTER-HOUR
Featuring Carroll Lewis and His Radio Discoveries. Harry Williamson (Bari-tone), Griffiths and Jones (Vocal Duet), Joan Scott (Croonette), Norman Bufcon Tri (Instrumental), Jack Shakespeare (Boy Soprano). From the stage of the Odeon, Leicester Square.—Presented by Quaker Oats.
12.15 p.m. J. J. Blakemore, Astrologer
With Cyril Grantham and the Coty Orchestra.—"Love Songs in Rhythm."
12.30 p.m. "Plantation Minstrels"
Presented by Lyons' Green Label Tea.
12.45 p.m. "THANKS FOR THE MEMORIES!"
The Story of Leslie Henson's Twenty-five Years of West End Stardom.—Presented by Huntley & Palmers, Ltd.
1.0 p.m. LUX RADIO THEATRE
Present: Edward Everett Horton in "Clarence," with Sara Southern, Ivor Davis, Gwen Jones, Geoffrey Sumner, and Orchestra directed by Eddie Carroll. Compered by Alan Howland.—Presented by Lux.
1.30 p.m. Cvaltine Programme of Melody and Song
2.0 p.m. The Kraft Show
Directed by Billy Cotton, featuring David Burns with Phyllis Robins, Alan Breeze and Peter Williams.
2.30 p.m. The Proprietors of Johnson's Wax present YOUR OLD FRIEND DAN (Lyle Evans) in a new and important series of programmes, entitled, "Songs of Safety."
2.45 p.m. The Makers of Oxydol proudly present JACK JACKSON WITH HIS BAND in a new and unusual entertainment with an all-star cast: Helen Clare, Doris Hare, Jack Cooper, Jack Hunter, Robert Christie and The Three Jackdaws.
3.0 p.m. CARSON ROBISON AND HIS PIONEERS
continue their popular Hill-Billy broad-casts.—Presented by Fairy Soap.
3.15 p.m. THE NEW "WALTZ TIME"
With Tom Sheppard and His Orchestra, and the golden voices of Jerry Roberts and Mary Monroe.—Presented by Phillips' Dental Magnesia.
3.30 p.m. "The Ace of Hearts"
Orchestra in a programme for Sweet-hearts.—Presented by Black Magic Choc-o-lates.
3.45 p.m. Geraldo in Play
Presented by Diploma Cheese.

4.0 p.m. HORLICKS PICTURE HOUSE
Master of Ceremonies: Howard Claney with The Comedian Harmonists, Gertrude Niesen, Vic Oliver, Dorothy Alt, The Cavendish Three, The Mayfair Men, Bryan Quinn, The Voice of Ida Lupino 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 Phillips' Tonic Yeast and Betox.
5.15 p.m. DE RESZKE PERSONALITIES—NO. 2
Meet Jack Payne with Eric Siday, and Sydney Jerome and His Orchestra.
Presented by De Reszke Minors.
5.30 p.m. The Ovaltineys
With Harry Hemsley and Orchestra.
6.0 p.m. THE RADIO GANG SHOW
Presented by the makers of Lifebuoy Soap, featuring Ralph Reader, Enid Lowe, Gwen Lewis, Bobbie Comber, Bill Bannister, Syd Palmer, Norman Fellows, Jack Beet, Donald Smith, Eric Christmas, Yoland Elva and Dorothy, Our Three Boys. Orchestra and Chorus under the direction of George Scott Wood.
6.30 p.m. RINSO RADIO REVUE
Featuring Jack Hylton and His Band, Bebe Daniels and Ben Lyon, Tommy Handley, Sam Browne, Peggy Dell, June Malo, Bruce Trent. Compered by Ben Lyon.—Presented by Rinsol.
7.0 p.m. Another episode in the thrilling adventures of INSPECTOR BROOKES and his son, Dick, of Scotland Yard. Inspector Brookes is played by that famous stage, screen and radio actor, D. A. Clarke-Smith.—Presented by Milk of Magnesia.
7.15 p.m. Nothing But the Truth!
A collection of amazing facts told to you by O'Donegal, with music by Chappie d'Amato and His Orchestra.—Presented by Monkey Brand.
7.30 p.m. "London Merry-Go-Round"
Presented by Danderine.
7.45 p.m. COOKEEN CABARET
With Helen Clare. Guest Artistes, The Five Herons and Eddie Peabody. Com-pere, Russ Carr.—Presented by Cookeen Cooking Fat.
8.0 p.m. PALMOLIVE PROGRAMME
With Olive Palmer, Paul Oliver and the Palmolivers.
8.30 p.m. Luxembourg News
(in French)
9.0 p.m. HIGHLIGHTS ON PARADE
With Alfred Van Dam and His State Orchestra, and Brian Lawrence.—Presented by Maclean's Ltd.
9.15 p.m. CADBURY CALLING!
Let's meet at the Organ. Sidney Torch entertains his friends at the Organ. This week: Ivor Moreton and Dave Kaye at the piano. Les Allen singing "Ma Curly Headed Babby." A Musical Variety sent by Cadburys' Bournville, to announce their "Roses" Chocolates.
9.30 p.m. Symington's Sunday Night Excursion
9.45 p.m. On the Air
With Carroll Gibbons and the Savoy Orpheans, Anne Lenner, and George Melachrinio.—Presented by Colgate Ribbon Dental Cream and Shaving Cream.
10.0 p.m. POND'S SERENADE TO BEAUTY
brings you Stella Wayne. Stella Wayne, whose advice is sought by hundreds of people every week, discusses some human problems and offers kindly advice to young men and women. The band is led by Jack Jackson. Announced by Michael Riley.—Presented by Pond's Extract Co., Ltd.
10.30 p.m. Du Maurier
Present David and Margaret, with the Du Maurier Orchestra.
10.45 p.m. True Romance
Announcing a new series of True Love Stories, with music by Don Barrego. Presented by Rowntree's, the makers of Dairy Box.
11.0 p.m. Young and Healthy!
A programme of modern snappy dance rhythm and swing.—Presented by Bile Beans.
11.15 p.m. The Zam Buk Programme
11.30 to 12.0 (midnight) Request Programme

MONDAY, JAN. 16

8.0 a.m. MELODIES FROM THE AIR
Presented by Kolynos Tooth Paste.
8.15 a.m. MUSIC IN THE MORNING
Featuring Marilyn, Gloria Brent and Bob Howard, with Bram Martin and His Orchestra.—Presented by Horlicks.
8.30 a.m. An All-Scottish Programme
Presented by Scott's Porage Oats.
8.45 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
9.0 a.m. Station Concert
9.15 a.m. The makers of Persil greet you WITH A SMILE AND A SONG
With Charles Ernesco and His Quintet, Webster Booth, Anne Ziegler and James Dyrenforth.
9.30 a.m. Station Concert
9.45 a.m. Keeping House With Elizabeth Craig, introduced by Peter the Planter.—Presented by Lyons' Green Label Tea.
10.0 a.m. THE COOKEEN PROGRAMME
With Carroll Gibbons and His Boys, Anne Lenner and George Melachrinio. Guest Artistes: Dick Henderson and Mario de Pietro.
10.30 a.m. PLAIN JANE
Presented by Rinsol.
10.45 to 11.0 a.m. Request Programme
2.15 p.m. A SERIAL STORY
"Mr. Keen, Tracer of Lost Persons"
Presented by Anne French Cleansing Milk.
2.30 p.m. "BACKSTAGE WIFE"
Presented by Dr. Lyons' Tooth Powder.
2.45 p.m. "YOUNG WIDOW JONES"
Presented by Milk of Magnesia.
3.0 p.m. "THE SWEETEST LOVE SONGS EVER SUNG"
Presented by Phillips' Dental Magnesia.
3.15 p.m. "STELLA DALLAS"
Presented by California Syrup of Figs.
3.30 p.m. STARS ON PARADE
A Programme of Movie Memories
Presented by Puffed Wheat and Puffed Rice.
3.45 p.m. Concert of Light Orchestral Music
4.15 p.m. Coty
Presents "The Charm School," featuring Kay Lawrence. A programme mainly for women.
4.30 p.m. Station Concert
4.45 p.m. MARMADUKE BROWN
The lovable, eccentric inventor and his patient wife, Matilda.—Presented by Phillips' Magnesia Beauty Creams.
5.0 p.m. BORWICK'S BAKING POWDER CONCERT
5.15 to 5.30 p.m. Request Programme

2.15 p.m. A SERIAL STORY
"Mr. Keen, Tracer of Lost Persons"
Presented by Anne French Cleansing Milk.
2.30 p.m. "BACKSTAGE WIFE"
Presented by Dr. Lyons' Tooth Powder.
2.45 p.m. "YOUNG WIDOW JONES"
Presented by Milk of Magnesia.
3.0 p.m. "THE SWEETEST LOVE SONGS EVER SUNG"
Presented by Phillips' Dental Magnesia.
3.15 p.m. "STELLA DALLAS"
Presented by California Syrup of Figs.
3.30 p.m. REGINALD FOORT AT THE ORGAN
Special Guest Artiste: Jill Manners.—Presented by Maclean's Ltd.
4.0 p.m. The Cavalcade of Melody
Presented by Nestle's.
4.15 p.m. GOOD AFTERNOON
A visit from Albert Whelan, bringing a song, a smile and a story.—Presented by Andrews Liver Salt.
4.30 p.m. HUNTLEY & PALMERS
Present "The Best of Everything." A programme arranged and compered by Christopher Bouch.
4.45 p.m. MARMADUKE BROWN
The lovable, eccentric inventor and his patient wife, Matilda.—Presented by Phillips' Magnesia Beauty Creams.
5.0 p.m. On the Air
With Carroll Gibbons and the Savoy Orpheans, Anne Lenner, and George Melachrinio.—Presented by Colgate Ribbon Dental Cream and Shaving Cream.
5.15 to 5.30 p.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.

