

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

**LUXEMBOURG
NORMANDY: LYONS
PARIS : EIREANN
PROGRAMMES**
Jan. 29—Feb. 4

RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

EVERY
FRIDAY



**ARE RADIO
IMPERSONATIONS
FAIR?**

Yes : says
BERYL ORDE

No : says
GRACIE FIELDS

**FROM BLACKSMITH
TO BANDLEADER**
The success story of
HUGO RIGNOLD

IF I RAN THE B.B.C.
Interview with
Prof. C. E. M. JOAD

**SEXTON BLAKE
TAKES UP RADIO**
Details of a New
Thrilling Programme

RADIO'S "SNOW WHITE"
At home with
WYNNE AJELLO

SPECIALY FEATURED:—
**BILLY BENNETT
DAWN DAVIS
LESLIE SARONY
FRANCES DAY**



Lucienne
BOYER
SEE PAGE 19



"HERE IS YOUR BEST ENTERTAINMENT—THE WAY TO NEW THRILLS—NEW ROMANCE—NEW HAPPINESS—JUST LISTEN TO RADIO'S NEW SENSATION—'THE WONDER HOUR.' IT'S SIMPLY MARVELLOUS!"

A SOLID HOUR OF FUN—MUSIC—ROMANCE

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 a 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 3.0.—"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 daydreams, she struggles for security.
PRESENTED BY "PHILLIPS' MAGNESIA BEAUTY CREAMS."

**TUNE
IN TO**

RADIO LUXEMBOURG

**2.30 TO 3.30 P.M. EVERY MON. TUES.
WED. THURS. FRI.**

No. 263


RADIO PICTORIAL

The Magazine for Every Listener

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ASST. EDITOR.....JESSIE E. KIRK

THERE'S LAUGHTER IN THE AIR!



THINGS THAT COULD HAVE BEEN BETTER EXPRESSED
"A WIRELESS set is the best thing you can have for dull winter evenings." (Advt.)

"Is there no remedy for song-plugging?" demands a reader. Only ear-plugging.

STOP!
A BIBULOUS broadcaster, Brown, Attempted his sorrows to drown. They announced him while tight in "In Town To-night." He said, "Tell me, for gosh sake, which town?"

OUTSTANDING
"A RADIO-PRODUCER has been after me for six months."
 "Aw, why don't you pay him what you owe him?"

It is with regret that we have to report a serious explosion in an American night-club. A well-known exponent of the hot trumpet blew himself to pieces.

ADVERTS WE HAVEN'T SEEN
 "They laughed when he sat down at the piano. They cheered when he left."

SERENADE OF A RADIO FAN
BELOVED, I dote on each wave of your 'air,
 That's the long and the short of it, dear,
 I extol your dial—ah, vision so fair!
 Though I'm not a good speaker, I fear.
 Your tone is lovely, no part of you's bass.
 Your character strikes a high note,
 Each moment I feel I must kiss your fair face,
 And I fear my control is remote.
 Oh, let me connect my lips with thine,
 And show no resistance to me.
 Be positive, sweetheart, say you'll be mine,
 And my permanent magnet you'll be.

DESERTED
CROONETTE: Do I remind you of Greta Garbo?
LISTENER: Yes, you must want to be alone or you wouldn't sing.

A RADIO comedian says he thinks of his best gags while sitting in his bath. And when the Censor sees them, he sometimes gets into hot water again.

ANOTHER choice misprint: "No wonder they call this little croonette a leader of modern fashion. She is always very nearly dressed."

PRODUCER: You say you had a leading part in a circus?
ASPIRANT: Yes—leading in the elephants.

SHORT, SHORT STORY
THE play on the radio was all right till it got to the finish. . . . The last act was much too long and drawn out. . . . The listener felt that what was wanted was a quick one. . . . So he popped round to the "King's Head" and had it. . . .

SCIENTIFIC WHOOPEE
"IT is around this nucleus that the electrons dance." (Extract from technical article.)
 But he should see the atom doing the splits!

A pot of jam flung from afar
 Struck a singer named Beatrice Blah.
 The pot struck her chest
 And she later confessed
 "I admit that it came as a jar."

"DID the gale do much damage to your aerial?"
 "I don't know. We haven't found it yet."

A WRITER says that criminals cost Scotland Yard thousands of pounds a year. But Inspector Hornleigh says they always give themselves away.

"ENGLISH RADIO STAR GETS SWISS ROLE" (News heading).
 Must have been a tea fight.

A CRITIC thinks that Flanagan and Allen are the fastest wisecrackers of to-day. And what about Murgatroyd and Summertop—Oi!

"SO the leading lady has had an operation on her nose?"
 "Yes, that clever understudy put it out of joint."

PRODUCER: Do you call that impersonating a hen? Why, that's nothing more than a cackle.
ANIMAL IMITATOR: What do you expect me to do, lay an egg?

A RADIO star, fearing she was becoming too stout, has taken up horse-riding to slim.
 They say the horse has already lost two stone.

A CRITIC says that the Kentucky Minstrels are the nicest bunch of fellows he's yet met.
 They're evidently not as black as they're painted.

"Some crooners find it very difficult to work the classical type of song," we read.
 We only hope that one of these days they will find it absolutely impossible.

THANKS FOR THE MEMORY
1ST ACTRESS: Who was the man you just smiled at?
2ND DITTO: Forget his name, but he was the nicest guy I ever married.

A MAN told a magistrate that he bought the loudest radio he could find in order to drown his wife's chatter. Anything for a quiet wife!

POET'S CORNER
 It never is a laughing matter
 When raindrops start their funny patter.

A FRIEND from India tells us one about a snake-charmer who had just started to play his pipes to a couple of snakes when one snake turned to the other and said, "Same old tempo! Hasn't this guy ever heard of swing?"

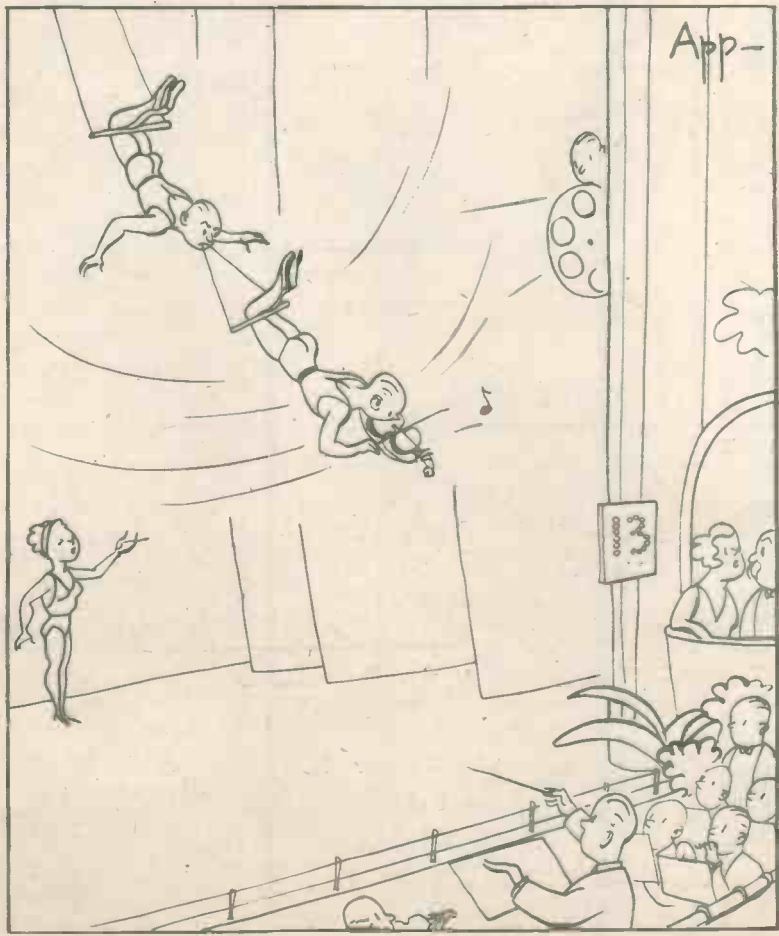
LAMBETH TALK
"NOW then, 'Erbert, 'ow do you expect yer father to concentrate on yer 'omework with you listenin' in to Nat Gonella?"

WILL husbands please note that when their wives are missing from home, it is not possible for the B.B.C. to broadcast an SOS till all other efforts have failed. That is, not till the police have thoroughly dragged the bargain-basements.

A HAM wireless-actor named Steve Did a scene where he dies and all grieve.
 It was terribly sad;
 In fact, just too bad
 That his passing was just make-believe.

A NEW strict-tempo dance-band is said to specialise in dreamy waltzes. That's the Liszt they could do.

A reader suggests that the B.B.C. broadcast conversations between husbands and wives.
 Speaking as husbands, we feel that they would only develop into monologues.



"Is that what they call swing music!"

"MR. DEEDS" COMES TO THE B.B.C.

THIS WEEK'S GOSSIP—By Studio Reporter

WHAT would you do if, just as the world looked a grand place and you felt yourself absolutely on the crest of the wave, you were almost knocked to pieces in a motor smash? That's what happened six years ago to Patrick Hamilton, the man who wrote the famous thriller, "Rope."

"Pat" Hamilton gritted his teeth, heroically fought his way back to health—and then wrote a play about the dangers of speeding and the perils of the road. He wrote it—as he wrote "Money with Menaces"—specially for radio. It is called "To the Public Danger," and Val Gielgud, Director of Drama and Features, has put it in the February programmes. Gielgud has written a preface to a book of Patrick Hamilton's plays.

"To the Public Danger" is first-class radio. The dialogue—or practically all of it—is spoken within the four flimsy walls of a motor-car. I have a shrewd idea that this play will create a sensation. The fact that its author was nearly killed in a motor accident is in itself a dramatic touch. But it is more than just another radio show designed to amuse a casual listening public. As a play it is sheer entertainment—but it is also a stern indictment of the thoughtless motorist who drives while "under the influence."

I HAD a long talk with Patrick Hamilton while he was rehearsing his new stage play, "Gas Light." This is his first West End production since he made a name with "Rope." That thriller (remember?) ran for seven months in Town and for the same length of time in New York. It is still a favourite with repertory theatres and amateur dramatic societies.

"To the Public Danger," he told me, is all about a party of young men who, believing they have knocked down and killed a man, drive through the night and argue what they should do about it. Shall they stop? Shall they report to the police? Shall they say nothing?

Patrick Hamilton, out of the swim for six years, is making a come-back with a real flourish. And the B.B.C. is helping him to do it. February,

Who said the B.B.C. was "stiff and starchy"? Jessie Matthews and her husband, Sonnie Hale, on the way to rehearse in St. George's Hall for their recent "Star-gazing" programme, affectionately escorted by producers Charles Brewer and Leslie Bailey (right)

1939, is to be his lucky month and a turning-point in his career. "Rope" is to be done at Alexandra Palace—it will be his first televised play; his new novel is being published; his plays are being issued in book form; listeners are to hear "To the Public Danger"; and "Gas Light," a thriller set in the musty surroundings of Victorian antimacassars and aspistras, is being presented at the Apollo Theatre, with Milton Rosmer and Gwen Frangcon-Davies.

WHAT a lot of fuss and pother and to-do about the "Birthday Party" broadcasts! When Vernon Harris put up the idea of these jollifications at St. George's Hall and Ronald Waldman was put in charge of them, nobody could have foreseen that there would be public protests—and that a distinguished personage like the Astronomer-Royal would air his views on the subject.

The whole thing started when it was announced that a "well-known astrologer" would take part in the shows. You all know the idea now—that famous stage and screen stars (and a few people who somehow became famous without the help of either)—should visit the B.B.C. one evening during their birthday month. The first "Party" was held the other day (January 23).

One school of thought took the idea with astonishing gravity. The "astrologer"—a woman—consults the stars in Heaven as to what Fate has in store for the stars below. Some folk received this idea with loud cries of "No." Dr. H. Spencer Jones, the Astronomer-Royal, declared that homes had been broken up and family life wrecked because certain people believed that the stars ruled their lives.

But the modern seer has become a commonplace. His predictions are read with amusement over a million breakfast tables every morning. And in the main they are harmless enough. "You will not get very far this morning," you read, with mild dismay, to be heartened a second later by the knowledge that "in the evening you will gain something very near to your heart."

If the B.B.C. makes it clear that "Birthday Party" with its predictions is just a jolly and original show, no harm can come of it. What do "Radio Pictorial" readers think?

WHEN "Mr. Penny," that delightful character, with his plaintive voice and kindly philosophy, vanished from the air, we missed him. "Mr. Penny" was—in terms of sound broadcasting—the perfect picture of the "little man."



The B.B.C. recently had its own private "leg-pull," when the staff put on their revue at the Fortune Theatre. Here you see Sidonie Goossens, the leading lady, with members of the chorus



Into the story of why he went and—more important—why he did not come back, I do not care to enter. The fact remains that a first-class radio character who made a host of unknown friends and was regarded affectionately by the bulk of listeners, disappeared as though he and Annie and Annette had never existed.

How much the character owed to the voice and charm of Richard Goolden one cannot say. But he certainly played a very important part in the success of "Mr. Penny." And yet when he arrived at Broadcasting House to read through the part for the first time, he had been booked for a single engagement only, and had the vaguest idea of what kind of part it was.

Now, we are to hear Goolden in another "little man" study. He is to be Mr. Ambrose Meek, of "Meek's Antiques," and he will appear regularly in "Monday Night at Seven." Give him a welcome on February 13. Harry Pepper is going to build up the charac-

Radio Luxembourg Programmes on Pages 28 and 30

You may have heard it said that the B.B.C. broadcasts tripe—well, it's true! Listeners on January 31 will hear what happens to tripe from the factory to the table. This picture shows a B.B.C. official recording the lovely squelchy noise that tripe makes as it comes out of the pot.



cannot very well leave London. "Band Waggon" will be on the air until the end of March at least, so for the time being Hylton will send the "Waggon" round the suburbs.

LET's chalk up a scoop to the credit of the Music Productions Unit. Ivor Novello and Mary Ellis in one programme sounds pretty good to me. Mary Ellis, although she is one of the finest leading ladies in musical comedy, is practically a stranger to Broadcasting House. As far as I can remember, her only appearance at the microphone was in Henry Hall's day. She was in one of his "Guest Hours" when "Glamorous Night" was running at Drury Lane. And once she was televised at Alexandra Palace.

The Music Productions people are presenting "Glamorous Night" on March 7 and 9 with Ivor and Mary Ellis in their original parts. "Glamorous Night" was the first of Novello's long run of successes at "the Lane." Mary Ellis and Ivor made a romantic partnership in that show, a partnership which is to be renewed in "The Dancing Years," another Novello production which opens at Drury Lane at the end of March.

(Below) Just to take your mind off the winter weather we present you with this photograph of Wendy Claire, Harry Roy's young croonette

ter, with the help of Richard Goolden himself and the author, Ernest Dudley.

This is the age of the radio-character. Consider, for instance, the Amazing Case of Mr. Syd Walker . . . bless him.

WHAT about those "Tight Corner" talks? I suppose we have all had a narrow shave some time in our lives. Even if we put a little embroidery round them as the years go by! Personally, I can't make up my mind which was the worst of two "tight corners" I experienced—when a tiny sailing-boat I was in capsized in mid-stream at dusk near a river-mouth in Suffolk, or when I happened to be right in the thick of a riot and some mounted police charged. I don't want to re-live either of those moments, I can tell you.

The B.B.C. has already collected an Arctic pilot, a steeplejack, and a man who was "torpedoed in spats." But they still want more volunteers from the listening ranks. So if ever you just missed trouble by a hair's-breadth, here's the chance to tell it to an audience that can't interrupt!

SO Godfrey Tearle is to be the English "Mr. Deeds." It was Peter Creswell's casting—and I think he deserves full marks for it. I know that Tearle himself was rather reluctant. He felt that—well, he was over fifty—and that the public sees Mr. Deeds in the more youthful person of Gary Cooper.

But, as Creswell pointed out, it's the voice that counts on the air. And Godfrey Tearle has a deep, resonant voice that can take on the slow, attractive Deeds drawl to perfection. He has already given some magnificent performances for the B.B.C.—in the Creswell production of "King Lear" he was magnificent. As a boy he used to see his father, the famous Shakespearian actor, play the part, but it was in a studio at Broadcasting House that he first spoke the lines of "Lear."

Peter Creswell, who knows his job as radio producer from top to bottom, produced "The Flashing Stream," the Charles Morgan play at the Lyric Theatre, in which Tearle stars. It is one of London's successes—the production costs of the show were paid back after the first fifteen performances!

I should think managers will keep a very keen eye on Mr. Creswell in the future.

THE "Band Waggon" season at the Prince's Theatre is over, but Arthur Askey and Richard Murdoch are staying in Town. I expect Jack Hylton will tour these radio favourites round the country—and what a welcome they'll get—but while the B.B.C. has a "spot" for "Big" and "Stinker" every Wednesday evening, they



(Circle) Latest photograph of the charming Mrs. George Elrick, wife of the well-known bandleader, caught reading our new magazine, "Housewife," first number of which is now on sale. Have you ordered your copy?





Mr. Wong does enjoy a cuddle on the couch with his pretty mistress; do you blame him?



Looking in on
DAWN DAVIS

who makes a welcome reappearance at the mike on February 20 in a Charles Shadwell programme entitled "Intermission." Maybe you've been lucky enough to see Dawn on the stage in her singing act with Len Bermon?



Dawn spends so much of her life touring that she revels in her quiet "off" moments at home



Mother directs important proceedings in the kitchen



No, not a scene from the Russian steppes; just good old England in a snow scene, not forgetting the Ice Maiden



And if that's not a welcoming smile, we don't know what is!

Professor C. E. M. JOAD

the eminent philosopher, tells SAM HEPPNER how he would plan our wireless programmes. Do you agree with him?

EXCITED, my brain turbulent with inner debate, I strolled from the hotel to the brilliant sunshine outside in a state of complete mental intoxication. . . . And it took me the rest of the afternoon to recover from the stimulating impact of one of the most lucid, brilliant and penetrating intellects that our generation has produced.

I had been lunching with Professor C. E. M. Joad, the famous philosopher and leader of modern thought; and the principal topic of discussion had been radio.

His arguments reside in the belief that the great inventions and discoveries of to-day are put largely to trivial or base uses. I suspect that he had the bombing 'plane predominantly in mind, but radio is not excluded, and he is anxious to see the formation of an international body which, inspired by humanistic motives, will study the social implications of science and control its productions in the best interests of mankind.

"Yes," said Professor Joad, "I don't deny that I should like to see some important changes and developments in broadcasting. First I should like to see the ether completely democratised.

"I disagree entirely with censorship, because I do not believe that any single human being is entitled to impose his prejudices on his fellows and decide for them what they have a right to hear and what they have not.

"We spend much time criticising the dictator governments here, yet, although it would be ludicrous to suggest that opinion is equally restricted in this country, it is still a fact that the mediums of expression are not entirely free. And we must maintain a healthy vigilance to see that what freedom we have is not further invaded.

"I think that broadcasting, and with it, the human mind, could be vastly improved if we were to have frank, uncensored discussions with

"If I Ran the B.B.C."

the gloves off—talks on all manner of subjects, politics, God, religion and free thought.

"And when I say 'religion' I do not mean the type of broadcast that now falls under this heading. I mean honest, impartial and philosophical examinations of religious beliefs. It is wrong to keep the public sheltered from the truth (so far as we are able to establish it) or from any sincere attempt to reveal the truth. Let somebody come forward and put the case for Communism and, if you like, the case for Fascism; each, whatever we may think of them, has a claim to be heard. Every point of view has a claim to be heard."

"But the B.B.C. have told me," I interrupted, "that they exclude discussions on Communism and Fascism not for any reasons of policy—they emphasise that they have no politics and remain independent of government control—but because their limited programme time only allows them to place the microphone at the disposal of the three main bodies constitutionally represented in Parliament—Conservative, Liberal and Labour.