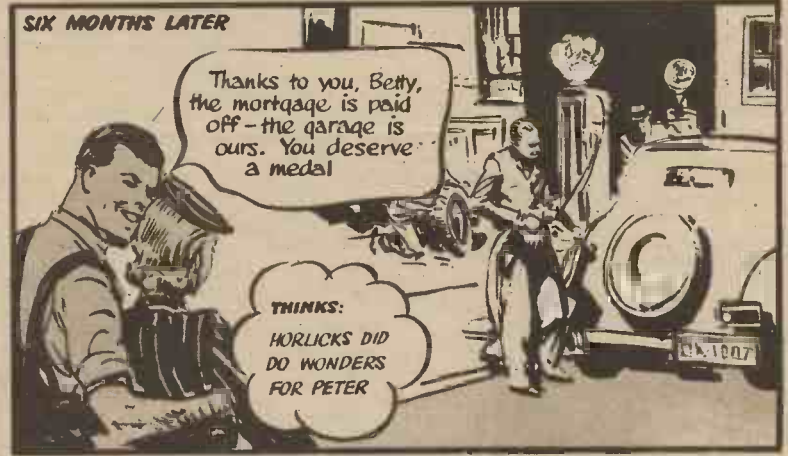
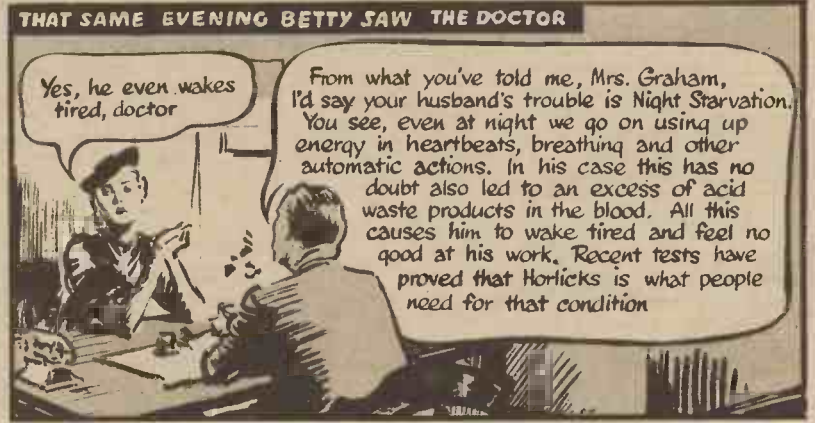
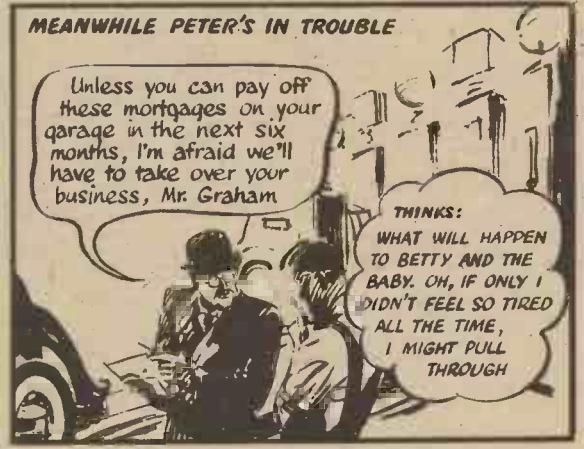
WED., JAN. 18

8.0 a.m. MELODIES FROM THE AIR
Presented by Kolynos Tooth Paste.
8.15 a.m. MUSIC IN THE MORNING
Presented by Horlicks.
8.30 a.m. Four Star Feature
Presented by Rowntree's Cocoa.
8.45 a.m. GOOD MORNING
A visit from Albert Whelan, bringing a song, a smile and a story.—Presented by Andrews Liver Salt.
9.0 a.m. Problem in Music
Presented by Symington's Soups.
9.15 a.m. The Makers of Persil greet you WITH A SMILE AND A SONG
With Charles Ernesco and His Quintet, Webster Booth, Anne Ziegler and James Dyrenforth.
9.30 a.m. ANNE FRENCH'S BEAUTY TALKS
Presented by Reudel Bath Cubes.
9.45 a.m. Radio Favourites
Presented by Brooke Bond Dividend Beef Cubes.
10.0 a.m. NEW STORK RADIO PARADE
Featuring Peter Yorke and His Orchestra Lance Fairfax and Dick Bentley with "The Man in the Street."—Presented by Stork Margarine.
10.30 a.m. PLAIN JANE
Presented by Rinsol.
10.45 to 11.0 a.m. Request Programme
2.15 p.m. A SERIAL STORY
"Mr. Keen, Tracer of Lost Persons."—Presented by Anne French Cleansing Milk.
2.30 p.m. "BACKSTAGE WIFE"
Presented by Dr. Lyons' Tooth Powder.
2.45 p.m. "YOUNG WIDOW JONES"
Presented by Milk of Magnesia.
3.0 p.m. "THE SWEETEST LOVE SONGS EVER SUNG"
Presented by Phillips' Dental Magnesia.
3.15 p.m. "STELLA DALLAS"
Presented by California Syrup of Figs.
3.30 p.m. COW & GATE'S
Knitting Expert tells Mothers how to save money.—Presented by Cow & Gate, Ltd.
3.45 p.m. Station Concert
Please turn to page 31

TUESDAY, JAN. 17

8.0 a.m. MELODIES FROM THE AIR
Presented by Kolynos Tooth Paste.
8.15 a.m. The Alka Seltzer Boys
Browning and Starr.
8.30 a.m. Household Hints by Mrs. Able.—Presented by Vitacup.
8.45 a.m. CADBURY CALLING
and presenting "Songs to Make You Sing." With Charlie Kunz at the Piano, and Betty Bucknelle and Denny Dennis to sing to you. Maurice Denham tells you the tunes.—Presented by Cadbury Bros., of Bournville.
9.0 a.m. Station Concert
9.30 a.m. The Brown & Polson Cookery Club. Presenting the President, Mrs. Jean Scott, in Film Star Recipes from Hollywood.
9.45 a.m. Station Concert
"Ask the Doctor!"
10.0 a.m. A programme presented by "Sanatogen" Brand Tonic Food, with music by the Arcadian Octet.
10.15 a.m. Doctor Humankind
Presented by Kraft Cheese.
10.30 a.m. PLAIN JANE
Presented by Rinsol.
10.45 to 11.0 a.m. Request Programme

HIS WIFE DESERVED A MEDAL



DOCTORS AND SCIENTISTS USE HORLICKS IN HOSPITAL TESTS

AN AMAZING series of hospital tests has recently been made on men and women. Doctors wanted to find out why some people always

wake tired, feel run-down, "nervy," not up to their jobs.

Groups of these people slept under test conditions and each night at regular intervals blood was taken from their arms. It was tested and found in most cases to contain an excess of acid waste products, such as carbon dioxide (CO₂). This excess acid waste was activating their brain and nerves, which means that though their bodies were



sound asleep, their brain and nerves lay wide awake.

When the doctors gave these same people Horlicks last thing at night, it was found that the Horlicks not only replaced energy used up in heartbeats, breathing and other automatic actions, but it also brought about the removal of excess acid waste products. The result was that these people woke refreshed next morning. Taking Horlicks regularly at bedtime, they soon regained their full vitality.

Start taking Horlicks tonight. Prices from 2/-, at all chemists and grocers. Mixers 6d. and 1/-.

TUNE IN to the HORLICKS PICTURE HOUSE PROGRAMME with Debroy Somers and his band. Luxembourg (1293 metres) and Normandy (274 metres) Sunday 4-5 p.m. Paris Broadcasting Station (Poste Parisien - 312.8 metres) 5-6 p.m.

And to "MUSIC IN THE MORNING" - Monday, Wednesday, Thursday, Saturday, 8.15-8.30, Luxembourg. Monday, Wednesday, Friday, Saturday, 8-8.15, Normandy.

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

HORLICKS GUARDS AGAINST NIGHT STARVATION

IT'S RATHER GLUM IN 'HAPPINESS LANE'— —SAY READERS

LISTENING COMPETITION No. 7 RESULTS

Names and Addresses of Prizewinners

By THE EDITOR

COMPETITORS in our Listening Competition No. 7, held on December 25, awarded the "No. 7 Happiness Lane" programme only 3.58 marks out of a possible 10, which accordingly is "Radio Pictorial's" Figure of Merit for this broadcast.

This programme, which is of the serialised type, is described as "the romantic adventures of a musical family." The scene is No. 7 Happiness Lane, a boarding-house in which the episodes take place week by week.

The idea in itself of the boarding-house presents no great novelty; and the pertinent question many entrants to this competition asked in various ways was, what outstanding attractions did the sponsors and producer conceive this programme contains which are sufficiently powerful to cause listeners to tune in every week?

The artistes themselves, while deserving every commendation for their efforts and which entrants to this competition bestowed with generosity, are not front-rank performers. Undoubtedly they have ability, but unfortunately all their names are insufficiently known to make anyone want to tune in the programme for that reason alone.

The only other possible inducement to listeners to tune in this programme is, or rather should be, the enthralling fascination of the story, told in instalments, of the life of the Gibbons family and the events taking place at No. 7 Happiness Lane. If this story were really arresting, it might have made up for the disabilities mentioned above. Actually, according to competitors, the "romantic adventures" have turned out to be very trifling, if not dull. The characters are uninteresting; nothing remarkably interesting ever happens to them. The story is weak; it is said to have nothing like the vigour necessary, and it lacks that element of surprise so essential if the sponsors expect listeners to make and keep a date with their set on each succeeding Sunday to hear the next instalment.

In brief, the majority of entrants to the competition consider that the programme is humdrum, containing no elements of novelty or interest sufficient to warrant anyone tuning it in a second time after having once become aware of its character. This, of course, is a most damning conclusion to reach about a series of sponsored programmes.

The second factor emphasised by many critics is that the time of this programme—10.15 a.m. on a Sunday morning—is hardly suitable for continuing a serial story of any sort. Some scores of competitors explained to us that they were hard-working people, and having got up early

to go to work for six days of the week, always regard Sunday as a day of *laissez-faire*. A lot of these people, so they say, indulge in what they call a "lie-in" on a Sunday morning; breakfast is seldom earlier than 9.30 a.m. In these circumstances, it seems against human nature to expect by 10.15 a.m. that the fire in the sitting-room containing the wireless set will already be lit and to expect members of the household to forgo their right to listen to the "romantic adventures" of anyone, let alone the Gibbons family. Some of these

tolerant listener as being inappropriate and out of keeping with the spirit of the moment. At the time of the programme most people are thinking about starting the day, perhaps taking a walk, going to church, or maybe meeting the boy friend, and they might be ready to hear about say, a face powder, for might not such a matter be uppermost in the mind of many members of the fair sex?

But you can't bring yourself to ponder thoughtfully on bed-time drinks, they say, when you have only just swallowed your morning bacon and eggs!

Many critics consider that this fact alone, whatever the entertainment value of the programme, largely alienates whatever audience it otherwise might attain and completely prevents that continuity of listening week after week which is essential to a programme presented in serialised form.

We are aware that all these objections are of a psychological nature rather than strict criticisms of the programme. But it seems to us, as it does to this large body of listeners, that the sponsors and the advertising agents responsible for this programme need to consider carefully this very logical reaction which listeners now disclose.

The above considerations are a resumé of the general opinions of listeners, explaining the extremely low rating which they accorded to the programme. It would be an unfair summing-up on our part, however, if we did not give ample credit to the artistes for the sprinkling of commendation which runs through many of the letters received, or to omit mention of the fact that a score or so of the entrants voted the programme full marks.

"When the Red Red Robin Comes Bob Bob Bobbin' Along" was appreciated, while practically all the other contributions, by Mrs. Gibbons, Gladys and Tom, got a word of praise in turn, not forgetting Mr. Holmes who, many said, held the programme together in a delightful way.

Other critics maintain that although the general idea of "No. 7 Happiness Lane" might come within the bounds of plausibility, no real family would think of continually bursting forth into song. The producer comes in for a good deal of criticism on various points, while several readers suggest that instead of the family carrying on as they do, "in a quite unnatural manner," the programme would be more attractive if listeners were given a peep occasionally into the non-musical life of No. 7 Happiness Lane by broadcasting slices of typical family life, a series of tens of domestic dramas which would provide that realistic entertainment said to be so sadly missing from sponsored programmes. There were few criticisms of the actual commercial messages which were described as "not obtrusive or objectionable."

Frankly, it is distressing to us to have to write a review so completely negative, especially when we recall articles we have published telling readers all about "No. 7 Happiness Lane" and intended to arouse interest in this programme, also the sponsor's advertisements we have been privileged to carry. But here we are merely recording faithfully what competitors think, and if these opinions correctly represent those held by listeners generally, it seems extremely unlikely to us that the "No. 7 Happiness Lane" broadcast can possibly command anything but a diminutive audience week by week. We fear, consequently, that as a means of encouraging sales of Instant Postum, this series of programmes must prove a regrettable failure.

We have forwarded a copy of this page to the sponsors and the producer of the programme, trusting that they will regard it as a constructive effort intended to help them in the formulation of a programme policy acceptable to a much wider circle of listeners, and which will prove more effective in encouraging sales of the product advertised.

Listening Competition

No. 7

"Figure of Merit" Awarded to
"No. 7 HAPPINESS LANE" . . .
3.58

Names and addresses of prizewinners to whom
cheques have been sent—

First Prize £10

E. WALKER, 31 WELLINGTON HILL WEST,
WESTBURY-ON-TRYM, BRISTOL, 7.

Second Prize £5

MISS CHERRY MOLONEY, 45 DEARMAN ROAD,
SPARKBROOK, BIRMINGHAM.

The following each receive a prize of 10s.—

Charles W. Day, 70 Link's Road, Tooting, S.W.17.
F. Byrom, 94 Huxley Street, Oldham, Lancs. Miss
E. Owen, 13 The Crescent, Combs, Suffolk. Mrs.
Gertrude A. Rogers, 7 Plainfields Avenue, Patcham,
Brighton, 6. Wm. Kershaw, 2 St. John's Buildings,
The Green, Devizes, Wilts. Miss I. B. Stalker,
11 Crown Terrace, Scarborough. Ronald Britt,
17 Cary Park Road, Torquay, Devon. Henry G.
Bates, 31 Denmark Road, West Ealing, W.13.
Mrs. Skittlethorpe, Mount Hermon, Hunts Pond
Road, Titchfield Common, Hants. H. J. Reynolds,
1 Central Buildings, Westminster, S.W.1.

readers suggest that a programme demanding strict continuity of listening is definitely impracticable at that time of the day on Sunday, and that the only programme which can be reasonably successful at that hour is one which can be switched on more or less as a background, containing a number of individual variety acts or tunes needing little concentration to appreciate.

The third major criticism which many competitors make is that this programme is certainly at the wrong time of the day to suit the type of product advertised. The purpose of the programme is to advertise Instant Postum, and to encourage listeners to make it their regular bed-time drink.

The "glaring unsuitability" of talking about a bed-time drink at 10.15 a.m. on a Sunday morning is commented upon rather fully by all these critics. They say they have only just finished breakfast, or rushed away from breakfast to hear the programme. To find then that the broadcast is all about a bed-time drink strikes even the most

THIS is Charles Maxwell, producer of the "No. 7 Happiness Lane" programme. Many listeners will remember him as the resident announcer at Radio Luxembourg. Prior to that he was writing and acting for the B.B.C., and also did stage acting and producing. After fifteen months at Radio Luxembourg he returned to London and later joined the Radio Department of Messrs. Erwin, Wasey, famous London advertising agents, who claim to have been the first firm in this country to foresee the benefits of commercial radio, for as early as 1927 they presented a programme from a Continental station in which Andre Charlot and several well-known artistes took part. The Radio Department of Erwin, Wasey was formed in 1935, and since that time they have presented programmes featuring such famous artistes as Gracie Fields, George Formby, Carson Robison, Morton Downey and Jack Jackson.



RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 28

- 4.0 p.m. **THE GLYMIEL JOLLITIES**
With Neal Arden, Bettie Bucknelle, Tessa Deane, Dorothy Carless, Clarence Wright, Monte Rey, Campbell Copelin, and the Glymiel Orchestra.—Presented by Glymiel Jelly.
- 4.15 p.m. **Variety**
- 4.30 p.m. **Household Hints** by Mrs. Able
Presented by Vitacup
- 4.45 p.m. **MARMADUKE BROWN**
The lovable, eccentric inventor and his patient wife, Matilda.—Presented by Phillips' Magnesia Beauty Creams.
- 5.0 p.m. **CARSON ROBISON AND HIS PIONEERS**
Continue their popular Hill-Billy broadcasts.—Presented by Fairy Soap.
- 5.15 to 5.30 p.m. **THE OPEN ROAD**
Presented by Carters Little Liver Pills.

THURSDAY, JAN. 19

- 8.0 a.m. **MELODIES FROM THE AIR**
Presented by Kolynos Tooth Paste.
- 8.15 a.m. **MUSIC IN THE MORNING**
Presented by Horlicks.
- 8.30 a.m. **THE OPEN ROAD**
Presented by Carters Little Liver Pills.
- 8.45 a.m. **GOOD MORNING**
A visit from Albert Whelan, bringing a song, a smile and a story.—Presented by Andrews Liver Salt.
- 9.0 a.m. **Station Concert**
- 9.15 a.m. **HARRY DAVIDSON AND HIS COMMODORE GRAND ORCHESTRA**
Presented by Bisurated Magnesia.
- 9.30 a.m. **The Brown & Polson Cookery Club**, Presenting the President, Mrs. Jean Scott, in Film Star Recipes from Hollywood.
- 9.45 a.m. **Keeping House** With Elizabeth Craig, introduced by Peter the Planter.
Presented by Lyons' Green Label Tea.
- 10.0 a.m. **The Living Witness**
Presented by "Genasprin."
- 10.15 a.m. **Station Concert**
- 10.30 a.m. **PLAIN JANE**
Presented by Rinso.
- 10.45 to 11.0 a.m. **Request Programme**
- 2.15 p.m. **THE MELODY LINGERS ON**
Presented by Kolynos Denture Fixative.
- 2.30 p.m. **"BACKSTAGE WIFE"**
Presented by Dr. Lyons' Tooth Powder.
- 2.45 p.m. **"YOUNG WIDOW JONES"**
Presented by Milk of Magnesia.
- 3.0 p.m. **"THE SWEETEST LOVE SONGS EVER SUNG"**
Presented by Phillips' Dental Magnesia.
- 3.15 p.m. **"STELLA DALLAS"**
Presented by California Syrup of Figs.
- 3.30 p.m. **PALMOLIVE PROGRAMME**
With Olive Palmer, Paul Oliver and the Palmolivers.
- 4.0 p.m. **Friday at Four**
Presented by Du Maurier Cigarettes.
- 4.15 p.m. **Master O.K., the Saucy Boy**
- 4.30 p.m. **The Family Circle**
Gramophone records compered by Christopher Stone.—Presented by Betox.
- 4.45 p.m. **MARMADUKE BROWN**
The lovable eccentric inventor and his patient wife, Matilda.—Presented by Phillips' Magnesia Beauty Creams.
- 5.0 p.m. **"NO. 7 HAPPINESS LANE"**
The romantic adventures of a musical family.—A programme presented by Instant Postum.
- 5.15 to 5.30 p.m. **Request Programme**
- 11.0 p.m. **Ovaltine presents "MUSIC FOR A DANCING MOOD"**
- 11.30 to 12.0 (midnight) **Dance Music**
- 12.0 (midnight) **Rowntree's "Daydreams" at Midnight**
- 12.15 to 1.0 a.m. **Dance Music**

SATURDAY, JAN. 21

- 8.0 a.m. **MELODIES FROM THE AIR**
Presented by Bisodol.
- 8.15 a.m. **MUSIC IN THE MORNING**
Presented by Horlicks.
- 8.30 a.m. **The "Force" Programme**
Sunny Jim contributes!—Presented by A. C. Fincken & Co., Ltd.
- 8.45 a.m. **CADBURY CALLING**
"Famous People Call the Tune." Requests from celebrities of the day, played by Reginald Dixon on the Blackpool Tower Wurlitzer.—Presented by Cadbury Bros.
- 9.0 a.m. **CADBURY CALLING**
"The Cocobud Radio News." (A Radio Magazine for boys and girls, edited by Jonathan).—Sponsored by Cadbury's on behalf of their Bournville Cocoa.
- 9.15 a.m. **The Circus Comes to Town**—Presented by Bob Martin.
- 9.30 a.m. **Brown & Polson Cookery Club**, Presenting Mrs. Jean Scott in Film Star Recipes from Hollywood.
- 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 a.m. **Station Concert**
- 10.30 a.m. **Concert**
Presented by Brooke Bond Dividend Beef Cubes.
- 10.45 to 11.0 a.m. **Request Programme**
- 5.0 p.m. **All the Association Football Results**—Presented by Edward Sharp & Sons, Ltd., the makers of "Big Six Slab Toffee."
- 5.30 p.m. **Bolenium Bill**
The Reporter of Odd Facts.
- 5.45 to 6.0 p.m. **THE OPEN ROAD**
Presented by Carters Little Liver Pills.
- 11.0 p.m. **Ovaltine presents "MUSIC FOR A DANCING MOOD"**
- 11.30 to 12.0 (midnight) **Dancing Time**
- 12.0 (midnight) **Midnight in Mayfair**
With Greys' Cigarettes.—Presented by Godfrey Phillips, Ltd.
- 12.15 a.m. **The Smarty Show**
Presented by Rowntree's, the makers of "Smarties."
- 12.30 to 1.0 a.m. **Late Dance Music**

FRIDAY, JAN. 20

- 8.0 a.m. **MELODIES FROM THE AIR**
Presented by Bisodol.
- 8.15 a.m. **"I Hear England Calling"**
A programme of miscellaneous gramophone records of English composers, introduced by Donald Watt.—Presented by International Laboratories, Ltd.
- 8.30 a.m. **Chivers' Concert**
Featuring Mrs. Cambridge (Christine Barry).
- 8.45 a.m. **OUT OF THE BLUE**
The programme of surprises brought to you out of the blue, with Quentin Maclean at the Organ, and a Mystery Item every week—a Star or Celebrity straight from the headlines.—Presented by Reckitt's Blue.

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Chief Announcer : David J. Davies
Resident Announcers : Ian Newman,
Ralph Hurcombe, Norman Evans
Sound Engineer : Clifford Sandall

SUNDAY, JAN. 15

7.0 a.m. Radio Reveille
7.45 a.m. Studio Service
8.0 a.m. Light Orchestral Concert
8.15 a.m. March of Melody
Presented by Pynovage Inhalant.
8.30 a.m. French News Bulletin
8.40 a.m. "YOUR MESSAGE FROM THE STARS"
Presented by Anne French Cleansing Milk.
8.45 a.m. "IVORY CASTLES"
A Grand Musical Adventure.—*Presented by Gibbs Dentifrice.*
9.0 a.m. "COOKEEN CABARET"
With Helen Clare and Guest Artists Dick Henderson, Mario de Pietro. Compered by Russ Carr.—*Presented by Cookeen Cooking Fat.*
9.15 a.m. "I Hear England Calling"
Presented by International Laboratories. The Long-range Weather Forecast for to-day and to-morrow will be given at 9.30 a.m.
9.30 a.m. Musical Moods
Presented by Bisto.
9.45 a.m. Roll Up! Roll Up!
Roll up to the Rizla Fun Fair.
10.0 a.m. I'VE BROUGHT MY MUSIC
A Programme of Piano Solos and Songs at the Piano, by Harry Jacobson.—*Presented by Pepsodent Tooth Paste.*

10.15 a.m. CARSON ROBISON
and His Pioneers.—*Presented by Fairy Soap.*
10.30 a.m. Nothing But the Truth
Presented by Monkey Brand.
10.45 a.m. GEORGE FORMBY
With a Strong Supporting Cast, including "Beryl." A Terrific Series of Laughter and Song Programmes.—*Presented by Aspergum.*
11.0 a.m. DONALD PEERS
Cavalier of Song
Supported by the D.D.D. Melodymakers. *Presented by D.D.D. Prescription, and Compered by Roy-Plomley.*
11.15 a.m. NEW STORK RADIO PARADE
From Stage of Scala Theatre, London. Peter Yorke and His Orchestra, Lance Fairfax, the Man in the Street. Compered by Dick Bentley.—*Presented by Stork Margarine.*
11.45 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.