"They argue that if they permit expression of minority points of view, a host of other neglected minority bodies—from Nudists to Mormons—will demand equally, and with justification, the free-

dom of the air. And, clearly, the line must be drawn somewhere."

"I agree," replied Professor Joad, "that, in this country, both the Communists and Fascists represent minorities. But the theories embodied by these two movements exert a gigantic influence in world affairs and should not be ignored."

"While we are discussing intolerance," I suggested deferentially, "don't you think that the objection you expressed in a recent lecture to the broadcasting of dance music represents the very intolerance that you condemn? If the public want to hear dance music—"

"Exactly," interjected the Professor, "if, as you say, the public want to hear dance music—It is just a case of that. I don't believe there is any native desire on the part of people to listen to stupid words and trivial wallings; they have been conditioned to 'enjoy' this artificial rubbish by the people who profit from its production. Broadcasting and the other mediums of entertainment do not cater for a pre-existing taste; they create that taste."

"But if," I objected, "as I'm sure you'll agree, the deliberate imposition of absolute standards is a form of tyranny, the treatment of dance music as an inferior thing is only an opinion, and who can say that dance music really is worthless?"

"I think the first guarantee of quality is that a work of art survives for two or three hundred

years; and while the music of Bach and Purcell for example, falls into this category, it cannot be said that any of your ordinary dance tunes last the same number of hours."

"How would you deal with the objection that it is the function of the B.B.C. to entertain and not to educate?" I asked.

"I believe, on the contrary, that heavy educational responsibilities lie with the B.B.C. And I believe that listeners can be educated to like classical music just as they have been 'educated' to like jazz.

"But I have also a complaint about the symphony concerts themselves. Seldom do you get a music lover who is devoted both to 18th century music and modern. Music-lovers as a rule like only 18th century music, or only modern music. Yet in the average symphony concert from the B.B.C., the two are mixed.

"Now I think the best proof of the public's reaction to this kind of thing is a Queen's Hall Promenade Concert. On a 'mixed' night, the attendance is very thin; but on a night devoted to the works of one composer the hall is packed.

"I think the B.B.C. would get more concentrated listening if they followed this plan."

Well, dance-music lovers, what do you think of Professor Joad's theory of educating listeners to like classical music?

Do you agree that you only enjoy jazz because you've been "conditioned" to enjoy it?

Write to the Editor and give him your opinion.

HUGO RIGNOLD,

leader of one of Radio's most popular Light Orchestras, and himself a violinist of note, confides to Bud Forder that his first ambition was to be a blacksmith, so he became one!

*"Under the spreading chestnut tree,
Hugo Rignold stood. . . ."*

OF course, it was just like Hugo to go and become a blacksmith, all because he saw a smithy swinging a lovely big hammer at a forge one day, and making no end of sparks! It's a wonder he never wanted to become an engine-driver, too.

Because Hugo Rignold, this charming man with the fingers and brain of an extraordinarily brilliant musician, has the heart of a boy.

But let him tell the story himself.

"I was born in England, but went to Canada at four," he said. "My father was a musical director in Winnipeg, and taught me to play the violin. Then an uncle asked him to come over here and manage a big cartage business. We came, and for a while I felt I was wasting time."

Here he paused to practise a few "chipping" shots with golf club and ball.

"Well, one day father and I were making a tour of inspection, and I saw a striker banging away at a forge. I borrowed the hammer and had a few goes. It was marvellous fun.

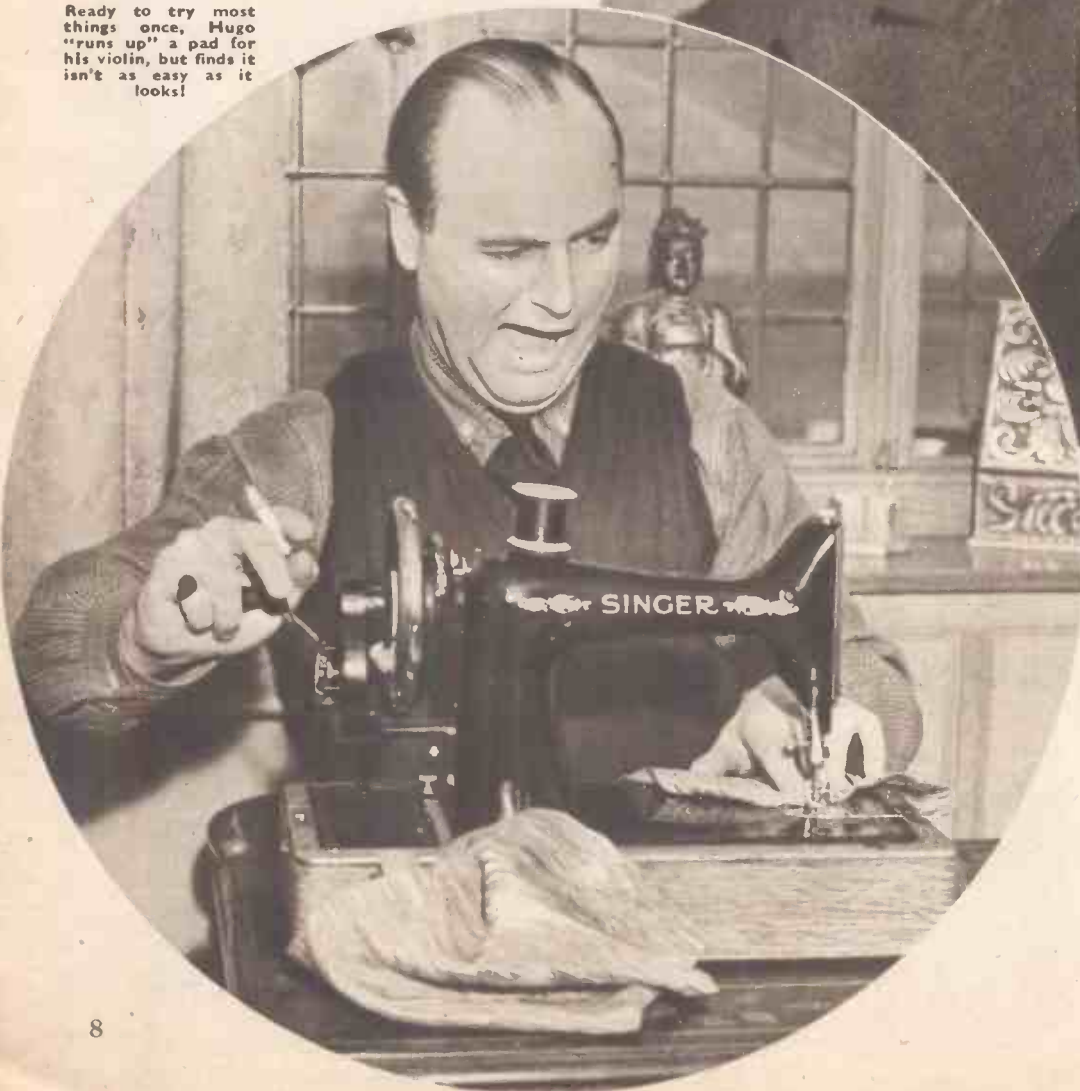
"Would you like to do that?" asked father. I said, yes, it would be grand.

"O.K.," said pop, "you start next week!"

"Well, of course, I got fed up with it in a week—but pop kept me at it!

"In the evenings I played my fiddle. I stayed a blacksmith for about three months, then eventu-

Ready to try most things once, Hugo "runs up" a pad for his violin, but finds it isn't as easy as it looks!



Ex-Blacksmith, Daredevil of the Race Track, Violinist, Band-leader . . . with the ambition to have an orchestra of forty. That's Hugo Rignold's record to date, and we believe he'll get what he wants if he's made up his mind about it

ally the business cracked up, and we went back to Canada. A few weeks after I landed I won a scholarship, and returned again to study at the Royal Academy.

"That was where I met Eric Siday, by the way. I taught him a few breaks, which I suppose started him off in jazz music. I was always playing bits of jazz in the Academy, and getting ticked off about it. But one day somebody who knew Hylton heard me, and told me to go along and give Jack an audition.

"This resulted in my taking over and conducting the band at the Kit Kat for a year, then Hylton offered me a job in his band. After that I went to Grosvenor House to conduct Harris' band. I did the last 'Blackbirds' stage show, and 'Transatlantic Rhythm.' For years, too, I led Fred Hartley's Quintet. Then I went to the London Casino, and have been there ever since. Oh, I nearly forgot, I was in most of the old 'Soft Lights and Sweet Music' broadcasts."

As if I didn't know! As if anyone who loved music could ever forget those programmes, and the brilliant young players who set a new high in radio rhythm!

BLACKSMITH TO BANDLEADER

Hugo is setting a new standard in dance-bands himself. If you've heard his Orchestra at work you'll know what I mean.

He tells me he doesn't play a note of printed music . . . they're all special arrangements, to make the band "different." Arrangers are Bruce Campbell, Dennis Moonan, Norman Maloney, Norman Impey, and Hugo himself. Vocalists are Pat O'Regan, Pat Rignold (Hugo's sister); and the "Hugonotes"—Bruce Campbell, Bruce's wife Frankie, Pat Rignold, and Hugo himself . . . it's only recently he's blossomed out as a vocalist.

The band is made up as follows:—Fiddles, Sidney Sax, Dennis Moonan, Max Hayman, and—when he can get them—Eric Siday and Reginald Leopold. Saxes: first alto, Norman Maloney, second alto, Mickie Salmons; tenor sax, Norman Impey; Cyril Hogarth, baritone sax and grand flautist. Brass: Tim Casey, trumpet; Jack Underwood, trumpet; Bruce Campbell, John Macaffer, Joe Cordell, trombones. Piano: Robert Gordon. Guitar, Danny Perri. Bass and tuba, Eric Lee. Drums, Bert Able.

Hugo's system of rehearsing has seldom, if ever, been tried before in the dance-band business. He rehearses the fiddles separately and the brass separately; then, when they're

he says, "I'm only twelve stone seven anyway!" We also took a picture of him running up a pad for his violin (or trying to) but his fingers kept getting mixed up with the needle. Still, as you've noticed, he's ready to try most things once!

Flirting with death gives him a thrill. He loves motor-racing—"When I can afford it."

"On a trial run with Buddy Featherstonehaugh," he recalls, "we whizzed up the side of the banking at a turn—and suddenly the door flew open, and there I was hanging half-way out, right at the top of the banking."

"Another time I was practising at Brooklands, when Jack Duller—who had a faster car—went past me. At the last minute I decided to chase him. He disappeared round a hairpin fork, and I straightway let her go like mad. As I came round the corner I saw Duller's car, broadside on, in front of my path. He'd taken it too fast and skidded round. There he was, absolutely blocking my path—but I got round him somehow, and we had two scorching laps together. He came up to me afterwards, and said: 'A jolly neat piece of driving!' and we had a drink in the bar."

"But gosh, that was a near squeak!" "Then there was another occasion when I was a passenger, with Buddy Featherstonehaugh driving.

We'd been practising on a dry track, but when the day of the race came it had been raining—which meant, of course, that we had to take the turns differently. I mentioned it to Buddy. When he came towards the first turn, I yelled in his ear: 'Don't forget—we've got to brake earlier on this surface.' He just went on. 'Brake,' I yelled. But he still went on, and took the turn just as we'd practised it on dry surface. . . .

"Next moment we were skidding round and round on the track, with cars racing past and missing us by inches. I had a nasty feeling—"

"Then Buddy straightened her up, went on—and won the race!"

Seems Buddy also likes to try most things once

We talked of music again. I asked Rignold what was his big ambition.

"I'd like to have an orchestra of forty," he said, "on the Andre Kostelanetz lines."

"And one day," concluded Rignold, "I hope to convince the B.B.C. that the Kostelanetz style is what we need."

What's more, Rignold can give us as good as anything they've got in the U.S.A., once given the chance. Here's hoping he gets what he wants!

Goodbye to that vase if Hugo hits it! Even a musician has to relax sometimes

Hugo has an argument with the scales—he says he's only twelve stone seven. Wonder what the scales say!

When Hugo consents to be serious for a moment, you can see he has the hands and brow of an artiste. Did you know he used to lead Fred Hartley's Quintet?



perfect, he puts 'em together. For each programme they rehearse a week—for the first broadcast in his series they rehearsed for two weeks.

Most painstaking efforts have been made by B.B.C. men in getting the "balance" for these shows. You see, Hugo plays both dance and "straight" music. He calls the latter "long-haired stuff."

And this type of programme calls for a completely unorthodox "layout" (or grouping of instruments). They have a special mike for the fiddles, a special mike for the brass and saxes. Working at this "layout" job I've noticed John Burnaby, Douglas Lawrence, and "Bowk" Andrews . . . and it's up to us to give them due credit. For after one of Rignold's broadcasts one of the B.B.C. musical chiefs told me: "It's about the best sound that ever came from the studios."

Hugo says: "I'm not pandering to the commercial crowd, I'm trying to make them classy broadcasts."

Hugo lives at Maida Vale with his mother. We took a picture of him doing his exercises in the bathroom. You'll notice he cheats, "because,"



The orchestra in rehearsal. Hugo's system is to rehearse the brasses and strings separately, then put them together when they're perfect

UP THE NEEMOS!

by Caryl and Mundy

They're always arguing, this Mr. and Mrs. Neemo of Radio fame—in fact, they're famous for their radio fights, so let's leave 'em to it in this domestic dialogue, compered by Richard Parsons



SO you're back, Mr. Neemo!
I was here on this spot first, if you must know.

I don't doubt it, You look as though you'd been put on some spot way back in history—and never taken off.

Must you be rude right away?

Yes, I'm a correct football coupon—right home and right away.

Look here, Mrs. Neemo, I'm not such a bad sort of fellow. Couldn't you learn to love me?

I don't know. I'd have to see more of you.

I'm easy-going—

You always seemed easy-following—to me.

Stop nagging. You're like toothache.

You might try taking me out.

Some tusk—I mean task. You'd want to eat expensive dishes.

I've been brought up better than that. I eat off the dishes.

So I've noticed—a long way off. Mainly on the floor.

You cad! You trilliloppitypop!

That's right, give a dog a bad name and twist its tongue round.

You—you— Oh, if I'd taken mother's advice. She said I should have nothing to do with you.

So that's why you were always waiting at the gate for me when I left the office!

It was just a coincidence that your office was next to the shops I dealt with.

I didn't think it was a coincidence that the shops you dealt with were next to my office.

Are you insinuating I chased you, Mr. Neemo?

Well, if you call lying in wait insinuating, I am.

Then all I can say is—

Wait for it, Mrs. Neemo. We're not having your monologue.

So you call a few home truths a monologue.

Seems more like a serial sometimes.

I don't speak without a good reason.

Fancy that! It's the first time I knew you needed any encouragement to start that tongue of yours wagging.

Meaning I'm a talkative woman? And you, my dear Mr. Neemo, are a strong, silent man who never says a word too much.

I said two words too much once in my life.

I'm surprised. When was it?

When I said "I will" at your wedding.

At my—? Mr. Neemo, I've a good mind to walk out on you.

Don't go now, dear. It's raining, so I can't play golf.

You treat me like a slave. Coming in for your meals at any old times.

To catch you getting them out of any old tins.

Let me tell you I'm an excellent cook. My pastry is famous among the neighbours. They're always asking for the recipe.

I suppose it's another coincidence that all the gardens round here are being laid with crazy paving?

You would bring that up, you—

Only because I can't get it down.

You don't deserve a wife like me, Mr. Neemo.

Right—I've often wondered what I'd done to get you.

You—you're indecipherable, Mr. Neemo! I don't like the shape of your face.

What's wrong with it, Mrs. Neemo?

It reminds me of a potato—waiting to be chipped to go with the rest of the fish.

Indeed, Mrs. Neemo, your face isn't your fortune.

As you found when you married me. Why, you had to borrow money from me to tip the vicar.

Tip him! You wrong me. I wasn't tipping him. I was trying to bribe him to undo the banns.

You would have left me at the church?

I would! But it was too late when I heard you tell your mother that you'd soon fix me.

I didn't say anything of the sort. I wouldn't use such common language for one thing. And all I referred to was the service.

I heard you say, "I'll alter him!"

Your mistake, Mr. Neemo. I used the words aisle, altar, hymn, and—

There you are! What did I tell you?

It's hopeless trying to explain to a—

—Kind, loving husband, who doesn't believe a word that passes behind your mother's back.

If you were anything of a husband, you'd—why, look at your behaviour at Christmas! You refused

to go shopping with me.

And a darn good job too!

Fancy refusing to help me with a few parcels. I'm ashamed of you, Mr. Neemo.

Are you? What happened last year.

Well, what did happen last year?

You took me out shopping, loaded me with parcels until I couldn't see, and then you gossiped for a moment with your mother. And it wasn't until you got home that you found you'd brought your father loaded with your mother's parcels. And there was I, led away to your mother's house.

Ha, ha! that certainly was funny, Mr. Neemo. I wish I could have seen your face.

All right; all right. My face was red—

That was only because you'd been careless and squashed a bag of tomatoes on it.

You give me the pip. In fact, a whole lot of pips.

And time signals to you, too, Mr. Neemo.

Look here, Mrs. Neemo, why must you keep being smart at my expense?

It doesn't cost you anything—it's cheap.

Well, I don't like your cheap humour.

Dear, dear, is the worm turning?

Yes, and it's going to bite the hand that trod on it.

You've mixed your metaphors, Mr. Neemo. And like the drinks you mix—it's bad.

Is there nothing good about me?

Yes, one thing—your good-bye.

So you want me to go. Well, there's one thing I'd like to do for you that your mother didn't do.

Oh! And what is that, Mr. Neemo?

Strangle you at birth, woman.

You nasty man! That's final. I've washed my hands of you. If you never come back, it'll be a day too soon.

I'll be sorry to come back.

You mean lucky!

So you mean to score off me to the last. I suppose you have another date waiting to be fixed?

I have, Mr. Neemo—and it's with a microphone. I'll be there. Up the Neemos!

TAKE your "Lucky Dip" every Thursday on National and Regional and hear a new series of exciting adventures featuring that famous detective, Sexton Blake. Here Irwin Cassells interviews William MacLurg, who is producing this fascinating programme

THE rattle of gun-play—a famous sleuth on the track of notorious criminals—tense excitement as a really tough murder mystery is unfolded at the microphone. That's what I am striving to achieve when Sexton Blake comes on the air."

Bill MacLurg, B.B.C. Variety Producer, grins amiably through his spectacles as he unfolds his blood-curdling plans.

His job won't be easy. His plan to serialise Sexton Blake, one of detective fiction's most famous sleuths, and the popular Cockney assistant Tinker, must include cramming into every weekly ten-minute episode all the thrills, mystery and excitement that have made Blake so famous as a sleuth that many people think he is really one of Scotland Yard's "Big Five!"

"For an initial series of twelve weeks Blake and Tinker will be on the air," explains MacLurg, programme schedule in hand. "There will be a National and Regional broadcast every week, and

"Mr. Walker Wants to Know" features in quite a different vein!

Studio BA is to be Sexton Blake's weekly "Baker Street." The story opens with a murder almost on Blake's Baker Street door-step. One of the biggest drama control panels and the full resources of the effects dept. will be needed.

After each script is roughed out, MacLurg has to vet it and consider how each part of the action can be shown in a most vital, dramatic fashion at the mike.

Often six microphones will be in use at one time, the input from various sound-effect machines being "mixed" in the manner prescribed by Bill MacLurg.

This is not the first radio thriller he has done. During his eight years at the B.B.C. he has spent about five producing Empire programmes. And for the Empire he produced *The Spinner of Death*—a sort of "Fu Manchu" mystery which went out over the globe from Daventry, and thrilled listeners from Alaska to Adelaide.