12.0 (noon) SERENADE TO BEAUTY
Brings you Stella Wayne. Stella Wayne whose advice is sought by hundreds of people every week, discusses some human problems and offers kindly advice to young men and women. The band is led by Jack Jackson. Announced by Michael Riley.—*Presented by Pond's Extract Co., Ltd.*
12.30 p.m. Programmes in French
1.0 p.m. The Kraft Show
Directed by Billy Cotton, featuring David Burns and Phyllis Robins, Alan Breeze and Peter Williams.
1.30 p.m. LUX RADIO THEATRE
Presents Edward Everett Horton, in "Clarence." With Sara Southern, Ivor Davis, Gwen Jones, Geoffrey Sumner. Compered by Alan Howland and Orchestra, directed by Eddie Carroll.—*Presented by Lux Toilet Soap.*

2.0 p.m. French Football Relay
3.45 p.m. Gramophone Records
4.0 p.m. HORLICKS PICTURE HOUSE
Master of Ceremonies: Howard Clancy, The Comedian Harmonists, Gertrude Nielsen, Vic Oliver, Dorothy Alt, The Cavendish Three, Mayfair Men, Bryan Quinn, The Voice of Ida Lupino, and The Horlicks All-Star Orchestra, under Debroy Somers.—*Presented by Horlicks.*

5.0 p.m. Sing As We Go
Sponsored by Lyons Green Label Tea.
5.15 p.m. QUAKER QUARTER-HOUR
Featuring Carroll Lewis and his Radio Discoveries, Henry Williamson (Bartitone), Griffiths and Jones (Vocal Duet), Joan Scott (Cronette), Norman Bufton Trio (Instrumental), Jack Shakespeare (Boy Soprano). From the Stage of the Odeon, Leicester Square.—*Presented by Quaker Oats.*

5.30 p.m. The Makers of Oxydol Proudly Present JACK JACKSON WITH HIS BAND in a new and unusual Entertainment with an all-star cast: Helen Clare, Doris Hare, Jack Cooper, Jack Hunter, Robert Christie, The Three Jackdaws.
5.45 p.m. More Adventures of Master O'Kay (The Saucy Boy).
6.0 p.m. LET'S REMEMBER
Frank Titterton, Anne Ziegler, Leslie Jeffries and his Orchestra, and Old-Time Singers.—*Presented by Fynnon.*
6.15 p.m. Surprise Concert
6.30 p.m. RINSO RADIO REVUE
Featuring Jack Hylton and His Band, Bebe Daniels and Ben Lyon, Tommy Handley, Sam Browne, Peggy Dell, June Malo, Bruce Trent. Compered by Ben Lyon.—*Presented by Rinsol.*

7.0 p.m. Black Magic
7.15 p.m. DEATH ON THE STAGE
Another Thrilling Adventure of Inspector Brookes and his Son Dick, of Scotland Yard.—*Sponsored by Milk of Magnesia.*
7.30 p.m. Programmes in French
10.0 p.m. Auditions of the Air. Compered by Tom Ronald.
10.30 p.m. Sunday Night Excursion
Presented by W. Symington & Co.
10.45 p.m. Rhythm Round Up
11.0 p.m. Vaudeville
Presented by Western Sports Pools.
11.15 p.m. The Best of the Month
11.45 p.m. Sweet Music
12 (midnight) Melody at Midnight
Presented by Bile Beans.
12.30 a.m. Dance Music
1.0 a.m. I.B.C. Goodnight Melody

MONDAY, JAN. 16

7.0 a.m. Laugh and Grow Fit Joe Murgatroyd and Poppet.
7.15 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills. The Long-range Weather Forecast for to-day and to-morrow will be given at 7.30 a.m.
8.0 a.m. MUSIC IN THE MORNING
Presented by Horlicks.
8.15 a.m. "I Hear England Calling"
Presented by International Laboratories.
8.40 a.m. "YOUR MESSAGE FROM THE STARS"
Presented by Anne French Cleansing Milk.
9.45 a.m. LONDON MERRY-GO-ROUND
Presented by Milk of Magnesia.
2.45 p.m. YOUNG WIDOW JONES
Presented by Milk of Magnesia.
3.0 p.m. "Ask for Another"
4.0 p.m. STELLA DALLAS
Presented by California Syrup of Figs.
4.30 p.m. Pick the Stars
Presented by Vidor Batteries.
4.45 p.m. MARMADUKE BROWN
The Lovable, Eccentric Inventor and his Patient Wife, Matilda.—*Presented by Phillips' Dental Magnesia.*

TUESDAY, JAN. 17

7.0 a.m. Laugh and Grow Fit Joe Murgatroyd and Poppet.
7.15 a.m. Sparkling Melodies
The Long-range Weather Forecast for to-day and to-morrow will be given at 7.30 a.m.
8.0 a.m. CADBURY CALLING
Presenting Songs to Make You Sing with Charlie Kunz at the piano and Bette Bucknelle, Denny Dennis to sing to you. *Sponsored by Cadbury Bros.*
8.40 a.m. "YOUR MESSAGE FROM THE STARS"
Presented by Anne French Cleansing Milk.
8.45 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
9.0 a.m. THE GLYMIEL JOLLITIES
With Neal Arden, Bette Bucknelle, Tessa Dean, Dorothy Carless, Clarence Wright, Monte Rey, Campbell Copelin.—*Presented by Glymiel Jelly.*
9.15 a.m. A Programme
Presented by Manger's Sugar Soap.
9.45 a.m. WALTZ TIME
Presented by Phillips' Dental Magnesia.
2.45 p.m. YOUNG WIDOW JONES
Presented by Milk of Magnesia.
3.0 p.m. Musical Comedy Melody
3.15 p.m. Old and New Medley
3.45 p.m. The Music of Franz Lehár
4.0 p.m. STELLA DALLAS
Presented by California Syrup of Figs.

274 m., 1,095 kc/s

4.45 p.m. MARMADUKE BROWN
The lovable, eccentric inventor and his patient wife, Matilda.—*Presented by Phillips' Magnesia.*
5.0 p.m. From the Pacific Isles
5.15 p.m. A Quarter-Hour Programme For Boys and Girls.
6.0 p.m. Programmes in French
12.0 (midnight) Melody at Midnight
Presented by Bile Beans.
12.30 a.m. Dance Music

WEDNESDAY, JAN. 18

7.0 a.m. Laugh and Grow Fit Joe Murgatroyd and Poppet.
The Long-range Weather Forecast for to-day and to-morrow will be given at 7.30 a.m.
7.30 a.m. Favourite Melodies
Presented by Freezone Corn Remover.
8.0 a.m. MUSIC IN THE MORNING
Presented by Horlicks.
8.30 a.m. French News Bulletin
8.40 a.m. "YOUR MESSAGE FROM THE STARS"
Presented by Anne French Cleansing Milk.
9.0 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
9.45 a.m. THEATRE OF THE AIR
Presenting Showland Memories. Robert Irwin, Elena Daniell, The Showland Trio, Percival Mackey and His Orchestra. *Sponsored by California Syrup of Figs.*
11.0 a.m. The Colgate Revellers
Presented by Colgate's Ribbon Dental Cream.
2.45 p.m. YOUNG WIDOW JONES
Presented by Milk of Magnesia.
3.0 p.m. Irish Echpes
3.15 p.m. CARSON ROBISON
And His Pioneers
Presented by Fairy Soap.
3.30 p.m. SONGS OF SAFETY
With Your Old Friend Dan.—*Presented by Johnson's Wax Polish.*
3.45 p.m. GEORGE FORMBY
With a strong supporting cast, including "Beryl." A terrific series of Laughter and song programmes.—*Presented by Feen-a-Mint.*
4.0 p.m. STELLA DALLAS
Presented by California Syrup of Figs.
4.45 p.m. MARMADUKE BROWN
The Lovable, Eccentric Inventor and his Patient Wife, Matilda.—*Presented by Phillips' Dental Magnesia.*
5.30 p.m. PALMOLIVE HALF-HOUR
With Paul Oliver, Olive Palmer and the Palmolivers.—*Presented by Palmolive.*

THURSDAY, JAN. 19

7.0 a.m. Laugh and Grow Fit Joe Murgatroyd and Poppet.
7.15 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills. The Long-range Weather Forecast for to-day and to-morrow will be given at 7.30 a.m.
7.45 a.m. MELODIES FROM THE AIR
Presented by Bisodol.
8.0 a.m. OUT OF THE BLUE
A Programme of Surprises brought to you Out of the Blue with Quentin Maclean at the Organ and A Star or Celebrity straight from the Headlines. *Presented by Reckitt's Blue.*
8.40 a.m. "YOUR MESSAGE FROM THE STARS"
Presented by Anne French Cleansing Milk.
9.45 a.m. LONDON MERRY-GO-ROUND
Presented by Milk of Magnesia.
10.30 a.m. HIGHLIGHTS ON PARADE
With Alfred Van Dam and His Orchestra and Elsie Carlisle.—*Presented by Macleans Toothpaste.*
2.45 p.m. YOUNG WIDOW JONES
Presented by Milk of Magnesia.
4.0 p.m. STELLA DALLAS
Presented by California Syrup of Figs.
4.45 p.m. MARMADUKE BROWN
The Lovable, Eccentric Inventor and his Patient Wife, Matilda.—*Presented by Phillips' Dental Magnesia.*

5.0 p.m. FRAGRANT MEMORIES
Presented by Bourjois, makers of "Evening in Paris" Powders and Perfume.
5.15 p.m. SANDY POWELL
In the Exciting Series of Fun and Adventure "Around the World with Sandy Powell."—*Presented by Atora Shredded Beef Suet.*
5.30 p.m. A Quarter-Hour Programme for Boys and Girls.
5.45 p.m. Bruce Anderson
The Football Reporter.
6.0 p.m. Programmes in French
12.0 (midnight) Melody at Midnight
Presented by Bile Beans.
12.30 a.m. Dance Music
1.0 a.m. I.B.C. Goodnight Melody

FRIDAY, JAN. 20

7.0 a.m. Laugh and Grow Fit Joe Murgatroyd and Poppet.
The Long-range Weather Forecast for to-day and to-morrow will be given at 7.30 a.m.
7.45 a.m. MELODIES FROM THE AIR
Presented by Kolynos Tooth Paste.
8.0 a.m. MUSIC IN THE MORNING
Presented by Horlicks.
8.40 a.m. "YOUR MESSAGE FROM THE STARS"
Presented by Anne French Cleansing Milk.
8.45 a.m. SMILES, SONGS AND STORIES
Compered by Albert Whelan.—*Presented by Andrews Liver Salt.*
9.45 a.m. THEATRE OF THE AIR
Presenting Showland Memories.—*Sponsored by California Syrup of Figs.*
10.0 a.m. KITCHEN WISDOM
Presented by Borwick's Baking Powder.
10.30 a.m. SONGS AND MUSIC FROM STAGE AND SCREEN
Presented by Macleans Brand Stomach Powder.
11.0 a.m. DONALD PEERS
Cavalier of Song supported by The D.D.D. Melodymakers.—*Presented by D.D.D. Prescription, and Compered by Roy Plomley.*
2.45 p.m. YOUNG WIDOW JONES
Presented by Milk of Magnesia.
4.0 p.m. STELLA DALLAS
Presented by California Syrup of Figs.
4.30 p.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
4.45 p.m. MARMADUKE BROWN
The Lovable, Eccentric Inventor and his Patient Wife, Matilda.—*Presented by Phillips' Dental Magnesia.*

SATURDAY, JAN. 21

7.0 a.m. Laugh and Grow Fit Joe Murgatroyd and Poppet.
The Long-range Weather Forecast for to-day and to-morrow will be given at 7.30 a.m.
7.45 a.m. MELODIES FROM THE AIR
Presented by Kolynos Tooth Paste.
8.0 a.m. MUSIC IN THE MORNING
Presented by Horlicks.
9.0 a.m. SMILES, SONGS AND STORIES
Compered by Albert Whelan.—*Presented by Andrews Liver Salt.*
9.30 a.m. HARRY DAVIDSON
And His Commodore Grand Orchestra
Presented by Bismag, Ltd.
10.0 a.m. CARROLL GIBBON AND HIS BOYS
Guest Artists: Dick Henderson, Mario de Pietro. Compered: Russ Carr.—*Presented by Cookeen Cooking Fat.*
5.0 p.m. WHO WON?
Full Classified Results of all Association Football Matches played this afternoon will be broadcast between now and 5.30 p.m.—*Presented by Pineate Honey Cough Syrup.*
6.0 p.m. Programmes in French
12.0 (midnight) Melody at Midnight
Presented by Bile Beans.
12.30 a.m. Dance Music
2.0 a.m. I.B.C. Goodnight Melody

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

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**YOUR OLD FRIEND
DAN**

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17 different kinds of Huntley & Palmers Biscuits in this delicious collection.

That is Welcome Assorted! You get wafers, shortcake, creams, chocolate biscuits. There's a favourite for everyone — and plenty of them too. Welcome Assorted cost only 1/- a lb. They're amazing value and they are made by Huntley and Palmers — so you know they're the best.

In Dry packs and beautifully decorated Tins. Order some from your grocer or confectioner today.

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1/- per lb. Drum as illus. 2/6

LISTEN TO Ray Noble and His Band in Huntley and Palmers Programme from Luxembourg every Sunday at 12.45 p.m.

HITLER'S RADIO REFUGEES

Continued from page 7

equipped to listen to the Fuehrer.

Herr Hadamovsky, Nazi radio boss, broadcast his message: "My task is to make broadcasting a sharp, reliable weapon for the Government. I have untiringly, incessantly demanded that German broadcasting should be made the chief instrument of political propaganda."

But Hitler and Goebbels forgot one thing when they threw out entertainment's best artistic and creative brains. They forgot that Germans want their wireless to be entertaining as well as a mouthpiece for politicians.

To-day Germans turn to foreign stations whenever it is safe for them to do so. They do not care what is the nationality of the performers provided they have something to enjoy at the end of the day's toil. The B.B.C. does not broadcast in German to a Germany that doesn't listen.

It is an established fact that certain refugees, who quitted German radio and films before being asked to leave have been approached by the German Ministry of Propaganda and Enlightenment. They have been asked to resume positions which they formerly held on the creative side of entertainment.

One eminent German producer who is now in London was thus approached. The Nazis have discovered that he is mostly Aryan and that he can therefore return and contribute his genius to the glory of the Reich. He replied that he prefers not to return to a country where they will pick his brains and then discover that his presence would contaminate the German race.

The truth is that only a small percentage of great German performers, who won kudos for Germany before the Nazi regime, were of pure Aryan stock. The great majority now live and work in Britain, America and France; they have either given up their German nationality or been deprived of it.

These people have never been replaced in Germany: it is doubtful if they ever will be.

Listen to the CARTERS CARAVAN on "THE OPEN ROAD"



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

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RADIO NORMANDY (274 m.) Sun. 2.45 p.m. Mon. 7.15 a.m.; Tues. 8.45 a.m.; Wed. 9 a.m.; Thurs. 7.15 a.m.; Fri. 4.30 p.m.

PARIS BROADCASTING STATION (POSTE PARISIEN) — 312.8 m.) Sun. 10.30 a.m.; Fri. 9.15 a.m.

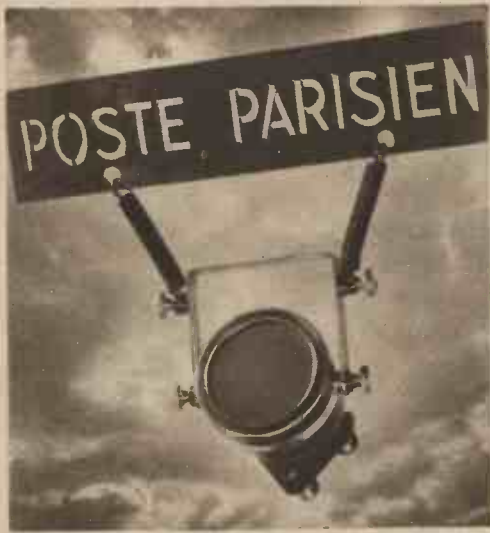
RADIO LYONS (215 m.) Sun. 10.45 p.m.; Tues. 10.30 p.m.; Thurs. 10.30 p.m.

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10.30 p.m.—11.30 p.m.
Weekdays: 9.15 a.m.—11.15 a.m.
11.00 p.m.—11.30 p.m. Monday, Wednesday, Thursday, and Saturday.
Tuesday: 11.30—12.30 a.m.

SUNDAY, JANUARY 15

Morning Programme

H. Samuel "Everite" Time Signal, 9.15 a.m. Breakfast Ballads
9.15 a.m. Songs and Singers with your morning meal.
9.30 a.m. I.S.P. Marches On
Presented by International Sporting Pools.
H. Samuel "Everite" Time Signal, 9.45 a.m.
9.45 a.m. Listeners' Command Performance
H.M. the Listener's Special Request Programme. Write us for your favourite tune.
H. Samuel "Everite" Time Signal, 10.15 a.m.
10.15 a.m. Swing Organ
Quarter hour devoted to famous Cinema Organists.
10.30 a.m.

THE OPEN ROAD

Presented by Carters Little Liver Pills.
H. Samuel "Everite" Time Signal, 10.45 a.m.
10.45 a.m. Yesterday's Hits
Favourites of days gone by.
11.0 a.m. Listeners' Command Performance
H.M. the Listener's Special Request Programme. Write us for your favourite tune.

Afternoon Programme

H. Samuel "Everite" Time, 5.0 p.m.
5.0 p.m. HORLICKS PICTURE HOUSE
Master of Ceremonies: Howard Clancy. The Comedian Harmonists, Gertrude Niesen, Vic Oliver, Dorothy Alt, The Cavendish Three, Mayfair Men, Bryan Quinn, the Voice of Ida Lupino and the Horlicks All-Star Orchestra under Debroy Somers.—Presented by Horlicks.



Vic Oliver with his famous violin! Listen to him in the Horlicks programme on Sunday at 5.0 p.m.

6.0 p.m.

LUX RADIO THEATRE

Presents Edward Everett Horton in "Clarence." With Sara Southern, Ivor Davls, Gwen Jones, Geoffrey Summer. Compered by Alan Howland and orchestra directed by Eddie Carroll.—Presented by Lux Toilet Soap.
H. Samuel "Everite" Time Signal, 6.30 p.m.

6.30 p.m.

RINSO RADIO REVUE

Featuring Jack Hylton and His Band, Bebe Daniels and Ben Lyon, Tommy Handley, Sam, Browne, Peggy Dell, June Malo, Bruce Trent. Compered by Ben Lyon.—Presented by Rinsol.
H. Samuel "Everite" Time Signal, 7.0 p.m.

Evening Programme

THE FOOTBALL FANS' HOUR

H. Samuel "Everite" Time Signal, 10.30 p.m.
10.30 p.m. Dance With Us
A gay programme of Dance Music and an announcement by P.I.A. Pools.
10.45 p.m. Zetter's Popular Cabaret
Presented by Zetter's Football Pools.
11.0 p.m. Varied Fare
A programme of favourites.
11.15 p.m. Variety Theatre
Presented by Goodsway Bonus Football Pools.
H. Samuel "Everite" Time Signal, 11.30 p.m.
11.30 p.m. A.C.P. Goodnight Message
H. Samuel "Everite" Time Signal, 9.15 a.m.

MONDAY, JANUARY 16

9.15 a.m. Rhythm Rodeo
Programmes for lovers of Hill-Billy tunes and songs of the saddle.
9.30 a.m. Variety
Up goes the curtain for a quarter-hour's entertainment.
H. Samuel "Everite" Time Signal, 9.45 a.m.
9.45 a.m. Hollywood on Parade
Singing stars of the screen.
10.0 a.m. The Announcer's Mixed Bag
Even Radio Announcers have their favourites.
H. Samuel "Everite" Time Signal, 10.15 a.m.
10.15 a.m. Accordion
Rhythm and melody from the ever-popular squeeze box.
10.30 a.m. Plantation Parade
H. Samuel "Everite" Time Signal, 10.45 a.m.
10.45 a.m. Last Season's Favourites
You will like to hear them again.
11.0 a.m. Radio Favourites
A quarter-hour with Masters of the Mike.
H. Samuel "Everite" Time Signal, 11.15 a.m.

11.0 p.m. Paris Night Life
Surprise transmissions from famous Cabarets and Night Clubs.
11.30 p.m. A.C.P. Goodnight Message

TUESDAY, JANUARY 17

H. Samuel "Everite" Time Signal, 9.15 a.m.
9.15 a.m. The Drum Major's Parade
A quarter hour devoted to military music.
9.30 a.m. Comedians' Footlights
Once again we bring your comedy favourites to the front of the stage.
H. Samuel "Everite" Time Signal, 9.45 a.m.
9.45 a.m. Swing Session
For those devoted to modern dance music—"Rhythm in the raw."
10.0 a.m. Songs and Singers
Voice and melody. A delightful quarter-hour of celebrities.
H. Samuel "Everite" Time Signal, 10.15 a.m.
10.15 a.m. Drycole Melodies
Presented by the Elephant Chemical Co.
10.30 a.m. On a Park Bench
A programme of love songs.
H. Samuel "Everite" Time Signal, 10.45 a.m.
10.45 a.m. The Mike, The Organ, and Me
With our compliments to cinema organ fans.
11.0 a.m. FASHIONS FROM PARIS
Latest French styles interpreted by Maya Noel.—Presented by Tampax, Ltd.
H. Samuel "Everite" Time Signal, 11.15 a.m.
11.30 p.m. Paris Night Life
Surprise transmissions from Famous Cabarets and Night Clubs.
12.30 a.m. A.C.P. Goodnight Message

WEDNESDAY, JANUARY 18

H. Samuel "Everite" Time Signal, 9.15 a.m.
9.15 a.m. Waltz and Tango Limited
For those who like crinolines and castanets and the music that goes with them.
9.30 a.m. Listeners' Command Performance
H.M. the Listener's Special Request Programme. Write us for your favourite tune.
H. Samuel "Everite" Time Signal, 9.45 a.m.
9.45 a.m. Brown and Poison Cookery Club
Presenting Mrs. Jean Scott, the President in Film Star Recipes from Hollywood.