"I loved my Empire-programme work," confesses MacLurg, "but it has the disadvantage that listener-reaction is slower. I believe that you must judge by public opinion when you're producing variety shows. Now, on home programmes, you get letters the very next morning—or sometimes telephone calls within a few minutes of the broadcast coming off the air.

"Irate people ring you up and tell you that such-and-such an item was lousy! And I'd sooner have people who criticise frankly like that, at once. You know their opinion is honest. It is a better guide than luke-warm praise.

"Of course you get a virile response from Empire listeners, too, but the response is so much slower. I had one letter from an African listener four months after the programme! With the Sexton Blake shows I hope the 'phone lines will be kept humming with comment—and with praise only if we've deserved it."

The regular Sexton Blake broadcasts, each episode of which will end with a tense, hair-raising situation to leave listeners guessing, are to be only part of MacLurg's new Lucky Dip Thursday feature which you will hear generally at 7.30 p.m.

At the moment of going to press, full details of the whole programme are not available. MacLurg works right up to the last minute, not favouring stale features. He is planning to include a new

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SEXTON BLAKE TAKES UP RADIO

the thriller is going out on the Empire programmes, too.

"The plot? It's a serial, so don't ask me to give away the end of the story. In fact, Ernest Dudley, who is doing the radio version, probably doesn't know how the whole story will end!

"In fact, it isn't much use planning a gripping finale yet, for if the radio serial catches on we may extend it for a further period. That is up to Blake and Tinker as much as it is to the author or the B.B.C. But you can rest assured that as this ten-minute weekly episode is to be one of the highspots of my new Thursday programme feature "Lucky Dip," I am not going on the air with a half-completed idea.

"Every move, every scrap of the dialogue and action, every detail has been checked and counter-checked. The plot is not only gripping. It is, I believe, flaw-proof. If I'm wrong I know listeners will hasten to chide and correct me! Anyway, here is new meat for all you amateur sleuths."

Blake and Tinker? George Curzon, the well-known London actor, is to be the sleuth. Tinker is Brian Lawrance, as already mentioned in RADIO PICTORIAL.

Both these castings are interesting. Curzon, for instance, has never broadcast in Britain before. And Brian, known chiefly for his B.B.C. musical work, has done very little script work for anybody at the B.B.C. except Bill MacLurg. When MacLurg was doing Empire programmes he induced Brian to become a radio actor *pro tem*.

"I thought I might have to scour Britain to find the man I wanted for Sexton Blake, when a friend of mine phoned me and suggested George Curzon, the especial reason being that Curzon had already made three Sexton Blake films, including one for Fox.

"Curzon's name was put on my list of possibles, but I had rather a shock when he came to see me. You see, he really is Sexton Blake, as I interpret the character!

"He is in his early thirties, slightly grim, with just the voice I needed. He has broadcast often in America, but never here. That made his voice all the more attractive, as Sexton himself is a newcomer to British radio.

"Jill Manners is playing the part of Margaret. Yes, there's feminine interest in this dramatic thriller!"

It makes your spine chill even, to read one of the scripts which Ernest Dudley has produced. Yet it is the same Ernest Dudley who-wrote the

"He is Sexton Blake!" That is how producer Bill MacLurg describes George Curzon, who has been chosen to play the part of that famous detective in the new broadcast thriller



WYNNE AJELLO has been broadcasting since 1925—yet she confesses that the mike still gives her the shivers! Here is a delightful close-up at home of one of Radio's best-known and best-loved personalities, interviewed by Verity Claire

PETITE, very slim, with huge grey-blue eyes and fair hair, Wynne Ajello has an air of frailty and femininity that is wholly enchanting. She is an ideal example of the "typical English girl."

She is typically English, too. She loves her home, a quiet life, a walk with her dog, sitting in the garden, driving into the country and, in quieter moments, reading and knitting.

There is absolutely no conceit about Wynne Ajello, though she is perhaps one of the best-known and most popular radio stars.

And she's a real radio star. Although she has done quite a lot of concert work, a little recording, and has made one or two film "shorts," her reputation was made entirely by broadcasting, and it is to listeners that she is better known than to any other public.

She has had dozens of offers to go on the stage, but has turned them all down, for several reasons, all of them good ones.

In the first place, Wynne is not very strong and, as any of you who have had anything to do with the stage will know, to stand up to the strain of theatrical life needs a hardy constitution and an ability to take hard knocks.

Secondly, she didn't really want to accept the offers, because she couldn't bear the idea of doing the same thing night after night.

"I'm sure I couldn't stand it," said Wynne. "It's amusing and interesting to rehearse a part for several weeks, and then play it for perhaps a week, but to play it for several weeks, months or even years, as is sometimes the case with a successful show, would send me quite mad. I should dread going to the theatre after a very short while!"

"That's one of the greatest joys of broadcasting—you never have a chance of getting stale. You rehearse for a week or so, give two shows at the most, and then go on to something else, all fresh and exciting. Of course, I know there are revivals, but they seldom take place until a long time after the first performances, and by then you're able to get interested in the show all over again.

"But the most important reason I can give you for refusing stage offers is that I like broadcasting better than anything else. If I went on the stage I shouldn't be able to broadcast at any time, and I adore broadcasting, even though I'm always so nervous that I shake with fright. Once I've started it's all right, but oh, those terrible

few moments before the red light goes on and I start to sing!

"I don't think I've ever been as nervous as I was this Christmas, before the revival of *Snow White*."

"When it was first produced it was a tremendous success, as you may remember, and we had hundreds of letters congratulating us on it. Consequently I was ten times more nervous this time because I knew I had a standard to keep up, and I was terrified that I wouldn't be as good as I had been before, and that I'd let the whole cast down. Fortunately it seems to have been all right, but I was petrified with fear of failure."

I thought it grand, didn't you? Apparently many other people did, too, for Wynne had hundreds of letters about it.

"People wrote me the most delightful letters. Not silly ones, saying 'You were wonderful!' but really appreciative and charming letters, many of them from people who hadn't written to anyone before. I was immensely touched by them."

"Lots of people said they'd listened to the show twice when it was first produced and had listened twice again. That made me feel splendid, because if a show is worth being heard four times it makes you feel you've done a job of work that has really been worth while."

"Did you like doing *Snow White*?"

"Like it?" said Wynne. "I adored it. It's the nicest part I've ever played. It was terribly hard work and needed days of rehearsal, but it was simply grand and I loved every minute of it. I was rather unlucky at Christmas, though, because I was sickening for 'flu! I just managed to get through the second show on Boxing Day and then I retired to bed."

It's all right; she's completely recovered by now.

Wynne has broadcast every Christmas Day for the past seven years. Yes, every one. She's been in all the Christmas pantomimes and this year, when there was no panto, in *Snow White*. Every Christmas morning she's rehearsed, dashed home for lunch, and then gone back to Broadcasting House for the show at night. She's almost forgotten what a family Christmas party is like, because Christmas Day to her invariably means broadcasting. But she loves it, and by now she is quite used to it.

Did you know that Wynne has been broadcasting ever since 1925? It seems incredible when you look at her, but it's true, though she confesses that she did begin when she was only a school-girl. Yes, literally a schoolgirl.

Wynne takes broadcasting very seriously and practises a lot at home. She still has singing lessons periodically, to keep her voice just right. She was trained in England and first began to sing when she was only three; not just "Tra-la-la," but real songs.

Her music-room is littered with songs. Music is on the piano, the chairs, the table, and the floor. I tripped over a huge pile of it as I entered, and tripped again several times during my visit. Wynne likes the room like that. It's a terrific muddle, but she knows where everything is, and that's the main point. When anyone comes in and tidies up she's utterly lost and isn't happy



One of the reasons why Wynne chose radio instead of the stage is that she's not very strong. Well, radio's the winner!



Like the real *Snow White*, Wynne is passionately fond of animals—and it seems to be reciprocated!

until she has the music strewn about again, by which time someone comes and tidies up once more!

The room is delightful, with beige walls—covered with photographs of radio celebrities—light oak furniture and piano—yes, a light piano is most effective—and blue carpet and curtains. Wynne has a passion for blue and her bedroom is blue, too, allied with old gold. The carpet there is blue and gold; so are the chairs, and there are blue curtains and a blue enamel set of brushes on the walnut dressing-table.

"I must have blue round me," said Wynne. "Then I'm happy. I nearly always wear some shade of blue. Of course I do wear other colours, green, for instance, and scarlet, but blue comes first every time. It suits me, I love it, and I never get tired of it. I always like light colours best, or bright ones. I can't wear black! It depresses me most horribly. I have a very beautiful black fur-trimmed coat, but it's only been worn three times, purely because I feel too miserable for words when I put it on!"

Radio's "SNOW WHITE"

THAT'S the name WYNNE AJELLO has earned for herself since her two successful broadcast versions of the Walt Disney film

Wynne's great joy at the moment is her car. She used not to drive and didn't think she'd ever have the nerve to learn, but now she has taken herself in hand she has proved to be an excellent driver, not too careful and not too cautious.

She likes an occasional burst of speed on a good clear road, but she's a wise woman and chooses the right moment to indulge in it. She adores a long day in the country if she has no work to do, and takes Mr. Butcher with her, as he loves it too.

No, Mr. Butcher is not Wynne's latest boy friend, but her two-year-old Airedale, who is devoted to her. She couldn't think what to call him when he arrived and whatever name she tried seemed to bring no response. But Mr. Butcher, of all peculiar things, rang the bell, and Mr. Butcher he has remained.

He loves car rides, walks in the country and even walks in town. Anything to be able to go out, says Mr. B., and Wynne is only too ready to oblige him. He has one rather serious fault, however; he will bury his bones and biscuits in the garden, which is not regarded with approval.

The Ajello garden is large and beautifully kept, with big lawns and lots of roses, literally hundreds of them. Wynne says that nothing pleases her better than to sit in the garden, but she also confesses that nothing pleases her less than doing any gardening! She loves all the joys of a garden, but the thought of slugs, snails and worms makes her feel ill, and she'd rather have no garden at all than go about nipping green fly off the roses!

Her family is kind to her, and Wynne sits in the garden with a book or her knitting, while the others do the insect-hunting. Wynne loves reading, chiefly biographies and novels. But don't hand her a detective story because they bore her to tears. She can't resist looking at the end, and then to read all the tortuous clues doesn't seem worth-while!

While she reads she often knits. It's surprising how many radio stars have a passion for knitting. It would be a good scheme to start a stars' knitting competition, I think. Wynne would stand a very good chance.

And knitting isn't her only accomplishment, for she also speaks French, Spanish and a little Italian. She dances exquisitely, too, and at one time wanted to be a dancer.

"Unfortunately," said Wynne, "I wasn't strong enough. That's such a bore, always taking care of yourself because you're not strong."

I'm not at all sure that I agree. If you're not strong you can always look "pale and interesting." Wynne manages this beautifully, though; she's clever enough always to look interesting, and adept enough with her cosmetics not to look too pale—she doesn't want to look snow-white, as well as broadcasting it!



Slim, grey-blue eyes, fair hair—the typical English girl is Wynne



I.B.C. Programme Director Jack Hargreaves who had the original idea of giving you an evening in Paris!

Spend an EVENING IN PARIS

with the Bourjois programme from
Radio Normandy every Sunday at
6.15 p.m.

ROY PLOMLEY has landed a peach of a job! Wait till I tell you—then you can envy him at your leisure.

This genial fair-haired young radio-man is producing a star series of radio shows—in Paris! Lucienne Boyer, who's on our cover this week, Jean Sablon, Jeanne Aubert, Georges Carpentier—perhaps even Maurice Chevalier. Roy is going to bring the brightest stars, and the greatest celebrities of Paris to the microphone. Here's the story.

Bourjois, makers of "Evening in Paris" perfume, had had successful experience of radio-advertising, and the time had come to plan their latest series.

"You needn't go any further than the name of your perfume," said Jack Hargreaves, I.B.C. Programme Director, "Evening in Paris—it's a ready-made radio title! We've got to do just exactly what that title suggests—broadcast an Evening in Paris. And we've got to produce the show actually in Paris—every Parisian star and every Parisian celebrity!"

So Jack Hargreaves told Roy Plomley to pack his bag—and off they went to Paris.

They went to see Maurice Chevalier at the Casino de Paris. They visited the Bai Tabarin. They called on dusky Zaidee Jackson in Fred Payne's Bar, and tapped their feet to Garland Wilson's piano-playing at the Ruban Bleu. They heard all kinds of music—from the gipsy orchestra among the eastern draperies of the Scheherazade to the tremendous swing of the Hot Club de France.

They interviewed the captain of the famous dancing-girls at the Folies Bergere and they called on Georges Carpentier, still as handsome of face and as fine of figure as the famous night when he knocked out Joe Beckett in less than a minute. Now he's the genial host at his own smart bar up by the Arc de Triomphe.

So they planned the unique radio show—*Evening in Paris*—a show that was to bring the real personality of the world's most romantic city to your fireside. The entertainment must be really Parisian—but the English audience must be able to understand and appreciate it.

Now they're all set to go. On Sunday the 29th of January, the first number of the new series will be broadcast from Radio Normandy, at 6.15 p.m.

At that time every Sunday, Bourjois will bring you *Evening in Paris*—originating from a studio in the famous Champs-Elysees, the great tree-lined avenue that sweeps down from the Arc de Triomphe to the River Seine.

For the lucky producers, *Evening in Paris* will be a programme of happy memories. For everybody, it will be a genuine, exciting glimpse of the city that is paved with laughter and romance.

THE WELSH ARE WITTY!

SHY of publicly exploiting his humour, the Welshman has never gained a reputation of being a comedian, but the Welsh Regional are out to prove that every man in Wales has wit, as E. Ebrard Rees reveals in this article

THE Welshman has always been afraid of his wit and humour in the company of strangers. At no point in his make-up is there such a definite inferiority complex as here. As soon as the stranger is introduced into the company, he closes up like an oyster and all the king's horses cannot get him going again!

The B.B.C. stations, and especially the Welsh Regional, have given Welsh humour an opportunity of unfolding itself. Reluctantly and slowly it is taking to the air and already those who thought that Wales had no wit and humour are beginning to change their minds.

On the whole, Welsh humour has a deep vein of irrationality and can be heard in its native air during football matches or on a late Saturday night train which is returning from town to some remote place in the hills or mountains.

The humour of North Wales is different from that of the South. Both types have a strain of mimicry. They are at their best when they "take off" somebody. It is an "acting" humour. With that element in common I find that the humour of the South is the purer humour, for it is snappier, more fast-moving and frantic. That of the North is better classified as wit.

To show how eager the Welsh Regional is to find the best humorists, over a thousand auditions have been given to probable entertainers and about a dozen chosen to entertain listeners.

The Welsh humorists' chief exponent is Gunstone Jones, with Peter Edwards his second.

Gunstone Jones is known to listeners as the Welshman in the Children's broadcasts and in dramas, who mimics the Rhondda type. His accent is perfect; his sly and boisterous sentences true to type.

Peter Edwards is an all-round comedian with a flair for many types of Welsh humour. His Welsh accent is that of the Swansea Valley in the main, although he is master of some others.

During this winter much will be heard of "Hogiau'r Gogledd" (The Boys of North Wales) who have established for themselves a reputation for their Saturday night light entertainment. Skits, clowning and witticisms are their strong points and they are very effective in Welsh.

The opposite of this North Welsh party is the Swansea party that includes the poet and bard and adjudicator Clydach Thomas and Peter Edwards.

"Dai a Ianto" (David and Evan), a feature created by Jack Jones, the author and playwright, had a good run last winter. This winter again more will be heard of the doings, comings and goings of these two Rhondda lads so subtly and perfectly delineated by this human author.

Others, who are exponents of humour, as it is in Wales, are Mai Jones, of Newport, and Lyn Joshua, of Cardiff, and the Comrados Party, of Cardiff. All these will be heard during the next few months.

For the listener who likes a humorous programme, there is a feast in store for the winter. "Spring Revue" is full of bubbling wit and will be broadcast.

This winter Welsh humour will be put on the broadcasting map as never before. Perhaps this will be a foretaste of what to expect in future programmes.



SELF-POSSESSION

SWING TRUMPETER: Say, Chief, when you ask me to play a slow waltz, I'm lost.

BANDLEADER: Don't worry, Bud, if you're not claimed within three months, you're yours.

"Dear Mr. Editor"

WE have pleasure in printing this letter from a Sponsored Radio Announcer in reply to Garry Allighan's recent "Open Letter to Mr. Ogilvie," published in "Radio Pictorial"

MR. ALLIGHAN'S letter in a recent issue of "Radio Pictorial" is aptly captioned "... a provocative letter." Indeed, whatever talents and qualifications Mr. Allighan may or may not possess as a radio critic, there is little doubt that he is at least fully conscious of the journalistic value of a controversial theme.

Under the head of "Uplift Tendency," your respected critic makes it clear that the B.B.C. run broadcasting primarily for education and not for entertainment. He does not, he goes on to say, refer in this to the schools broadcasts, although listeners' money, he protests, "should not be utilised for that purely State function."

It occurs to me firstly that education is not always a purely State function, and that secondly it is not unlikely that a large proportion of boys and girls consider these schools broadcasts a very real form of entertainment, as well as of instruction, but perhaps Mr. Allighan does not consider this audience as part of the "Listening Public."

He entirely agrees "that the mental, moral and spiritual condition of all people should be improved," but, he continues, "it is neither fine, laudable nor right that any people should have improvement forced and foisted upon them."

Here at last is a sentiment with which surely we can all agree. The very idea of being dragooned into "uplift" classes must indeed be repellent to every listener, and for my part, just as soon as we are compelled to instal radio sets in our houses, and to listen without either the option of an alternative programme, or of switching off altogether, then I will re-read the above remarks of Mr. Allighan with sympathy.

In criticising the Sunday entertainment, Mr. Allighan is at his best, for here he is able to compare the Sunday programmes provided by the B.B.C. with "... the jollity and happiness radiated by Continental stations."

He does not consider that religious services, for example, are popular with the British public. In fact, he points out, it is B.B.C. stupidity that imagines that by broadcasting religious services at the same hour on Sunday nights on all wavelengths, they will prevail upon the British Nation to "sit in their homes and listen to the unctious [sic] tones of some pulpiter orating in a synthetic voice, uttering phrases that are totally unintelligible to properly educated people."

I wonder on what authority Mr. Allighan makes that remark? I wonder, too, how he accounts for the popularity of the late "Dick" Sheppard, of "Pat" McCormick and of many other broadcasters who follow the same profession?

Do not imagine that I necessarily like religious services myself, or that I believe that the British Nation has, to use Mr. Allighan's own words, "Every radio set tuned in to the B.B.C. religious services at 7.55 every Sunday evening." On the other hand, neither do I believe that the listeners in the British Isles would willingly change the B.B.C. programmes—taken as a whole—for any others in the world, and if, as is undoubtedly the case, there is room for improvement, then by all means say so, but also give credit for the improvements that have been, and are being, made.

In his remarks concerning the B.B.C. producers and his indirect criticism of the productions, Mr. Allighan would do well to consider seriously whether he has ever heard a dramatic feature or other production, radiated by those donors of "Jollity and Happiness"—the Continental stations—which has equalled the best achieved by the B.B.C. or, more important still perhaps, whether the general standard of such productions equals or approaches that of the B.B.C.

If my opinions do not agree with those of "Radio Pictorial's" eminent critic, I trust he will not assume that I voice these in any other spirit than that of appreciation of a very hardworking and successful Corporation who are usually in receipt of more kicks than ha'pence.

FRANCES DAY

rehearsing for her appearance before the mike as guest artiste in the De Reszke Personalities programme from Luxembourg on Sunday, January 29, at 5.15 p.m.