10.0 a.m. Round-up Time
H. Samuel "Everite" Time Signal, 10.15 a.m.
10.15 a.m. Filmland Melodies
Songs from the movies, past and present.
10.30 a.m. Concert Platform
Programmes for lovers of light orchestral music.
H. Samuel "Everite" Time Signal, 10.45 a.m.
10.45 a.m. Comedy Corner
11.0 a.m. Marching Past
Fifteen minutes of Military Band music.
H. Samuel "Everite" Time Signal, 11.15 a.m.
11.0 p.m. Paris Night Life
Surprise transmissions from famous Cabarets and Night Clubs.
11.30 p.m. A.C.P. Goodnight Message

THURSDAY, JANUARY 19

H. Samuel "Everite" Time Signal, 9.15 a.m.
9.15 a.m. Filmland Melodies
9.30 a.m. Announcer's Mixed Bag
More of our Announcer's favourites.
H. Samuel "Everite" Time Signal, 9.45 a.m.
9.45 a.m. Swing Organ
10.0 a.m. Radio Favourites
Masters of the Mike.
H. Samuel "Everite" Time Signal, 10.15 a.m.
10.15 a.m. Blue Pacific Moonlight
A glimpse at the land of turquoise skies and waving palms—Hawaii.
10.30 a.m. I.S.P. Marches On
Presented by International Sporting Pools.
H. Samuel "Everite" Time Signal, 10.45 a.m.
10.45 a.m. Listeners' Command Performance
11.0 a.m. FASHIONS FROM PARIS
Latest French styles interpreted by Maya Noel.—Presented by Tampax, Ltd.
H. Samuel "Everite" Time Signal, 11.15 a.m.
11.0 p.m. Paris Night Life
Surprise transmissions from famous Cabarets and Night Clubs.
11.30 p.m. A.C.P. Goodnight Message

FRIDAY, JANUARY 20

H. Samuel "Everite" Time Signal, 9.15 a.m.
9.15 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
9.30 a.m. In the Groove
H. Samuel "Everite" Time Signal, 9.45 a.m.
9.45 a.m. Songs and Singers
Voice and melody—a delightful quarter-hour of celebrities.
10.0 a.m. Last Season's Favourites
H. Samuel "Everite" Time Signal, 10.15 a.m.
10.15 a.m. Variety
10.30 a.m. Cuban Cocktail
In the rhythm of the rumba.
H. Samuel "Everite" Time Signal, 10.45 a.m.
10.45 a.m. On a Park Bench
Programmes of sweet melodies.
11.0 a.m. Comedy Corner
Fifteen minutes with your favourite comedians.
H. Samuel "Everite" Time Signal, 11.15 a.m.

SATURDAY, JANUARY 21

H. Samuel "Everite" Time Signal, 9.15 a.m.
9.15 a.m. Sweet and Hot
For those who like melody better than rhythm.
9.30 a.m. Waltz and Tango Limited
For those who like crinolines and castanets and the music that goes with them.
H. Samuel "Everite" Time Signal, 9.45 a.m.
9.45 a.m. Rhythm Rodeo
Programme for lovers of Hill-Billy tunes and songs of the saddle.
10.0 a.m. American Spotlight
Fifteen minutes dedicated to our American friends in Europe.
H. Samuel "Everite" Time Signal, 10.15 a.m.
10.15 a.m. Concert Platform
Programme for lovers of light orchestral music.
10.30 a.m. Comedians' Footlights
Once again we bring your comedy favourites to the front of the stage.
H. Samuel "Everite" Time Signal, 10.45 a.m.
10.45 a.m. Songs and Singers
Voice and melody. A delightful quarter-hour of celebrities.
11.0 a.m. Swing Session
Another programme of modern dance music—"Rhythm in the raw."
H. Samuel "Everite" Time Signal, 11.15 a.m.
11.0 p.m. Paris Night Life
Surprise transmissions from famous Cabarets and Night Clubs.
11.30 p.m. A.C.P. Goodnight Message

Anglo-Continental Publicity Ltd., Cavendish Mansions, Langham Street, London, W.1.

The funny side of RADIO



"Singers like that should be put off ether!"
 "Yes — or put under it!"

"He says I must choose between marriage and my career!"

"Just like you to forget to have the battery charged!"

"There's a lot o' buzzin' goin' on to-night, William."
 "Aye—reckon it must be one o' they Spellin' Bees"

"Do you still listen to Mr. Middleton?"
 "No — the cat knocked the window-sill last week."

"Children's Hour me foot the Under Twenty Club!"

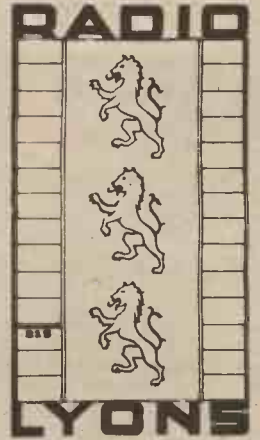
Reporter: "Have you ever been on the air?"
 Old Stager: "Sonny, I've lived on very little else for years!"

"—and one can see that Miss Smythe keeps herself in very good form for these jumps"

Radio Lyons Calling!

215 metres

Resident Announcer: Johnny Couper



SUNDAY, JAN. 15

- 6.15 p.m. Around the Bandstand
Radio Lyons opens the programme with some excellent recordings of Military Marches, Brass Bands and rousing songs by Peter Dawson and Raymond Newell.
H. Samuel "Everite" Time, 6.30 p.m.
- 6.30 p.m. The Spry Broadcasting Theatre
Featuring Charles Plantaganet Hayes, Bryl Walkley, Sandra Shayne, Radio Revellers, and The Spry Syncopators.
H. Samuel "Everite" Time 7.0 p.m.
- 7.0 p.m. Sing As We Go
A New Star Radio Production featuring, Bertha Willmott, Raymond Newell, Patrick Curwen and Orchestra, conducted by Dennis Van Thal.—Presented by Lyons Green Label Tea.
- 7.15 p.m. Smiling Through
A programme of gay and tuneful music—Presented by Odol.
H. Samuel "Everite" Time, 7.30 p.m.
- 7.30 p.m. George Payne's Tea Time
With Cyril Fletcher in "Odd Odes and Music."
- 7.45 p.m. Station Concert and News in French
- 8.10 p.m. Zetter Pools
- 8.15 p.m.

EVENING IN PARIS

Presented by Bourjois—makers of the famous "Evening in Paris" Powder and Perfume.

- 8.30 p.m. CARROLL LEVIS AND HIS RADIO DISCOVERIES
An All-Winners programme in which you will hear:
Harry Williamson (Baritone)
Griffiths & Jones (Vocal Duet)
Joan Scott (Croonette)
Norman Bufton Trio (Instrumental)
Jack Shakespeare (Boy Soprano)
From the stage of the Odeon Theatre, Leicester Square.
Sponsored and presented by Quaker Oats.
- 8.45 p.m. Station Concert and News in French
- 9.0 p.m. Young and Healthy
Sweet and Swing is the latest Dance Music.—Presented by Bile Beans.
- 9.15 p.m. The Zam-Buk Programme
Melody, Song and Humour in this quarter-hour programme of Variety.
H. Samuel "Everite" Time, 9.30 p.m.

SHOWLAND MEMORIES

A musical cavalcade of theatreland, past and present with
Elena Danieli
Robert Irwin
The Showland Trio
and
Perdval Mackey and His Orchestra
By courtesy of California Syrup of Figs.

- 9.45 p.m. "HUTCH"
(Leslie Hutchinson)
Romantic Singer of World Renown
Presented in the sophisticated manner by Phillips Magnesia Beauty Creams.

WALTZ TIME

The New Waltz Time
with
Tom Sheppard
and the golden voices of
Mary Monroe and Jerry Roberts
Presented by Phillips Dental Magnesia.

- 10.15 p.m. THE ADVENTURES OF INSPECTOR BROOKES
of SCOTLAND YARD
and his son, Dick
A series of thrilling dramas
Presented by Milk of Magnesia.
- 10.30 p.m. Music Hath Charms
A fascinating Piano and Song Interlude, featuring Derek Oldham, Connie Boswell, Al Bowly, Hildegard and at the piano Patricia Rossborough, Billy Thorburn and Eddie Carroll.
H. Samuel "Everite" Time, 10.45 p.m.

THE OPEN ROAD

The Carters Caravan
in a pageant of Music, Song and Drama
Sponsored by Carters Little Liver Pills.

- 11.0 p.m. Organ Parade
A quarter of an hour at the Organ with Reginald Foort, Reginald Dixon and Al Bollington.
- 11.15 p.m. Happy Days
A cheerful quarter-hour of popular songs and Dance Music.—Brought to you by Western Sports Pools.
H. Samuel "Everite" Time, 11.30 p.m.
- 11.30 p.m. As You Like It
Your favourite artistes and tunes in a half-hour programme of miscellanea.
- 12.0 (midnight) Close Down

MONDAY, JANUARY 16

- 10.0 p.m. Sporting Special
Presented by International Sporting Pools.
H. Samuel "Everite" Time, 10.15 p.m.

- 10.15 p.m. A Melody with a Memory
H. Samuel "Everite" Time, 10.30 p.m.
- 10.30 p.m. The Best of the Bargain
A programme for football fans—of special interest to all Sportsmen.—Presented by Avon Pools, Ltd.
- 10.45 p.m. Keyboard Kapers
Presenting Charlie Kunz, Carroll Gibbons, Teddy Wilson, Art Tatum and Ivor Moreton and Dave Kaye.
H. Samuel "Everite" Time, 11.0 p.m.
- 11.0 p.m. Out of Doors in Town and Country
A fascinating selection of music of the open air. We wander through city streets and pastoral scenes and hear a strolling player and a bird's song. Listen with us to music Out of Doors in Town and Country.
- 11.30 p.m. Late Night Dance Special
Music for the Dancer.
- 12.0 (midnight) Close Down

TUESDAY, JANUARY 17

- 10.0 p.m. George Payne's Tea Time
A quarter of an hour of Dance Music.
H. Samuel "Everite" Time, 10.15 p.m.



Crooner No. 1—Bing Crosby will entertain on Tuesday evening at 11.0 p.m. (electrical recording)

- 10.15 p.m. Organ Parade
A quarter of an hour with some popular Organists.
H. Samuel "Everite" Time, 10.30 p.m.
- 10.30 p.m. THE OPEN ROAD
The Carters Caravan
in a pageant of Music, Song and Drama
Sponsored by Carters Little Liver Pills.
- 10.45 p.m. Swing Time
Presenting some of to-day's leading Swing Stars.
H. Samuel "Everite" Time, 11.0 p.m.
- 11.0 p.m. Songs from Stage and Screen
Songs and music from recent successes. Presenting Judy Garland, Bing Crosby, Geraldo and His Orchestra, Max Miller and Louis Levy and His Orchestra.
- 11.30 p.m. By Request
Half an hour devoted to the listeners own requests. To hear your favourite record—write to Radio Lyons.
- 12.0 (midnight) Close Down

WEDNESDAY, JANUARY 18

- 10.0 p.m. Record Review
A programme of outstanding recordings, selected by "Bohemian" and presented by arrangement with the publishers of The Gramophone Magazine.
H. Samuel "Everite" Time, 10.15 p.m.
- 10.15 p.m. Dance Music
Listen to some of the Bands playing in London Town To-night.
H. Samuel "Everite" Time, 10.30 p.m.

- 10.30 p.m. Vaudeville
Presenting Arthur Askey, Brian Lawrance, Cicely Courtneidge, George Van Dusen, Elsie Carlisle, The Kentucky Minstrels, Joe Daniels and His Hot Shots, and Jack Hylton and His Orchestra.
H. Samuel "Everite" Time, 11.0 p.m.
- 11.0 p.m. The Whirl of the Waltz
A century of famous waltzes.
- 11.15 p.m. Radio Round Up
Our weekly quarter-hour of Cowboy Songs and Hill-Billy Favourites.
- 11.30 p.m. "Odds and Ends"
Too many excellent recordings are passed by without due recognition—so in this final half-hour we clear up the "Odds and Ends."
- 12.0 (midnight) Close Down

THURSDAY, JANUARY 19

- 10.0 p.m. George Payne's Tea Time
A quarter of an hour of Dance Music.
- 10.15 p.m. Sporting Special
Presented by International Sporting Pools.
H. Samuel "Everite" Time, 10.30 p.m.
- 10.30 p.m. THE OPEN ROAD
The Carters Caravan
in a pageant of Music, Song and Drama
Sponsored by Carters Little Liver Pills.
- 10.45 p.m. Organ Parade
A quarter of an hour with some popular Organists.
H. Samuel "Everite" Time, 11.0 p.m.
- 11.0 p.m. Old-Timers
Music Hall Memories.
- 11.30 p.m. The Night Watchman
A further supply of soothing good-night music brought by our good friend, to put you in the mood for slumber.
- 12.0 (midnight) Close Down

FRIDAY, JANUARY 20

- 10.0 p.m. Two's Company
A quarter of an hour of fun and frolic with famous cross-talk comedians and double acts in general.
H. Samuel "Everite" Time, 10.15 p.m. and 10.30 p.m.
- 10.15 p.m. Guess the Band
A grand opportunity for all Radio Lyons listeners. Guess the Bands correctly—and the prize is yours.
- 10.45 p.m. Trans-Atlantic
Stars of American Radio, Stage and Screen in fifteen minutes of Swing, Song and Humour.
H. Samuel "Everite" Time, 11.0 p.m.
- 11.0 p.m. Concert Platform
World-famous Orchestras, Singers and Instrumentalists visit our Concert Platform to-night.
- 11.30 p.m. By Request
Listeners requests are played in this programme. To hear your favourite artiste or tune—write to Radio Lyons.
- 12.0 (midnight) Close Down

SATURDAY, JANUARY 21

- 10.0 p.m. Callboy Memories
A Parade of Footlight Favourites.
H. Samuel "Everite" Time, 10.15 p.m.
- 10.15 p.m. For the Music Lover
H. Samuel "Everite" Time, 10.30 p.m.
- 10.30 p.m. Empire Pools Special
Songs and Good Cheer in a Variety Entertainment.—Presented by Empire Football Pools.
- 10.45 p.m. Organ Parade
A quarter of an hour with some popular Organists.
H. Samuel "Everite" Time, 11.0 p.m.
- 11.0 p.m. Swing With Good Sway
A programme of rhythm hits by well-known Orchestras.
Presented by Goodsway Football Pools.
- 11.15 p.m. Marching Along
A quarter of an hour of records by famous Military Bands with some songs by Richard Tauber and Stuart Robertson.
- 11.30 p.m. Love is on the Air To-night
Love Songs old and new in a final thirty-minute serenade to Sweethearts.
- 12.0 (midnight) Close Down

RADIO LYONS PROGRAMME DEPARTMENT, VOX PUBLICATIONS LTD., 10a SOHO SQ., LONDON, W.1

Harry Davidson



and his

Commodore Grand Orchestra

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

Radio Luxembourg - Sunday mornings at 10.30 a.m. and Thursday mornings at 9.15 a.m.

Radio Normandy - Saturday mornings at 9.30 a.m. (Transmission through I.B.C.)

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

'Bisurated' Magnesia
For the Stomach

CHRISTMAS DINNER COMPETITION

DID you enter for the special Christmas Dinner Competition in our December 2 issue? Auntie Muriel offered four prizes of five shillings each, and extended the closing date until December 29.

Well, the Christmas Dinner was a glorious mixture of Turkey, Mince Pie, Sausage, Stuffing, Pudding and Custard. How many did you get right?

Four five-shilling cheques have been sent to the following prizewinners:—

JEAN BRAND (age 10), Maxholm, Taversham, near Norwich, Norfolk. (Taversham School.)

SHEILA M. COUSINS (age 8), Rockwood, Esher Road, Hersham, Surrey. (Walton Junior School.)

KENNETH GOOSEY (age 9), 109 Cambridge Street, Leicester. (Shaftesbury Road School.)

TOM DOUGLAS (age 12), 94 Church Road, Liverpool, 13. (St. Annes School.)

CHRISTMAS TREE COMPETITION

THE results of the Christmas Tree Competition were:—Candles, Cake, Cracker, Crown, Cross, Cherries, Cap, Cup, Chicken, Comb, Crocus, Clock, Carrot, Castle.

Cheques for half a crown were sent to the following prizewinners:—

NANCY ANDREW (age 12), 32 Ayscough Avenue, Spalding, Lincs. (Parish School.)

JEAN FRANCIS (age 11), 46 Malvern Tee, Brynmill, Swansea, South Wales. (Brynmill School.)

DEREK HODGSON (age 10), 13 Oak Terrace, Bleach Green, Blyndon-on-Tyne. (Winlinton School.)

WILLIAM HOOTON (age 11), 37 Victoria Road, Sandiacre, near Nottingham. (Top School, Sandiacre.)

The Loss Chord

Continued from page 9

leadership of a band of my own. But I decided to form a new orchestra of six instrumentalists and make a fresh start where I was unknown.

"At the age of twenty-two, I became Britain's youngest band-leader. And my orchestra alternated with Oscar Rabin's Romany Band at the Astoria.

"My finest opportunity arrived when I was invited to relieve Reg Batten at the fashionable Kit Kat Restaurant.

"But, just after I'd augmented my band and been promoted to No. 1 status at the Kit Kat, the blow fell.

"I was informed that the establishment was about to close. And I visualised another nerve-racking period of unemployment. But my first broadcast changed my luck.

"The Astoria management invited me to return with my boys as their premier band. And I've remained there ever since 1935."

Joe Loss retains his colleagues. Their slogan should be: "There is a Happy Band."

Jackie Greenwood, the cheery drummer, has been with Joe for twelve years. Danny Miller, popular saxophonist, and Harry Cahn, wizard pianist, each claim eight years' service. Reggie Richman, bass player, has played in Joe's orchestra for six years. And Clem Stevens has been singing and clowning for five years.

Joe's hobbies are golf and playing classical violin music. At week-ends, he loves to rest at home with his beautiful young wife in their ultra-modern West End flat.

Joe reads the biographies of famous composers, and plays preludes, nocturnes and operatic selections on his magnificent Alba radiogram.

"I find classical music an excellent mental stimulant," he confesses.

Joe and his merry Loss Chords have experienced many amusing episodes.

When the boys were appearing at Llandudno, Reggie Richman cut his leg on the stones under sea-level. He limped up the beach and beckoned a bathing attendant.

"I'm bleeding below the knee!" he cried. "Will you please get me a bandage?"

"Certainly, sir, after you've found a new costume!" retorted the man in uniform.

Reggie had lost his garment in the sea. . . .

On another occasion, during a personal appearance at the Hippodrome, Manchester, doors were besieged by excited radio fans.

One girl in pigtailed pushed forward through the throng and managed to evade the stage-door-keeper. And, offering an autograph album, she requested Joe Loss and the boys to sign.

Chick Henderson wrote at the top of the page: "I sing for you."

Jean Rema, girl dancer, next grabbed the fountain-pen and put: "I wing for you."

Clem Stevens was invited to contribute. So he scribbled: "I'll swing for you."

"Some day!" added Jackie Greenwood with a sly grin. . . .

Eddie Pratt, Joe's handsome First Alto, missed his suitcase just before the curtain rose on their act at a vaudeville house on the south coast.

A frantic search ensued. But the thief couldn't be traced. And Eddie raced round in a frenzy, trying to find suitable garments.

A sympathetic waiter lent him a tattered coat and an odd pair of trousers.

"You can't appear like that!" exclaimed Joe with a disdainful glance. So Eddie resumed his search for a substitute.

Stage attendants finally gathered various items of clothing—baggy trousers, blue socks and a green blouse—for him to wear.

"Eddie certainly looked an incongruous sight when he took his place among the band-boys," related Joe. "And the audience howled with hilarity. They imagined that the unfortunate Eddie was the funny man of the show."



DEFINITION

"DO you like to listen to a hot trumpet?"
"No, it's an ill wind-instrument that nobody blows good!"



—and it's

CARROLL LEVIS

and his

RADIO DISCOVERIES

on the air

Every Sunday

from

RADIO LUXEMBOURG

(1293 metres)

At 12 NOON

RADIO NORMANDY

(274 metres)

Transmission through I.B.C. Ltd.

At 5.15 P.M.

RADIO LYONS

(215 metres)

At 8.30 P.M.

Listen in and spot who you think is the best discovery in the crowd of young people presented by Carroll with the huge audience ("Ooooo-Wha!!!") in the Odeon Theatre, Leicester Square.

CARROLL LEVIS

is presented by the makers of

QUAKER OATS

Tune in to 531 METRES, 565 KC'S

RADIO EIREANN for LUCK

(ATHLONE)

PROGRAMMES PRESENTED BY IRISH RADIO PRODUCTIONS



Programme details:

SUNDAY, JAN. 15

9.30 to 10.30 p.m. Sunday Serenade. We dip at Random into the Album of Melodies that have charmed the World.

MONDAY, JAN. 16

9.30 to 10.0 p.m. Reviewing Revues and Variety of 1938. Orchestral selections and individual songs by the original artistes of Revues and Variety Shows of last year.

10.0 to 10.10 p.m. Songs of the Times with Hutch.

10.10 p.m. (approximately) You will Hear our Racing Commentary

10.15 to 10.30 p.m. Sixty Seconds Got Together. And decided to carry on for fifteen minutes dancing to tunes from the hands of the clock.

TUESDAY, JAN. 17

9.30 to 10.30 p.m. Ladder of Fame From the Bottom Rung to the Top. A Programme in a reminiscent mood for many moods.

10.10 p.m. (approximately) You Will Hear Our Racing Commentary.

WEDNESDAY, JAN. 18

9.30 to 10.10 p.m. Melody In Waltztime. A further expression in melody of the old, old rhythm of the Waltz. Titles may change—like moods. "Big Apples" and "Chestnut Trees" come and go—but the Waltz goes on for ever.