NOTES ON

Radio Rhythm

A Weekly Feature on Radio Dance Music and Swing Time Topics by Sidney Petty

IT'S been grand getting all your charming letters. Many readers have been interested in the Rhythm Clubs, and have sent stamped-addressed envelopes for details of their local Club, which I am dealing with as quickly as I can. There's a lot of fun to be had in these organisations, and I don't want you to miss it.

I SAW Jimmy Messini the other day, heart-throb tenor who's been four years with Nat Gonella, and made such a name for himself with that outfit. But now, Jimmy tells me, he's leaving Nat and going out on the halls as a solo act, so good luck to him.

Young Messini's had a real fight to get where he is to-day. When he first came to London, having quit his father's business up north, he tells me he played the guitar and sang outside public houses, slept on the Embankment, went through all sorts of hardships before Joe Loss found him.

Jimmy's a songwriter, too. He's just written another number with Harry Leon, called *We Both Told a Lie* . . . and they both swear it's no lie that it'll be a hit!

WHAT a colourful personality this Harry Leon is! He was connected with such famous tunes as *When the Poppies Bloom Again*, *Sally*, *Little Drummer Boy*, and many more. For fourteen years he was a sailor, and played the piano in taverns when they touched shore.

"At one time I was flat broke," recounts Harry,

"and the sheriff of a small town told me I could sleep in the local jail. There was a negro in my cell. I asked him what he was in for.

"'I cut two coppers' throats,' he told me. He sat and played patience all night, but as for me, I couldn't sleep a wink either!"

JUST been saying goodbye to Les Douglas and the boys, who leave for Berlin with Henry Hall's outfit the end of this month. Henry's not going to play any tunes by Jewish songwriters . . . I don't blame him for that, as some papers did. He's got to earn his living like the rest of us.

A spot of excitement in the recording studios the other day, when Henry Hall and the band were assembled to record Les Douglas's own tune—*One Man Went to Blow*. Pianists Bert Marland and Harry Tait were held up elsewhere, so Henry jumped to the piano and took over the black-and-whites himself. Look out for that record.

I HEAR that Norman Cole and his Band—now playing at the Piccadilly—has been given balance tests and will be on the air around February. For two and a half years Cole was leading fiddle for Ambrose, and should make interesting listening.

ANOTHER smart outfit that's been going big on the air is that of Harry Robbins and his Cosmopolitan Quartet. Chappie D'Amato plays guitar and sax in this, Tommy Nicol takes piano and accordion, Bob Robson on the bass, and

Harry—well, you remember his work on the xylophone, vibraphone, in Hall's outfits.

HERE'S a hitherto unrevealed story of the studios, told by Harry.

Ex-King Alfonso was making a tour of the B.B.C. one day, and came to the studio where the B.B.C. Dance Orchestra were about to start.

Alfonso became interested in the xylophone, picked up the sticks, and started playing it. The band was all set to go. Henry decided to carry on, and on the air they went, with Alfonso still hitting the notes!

TALKING of good stories brings me to Virginia Dawn, who sings with Reginald Purseglove's band on February 2, 6, and 13. Title of the programmes is *Love is on the Air To-night*.

Virginia was a dress-designer, who played and sang at friends' parties. They suggested she tried cabaret work, and she did. Last summer in Paris she was "discovered" and given sixteen broadcasts. Now England's to hear her.

Unusual woman, Virginia. She keeps a white mouse as a pet, and likes it! It lives by itself in a box, and to Virginia's amazement, one day presented her with a litter of baby mice!

The mystery was explained when some weeks later Virginia saw a common or garden mouse paying a call.

"I was most indignant," says the fair Dawn, "to think that he'd left it all that time before calling to see how she was getting along."



Become an expert PIANIST

RHYTHM Famous dance band leaders praise Billy Mayerl's famous tuition

Try this Song Hit over on your Piano

"HIGHLAND SWING"



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

SPECIAL COURSE FOR BEGINNERS

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

Reproduced by courtesy of The Cinephonic Music Company, Ltd.

READ THESE TESTIMONIALS:

JACK PAYNE SAYS:
"The clearness of the tuition is excellent, and I most certainly advise all those pianists who are interested in this modern style of playing to lose no time in getting in touch with you."

HENRY HALL SAYS:
"I have the greatest pleasure in recommending this course."

BUT THE BEST TEST OF ALL—STUDENTS SAY:
"I appreciate the way in which your lessons are detailed, and I have become quite interested in the mastery of syncopation."—S/12.
"Your lessons are so concise that one can't help but grasp your instructions."—P/11.
"I am becoming expert in playing this class of music."—W/4.
"I should like to congratulate you on this Course. Although I have only had the first lesson and just started on the second, I have felt an improvement already."—A/1.

FILL IN THIS COUPON NOW!

BILLY MAYERL, 1 and 2 St. George Street, Hanover Square, W.1

Please send me at once, without obligation, full particulars of your Rhythm Course; Beginner's Course. (Please strike out course which does not apply.)

Name

Address

LEARN FROM A MAN
WHOSE WORK
YOU KNOW
E.P.J.S.

Meet the New

GLYMIEL JOLLITIES

THEY'RE old friends, really, but Horace Richards presents them in a new guise, as members of the jolly Glymiel show from Normandy every Tuesday at 9 a.m. and Luxembourg on Wednesdays at 4 p.m.

THESE came a tap on the door. Enter the office-boy.

"Excuse me, sir, but there's some ladies and gentlemen outside. They say they're old friends and they want to meet the readers again. They call themselves the Glymiel Jollities."

"Show 'em in my boy, show 'em in. One at a time. Bless my soul, the Jollities back again. That gay, carefree concert-party that was such a success last year on Luxembourg and Normandy! Why, of course, they've started a new series. Well, don't stand gaping, lad, show 'em in."

Enter a tall, slim young man with a wide smile and mild, benevolent eyes. He breaks into song and dance as he enters:

*"Good morning, list'ners, Wright's the name,
Clarence to be explicit,
And as this show's a pet of mine
I hope that you won't miss it!
You'll find I'm in it quite a lot
With gags and jokes and song,
I also help produce the show—
Yes, I try to Wright the wrong!"*

Yes, readers, that was Clarence Wright, the man behind the Glymiel show.

He not only writes a lot of the songs and sketches, but he sings in the show, acts and produces it. Well known on the B.B.C., he puts these shows over with slickness and punch. He tells me he's learned a lot, thanks to the last series.

"The new shows are more ambitious than ever. I hope you're going to like them!"

Thanks, Clarrie, I'm sure we shall. Next, please!

Enter a short, dark, stocky young man with a wide grin (there is something about the Jollity smile!). As he comes in he tears off a high note that hits the ceiling:

*"You want a song that thrills your soul
Or just a song that's gay, folk?
Well, that department's in the hands
Of me, the Monte Rey bloke!
I sing duets, and on my own
And here's the crowning factor
Besides a lot of lovely songs
They're making me an actor!"*

Well, well, Monte Rey's magnificent voice needs no praise from me, but, as a gag, they started making Monte play parts in the Jollities sketches and Monte's proving that as a Lionel Barrymore he's no slouch . . . though maybe I still prefer his singing!

Make way for a lady, Monte!

Here she comes, sweet as a song, star of many an air-show but never singing better than she is now with Monte Rey . . . the perfect wedding of rich tenor notes and soft soprano ones.

"And who are you, madam?"

*"My name is Tessa, Tessa Deane,
What's that? You say you knew it?
Well, now the intro's all cleared up
We need no more pursue it!
Before I go, I'll just explain
Take notice, else you'll rue it,
That mine's the voice you hear with Rey's
In every Glymiel duet!"*

We won't forget, Tessa, blessa!

Who's next? Why, surely we know this attractive brunette? Of course, it's—but let her introduce herself.

*"Why, Bettie Bucknelle is my name,
I'm part of this frivolity
And though 'Band Waggon' brought me fame
I'm now a Glymiel Jollity!
Which means of romance I shall sing
And p'raps of burning passion!
Ballads and love-songs I shall bring,
Sung in sentimental fashion!"*

This certainly is great stuff. Bettie Bucknelle's a newcomer to the show and a very welcome one at that. You remember her as a "New Voice"

discovery in "Band Waggon" and every Wednesday you can hear her thrilling voice, in that show. But in the Glymiel shows she'll have even more opportunity of proving her worth.

Moreover, Bettie hasn't told you all. You've got to be versatile in these shows and though her act will be on the sentimental side (and, for my part, the attractive Bettie can be as sentimental as Clarrie will let her!) she'll also be heard in comedy duets with another girl in the cast.

Which leads us to yet another star of the show. Blonde, delightful and very clever. Show her in, boy!

*"They give me lots of cheery songs
I know just what to do with 'em,
With lots of pep and vo-de-do
I give them modern rhythm!
For Dorothy's the girl to swing
With notes that are quite jarless,
I walk right up and let it go—
I have to walk—I'm Carless!"*

Yes, the rhythm singing's in safe hands with Dorothy Carless. She wasn't a regular member of the B.B.C.'s "Rhythm Express" for nothing! And she's the girl who will, from time to time, go gay with Bettie Bucknelle in those low-comedy duets which I've already mentioned.

Now here's another star visitor. And he is not yet an old friend, though I guess he very soon will be. Here he comes, fortyish, distinguished looking, regarded as Australia's favourite actor. Tell us about yourself, sir!

*"Well, Campbell Copelin is my name,
And I act in the sketches,
All sorts of parts—both big and small—
They make me play, the wretches!
And now they say I've got to sing
They said: "Come, show us, laddie!"
So I produced my deep, bass voice,
And we all went down the mine, Daddy!"*

And that cheery soul was Campbell Copelin, well known as a West End actor.

It's quite true that he was booked for the Jollities to play in sketches, comedy, cod-melodrama, serious stuff . . . it all comes alike to Campbell. But, digging around at rehearsals they discovered that he has a rich bass voice which, as Clarence Wright says, "just rounds off the party!"

One of the great joys of the Glymiel Jollities show is the commercial announcing. They are put over unobtrusively and effectively. To a background of harp and cello music we hear the sympathetic tones of someone you all know, someone who has won fame as a film commentator and as an actor. He is . . . well, come in and introduce yourself!

*"I speak right to the ladies
When I'm talking of Glymiel
And what I say is common sense,
So listen, please, to Neal!
As announcer I am Arden-t,
Because I like our show,
And when I say my little piece
It's facts you'll like to know!"*

Yes, the Jollities have Neal Arden as their announcer. With his rich, vibrant voice he makes the necessary commercial announcements as much part of the entertainment as the rest.

And these are the Glymiel Jollities. I've introduced them in a light-hearted way, because, backed up by the leader of the band, Phil Green, it's a gay, light-hearted show.

Their motto is this:

Take a handful of first-class artistes, mix with peppy sketches, gay jests, songs sentimental, songs romantic and songs funny, sprinkle with laughter, flavour with fun . . . shake thoroughly, produce carefully and pour out every Tuesday on Normandy at 9 a.m. and every Wednesday on Luxembourg at 4 p.m. and the result's a slick cocktail!

Clarence Wright is the brains behind this bright show.



Neal Arden of the attractive speaking voice is the announcer.



Bettie Bucknelle shines in a new light as comic turn.





Leslie SABONY

whose cheerful songs and act with the "other Leslie"—Leslie Holmes—are contributing to our radio enjoyment in the popular series "Radio Pie"

RADIO FAN CLUB NEWS

Details of Bebe Daniels and Ben Lyon Club dance :: News of George Formby Club :: A Present to Evelyn Dall

WHEN the London vice-president of the Bebe Daniels and Ben Lyon Club spoke to us last week he was in a bit of a fix. He'd been trying all over London to find a suitable hall for the club dance on February 9.

Between us we managed to hit on the right place and now everything's been settled, signed and sealed.

The dance is being held at Thomas Wallis' Restaurant—Holborn Circus—and Howard Baker and his Astorians have been booked for the evening. Tickets are two and sixpence each, and can be obtained from Mr. R. Pim, 6 Mansion House Chambers, Queen Victoria Street, E.C.4, or Miss May Goldsmith, 71 Brookvale Road, Southampton.

Dancers will be wearing either evening or fancy dress—Bebe in her Rio Rita costume and Ben in a uniform similar to the one he wore in *Hell's Angels*.

Gifts will be presented by Bebe and Ben to the person wearing the most beautiful costume, and the most original costume. Prizes are also being awarded for competition dances.

The stars, incidentally, are spending the whole evening at the dance.

So don't forget, Wallis' Restaurant, Thursday, February 9.

JUST had some interesting news. There's a George Formby Club which has around 2,500 members, and the annual subscription is only one shilling.

The club is run under the personal supervision of George and his charming wife, Beryl. Most of the subscription is donated to the Wireless for the Blind Fund.

Each new member receives a membership book and number, a personally signed photograph of the star, and badges are supplied to every member who introduces five new members to the club.

This news will please the Formby fans who

had no idea that such a club was in existence. The address of the secretary is A.T.P. House, 169-171 Oxford Street, London, W.1.

Secretary of the Evelyn Dall Club writes to say the second issue of the magazine, "Dall Dazed"—we're still trying to fathom that one out—will be published on January 28.

The second club meeting, which Evelyn hopes to attend, will be held on February 11.

Members presented Evelyn, on the event of her twenty-first birthday on January 8, a beautiful cigarette case and lighter combined, engraved with her initials.



Evelyn Dall received a beautiful cigarette case and lighter from her fans for her twenty-first birthday

Any of Evelyn's fans who haven't yet joined the club should write to 189 Inderwick Road, Crouch End, N.8.

The Croydon branch of the Harry Roy Club still retains its position as being one of the most active clubs in the circle. During the last month dances and social evenings have been held every Tuesday evening at the Chatsworth Hall, Chatsworth Road, Croydon.

Mrs. Harry Roy appeared as their guest on two of these evenings. On January 24 the club held a special showing of the films Harry had taken during his recent tour of South America.

New branches of this club are spreading throughout the British Isles, and anyone interested should drop a line to the General Secretary, Mr. Reg. Goddard, 69 Whitehorse Lane, Mile End Road, E.1.

JESSIE MATTHEWS fans will be pleased to hear that Miss Dorothy Bamford, of 1 Eastwood Road, Hunter's Bar, Sheffield 11, is trying to inaugurate a Fan Club in honour of Jessie.

Owing to lack of space, details of this club were omitted from our January 6 issue.

Miss Bamford would like to hear from prospective members, and she has promised to send full particulars to everyone who writes.

Miss Sybil Applegate, of 17 St. Norbet Green, Brockley, S.E.4, who is secretary of the Patrick Waddington Club, writes to say that her club visited the Winter Cavalcade at Earls Court on January 11. Everybody had a wonderful time, and they are all looking forward to the next outing.

Seems a pity that a lot of Patrick's admirers should miss these meetings and outings because they are not members of his club. Why not drop a note to Miss Applegate to-day?

Incidentally, the Northern branch of the Bernard Hunter Fan Club announces that the new secretary is Miss Jean Gastall, of 24 Kenwyn Avenue, Blackpool.

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 £5 will be awarded: a second prize of £1: 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. 12, is:—

THE OVALTINEYS

This programme will be heard on Sunday, January 29, from Radio Luxembourg at 5.30 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 Ovaltineys 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. 12."

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, February 2, 1939.

Names and addresses of prizewinners in Listening Competition No. 12, together with a summary by the Editor of the criticisms submitted, will be published in RADIO PICTORIAL dated February 17, 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. 12," 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. 12 is the OVALTINEYS broadcast on Sunday, January 29, 1939, from Radio Luxembourg at 5.30 p.m.

Criticisms of any other programmes are not admissible in Listening Competition No. 12.

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. 12

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

I award the
OVALTINEYS
programme

(maximum 10 marks)

marks.

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

Please write Name
in block letters Address



Beryl Orde has delighted thousands of listeners with her impressions of famous people

“Yes!”

says

BERYL ORDE

“Radio impersonations are perfectly fair!” declares this famous impressionist in an interview with John K. Newnham

That is one aspect which, in itself, I feel is a sufficient justification for stars not objecting to being impersonated. Why, I have even known impersonators to be approached by relatively unknown stars who have actually offered them money to be imitated, and thus publicised!

Some of the stars who object to being imitated are those who feel that they are being ridiculed and that they will, therefore, lose some of their fans.

I'm sorry, but I can't agree with them. This is a very shortsighted idea.

If they were such bad artistes that imitations could do them harm, they wouldn't be big stars. And, as I have said, if they are not big stars, there is no point in imitating them. It's ridiculous to impersonate artistes whom audiences don't know. The whole value of such impressions would be completely lost.

Nevertheless, even the best of players sometimes have points which *can* be ridiculed, and when this happens it can be for the good of the artiste.

I had an outstanding example of this on one occasion. When I was impersonating a certain star, I seized on one of her eccentricities and satirised it.

She came along to see me one evening, and for the first time she realised that a certain part of her act was letting her down.

She saw me burlesquing that weakness, and it gave her considerable food for thought. As a result, she managed to cure herself of that little eccentricity, and she afterwards thanked me for letting her see herself as others saw her.

I believe quite a number of stars could improve their acts if they cared to pay attention to those who impersonate them. A lot of them have foibles which could be cured; and these are often the points impersonators like to satirise!

Are Radio Impe

B EING an impersonator of a good many years' standing, I maintain that impersonations are perfectly fair. I say this, not simply because doing them is my own job, but because I sincerely believe that impersonations often actually benefit the people concerned.

I have in my possession numerous letters from stars I have imitated. Most of them are congratulating me, and saying how much the writers have appreciated the way I have portrayed them on the stage.

If I were prominent in some line other than impersonations, I shouldn't in the least object to being "taken off" by an impressionist. For I should take it as a gesture of recognition.

To be chosen as a subject means that the player in question has become such a prominent figure that it is worth the impersonator's while to include her in his or her "portraits." No impersonator bothers about unimportant people.

After all, impersonations really rank with newspaper cartoons. The biggest honour a public figure can receive is for a well-known cartoonist to draw him. Such "victims" almost invariably write to the artist and ask if they can have the original!

I agree that blatant copying of any star's act isn't in the least fair. But how often is a whole act copied? I have never heard it done yet. At the most, a few extracts are used.

Taking parts of acts can't possibly do any harm. If anything, they are "teasers," and are likely to make people want to see the full act again, or, if they haven't already seen it, to make a point of looking out for it.

In fact, to be impersonated is really very good publicity for the "victim."

I have had several examples of this. I know someone who had never seen a certain star I was imitating on the stage. But when he saw me doing this act, he suddenly realised that the star's style was of the very type he appreciated. He, therefore, went out of his way to see her in person, and he has been an ardent fan of hers ever since.

On another occasion, a friend asked me if my impression of a well-known star was accurate.

"Of course," I told him. "Why?"

"Well," he said, "I've always had the idea that she was entirely different, and I've had the feeling that I should dislike her intensely. But if she's anything like your imitation of her, she's very much better than I thought. I must go along and see her one evening."

When you come to think of it, cinemas make a point of showing extracts from their following week's attractions. They call them "trailers." Their purpose is to whet the appetites of filmgoers.

Furthermore, if you go along to see an impersonator, or hear one on the radio, the likelihood is that memories of certain stars will be revived.

Most stars cannot appear every week or two at local theatres or on the air. Audiences, therefore, might forget all about them—but occasional reminders through hearing or seeing them impersonated will keep the stars in mind.

On the other hand, a lot of artistes—especially comedians and comedienne—have unconscious mannerisms which, if developed, could become an extremely amusing part of their acts.

When impersonators take off Zasu Pitts, they naturally make full play of her funny way of waving her hands about. Yet do you know that, for a long time, Zasu was quite unconscious of the fact that her hands were funny? It wasn't until she saw herself on the screen that she began to realise they were acting entirely on their own!

D o audiences consider impersonation fair or unfair?

The answer to that seems to me to be obvious. They, obviously, enjoy seeing their favourites imitated. Neither the B.B.C. nor theatre managers would continue to employ impersonators if the public didn't like them.

Audience reaction is invariably favourable. The greater the favourite satirised, the greater the applause—or, in the case of radio, the greater the fan mail.

When all is said and done, the audience is always the final judge. Their word is more important than that of any impressario.

In other words, if impersonations weren't popular, those who do them wouldn't be employed. But we are employed. Isn't that conclusive evidence?

"No!"

says

GRACIE FIELDS

"If a star's tricks are copied by an impersonator, people get tired of them," says Britain's greatest star

SOME time ago, I figured prominently in the news when I took a firm stand against being impersonated by all and sundry, whether my permission had been sought or not.

As a result, a lot of people seem to think that I am dead against impersonations.

I'm not. But I am against indiscriminate copying of my programmes.

When I say I don't think impersonations are fair, I hope my friends—Beryl Orde, Florence Desmond and others—will not jump to the conclusion that I am attacking them.

I'm not so daft that I can't appreciate a bit of satire on myself. I don't mind in the least having my leg pulled by a clever artiste. For this reason, both Beryl and Florence, among others, have my permission to impersonate me.

But what I do say is that it is not fair on an artiste to have her material copied in its entirety.

Every week, I receive numerous letters from people I have never met asking if I mind their "taking off" certain of my numbers.

I have a lot of reasons for hesitating before giving this permission, and I am not by any means alone in feeling this way. Numerous artistes agree with me.

Is it fair to pinch another person's ideas? Supposing you're a writer. What would editors and the public say if all you did was to copy, almost word for word, stories by H. G. Wells, Arnold Bennett and other established authors?

What is legitimate is for a writer to satirise a famous author's style or stories—point fun at their little foibles.

And the same thing applies to impersonating stage people. It's not playing the game, though, to do an almost exact reproduction of a star's act.

When this happens, the public is bound to get



Gracie may not agree with impersonations, but as you can see from this picture she can do a good "take off" when she feels like it!

Impersonations Fair?

so tired of hearing the act that when the star does it, it has lost most of its appeal.

For instance, I myself have sung "Sally" so many times that I often feel that I'll give it a long rest before singing it again. Yet dozens of impersonators keep on writing to me to ask for permission to sing it in the way I do.

Which would mean, if I gave permission in every instance, that someone would be singing "Sally" in my style over the air, in theatres, in charity shows, at bazaars and elsewhere almost every day of the year. And as nothing could bear repetition to that extent, people would soon shriek at the very mention of it. Then what would happen when they heard me singing it again?

This applies with very much more emphasis in the cases of those stars who have established themselves with one particular type of act. It may be something original and of their own design—say, for instance, a certain trick way of singing which proves tremendously popular.

But if that trick way of singing is copied by impersonator after impersonator, when the star herself comes to do it, people are fed up with it.

This applies with even greater emphasis to comedy material. Funny gags soon lose their value when repeated. They become stale soon enough as it is.

In a certain film that Greta Garbo made not long

ago, the character she portrayed was made to say in the original story, "I want to be alone." It was an important line in the development of the plot.

The line, though, had to be altered for the picture. Garbo dare not say it. Impersonators have used her famous expression, "I want to be alawn," so many times that had she used it in the picture, filmgoers would have roared with laughter!

Therefore, if any artiste coins a clever expression and impersonators seize on it, the artiste concerned soon finds that he or she dare not use it any longer for fear of ridicule.

Straightforward copying of a star is an easy business. I know. In my early days, I used to do impersonations myself. And just think of the number of people among your own circle of acquaintances who can impersonate famous stage, screen, or radio stars in an almost uncannily life-like manner.

You can probably do so yourself.

This ability to mimic other people should not be a justification for going on the stage. Unfortunately, impersonators are increasing rapidly, and this isn't fair—either on the people they copy or the stars who have already established themselves in this line of business.

There is another important angle I don't like about being impersonated.

It's said that it amounts to a lot of publicity. But surely over-publicity is a bad thing, and this is

what too many impersonations mean. If every time you listen-in or go to a theatre you hear someone copying me, you're bound to get the feeling that "Oh, I've had enough of Gracie for the moment."

And, when I come on the air or appear at your local theatre, you may subconsciously think the same way.

Not long ago, I overheard someone criticising a certain star. He was arguing about her with a friend. The friend was raving about the player, but this fellow was slamming her for all he was worth.

The argument went on.

Then the friend suddenly said: "Well, where and when did you see her last? She might not have been well at the time."

And the other had to confess that he hadn't actually seen her at all!

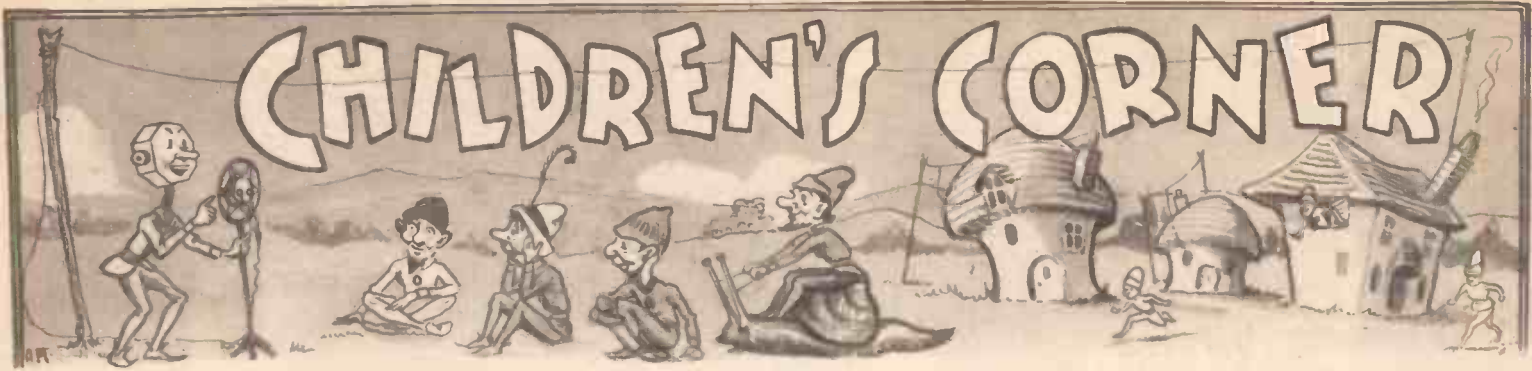
"But," he said, "I know what her act's like. I've seen her imitated several times."

Was that fair on the star?

What is probably my biggest objection to indiscriminate impersonations is that, if the cult spreads, unoriginality will be getting a break it doesn't deserve.

I like to see people succeed. There's nothing better for the entertainment world than new talent with new ideas. These are its life-blood, and without it, the whole show business would soon perish.

Many people who contemplate the idea of setting out on careers as impersonators could probably do very much better if they developed lines of their own, and gave something fresh to the public.



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

HELLO, "FAMILY!"
Each week we grow, and I gain some more friends, so I consider myself extremely lucky!

Welcome to George Filey and Kenneth Riley. Also Madge Baron. I am so glad you enjoy these pages and it is nice of you to write and tell me so.

This week's competition is very easy, so I hope to see very many entries.

Mick had a narrow escape this week again. It makes me wonder what on earth he will do next! More next week.

Yours affectionately,

Auntie Muriel

ADVENTURES OF A MICROGNOME

Mick Flies High

MICK the Micrognome could not wait to crawl from his home underneath the studio carpet. For there, right in front of his eyes, was a beautiful model aeroplane that some boy or girl had evidently carelessly left behind.

Nibble, the mouse, was already examining it, and the Micrognome was simply dithering with excitement in case the mouse should do any damage.



Round and round flew the toy aeroplane, bumping into everything in the room

"Ha ha!" scoffed Nibble. "I got here first!"
"That's because you have no regard for your skin," replied Mick. "You don't seem to mind if people are about."

"Not me!" said Nibble. "People are much more afraid of me than I am of them. I say, isn't this a smasher?"

"Rather!" said Mick. "Does it work?"
"I should think so, but I'm not going to touch it in case I get into trouble."

"Pooh! I am!" said Mick, as he climbed into the cockpit and looked round him proudly.

Now at that moment who should come into the room but Nothing, the cat. Nibble, who had so recently been bragging, gave a startled squeal and scuttled away for his life. As he ran, however, he stumbled heavily over the aeroplane and released the elastic that held the propeller.

There was a whirring noise, and before Mick could do anything, up went the aeroplane.

"Help! Oh!" cried Mick, while Nothing gazed ceilingwards in astonishment.

"Ohhhhh!" cried Mick, in a long wail, for the aeroplane was now darting about and flying round in circles at a terrible rate. Moreover, it hit everything with which it came in contact, including electric lights, tops of cupboards, and everything hard in the room, or so it seemed to Mick, who was receiving bump after bump on his head.

"Ohhh, what shall I dooooo?" he moaned. He would have to jump for it or be dashed to pieces when the aeroplane concluded its mad flight.

Mick took stock of his position in regard to the electric light.

With a bit of luck, he might be able to jump and swing on to the cord that suspended it. The aeroplane was now fast approaching the light again.

"Now or never!" gasped Mick, and made a tremendous and spectacular leap.

He had the satisfaction of hearing a faint cheer from below as Nibble popped his head out of the mouse-hole (and quickly popped it back again when he saw the cat looking in his direction!)

For a few minutes Mick sat swinging on the light and getting his breath back. He was just pondering upon ways and means of reaching the ground, when the door opened, some artistes entered, there was a few minutes' conversation—then on went the red light, and there was a broadcast in progress!

Poor Mick had to sit in his perilous position for thirty-five minutes, not daring to make a movement—which is something that thousands of listeners did not know when they heard a popular broadcast!

As it happened, it was lucky for Mick that he escaped so lightly, for the aeroplane suffered some bad damage when it came to earth.

Another Mick Adventure Next Week.

STARS IN THE MAKING

EACH week we bring you a young artiste who is on the up and up, and here is 14-year-old Ida Haendel, a brilliant violinist, who recently appeared in the same concert as the famous tenor, Richard Tauber. We hope to be hearing her on the air soon.



COMPETITION

NAME THE FISH



HE · R · NG.	· AD · OC ·
P · AI · E.	· OL · FI · H.
S · A · K.	S · LM · N.

THERE are other fish swimming in the tank besides the one you see in the picture. Can you fill in the dots with letters, and find out what they are?

Send your solutions, on postcards only, and not later than February 2, to Auntie Muriel, RADIO PICTORIAL, 37 Chancery Lane, London, W.C.2, and I will award four half-crowns for the four first correct solutions received in the neatest handwriting.

Be sure and give your full name, age, address, and school. Age will be taken into consideration in judging.

Those who wish may paint the fish.

RADIO ALPHABET

TIS for Time, important, you know,
When trying to work out a radio show.
Each special programme must run for so long,
And must not exceed by a word or a song.
It is not enough to be quite a good actor,
If you're forgetting that time is a factor.

00000 WHA!



—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 to the huge audience ("Ooooo-Wha!!!") in the Odeon Theatre, Leicester Square.

CARROLL LEVIS

is presented by
 the makers of

**QUAKER
 OATS**

SEXTON BLAKE TAKES UP RADIO

Continued from page 11

sporting feature, for instance, but did not intend to decide on the broadcaster until a fortnight or so before coming on the air.

There will be a request-song session, and, of course, the "Listeners' Corner," that popular feature which MacLurg has been trying out in the afternoon programmes and "polishing" ready for the main evening hour.

Sexton Blake's episodes will be grim, tense, dramatic.

So as a contrast, would you like to come up to Bill MacLurg's office and see the birthplace of this murder mystery?

There's nothing grim about the atmosphere. Maybe you'll be out of breath after climbing up many flights of narrow stairs to the beige-and-brown office high above St. George's Hall.

You'll have to clamber over the piles of manuscripts listeners have sent in for "Listeners' Corner." And MacLurg's trim secretary is looking anxious because a certain newspaper which mentioned "Listeners' Corner" forgot to add that the B.B.C. could not return any of the song manuscripts! So now this office is crammed out with song copies, many of which will be precious to their amateur composers. If you could see the hundreds that arrive every post you would realise that it is quite impossible for the B.B.C. to return them, as the routine office work would take weeks to complete.

Along one side of the office is a piano on which Jack Clarke is strumming a new melody. He is conductor of the Lucky Dip programmes, and is writing most of the incidental music for Sexton Blake's thriller.

At this moment, in an old tweed jacket, pencil in mouth, rubber in one hand, tinkering the piano with the other, he is struggling with his Muse.

"You know," he sighs, "I wrote this bit for an Eastern scene last night, but this morning it sounds more like an English folk song."

He returns to his fourths with renewed vigour, while in the other corner MacLurg himself is reading a revised part of the script while giving new suggestions over the 'phone to Mr. Sexton Blake Curzon, due to-morrow for another rehearsal.

This is not an office. It is an "ideas factory."



THE EXPERT

"YOU know all about music, don't you?"
 "Sure."
 "Well, what's that fellow playing now?"
 "Why, that's a piano."

RESULT OF AUNTIE MURIEL'S COMPETITION

TOYS COMPETITION

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

JUNE PATRICIA PORTER (age 9), 45 Severn Street, Alvaston, Derby. (*Wilmorton School.*)

BLANCHE WYKE (age 11), 76 Taylor Hill Road, Lockwood, Huddersfield. (*Berry Brow School.*)

FRANCIS CLARK (age 13), Beverley, 20 Tip-tree Road, South Ruislip, Middlesex. (*Manor Senior School.*)

BERNARD CHARLES ROGERS (age 10), Sunrise Farm, Angarrick Mylor, nr. Falmouth, Cornwall. (*Mylor Bridge School.*)

SONG POEMS WANTED

SUCCESSFUL COMPOSER INVITES
 AUTHORS TO SUBMIT LYRICS

Write:—"Composer" (360) Rays Advt. Agency, Cecil Court, London, W.C.2

The simplest way to keep hands white—

use
GLYMIEL
 Jelly
every
 night

Why it must be GLYMIEL

Glymiel whitens and softens hands—quickly—without trace of stickiness or greasiness. Because Glymiel is made by a secret process impossible to copy. Rub a little well into your hands after washing, before exposure to winds and every night. Get Glymiel to-day and have lovelier hands to-morrow.

Tubes 3d., 6d., 1/-. Decorative Jars 2/6.

SOMETHING NEW IN RADIO SHOWS . . .

GLYMIEL JOLLITIES

Tessa Deane Monte Rey
 Dorothy Carless Campbell Copelin
 Bettie Bucknelle
 Clarrie Wright Neal Arden
 and the Glymiel Orchestra

presented by the makers of

GLYMIEL JELLY

Listen to 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.

Beauty Editress Georgina Strange says :

Look at

MUST I get up?" The question popped into my mind for the umpteenth time. Of course I must, but what a horrible idea. Perish the thought, I'm going to have another five minutes under the warm bed-clothes!

This is what I felt like yesterday morning after being at a most exciting, hectic party the night before. It had been grand fun, but oh, getting up the next morning!

I started counting up to ten and had to repeat it four times before I gingerly swung my legs over the side of the bed and pulling myself together, fled into the bathroom. One look in the mirror revealed a very tired-looking Georgina with a still more tired-looking skin.

"This would happen," I moaned, "just because I'm seeing Jim for lunch to-day; he'll think I look a perfect freak!"

Still, it was no use crying over spilt milk, so I set to work straight away on "general repairs."

Twenty minutes later, it was a very different girl who came out of the bathroom. "We must tell our readers about this wonderful rejuvenation treatment, my girl," a little voice whispered in my ear, for I know I'm not the only one who looks and feels like the morning after the night before now and again!

And even if there isn't a morning after the

ARE you satisfied with your reflection in the mirror? Is your complexion clear, your skin satiny smooth? This week's Lesson in Radio Glamour brings you details of a vitalising new face-pack which Georgina is offering as her Special Gift this week

night before where you're concerned, you needn't turn a deaf ear to what I'm going to say. A facial spring-clean is what every one needs after battling against four months of ravaging, wintry weather.

The windows have been shut tight since October to keep out cutting east winds and hail, and during that very cold spell in December, when we nearly all froze to death, didn't you all sit on top of the fire almost roasting yourselves, letting the dry heat of the burning coals lap up every scrap of natural oil in your skins?

This is all very bad for the complexion, for without clean air your skin cannot possibly be healthy (we breathe through our skins as well as our noses, you know) and if nature's oils have been drained away, the result is wrinkles. And what is worse than a sallow and wrinkled face, when you have the prospect of the glorious spring in front of you? You can buy yourselves all the new suits

and hats in the world, but you won't look a bit well-groomed unless you have a skin to match.

A beauty overhaul needn't be in the least tiresome. Just follow out a few simple-rules and regulations and be sure to use the right preparations.

First and foremost, get plenty of fresh air. If you have the time, go through a few deep breathing exercises by an open window every morning—and do sleep with the windows open at night.

Take a brisk walk at least once a day, and if your skin's at all sallow or spotty, cut out fried foods, cakes and sweets from your diet, for a while, and eat all the fresh fruit and greenstuff you can possibly get.

Be strong-minded and drink those six tumblers of water a day. Don't let the thought of a nice cup of tea put you off, have the water *and* the tea if you like, but no dodging the water if you want a soft and clear complexion. It is one of the finest blood purifiers you can have, as it clears out the whole system and helps along a healthy blood stream.

Wash your face and neck in tepid or warm water, using a super-fatted soap, rinse, and then sluice in cold water.

If you happen to have a refrigerator with a piece of ice handy, rub it over your skin, but not if it is dry and sensitive or inclined to split veins.

Any of you with poor circulation would do well to use a friction sponge, especially in your bath. It will stimulate the blood—sluggish circulation is the cause of many a bad skin as it fails to replenish the tiny cells with fresh nourishment as often as it should. You can get a sponge of this description at any chemists for a shilling or two.

Now to let you into the secret of the re-vitalising treatment I worked on myself. It's a face pack made with yeast.

Yeast, as you know, is life and taken internally is a wonderful tonic. Applied externally, its cleansing and beautifying properties will eradicate all the poisonous, waste secretions that have accumulated, leaving the skin soft and refreshed.

Being rich in yeast, this pack is full of health-giving vitamins which feed the skin by way of penetrating into the pores, so will drive away any lines or scurf that have been "sitting pretty" for the last few months.

Mix this youth-making beauty mask to a paste with water and then apply it generously, paying special attention to any spots, blackheads or enlarged pores and to the back of your neck where the fur collar of your coat has been resting.

Leave it on while you attend to the rest of your toilet. As the seconds go by, the warmth of your body will gradually restore the yeast to its active state and you will be aware of a delightful soothing sensation.

Wash off after ten minutes and you'll find your skin alive with the soft bloom of youth, not to mention it being clear and several shades lighter.

I want you to promise yourselves a face pack like this before you buy your new spring outfit, as a clear, pink and white skin will enable you to make the perfect choice.

Delicate colours are going to be "in" this year to match the new wild-roses complexions, but you can't possibly be right up-to-the-minute if your skin betrays you.

So take advantage of this week's special offer, fill in the coupon as usual, attach to it two penny stamps and send it along to me—marked "Yeast Pac" Offer, c/o "Radio Pictorial," 37-38, Chancery Lane, London, W.C.2. In return I will let you have a full sixpenny sized packet of the yeast pack, like the one illustrated on the opposite page.



Wild-rose complexions will be "in" with the new spring colours, so get your skin ready now!

Your Face!



Helen McKay, radio's red-headed crooner, gets ready to try her face pack

NO need to worry about that beauty problem—just drop a line to Georgina and let her do the worrying! Her address is: c/o "Radio Pictorial," 37/38 Chancery Lane, London, W.C.2. Don't forget to enclose a stamped, addressed envelope.