"Hutch" will sing for us, on Monday evening at 10.0 p.m. (electrical recording)

10.10 p.m. (approximately) You Will Hear Our Racing Commentary
 10.15 p.m. to 10.30 p.m. Dance Design. A ballroom Pattern woven with the threads of old-time Melodies.

THURSDAY, JAN. 19

9.30 to 10.0 p.m. Worker's Weekly In which we take you in imagination to a mythical city and with the help of passers-by—endeavour to find a happy song or tune for every walk in 'life.

10.0 to 10.10 p.m. Here's to Romance. With ten minutes Song from Nino Martini.

10.10 p.m. (approximately) You Will Hear Our Racing Commentary

10.15 to 10.30 p.m. January Stop Press in Make Believe Ballroom. The latest leaves from 1939's dancing diary.

FRIDAY, JAN. 20

9.30 to 10.10 p.m. Variety A "Record" Presentation of a grand Variety Entertainment. Make a point of Booking your Arm-chair seat. Admission by "Tuning in" to 531 Metres, Friday, January 20, for Variety.

10.10 p.m. (approximately) You Will Hear Our Racing Commentary

10.15 to 10.30 p.m. A Medley of Dance Ditties for the Majority of Moods.

SATURDAY, JAN. 21

9.30 to 10.10 p.m. Pavement Parade We invite you to take a walk with us through the Streets of any great Metropolis and we'll find a wealth of Entertainment given by the "Stars" of the Kerbside Variety Theatre.

10.10 p.m. (approximately) You Will Hear Our Racing Commentary

10.15 to 10.30 p.m. Dance and the World Dances With You—Grumble and You Sit Alone. Ballroom Rhythms in a Merry Mood.



BILLY MAYERL

will quickly teach YOU
to become an expert

RHYTHM PIANIST

If you can already play a simple dance tune, he will show you quickly and easily how to get that modern rhythm into your own playing and become a really brilliant and popular pianist.

He will teach you in your spare time! With his wonderful lessons and special "instruction gramophone records" he will explain each step to you PERSONALLY and you will be amazed at your progress!

More than 25,000 have already taken his famous postal courses. Why envy others?—he can teach you.

★ **BEGINNERS.** If you cannot play a note, Billy Mayerl's special Course for Beginners will quickly enable you to play all your favourite songs or dance tunes. No wearisome exercises. You start right away on fascinating pieces and your success is assured in a very few weeks.

FILL UP NOW

To Mr. Billy Mayerl, 1 & 2 George Street, Hanover Square, London, W.1.

Please send me without obligation full particulars—offered to all readers of RADIO PICTORIAL—of Rhythm Course, Beginners' Course. (Please strike out course which does not apply).

Name.....

Address.....

R.P.J.1

RADIO'S FAVOURITE PRINCIPAL BOY

Continued from page 11

For the first few weeks they have a matinee every day, and are in the theatre from one o'clock until eleven. Cora greatly enjoyed her trip to Edinburgh last year, and managed to put in quite a lot of sight-seeing.

Cora's favourite hobby is gardening, and she tackles most of her large garden in Birmingham herself, growing vegetables and fruit enough to last the winter.

Among Cora's greatest friends is Henry Hall, who persuaded her to broadcast in one of his guest nights one pantomime season. They met again on the maiden voyage of the *Queen Mary*, when Cora broadcast to New York with Henry Hall's Band from the *Queen Mary's* ballroom.

"I shan't forget that experience in a hurry," says Cora. "It was the first really rough day of the trip, and I wasn't feeling too well. Just before the broadcast, the boat developed such a roll that I was unable to stand steadily in front of the microphone. So Henry had to hold me firmly by the shoulders—and we hoped for the best!"

Though she was in America for only eleven days, Cora enjoyed herself immensely; she flew six hundred miles in one day to see the Niagara Falls, and was back in time for a theatre in New York the same evening.

Cora was crazy about flying after that until she went by plane to Juan les Pins this year and ran into a storm that was much worse than anything at sea. She came back by train!

Manchester folk are in luck this Christmas, for they will be able to see their pantomime idol in the flesh. And, thanks to broadcasting, thousands of Cora's fans will be able to hear her charming voice again when the relay from the Opera House goes on the air.

HUNGARY IN HAMPSTEAD

Continued from page 13

theatre has its own repertory company—and Magda was a guest star.

They went everywhere together for some months, and then Magda got an offer to appear in a musical comedy in Vienna. Naturally, she took it. Now Budapest is four hours from Vienna by train, but only half an hour by air, and Steve, left behind in Budapest, where he was under contract to make a film, flew to Vienna whenever possible to see his beloved Magda.

They appeared together in *Happy Week-End*, which was immensely successful, and was bought for production in England. But another snag arose over it, for, while Magda was free to go to England, Steve had again contracted to make a picture which had to be shot in Majorca.

Magda went to England and began to rehearse for the show. Steve joined her later, very unhappy that he couldn't be in it. But the producer had decided that "*Happy Week-End*" wasn't much of a show after all, and declined to go on with the production, so Steve stepped into the breach.

"It was so funny," said Magda. "He didn't know a word of English, but he was so clever, acting all the parts and doing everything with dumb show, that the show began to go well.

"So well, that the one-time producer, who called in one day to see a rehearsal, changed his mind and said he would be willing to take over, again if Steve would play his original part.

"So Steve, nothing loth, handed over the very difficult task of producing without speaking English and played his old part, though he had to learn it parrot-wise. In fact, when he read the script again some months ago he roared with laughter and said he had had no idea the English version was so funny!"

Happy Week-End was a great success and, to celebrate it, Magda and Steve got married on June 13.

They are seldom apart, at home, at work, and at play. They go from strength to strength; broadcasting, television, and cabaret, in which they are now one of the best-known double acts, always amusing, polished, and different.

RADIO LETTER BOX

Readers' views on radio in general. A prize of 10s. 6d. will be awarded for the best letter published.

THIS WEEK'S PRIZE WINNER

For the best letter received this week the Editor has pleasure in awarding 10s. 6d. to William Wood, 89 St. Vincent Street, South Shields.

DISTORTED transmission of swing music still continues to spoil our Saturday "after-tee" time. Why, oh why, must it be?

The novelty of hearing America has long since worn off, and we have our own swing bands which are equally as good as so effectively making a din which drives us to distraction.

The most exquisite instrument of torture which I can think of is a wireless set, playing Saturday "swing" from America at full blast, with no turning-off switch!

Mrs. A. Smith, Gorton

I THINK the B.B.C. has made a mistake in banning Ambrose and his Orchestra. I am sure, if one went from Land's End to John O'Groat's, one would not find a better band. I, personally, would rather listen to him and his vocalists for ten minutes than most others for an hour. I do hope Ambrose will make a speedy comeback.

J. Polehonski, W.1

IT surprises me that the B.B.C. does not make more use of some of its Empire broadcasts.

There are many interesting programmes sent overseas which would prove very entertaining to people in the British Isles, and could be radiated on the National or Regional wavelengths. I refer to such excellent broadcasts as "Empire Exchange" and "Empire Gazette." Surely, Britishers are entitled to hear these programmes!

This would be one way of cutting down programme costs, too.

Mrs. E. Race, Sheffield

WHEN will the B.B.C. give us sensible Food Talks and let a working class mother take the air? We want to know economical dishes, not how to cook a meal that would swallow a huge chunk of the food budget at one serving.

Miss Megan Lewis, S.E.9

I SHOULD like to show my admiration of Brian Lawrance's Sextet, for, though small, this band is easily up to the standard of some of the larger ones.

Much praise is due to its leader—Brian Lawrance—who, besides singing the vocals, also conducts, announces and plays the violin.

He must certainly have a busy time when they are broadcasting.

Eric L. Adlem, W.11

CAT and dog shows are considered by the B.B.C. to be of interest to listeners because they actually go out of their way to make recordings of such exhibitions for inclusion in news bulletins. Naturally, these recordings are hurried through without ceremony and rarely exceed five minutes at the most. This method is surely not fair to animal lovers, and I do think that a quarter of an hour with a "live" microphone at each important pet show would be a quarter of an hour well spent.

There is definitely good material for a commentator to work on at these shows, and listeners are being deprived of many a good laugh.

Reginald Wilson, King's Lynn

ALL praise to B.B.C. engineers. Their work goes on almost unnoticed amongst the seething maelstrom of radio critics, and who can deny the accusation regarding critics? (Nearly every other listener is one.)

Take a play, for instance. If it is considered good, then the actors and administration side of the production are commended. No thought is given, no comment is made regarding the engineers who made the programme possible. Remember most plays ordinarily good would be deemed to be exceedingly flat if the "effects" department were not up to the standard sometimes required for intricate plays.



THIS GAG HAS WHISKERS

IST RADIO COMIC: I'm afraid I don't get you, Charlie. . . . You say you grew your moustache on the instalment plan?

2ND DITTO: Yes, you start with a little down.

WIFE OF U.S.A. PRESIDENT ON "FEAR" AND "TRAINED MINDS"

Speaking recently before the American University Women of New York, Mrs. Franklin D. Roosevelt appealed for "an avoidance of fear complexes and for the use of trained minds in seeking solutions of national and world problems."

This timely declaration by America's first lady strikes a vibrant chord with the views expressed by Volotherapy Institute in which "fear" is described as "Public Enemy Number One."

The Institute has published some new and interesting information about this little-known quantity. Particular stress is put upon the deteriorating effects of fear in the lives of people whose only impediment is fear in one or more of its many phases.

Volotherapy Institute is engaged in conducting a comprehensive correspondence course of training for self-improvement, which deals with the eradication of the fear emotion, as well as other cases of failure or mediocrity.

Some very useful and enlightening pamphlets are published by the Institute for free distribution. Readers interested in learning more about the Institute's work should write for booklet 305.

Letters should be addressed Volotherapy Institute, 25 Theresiastraat, The Hague, Holland. Postage on letters from Great Britain to Holland is 2½d., and from British overseas possessions 3d.

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on Sunday, December 25, was

TED WESTMORE and BAND

playing

"Canadian Capers"

This artiste received the greatest number of votes from listeners to the programme presented by the makers of Quaker Oats. 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

LYONS
8.30 p.m.
SUNDAY

Transmission through I.B.C. Ltd

LUXEMBOURG (12 noon) SUNDAY

CARROLL LEVIS'S

MOST POPULAR

DISCOVERY

on Sunday, January 1, was

THOMAS DEGNEN

playing

"Cavalleria Rusticana"

on the violin

This artiste received the greatest number of votes from listeners to the programme presented by the makers of Quaker Oats. Don't miss **CARROLL LEVIS and his latest RADIO DISCOVERIES** next week!

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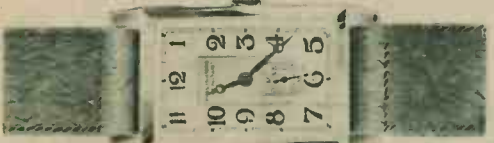
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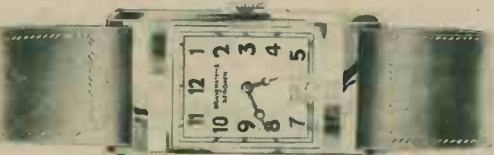
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