By the way, before I bid you adieu until next week, I would like to mention that all beauty queries sent in with the coupons are dealt with separately, as I have another department for the samples, so don't be alarmed if you get one without the other—you will receive both in due course.

Scorched Legs

"My legs are covered with scorch marks through sitting too near the fire. Would you let me know of a lotion to get them off?"—Pauline Anderson (Bickley).

CERTAINLY, but will you send a stamped addressed envelope, so that I can write to you privately, as I am not allowed to print the names of preparations here. The preparation I have in mind is a quick-working lotion and costs only two shillings a bottle.

The Word Manicure

"What is the exact meaning of the word manicure, Georgina? I have often wondered how we came by the name, as it doesn't sound a bit like 'nail care,' does it?"—"Inquisitive" (Glamorgan).

AS a matter of fact, manicure is taken from the Latin Manus Cura, which means hand care when translated into English, so manicure really means the care of the whole hand, not just the nails.

Foot Cream Wanted

"Would you let me know of something to prevent my feet aching? After I have been out walking for a little while, I suffer agonies with my feet and I particularly want to go hiking a lot this year, as I have a boy-friend who belongs to a rambling club."—"John's Girl" (Harpender).

I KNOW of a very good foot cream which I want you to try. It costs only 4½d. a tin and relieves any tiredness almost immediately. Will you let me have your address, so that I can tell you where to get it?

You can help matters by soaking your feet in warm water for ten minutes or so, before starting out on a long walk. Add a little toilet eau de cologne to the water and after drying your feet, apply a generous dusting of talcum powder—before using your cream, of course.

The Edwardian Touch

"I would very much like to have my hair done in the new Edwardian hair style, but am so afraid of not being able to keep it looking nice. I cannot spend very much time on my hair, as I am kept busy from morning till night, looking after the family. Could you give me a few hints on how to keep my locks tidy if I have them dressed in this new fashion?"—Mrs. Sanders (Ruislip).

THE new hair fashion for the Spring would be ideal for you. The sides and front of the hair are still going to be put up with little bunches of curls pinned on top, but the back of the head is going to be shingled. It will give the same appearance, but will be much easier to keep "put." Don't you think it a good idea?

If you do a lot of bending with your housework during the day, you can wear one of the invisible nets now on the market to keep the top curls from falling out and whip it off in the evening when your husband comes home.

Suffers from Arthritis

"At times I suffer rather badly from arthritis and a friend told me to eat plenty of grapes. I have never heard of this before—do you think they would do any good?"—Mrs. Murray (Edinburgh).

YES, grapes are very good for people suffering from arthritis as they are rich in vitamin "B." It is lack of this vitamin that sometimes aggravates your particular trouble. I would also advise you to eat plenty of cherries when they are in season, and carrots, turnips, yeast and eggs. Avoid starches and meats.

YOUR BEAUTY EDITRESS' GIFT OFFER



To obtain this large sixpenny-sized "Yeast Pac," fill up the coupon below and address it to:

**THE BEAUTY EDITRESS,
"YEAST PAC" OFFER,
c/o "RADIO PICTORIAL,"
37/38, Chancery Lane,
LONDON, W.C.2,**

and enclose 2d. in stamps to cover postage.

CUT OUT AND POST THIS COUPON

"RADIO PICTORIAL'S" GIFT OFFER

Please send me the "Yeast Pac" face-pack mentioned in your article. I enclose 2d. in stamps to cover packing and postage.

NAME.....

ADDRESS.....

(Please write in block letters) 27/1/39

You'll love this week's special offer of the new yeast face pack—this sixpenny packet is yours for two-pence in stamps!

PROFESSOR BILLY BENNETT

(Almost)

DID you hear this grand comedian's "Almost an Academy" programme on January 20? He will be back again on February 3 and 13 (Regional), with two more of these hilarious Musical Bees



Who is this smart looking, bright-eyed guy? Surely it can't be—



—our old friend Billy Bennett who, only a few minutes ago, had such a close shave?



(Left) When Billy wakes up in the morning he could push down a house. (Right) But when it comes to getting out of bed, you could knock him down with a feather!



The only time Billy's serious is when he's reading his fan mail



We don't mind if we do, Billy, but go easy on that splash

AIRING "MR. CINDERS"

NAT.,
TUESDAY,
JAN. 31

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

SUNDAY, JAN. 29

Plays, Talks, Features, etc.

NATIONAL: Short story, *If A Plus B...*, written and read by **Graham Sutton**. C. H. Middleton, F. Buckley Hargreaves on *Films*. Talk by Rt. Hon. Sir Thomas Inskip on *Sunday, A National Heritage*. Series on *Church in the World*, No. 111. *Education*, by **Maurice L. Jacks**, Director of Education at Oxford University. Instalment of *Les Miserables*, with **Henry Ainley**. *Regional*: Arnold Bennett's *The Card*, adapted by Neil Tuson. *Music of the Week*, talk by **Sir Adrian Boult**.

Services, etc.

National: Morning, Church of England Service from Edgbaston Parish Church, conducted by Rev. Canon **Stuart Blofeld**. Evening service from St. Nicholas College Chapel, Chislehurst, by Rev. Canon S. J. **Marriott**. *Regional*: Roman Catholic Service, conducted by Rev. **Father J. P. Arendzen, D.D.**

Music

National: *Ghosts of London*, devised by Wilfred Rooke-Ley, music arranged by Mark H. Lubbock, with B.B.C. Theatre Orchestra. B.B.C. Orchestra led by **Warwick Braithwaite**, with **Webster Booth**. *The Twilight Hour*, **Sandy Macpherson** on the B.B.C. Theatre Organ. **Willie Walker Octet**. **Troise** and his Mandoliers, with **Don Carlos**. **Victor Olof Sextet**. *Orchestre Raymonde*. *Regional*: Pianoforte Recital by **David Buchan**. Sunday Evening Concert by B.B.C. Orchestra, with **Emanuel Feuerman** (cello). The **Lener Quartet**.

MONDAY, JAN. 30

Variety

NATIONAL: *Monday Night at Seven*, with the **Four Aces**, **Evelyn Dove** and usual features. Floor show by **Carroll Gibbons** and his band, with guest artistes. *Regional*: *Trolley Bus*, devised by **Kenway and Young** with **Flora Ashe**, **Cyril Fletcher** and **Kenway and Young**. *Variety Mansion*, with **Norah Ford**, **Nora Blakemore**, **Varney and Britt** and **Cavatino** on the accordion. *Songs at the piano* by **Michael North**.

Plays, Talks, Features, etc.

National: Reading of *War and Peace*. *Silence for the Take*, **Stephen Potter** and **Ralph Keene** present a scene, in a film studio. *Regional*: *Fear Walks the Moor*, short story written and read by **Hylton Brown**.

Dance Music

Late music by **Billy Merrin** and his **Commanders**.

Sport

Regional: **F. Southerington** v. **F. Wallis** at the **Hanbury Arms**, **Islington** in a darts match. Commentator, **Charlie Garner**.

TUESDAY, JAN. 31

Variety

NATIONAL: *Mr. Cinders*, musical comedy with **Leslie French**, **Marjery Wyn** and **Patrick Waddington**. **Van Dam's Orchestra**. *Regional*: **Harry Evans** and his **Sextette** in time. *Alpine Hut*, with **Emily Ludwig**, **Jacques Browne** and **Lorna Stuart**. **Sandy Macpherson** on B.B.C. Theatre Organ. *Accent on Rhythm*, with **Anna Meakin**, **William Blackburn**, **George Alsopp** and **James Moody**. *You Shall Have Music*, with **Louis Levy**, **Brian Lawrance** and **Eve Becke**.

Plays, Talks, Features, etc.

National: *Gold in Australia (1839-1939)* Dramatic panorama by **R. L. Megroz**. *Shipwreck*, dramatic

play by **Robert Barr**. *Regional*: **Major O. Stewart** talks on *Air Races*. Reading of *Sense and Sensibility*. *Under Twenty Club*.

Dance Music

Late music by **Sydney Lipton** and the **Grosvenor House Orchestra**.

Sport

Regional: **Stewart Macpherson** commenting on ice-hockey match at **Harringay**.

WEDNESDAY, FEB. 1

Variety

REGIONAL: **George Sheering**, syncopated pianist. **Al Bollington** on B.B.C. Theatre

Organ. *The Alpine Hut*. *Band Waggon*. Dance Cabaret with **Harry Evans** and his band.

Plays, Talks, Features, etc.

National. Reading of *Tolstoy's War and Peace*. *The Amateur Handynan*, talk by **W. P. Matthews**. *World Goes By*. *Regional*: *The River Trent* (repeat). *In Praise of Common Food*. No. 1. *The Pork Shop*, by **J. L. Gregson**. *Photograph*. 1st of series of talks on photography, by **Marcus Adams**.

Dance Music

National: Dance music from **Hungaria Restaurant**. *Regional*: **Bram Martin** and his **Orchestra**. Late music by **Joe Loss** and his band.

Please turn to page 33.

10 FOR 6°
20 FOR 11½°

MEDIUM STRENGTH
CAPSTAN
Navy Cut
CIGARETTES
W.D. & H.O. WILLS.
BRISTOLE LONDON.

THE DEMAND
INCREASES
DAILY

— W.D. & H.O. Wills.

LISTEN TO RADIO LUXEMBOURG

1,293 metres

Announcers: Mr. John Bentley and Mr. Derek Baker

SUNDAY, JAN. 29

- 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. Cavalcade of Melody Presented by Nestlé's.
- 9.30 a.m. Master O.K., the Saucy Boy
- 9.45 a.m. THEATRE OF THE AIR Presents "Showland Memories," with Elena Danielli, Robert Irwin and Percival Mackey and His Orchestra.—By the courtesy of California Syrup of Figs.
- 10.0 a.m. Old Saly 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 Sponsored by Bisurated Magnesia.
- 10.45 a.m. Professor Bryan Michle—"The Riddle Master."—Presented by Brown & Polson Custard.
- 11.0 a.m. The Circus Comes to Town George Buck, Philip Wade, Jack Train, Jeanne Du Casals, 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: Bernard Vine (boy tenor), Harmonica Swingers (harmonicas), Norah Bennet (soprano), John Davies (yodeller), Ronald Bulley (crooner). 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. "Sing As We Go." 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 Presents Diana Ward with Alan Howland, Ivor Davis, Gwen Jones, Geoffrey Sumner, Mrs. Thomas, and Orchestra directed by Eddie Carroll.—Presented by Lux.
- 1.30 p.m. Ovaltine 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 AND HIS BAND In a new and unusual entertainment with an all-star cast: The Three Jackdaws, Helen Clare, Doris Hare, Jack Cooper, Jack Hunter and Robert Christie.
- 3.0 p.m. CARSON ROBISON & HIS PIONEERS continue their popular Hill-Billy broadcasts.—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 sweethearts.—Presented by Black Magic Chocolates.
- 3.45 p.m. Geraldo in Play.—Presented by Diploma Cheese.

- 4.0 p.m. HORLICKS PICTURE-HOUSE Master of Ceremonies: Howard Clancy. With Anna Lee, Gertrude Nlesen, Vic Oliver, Dorothy Alt, The Cavendish Three, The Mayfair Men, Bryan Quin, the voice of George Raft, 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. 4 Frances Day. Meet the stars and hear how they reached the top. Frances is at her glamorous best this week, and supporting her will be Dorothy Black, Leslie Mitchell and Sydney Jerome and His Orchestra.—Presented by De Reszke Minors.

- 9.0 p.m. HIGHLIGHTS ON PARADE With Alfred Van Dam and His State Orchestra, and Anne Ziegler.—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: Bob and Alf Pearson singing a "London Medley"; Heddle Nash, tenor, singing "When Other Lips." A Musical variety sent by Cadbury's of Bourneville 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 Melachrino.—Presented by Colgate Ribbon Dental Cream and Shaving Cream.

- 9.45 a.m. Keeping House With Elizabeth Craig, introduced by Peter the Planter introduced by Lyons' Green Label Tea.
- 10.0 a.m. THE COOKEEN PROGRAMME With Carroll Gibbons and His Boys, Anne Lenner and George Melachrino. Guest Artistes: The Five Herons and Eddie Peabody.
- 10.30 a.m. PLAIN JANE Presented by Rinso.
- 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.
- 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. KITCHEN WISDOM Presented by Borwicks Baking Powder.
- 5.15 to 5.30 p.m. Request Programme



Glorious Gloria Brent sings in Horlicks "Music in the Morning" on Monday, Wednesday, Thursday and Saturday at 8.15 a.m.



Eddie Pola wisecracks his way through the Palmolive Programme on Sunday at 8.0 p.m. and Friday at 3.30 p.m.

- 5.30 p.m. The Ovaltineys With Harry Hemsley and Orchestra.—Presented by Ovaltine.
- 6.0 p.m. THE RADIO GANG SHOW Presented by Lifebuoy Soap, featuring Ralph Reader, Enid Lowe, Gwen Lewis, Peter Haddon, Bill Bannister, Syd Palmer, Norman Fellows, Jack Beet, Donald Smith, Eric Christmas, Yoland, Elva and Dorothy, and 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, Bruce Trent, Sid Buckman, Doreen Stevens. Compered by Ben Lyon.—Presented by Rinso.
- 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 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. Compered, Russ Carr.—Presented by Cookeen Cooking Fat.
- 8.0 p.m. PALMOLIVE PROGRAMME With Olive Palmer, Paul Oliver, the Palmolivers, and Eddie Pola.
- 8.30 p.m. Luxembourg News (In French)

- 10.0 p.m. POND'S SERENADE TO BEAUTY Brings you Stella Wayne, discussing some human problems. The new dance orchestra is led by Van Phillips. 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 Dairy Box.
- 11.0 p.m. Young and Healthy Presented by Bile Beans.
- 11.15 p.m. The Zam Buk Programme
- 11.30 to 12.0 (midnight) Request Programme

MONDAY, JAN. 30

- 8.0 a.m. MELODIES FROM THE AIR Presented by Kolynos Tooth Paste.
- 8.15 a.m. MUSIC IN THE MORNING Featuring Gloria Brent, Bob Howard and Marilyn, 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. Sunlight On Monday With Terence Casey at the Organ of the Dominion Cinema, London.—Presented by Sunlight Soap.

TUESDAY, JAN. 31

- 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 Bettie Bucknelle and Denny Dennis to sing to you.—Presented by Cadbury Bros.
 - 9.0 a.m. A Pickle of Character presented by Pan Yan Pickles.
 - 9.30 a.m. Brown & Polson Cookery Club. Presenting the President, Mrs. Jean Scott, in Film Star Recipes from Hollywood.
 - 9.45 a.m. Station Concert
 - 10.0 a.m. "Ask the Doctor." A programme presented by "Sanatogen" Brand Tonic Food, with music by the Arcadian Octet.
 - 10.15 a.m. Doctor Humankind Presented by the Kraft Cheese.
 - 10.30 a.m. PLAIN JANE Presented by Rinso.
 - 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.
- Please turn to page 30

CASH PRIZES FOR LISTENERS

See page 19

Tune in on Sunday morning
at 8.45 A.M. to—

Gibbs



IVORY CASTLE
Radio
FAIRY STORY
from
RADIO NORMANDY



Postman Beaver on the bicycle is only one of the host of quaint little people in the Land-of-Dreams-Come-True. The Land where the Archer and his Elves, with the aid of Rose Pink—the Fairy Queen—and her lovely Fairies, wage their terrible battles with Old Giant Decay and his horrible imps. Meet them all—hear their actual voices in the thrilling Gibbs Radio Fairy Story every Sunday morning at 8.45.



Transmissions arranged through the I.B.C. Ltd.

GIBB 2

**DON'T MISS
THE FINEST
ENTERTAINMENT
ON THE AIR
EVERY SUNDAY!**

**THE NEW
RINSO
RADIO REVUE**

JACK HYLTON PRESENTS—

THOSE TWO
FAMOUS STARS
OF SCREEN, STAGE
AND RADIO

Bebe Daniels and Ben Lyon

JACK HYLTON AND HIS BAND

TOMMY HANDLEY

BRUCE TRENT

DOREEN STEVENS

Peggy Dell

SAM BROWNE

Listen-in to this galaxy of talent in the NEW RINSO RADIO REVUE, every Sunday at 6.30 p.m. from Luxembourg, Normandy and Poste Parisien. (Transmission for Normandy arranged through the International Broadcasting Company, Ltd.)

LISTEN-IN TO THE
EXCITING SERIAL ROMANCE
PLAIN JANE

At 10.30 a.m. from Luxembourg. A ¼-hour programme daily (Monday to Friday inclusive), giving a thrilling new episode every day.

Meet RADIO'S
Lovable New Character
**"THE MAN
IN THE
STREET"**



compèring the

**STORK RADIO
PARADE**

Exciting New Series of Musical Thrills



with

**PETER YORKE
and his Orchestra**

**DICK BENTLEY
and famous Guest Artists**

Hear **SAM BROWNE & DOROTHY CARLESS** in the stories of 1928—a cavalcade of the greatest musical year of modern times; Noel Coward—the romance in music of a sensational stage career; Clayton and Waller—smash hit after smash hit in musical comedy; and many similar triumphs of the entertainment world.

FROM LUXEMBOURG EVERY WEDNESDAY

10.0—10.30. a.m.

FROM RADIO NORMANDY EVERY SUNDAY

11.15—11.45 a.m.



A pageant of variety

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.

HUNTLEY & PALMERS
WELCOME ASSORTED
1/- per lb. Drum as illus. 2/6

LISTEN TO LESLIE HENSON in Huntley and Palmers' Programme from Luxembourg every Sunday at 12.45 p.m., and BEST OF EVERYTHING every Tuesday at 4.30 p.m.

Carroll Levis's
most popular
DISCOVERY

On Sunday, Jan. 15th

was
JOAN SCOTT

singing

"I'm looking for the Sheik of Araby"

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 "UNKNOWN'S."

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

RADIO LUXEMBOURG'S PROGRAMMES

Continued from page 28

- 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 Artist: Robert Ashley.—Presented by Maclean's Ltd.
- 4.0 p.m. 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 Melachrino.—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., FEB. 1

- 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 smile, a song 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. THE STORK RADIO PARADE
Featuring Peter Yorke and His Concert Orchestra, Dick Bentley, Sam Browne, Dorothy Carless, and "The Man in the Street."—Presented by the makers of Stork Margarine.
- 10.30 a.m. PLAIN JANE
Presented by Rinso.
- 2.15 p.m. A SERIAL STORY
"Mr. Keen, Tracer of Lost Persons."—Presented by Anne French Cleansing Milk.
- 2.30 p.m. "BACK-STAGE 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.—A programme presented by Cow & Gate, Ltd.
- 3.45 p.m. Station Concert
- 4.0 p.m. THE GLYMIEL JOLLITIES
With Bettie Bucknelle, Tessa Deane, Dorothy Carless, Clarence Wright, Monte Rey, Campbell Copelin and the Glymiel Orchestra, with your announcer—Neal Arden.—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, FEB. 2

- 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
Fascinating episodes from the lives of men and women around you.—Presented by "Genasprin."
- 10.15 a.m. Station Concert
- 10.30 a.m. PLAIN JANE
Presented by Rinso.
- 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. STARS ON PARADE
Programme of Movie Memories.—Presented by Puffed Wheat and Puffed Rice.
- 3.45 p.m. Geraldo In Play
Presented by Diploma Cheese.
- 4.0 p.m. Nurse St. John
On First Aid Treatment in the home.—Presented by Elastoplast First Aid Dressings.
- 4.15 p.m. George Payne's Tea Time
With Cyril Fletcher in "Odd Odes and Music."
- 4.30 p.m. YOUR OLD FRIEND DAN
Singing his way into the home.—Presented by Johnson's Wax Polish.
- 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. Request Programme
- 5.15 to 5.30 p.m. SANDY POWELL
in the exciting series of fun and adventures "Around the World with Sandy Powell." Presenting by Atora Shredded Beef Suet.

FRIDAY, FEB. 3

- 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.
- 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 gut 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.
- 9.0 a.m. Brasso Metal Polish Broadcast
Magazine, "Brighter Homes." Other People's Homes. This week: Mrs. Charlie Kunz.
- 9.15 a.m. Countryside
Presented by Carnation Milk.
- 9.30 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
- 9.45 a.m. Concert
Presented by Brooke Bond Dividend Tea.
- 10.0 a.m. Station Concert
- 10.30 a.m. PLAIN JANE
Presented by Rinso.

- 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, the Palmolivers, and Eddie Pola.
- 4.0 p.m. Friday At Four
Presented by Du Maurier Cigarettes.
- 4.15 p.m. The Saucy Boy.
Master O.K.
- 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 musica family.—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) Rowntrees
"Daydreams" at Midnight.
- 12.15 to 1.0 a.m. Dance Music

SATURDAY, FEB. 4

- 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., Ltd.
- 9.0 a.m. CADBURY CALLING
"The Cococub Radio News." (A Radio Magazine for boys and girls, edited by Jonathan). With the Cadbury Cowboys, boy and girl entertainers, Zoo talks by Keeper Bowman of the London Zoo, puzzles, surprises, etc. Something new in children's programmes.—Sponsored by Cadburys on behalf of their Bournville Cocoa.
- 9.15 a.m. The Circus Comes To Town
George Buck, Philip Wade, Jack Train, Mabel Constanduros, with the Augmented Circus Band.—Presented by Bob Martin.
- 9.30 a.m. 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. 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.
- 5.15 p.m. Bolenvill Bill
The Reporter of Odd Facts.
- 5.30 to 6.0 p.m. All The Association
Football Results.—Presented by Edward Sharp & Sons, Ltd., the makers of "Big Six Slab Toffee."
- 11.0 p.m. Ovaltine
Presents "Music for a Dancing Mood."
- 11.30 to 12.0 (midnight) Dance Music
- 12.0 (midnight) Midnight In Mayfair
With Grey's Cigarettes.—Presented by Godfrey Phillips, Ltd.
- 12.15 a.m. The Smarty Show
Bringing you four of the Smartest Performers around Town.—Presented by Rowntree's "Smarties."
- 12.30 to 1.0 a.m. Dance Music

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

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 Mr. J. A. Blackburn, 11 Fixby View, Rastrick, Brighouse, Yorks.

SELDOM indeed do we hear a fast speaker in radio talks, which is all to the good, for not all of us have perfect ears. But some comedians speak so quickly that many listeners miss the point of their jokes.

This grumble may not have the sympathy of those in the south, but we in the north are slow of speech, and our ears are not attuned to lightning repartee.

Reginald H. Porter, Ilford.

IN my opinion people listen to dance bands far more than the B.B.C. Orchestra (Sections A, B, C, etc.). As they have dispensed with Henry Hall's band why not the same with the B.B.C. Symphony Orchestra and take outside broadcasts? I am sure they would save a considerable amount of money which could be used for lighter entertainment.

Miss R. Presgrave, Oakham.

I THOROUGHLY enjoy Michael Standing in the London Streets in *In Town To-Night*. There are a lot of laughs in this few minutes. The humour of the broadcasters and the laughter of the crowds must appeal to all Londoners away from home, and there is always a chance we may hear someone we know personally.

L. Lacey, Donnington.

INSTEAD of standing on street corners in the hope of getting interesting comments from "at random" picks, why doesn't Michael Standing bring the "mike" into our homes? We can speak more freely and in a more interesting manner from our own firesides.

From Eric L. Adlem, W.11.

I WOULD like to suggest that a good outside broadcast could be arranged from Trafalgar Square. Many people find their way to this favourite spot when visiting London, and I think it would prove interesting to hear from them. We may also get a few laughs at the expense of those feeding the birds!

I would add that a recorded version of such a broadcast should delight Empire listeners—it would bring back pleasant memories to many.

Mrs. Nellie Parker, N.W.6.

IT is conceivable that the famous personalities who visit the "Black Dog" at 12.30 p.m. on Tuesdays may not be available at an hour convenient to many would-be listeners. Recordings of this fine programme might be taken each week and re-broadcast at a peak hour in the evenings when thousands of husbands, sons and daughters, who are away all day, would be glad to meet the Wilkes and their distinguished guests.

Miss Hazel Rogers, Kensington.

ONE would gather from Herbert Harris' article, "Hitler's Radio Refugees" that there is nothing worth hearing on German radio since the Jews have been dispensed with. From my own point of view, I invariably tune into a German station where I can find the music, dance and otherwise, and singing that I like.

The People's Sets are cheaper than the 76 RM. Mr. Harris mentions and for a few extra marks one can buy a small gadget which is fixed on the radio and enables one to listen to foreign stations—those sets are not merely produced so that the Germans can hear the Fuehrer—and they do listen to foreign stations with as little fear of being thrown into a concentration camp as we have in England.

Mrs. E. Smith, N.12.

UNDoubtedly Mr. Henry Ainley has one of the finest radio voices. To hear him is a joy. But it seemed a little strange that Jean Valjean, an illiterate peasant, should speak in even more cultured accents than Monseigneur Brenvenie, the bishop!

Mrs. V. Cantwell, Liss.

IN only a few instances, so far as I remember, does the B.B.C. announce during a programme the time and day of the next item in that broadcast, or a repeat of same. Now, would it not be a good idea if they could do this with most of the regular features? It often happens with me that I have to miss some other anticipated programme because I have not known when, if ever, it would be repeated.

HOWARD MARSHALL'S SUNDAY APPEAL



Howard Marshall, radio's most famous commentator, has something important to say on Sunday at 8.45 p.m.

ON Sunday, January 29, Regional, at 8.45 p.m. Howard Marshall will be appealing for the Queen's Hospital for Children.

ON behalf of the Queen's Hospital for Children, Hackney Road, London, E.2, famous commentator Howard Marshall will be making a microphone appeal on Sunday, January 29, at 8.45 p.m., Regional. RADIO PICTORIAL has always taken a keen and active interest in the welfare of this hospital, and for many years now the staff and readers have supported its own "Beejapee Cot."

Howard Marshall is a happy choice. His voice is one of the most liked in the country. Everyone has been thrilled by his graphic commentaries on boxing, football, cricket, and State functions.

Thirty-eight years of age, an old Oxford rugger blue, Howard Marshall is a happily married man and a proud father of two robust boys.

A great champion of youth, he is also devoted to children. And it is on their behalf that he is appealing on Sunday, January 29, at 8.45 p.m. We, in turn, appeal to you to put aside those few short minutes to listen to him—and we hope that many of you will respond to what he has to say.

THE GLAMOUR OF

Evening in Paris

Listen in to

EVENING in PARIS

Feature Programme from

RADIO NORMANDY

Sunday Evenings, 6.15 p.m.
—6.30 p.m. (274 metres)

... LET IT BE YOURS

It is a tribute to graciousness, a finishing touch to charm. Nothing definite, nothing garishly obvious, yet "Evening in Paris" Perfume and Powder provide that enchanting but elusive note of exquisite refinement so necessary to complete a fastidious toilet.

BOURJOIS

"Happy Listening"

RADIO NORMANDY

I.B.C. Studio Manager :
George R. Busby
Chief Announcer : David J. Davies
Resident Announcers : Ian Newman,
Ralph Hurcombe, Norman Evans
Sound Engineer : Clifford Sandall

SUNDAY, JAN. 29

7.0 a.m. Radio Reveille
7.45 a.m. Studio Service
8.0 a.m. Light Orchestral Music
8.15 a.m. March of Melody
Presented by Pynovape 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. 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 Toothpaste.
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 Benjie McNabb.
11.15 a.m. THE NEW STORK RADIO PARADE
From the stage of the Scala Theatre, London. Peter Yorke and His Orchestra Dorothy Carlless, Sam Browne, Norah Savage, The Man in the Street. Compere, Dick Bentley.—Presented by Stork Margarine.
11.45 a.m. Programmes in French
1.30 p.m. LUX RADIO THEATRE
Featuring Diana Ward with Alan Howland, Ivor Davis, Gwen Jones, Geoffrey Sumner, Mrs. Thomas and Orchestra directed by Eddie Carroll.—Presented by Lux.
2.0 p.m. The Kraft Show
Directed by Billy Cotton. Featuring David Burns and Phyllis Robins, Alan Breeze and Peter Williams.
2.30 p.m. Teaser-Time
Presented by "Genozo" Brand Toothpaste.
2.45 p.m. THE OPEN ROAD
Featuring the Carter Cavaliers.—Presented by Carters Little Liver Pills.
3.0 p.m. SERENADE TO BEAUTY
Brings you Stella Wayne. Discussing some Human Problems. A new Dance Orchestra led by Van Phillips. Announced by Michael Riley.—Presented by Pond's Extract Co., Ltd.
3.30 p.m. REGINALD FOORT
At the Organ, with a guest artiste, Billy Thorburn.—Presented by Macleans, Ltd.
4.0 p.m. HORLICKS PICTURE HOUSE
Master of Ceremonies: Howard Clancy, Anna Lee, Gertrude Niven, Vic Oliver, Dorothy Alt, The Cavendish Three, Mayfair Men, Bryan Quinn, The Voice of George Raft 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, Bernard Vine (Boy Tenor), Harmonica Swingers (Harmonicas), Norah Bennett (Soprano), John Davies (Yodeller), Ronald Bulley (Crooner). From the stage of the Odeon, Leicester Square.—Presented by the makers of Quaker Oats.

5.30 p.m. The Makers of Oxydol Proudly Present JACK JACKSON AND HIS BAND in a new and unusual entertainment, with an all-star cast. The Three Jackdaws, Helen Clare, Doris Hare, Jack Hunter and Jack Cooper.
5.45 p.m. More Adventures of Master O'Kay
6.0 p.m. Let's Remember
With Frank Titterton, Leslie Jefferles, and His Quintette, Anne Ziegler, and the Old-Time Singers.—Presented by Fynnon.
6.15 p.m. EVENING IN PARIS
A unique programme brought to you from the gay capital itself, with Nancy Crowne, Jean Delectre, Dimo Dussot, Mlle. Bluebell of the Folies Bergeres, Pierre Zepelli and His Orchestra, and Lucienne Boyer.—Presented by Bourjois, the makers of "Evening in Paris" Powder and Perfume.
6.30 p.m. RINSO RADIO REVUE
Featuring Jack Hylton and His Band, Bebe Daniels and Ben Lyon, Tommy Handley, Sam Browne, Peggy Dell, Bruce Trent, Sid Buckman, Doreen Stevens. Compered by Ben Lyon.—Presented by Rinsol.
7.0 p.m. The Ace of Hearts Orchestra
Presented by Black Magic Chocolates.
7.15 p.m. "THE MOST TERRIBLE VOICE"
Another episode in the thrilling adventures of Inspector Brooks and his son Dick, of Scotland Yard.—Presented by the makers of Milk of Magnesia. Inspector Brooks is played by that famous actor of stage, screen and radio, D. A. Clarke-Smith.
7.30 p.m. Programmes in French
10.0 p.m. Radio Normandy Auditions of the Air. Compered by Tom Ronald.
10.30 p.m. Sunday Night Excursion
Presented by W. Symington & Co.
10.45 p.m. The Songs We Know
Them By.—Presented by Ladderix.
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
12.0 (midnight) Melody at Midnight
Presented by Bille Beans.
12.30 a.m. Dance Music
1.0 a.m. I.B.C. Goodnight Melody

MONDAY, JAN. 30

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
Teddy Randall and His Sensational London Band, Madeleine De Gist, Pierre Le Kreun, and the Smiling, Singing Men-about-Town.—Presented by Milk of Magnesia.
2.45 p.m. YOUNG WIDOW JONES
Presented by Milk of Magnesia.
4.0 p.m. STELLA DALLAS
Sponsored 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. 31

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 Bettie Bucknelle, Denny Dennis to Sing to you.—Presented by Cadbury Bros., Ltd.
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.

274 m., 1,095 kc/s

9.0 a.m. THE GLYMIEL JOLLITIES
With Bettie Bucknelle, Tessa Deane, Dorothy Carlless, Clarence Wright, Monte Rey, Campbell Copelin, Neal Arden.—Presented by Glymiel Jelly.
9.15 a.m. Happy Harmony Programme
Presented by Manger's Sugar Soap.
9.45 a.m. WALTZ TIME
With Tom Sheppard and His Orchestra, and the Golden Voices of Jerry Roberts and Mary Munroe.—Presented by Phillips' Dental Magnesia.
2.45 p.m. YOUNG WIDOW JONES
Presented by Milk of Magnesia.
3.0 p.m. Light Orchestral Concert
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. SMILES, SONGS AND STORIES
Compered by Albert Whelan.—Presented by Andrews Liver Salt.
5.15 p.m. A Quarter-Hour Programme
For boys and girls.
5.30 p.m. Variety

WEDNESDAY, FEB. 1

7.0 a.m. Laugh and Grow Fit
Joe Murgatroyd and Poppet.
7.15 a.m. Light Orchestral Selection
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.
8.40 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.
9.15 a.m. Nurse St. John
On First Aid Treatment in the Home.—Presented by Elastoplast First-Aid Dressings.
9.45 a.m. THEATRE OF THE AIR
Presenting Showland Memories, Robert Irwin, Elena Danieli, 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.
3.15 p.m. CARSON ROBISON and His Pioneers.—Presented by Oxydol.
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
Sponsored 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.
5.15 p.m. A Quarter-Hour Programme
For Boys and Girls.
5.30 p.m. PALMOLIVE HALF-HOUR
With the Palmolives, Paul Oliver, Olive Palmer, and Eddie Pola.—Sponsored by Palmolive Soap.

THURSDAY, FEB. 2

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 Mystery Item. A Star or Celebrity straight from the headlines.—Presented by Reckitt's Blue.
8.15 a.m. The Bluebell Broadcast
Magazine. "Brighter Homes."—Presented by "Bluebell" Metal Polish.
8.40 a.m. "YOUR MESSAGE FROM THE STARS"
Presented by Anne French Cleansing Milk.

9.45 a.m. LONDON MERRY-GO-ROUND
Teddy Randall and his sensational London Band, Madeleine de Gist, Pierre Le Kreun, and the smiling, singing Men-about-Town.—Presented by Milk of Magnesia.
2.45 p.m. YOUNG WIDOW JONES
Presented by Milk of Magnesia.
4.0 p.m. STELLA DALLAS
Sponsored 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.
5.15 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.

FRIDAY, FEB. 3

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 Kolyonos 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.
9.0 a.m. The Three Cooks
9.45 a.m. THEATRE OF THE AIR
Presenting Showland Memories, Robert Irwin, Elena Danieli, The Showland Trio, Percival Mackey and His Orchestra.—Sponsored by California Syrup of Figs.
10.0 a.m. KITCHEN WISDOM
Presented by Borwick's Baking Powder.
10.15 a.m. A PICKLE OF CHARACTER
Presented by Pan Yan Pickle.
10.30 a.m. SONGS AND MUSIC FROM STAGE AND SCREEN
Presented by Maclean Brand Stomach Powder.
11.0 a.m. DONALD PEERS
Cavalier of Song. Supported by the D.D.D. Melodymakers.—Presented by the makers of 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
Sponsored 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, FEB. 4

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 Kolyonos 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.
9.0 a.m. SMILES, SONGS AND STORIES
Compered by Albert Whelan.—Presented by Andrews Liver Salt.
9.15 a.m. Kings of the Keyboard
Presented by Pynovape Inhalant.
9.30 a.m. HARRY DAVIDSON
And His Commodore Grand Orchestra —Presented by Bismag, Ltd.
10.0 a.m. CARROLL GIBBONS AND HIS BOYS
With Anne Lenner, George Melachrino, Guest Artistes: Eddie Peabody, Five Herons. Compere: Russ Carr.—Presented by Cookeen Cooking Fat
2.15 p.m. Miniature Matinee
3.45 p.m. Variety
4.45 p.m. Musical Pairs
5.30 p.m. WHO WON?
Full Classified Results of all Association Football Matches played this afternoon will be broadcast between now and 6.0 p.m.—Presented by Pineate Honey Cough Syrup.

B.B.C. PROGRAMME GUIDE

Continued from page 27

THURSDAY, FEB. 2

Variety

NATIONAL: Harry Engleman's Quintet. Repeat of *Accent on Rhythm*. *Love is in the Air*, with Reg Pursglove and his band, Max Oldaker, Isabel McEwan and Gustave Ferrari. Relay from *Lewisham Hippodrome*. **Regional:** *Lucky Dip* (afternoon and evening. With Sexton Blake, *Listeners' Corner* and, in the evening, Robb Wilton as *Mr. Muddlecombe J.P.* **Midland:** Repeat of *Mr. Cinders*. Excerpt from *Robinson Crusoe*, at Alexander Theatre, Birmingham with Norman Griffin, Elsa Stenning, Patricia Stanier, Harry Eades and Iris Day.

Plays, Talks, Features, etc.

National: Reading of *Under the Greenwood Tree*. *Children, Ill and Well*, talk by a Medical Psychologist. *The Pacific*, talk on Great Britain by Sir Frederick Whyte, K.C.S.I., with G. Hudson as Interlocutor. Alistair Cooke on *Mainly About Manhattan*. **Regional:** *At the Black Dog*. *Up to London*, talk by Reginald Arkell. *Lillibulero*, feature on great siege of London-derry (1688-89) by Denis Johnston.

Dance Music

Regional: Victor Silvester and his band (afternoon); late night music by Michael Flome and his band and Eddie Carroll and his band.

FRIDAY, FEB. 3

Variety

NATIONAL: *Eight Bells*, with Fred Gibson, Fred Yule, Vine, More and Nevard, **Regional:** Sandy Macpherson on B.B.C. Theatre Organ. Percy Waterhouse on clarinet and sax, with James Moody at the piano. *Swift Serenade*, with Tommy Matthews and his String Time and Swing Time Orchestras. *The Southern Sisters* in ten minutes of their own. Professor Bill Bennett, with his Music-master, Sandy Macpherson.

Plays, Talks, Features, etc.

National: *Empire Exchange*. *Death of Uncle George*, play by Bertram A. Young. No. 17, instalment of serial with Leon M. Lion. **Regional:** *Trial of Kathleen Nairn*, historical play. *Children in Flight*, feature programme, arrival of Refugee Children from Germany.

Dance Music

National: George Scott-Wood and his band. **Regional:** Mid-evening Fud Candrix, from Brussels. Late night by Jack Jackson and his band.

SATURDAY, FEB. 4

Variety

NATIONAL: *Music Hall*, with Harry Claff and Winnie Wager, George Doonan, Len Young. **Regional:** Repeat of *Eight Bells*. *Accent on Rhythm*.

Plays, Talks, Features, etc.

National: *In Town To-night*. Raymond Gram Swing's *American Commentary*. **Regional:** Talk on Albania by H. S. Martin. *Music from the Sea*, fantasy by Walter de la Mare. *Myself and Life*. Talk by Bishop of Birmingham.

Dance Music

National: Tea-time, Harry Roy and his band. Late night, Jack Harris and his band with Hughie Diamond and Pat Taylor.

Music

National: Sydney Phasey's Orchestra. Isabel Gray and Claude Pollard, recital on two pianos. B.B.C. Scottish Orchestra. B.B.C. Military Band. **Saturday at 9.40**, B.B.C. Theatre Orchestra. **Regional:** Ernest Leggett and the Confidential Players. B.B.C. Scottish Orchestra. Gaelic Song Recital. Maurice Cole Trio. Kenneth Sydney Baynes Orchestra, with Margaret Eaves. Salvationist Publishing and Supplies Band. Harold Darke on Concert Organ, with Isabel Baillie. Brighton Symphonic Players. George Parker singing Romances from Tieck's *Mazlové*.

Sport

National: Wales v. Scotland, rugby international at Cardiff Arms Park. Commentary by H. B. T. Wakeham.

Bring Romance and Drama into your home every day



"INSPECTOR BROOKS" Every week a complete episode of the thrilling adventures of Inspector Brooks and his son Dick of Scotland Yard is presented for your entertainment. Mystery after mystery is solved by their shrewd investigations.—Presented by the makers of "Milk of Magnesia"

EVERY SUNDAY at 7.15 p.m.



"YOUNG WIDOW JONES" Living in the country town of Appleton—Peggy Jones, widowed in her twenties, with two children to support, has to decide what she owes to her children and what she owes to herself in life.—Presented by the makers of "Milk of Magnesia."

MONDAY to FRIDAY at 2.45 p.m.



"STELLA DALLAS" A dramatic radio version of the world-famous story of a mother whose love for her daughter was the uppermost thought in her life. The sacrifice of her own happiness to secure the social prestige of her daughter is a heart-rending echo of one of Life's gripping dramas.—Presented by the makers of "California Syrup of Figs."

MONDAY to FRIDAY at 4.0 p.m.



"MARMADUKE BROWN AND MATILDA"

You have met men like Marmaduke—lovable, loyal, but irresponsible. Marmaduke is an inventor, but what he invents never amounts to much. Matilda, his wife, is the bread-winner. She loves him—but he is exasperating. Listen to the adventures of these two human people.—Presented by the makers of "Phillips Dental Magnesia."

MONDAY to FRIDAY at 4.45 p.m.

SUN. MON. TUES. WED. THURS. FRI.

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By famous new method. Fine melodies right from the start. Never mind if you can't read a note. Inexpensive correspondence courses for piano, reed organ, and accordion.

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

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Clinic Doctor always uses 'Pineate'



A really effective cough-remedy which is absolutely safe for children—that's what every mother wants, isn't it? Well, here's what Dr. A.F., Physician in charge of a large London clinic, writes about 'Pineate':

"I feel I must write again regarding the continued good results I am obtaining with 'Pineate'. Hardly a day goes by without my recommending it for some child."

Now a doctor prescribes only the best, doesn't he? Why not get 'Pineate' for your child—it's very economical, only half a teaspoonful to a dose! Price 1/6 a bottle at all chemists.

'Pineate'
Brand HONEY Regd
COUGH-SYRUP

Radio Lyons Calling!



215 metres

Resident Announcer: Johnny Couper

SUNDAY, JAN. 29

- 6.15 p.m.** Around the Bandstand
Radio Lyons opens the programme with some excellent recordings of Military Marches and Brass Bands with songs by Harry Richman, Browning Mummery and Peter Dawson.
- 6.30 p.m.** *H. Samuel "Everite" Time, 6.30 p.m.*
The Spry Broadcasting Theatre
Featuring Dick Francis, Bryl Walkley, Radio Revellers, Sandra Shayne, and The Spry Syncopaters.
- 7.0 p.m.** *H. Samuel "Everite" Time, 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.
- 7.30 p.m.** *H. Samuel "Everite" Time, 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.** Paris Nights
All Star Cabaret. Presenting Lucienne Boyer, Jean Sablon, Josephine Baker, Maurice Chevalier, The Quintet du Hot Club de France and Ray Ventura et ses Collegiens.
- 8.30 p.m.**
CARROLL LEVIS AND HIS RADIO DISCOVERIES
An All-Winners programme in which you will hear Bernard Vine (boy tenor), Harmonica Swingers (harmonicas), Norah Bennet (soprano), John Davies (yodeller), Ronald Bulley (crooner). 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 in the latest Dance Music.—Presented by the Bile Beans Company.
- 9.15 p.m.** The Zam-Buk Programme
Melody, Song and Humour in this quarter-hour programme of Variety.
- 9.30 p.m.** *H. Samuel "Everite" Time, 9.30 p.m.*
SHOWLAND MEMORIES
A Musical Cavalcade of Theatreland past and present, with Elena Danelli, Robert Irwin, The Showland Trio and Percival 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.
- 10.0 p.m.** WALTZ TIME
The New Waltz Time—with Tom Sheppard and the golden voices of Mary Monroe and Jerry Roberts.—Presented by Milk of 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 Vera Lynn, Noel Coward, Bing Crosby, and at the piano Cecil Dixon and Billy Mayerl.
- 10.45 p.m.** *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 Bobby Pagan, Eddie Dunstleder, Reginald Foort and Reginald Dixon.
- 11.15 p.m.** Happy Days
—Brought to you by Western Sports Pools.
- 11.30 p.m.** *H. Samuel "Everite" Time, 11.30 p.m.*
As You Like It
Your favourite artists and tunes in a half-hour programme of Miscellanea.
- 12.0 (midnight)** Close Down

MONDAY, JANUARY 30

- 10.0 p.m.** *H. Samuel "Everite" Time, 10.0 p.m.*
Sporting Special
Presented by International Sporting Pools.
- 10.15 p.m.** *H. Samuel "Everite" Time, 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
Presented by Avon Pools, Ltd.
- 10.45 p.m.** Keyboard Kapers
Presenting Patricia Rossborough, Carroll Gibbons, Charlie Kunz, and Billy Thorburn.
- 11.0 p.m.** *H. Samuel "Everite" Time, 11.0 p.m.*
Out of Doors in Town and Country
We wander through city streets and pastoral scenes and hear a street musician and a bird's song. Listen with us to music heard—"Out of Doors in Town and Country."
- 11.30 p.m.** Late Night Dance Special
Music for the Dancer.

TUESDAY, JANUARY 31

- 10.0 p.m.** *H. Samuel "Everite" Time, 10.0 p.m.*
George Payne's Tea Time
A quarter of an hour of Dance Music.
- 10.15 p.m.** *H. Samuel "Everite" Time, 10.15 p.m.*
Organ Parade
A quarter of an hour at the Organ with Al Bollington, Marcel Palotti, Robinson Cleaver and Quentin Maclean.
- 10.30 p.m.** *H. Samuel "Everite" Time, 10.30 p.m.*
THE OPEN ROAD
The Carters Caravan
in a pageant of Music, Song and Drama
Sponsored by Carters Little Liver Pills.



California Syrup of Figs present Percival Mackey and his orchestra on Sunday at 9.30 p.m.

- 10.45 p.m.** Swing Time
Presenting some of to-day's leading Swing Stars.
- 11.0 p.m.** *H. Samuel "Everite" Time, 11.0 p.m.*
Radio Lyons Music Hall
An All Star Bill. Presenting Sandy Powell, Turner Layton, The Three Peters Sisters, Arthur Askey, Big Bill Campbell and Hill Billy Band, Judy Garland, "Fats" Waller and His Rhythm, Frank Crummit 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, FEBRUARY 1

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



Listen to Judy Garland on Tuesday at 11.0 p.m. (electrical recordings)

- 10.15 p.m.** Dance Music
Listen to some of the Bands playing in London Town to-night.
- 10.30 p.m.** *H. Samuel "Everite" Time, 10.30 p.m.*
Soft Stillness and the Night
Become the Touches of Sweet Harmony. Music you love to hear—played by Albert Sandler, Marcel Palotti, Mischa Elman, Barnabas Von Gezy and his Orchestra, the Vienna Philharmonic Orchestra and Songs by Mavis Bennet and Lawrence Tibbett.
- 11.0 p.m.** *H. Samuel "Everite" Time, 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 (midnight)** Close Down

THURSDAY, FEBRUARY 2

- 10.0 p.m.** *H. Samuel "Everite" Time, 10.0 p.m.*
George Payne's Tea Time
A quarter of an hour of Dance Music.
- 10.15 p.m.** *H. Samuel "Everite" Time, 10.15 p.m.*
Two's Company
A quarter of an hour of fun and frolic with famous cross-talk comedians and other popular double acts.
- 10.30 p.m.** *H. Samuel "Everite" Time, 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
Presenting Dudley Beaven, Sandy Macpherson, Henry Croudson and Cor Steyn.
- 11.0 p.m.** *H. Samuel "Everite" Time, 11.0 p.m.*
Old-Timers
Radio Lyons presents some Music Hall Memories.
- 11.30 p.m.** The Nightwatchman
A further supply of soothing good-night music brought by our good friend to put you in the mood for slumber.
- 12 (midnight)** Close Down

FRIDAY, FEBRUARY 3

- 10.0 p.m.** *H. Samuel "Everite" Time, 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.
- 10.15 p.m.** *H. Samuel "Everite" Time, 10.15 and 10.30 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.
- 11.0 p.m.** *H. Samuel "Everite" Time, 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 (midnight)** Close Down

SATURDAY, FEBRUARY 4

- 10.0 p.m.** *H. Samuel "Everite" Time, 10.0 p.m.*
Callboy Memories
A Parade of Footlight Favourites.
- 10.15 p.m.** *H. Samuel "Everite" Time, 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.
- 10.45 p.m.** Organ Parade
A quarter of an hour at the Organ with "Fats" Waller, Reginald Dixon, Bobby Pagan and Dudley Beaven.
- 11.0 p.m.** *H. Samuel "Everite" Time, 11.0 p.m.*
Swing with Good Sway
Presented by Goodsway Football Pools.
- 11.15 p.m.** Marching Along
A quarter of an hour of records by famous Military Bands with songs by Webster Booth and Norman Allin.
- 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 (midnight)** Close Down

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

STORK FLIES HIGH!

LISTENING COMPETITION No. 9 RESULTS

Names and Addresses of Prizewinners

By THE EDITOR

COMPETITORS in Listening Competition No. 9, held on January 8, 1939, awarded the "Stork Radio Parade" 8.10 marks out of a possible 10, which accordingly is our **FIGURE OF MERIT** for this programme.

Judging by this relatively high rating and the criticisms which accompanied the entries, this programme has a large audience. It consistently attains a high level of entertainment value which is widely appreciated, and consequently can be assumed to be an effective factor in promoting sales of the goods advertised.

Many of the competitors evidently have been listeners to the "Stork Radio Parade" for a long time, for in their letters numerous references occur to previous programmes, and many competitors write about the series as a whole.

Here is an extract, which is typical of many: *"The style of presentation of the 'Stork Radio Parade' varies, so that the broadcast never becomes stereotyped, dull or monotonous. It is a striking feature of these weekly shows. The public soon tires of the self-same routine week after week and the same names and methods, but they are quick to appreciate originality and novelty, which is characteristic of these Stork transmissions. A refreshing air is the prevailing element that distinguishes the 'Stork' broadcast from others."*

Another competitor says:

"A friendly atmosphere prevails throughout these transmissions. 'Stork Radio Parades' succeed because there is a warmth and depth in their style, and not that cold and uninviting atmosphere so often prevalent."

Yet another reader writes:

"This half-hour was delightfully well balanced, all kinds of listeners being catered for admirably. There was a little higher class instrumental music for the highbrows; dance music with vocal choruses for the rhythm fans; and lastly, good, clean humour for the non-music lovers."

To summarise the opinions expressed, we should say that the "Stork Radio Parade" is a show which thoroughly satisfies listeners of varied tastes.

In the programme under review, listeners heard Bobby Howell and his band, Sam Browne, the well-known vocalist, and Robb Wilton, comedian. Now there are some programmes on the air which attempt to feature four or five or more artistes in a quarter of an hour. On paper this provides an imposing array, but in practice it is impossible to do justice to so many artistes in fifteen minutes, with the result that each gets such an abbreviated showing that listeners—and particularly the fans of the individual artistes—feel disappointed. On the other hand, there are programmes which are much longer and tend to drag.

The success of the "Stork Radio Parade" is largely due, according to our critics, to the

attainment of an almost ideal balance, not only in the actual material in the programme, but in its proportioning and method of production.

In the course of the half-hour, listeners who were mostly interested in the band heard enough of it to feel fully pleased. Sam Browne sang two numbers, which was adequate for those listeners mostly

and "So Many Memories" as the high-lights of the programme, but others were a trifle disappointed. Whether it was due to reception conditions or not, some suggested that Sam Browne's voice, as heard over the radio, was not quite so sweet and intimate as it used to be, and that it now sounds rather hard.

On the other hand, some competitors noticed an improvement in Sam Browne's style! Instead of wooing the microphone in the sickly manner of many of our vocalists, one writes, he is not afraid to get away and really sing.

Robb Wilton also received a large measure of commendation, the only criticism being that while his delightfully muddlesome thinking is really entertaining; the sketch was witty but came to a tame ending. The Stork show as a whole is a lively one and quick off the mark, and this slowing-down of the pace towards the end of the Robb Wilton sketch was remarked upon by several competitors.

There was practically no adverse criticism of the commercial announcements. They were introduced unobtrusively, at a suitable time in the course of the programme so as not to prejudice the entertainment appeal. To show how listeners evidently are impressed by the form of commercial announcements, we should not omit to mention that several competitors noted the absence in this particular programme of the "scenic" type of commercial, popularised in previous "Stork" programmes, and which evidently proved very attractive to listeners. The Stork people were pioneers in adopting the dramatised form of commercial announcement, which is typical of the enterprising freshness associated with this programme.

Finally, we must not forget, in summarising contributors' letters, to pass on the many tributes paid to the producer of this programme. Listeners apparently do notice and appreciate when a favourite broadcast is carefully produced, week after week, and this particular programme is described by many entrants to this competition as one of the most workmanlike and efficient jobs on the air.

We have forwarded a copy of this page to the sponsors, Messrs. Van den Berghs & Jurgens Ltd., also the producer, with our congratulations. Since the date of the broadcast here reviewed, the programme has been entirely changed, the main feature now being Peter Yorke and his Orchestra. From preliminary reports, and our own listening to the first programme, it seems likely that his new Stork series will be even more popular than the old one.

Listening Competition No. 9

"Figure of Merit" Awarded to
"STORK RADIO PARADE"
8.10

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

First Prize £1

C. D. ROBINSON, 47 COCHRANE PARK AVENUE, NEWCASTLE-UPON-TYNE, 7.

Second Prize 10/-

MISS C. GOODWAY, 4 IPSWICH STREET, STOWMARKET, SUFFOLK.

The following each receive a prize of 5s. :—

Mrs. E. M. Kerry, "Floreat Stores," Wood Lane, Wedges Mills, Cannock. A. R. Gunter, Clock House, High Street, Tenby, Pems. Mrs. V. Cantwell, Rotherbank Farm, Liss, Hants. Mrs. N. M. Gibbs, Etain, Westward Ho, Devon. Bert Upton, 7 Brookdown Terrace, Saltash, Cornwall. George Wadge, 5 Channel View Terrace, Lipson, Nr. Plymouth. P. Ellis, 36 Towns End Place, St. Ippolyts, Huchin, Heris. Mrs. E. Cullen, "Newlyn," 19 Derby Road, Beeston, Notts. Mrs. Rose Dowles, 46 Rushden Gardens, Ilford, Essex. W. B. Berkeley, 109 Southport Road, Ormskirk, Lancs.

interested in him. The humorous element was well represented by Robb Wilton, who had sufficient time at his disposal.

Bobby Howell, as a band-leader, is not so well known as some others, but many listeners say that he appears to study his audience more than most band-leaders. His orchestra exhibits a high standard of versatility. A large measure of listener applause greeted the Czardas, played as a saxophone solo, and the Kreisler selections entitled "The King Steps Out."

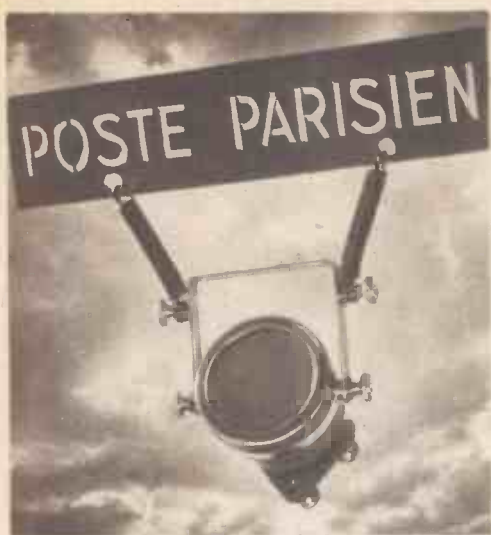
In regard to Sam Browne, who is immensely popular as a vocalist, a number of competitors thought that he was not heard at his best on this occasion. Many regarded his "June in January"

MISS MABEL BLACKMORE, on the right, is the Advertising Manager to the Stork Margarine Company. She is a firm believer in radio advertising and regards it as an essential part of any national publicity campaign.

ON the left, **DAVID MILLER**, of the International Broadcasting Company, who is the producer of the "Stork Radio Parades." The I.B.C. Programme Department, at 37 Portland Place, W.1, is rapidly growing, and to-day is the largest independent production unit in the sponsored radio field.

The Stork programme was the first commercial radio show in Great Britain to be produced in a theatre before an audience. In the early days the transcription gear was taken to the theatre in a carrier's van, and the engineers worked a whole day to set it up in one of the dressing-rooms. Nowadays, the big I.B.C. Outside Broadcast van draws up to the stage door and the "mike" cables are led from it to the stage. The show here reviewed was recorded at the Granada, East Ham, before a large audience.





The Paris Broadcasting Station

ACP 312.8 metres 959 kc/s. 60 kw. PARIS

Chief Announcer: ALLAN ROSE
Assistant Announcer: BERYL MUIR

Times of Transmission:
Sundays: 9.15 a.m.—11.15 a.m.
5.00 p.m.—7.00 p.m.
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 p.m.—12.30 a.m.

SUNDAY, JANUARY 29

Morning Programme

- 9.15 a.m. *H. Samuel "Everite" Time Signal, 9.15 a.m.* Announcer's Mixed Bag
Even our Announcer has his favourites.
- 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, 10.15 a.m.
- 10.15 a.m. Rhythm Rodeo
A programme for those who like Hill-Billy Songs and songs of the saddle.
- 10.30 a.m. THE OPEN ROAD
Presented by Carters Little Liver Pills.
H. Samuel "Everite" Time Signal, 10.45 a.m.

Afternoon Programme

- 5.0 p.m. *H. Samuel "Everite" Time Signal, 5.0 p.m.* HORLICKS PICTURE HOUSE
Master of Ceremonies: Howard Clancy, Anna Lee, Gertrude Nielsen, Vic Oliver, Dorothy Alt, The Cavendish Three, Mayfair Men, Bryan Quinn. The Voice of George Raft, and the Horlicks All-Star Orchestra under Debroy Somers.—Presented by Horlicks.
H. Samuel "Everite" Time Signal, 6.0 p.m.
- 6.0 p.m. GEORGE FORMBY
With a strong supporting cast, including "Beryl." A terrific Series of Laughter and Song Programme.—Presented by Feen-a-Mint.
- 6.15 p.m. THE QUAKER QUARTER HOUR
Featuring Carroll Levis and His Discoveries. From the stage of the Odeon Cinema. Presented by Quaker Oats Ltd.
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, Bruce Trent, Sid Buckman, Doreen Stevens. Compered by Ben Lyon.—Presented by Rinso.
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 programme of Dance Music and an announcement by P.I.A. Pools.
- 10.45 p.m. Zettlers Popular Cabaret
Presented by Zettlers Pools, Ltd.
H. Samuel "Everite" Time Signal, 11.0 p.m.
- 11.0 p.m. Varied Fare
A programme of Listeners' favourites and an announcement by International Sporting Pools.
- 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

MONDAY, JANUARY 30

- 9.15 a.m. *H. Samuel "Everite" Time Signal, 9.15 a.m.* Songs and Singers
- 9.30 a.m. Variety
Up goes the curtain for 15 minutes entertainment.
H. Samuel "Everite" Time Signal, 9.45 a.m.
- 9.45 a.m. Swing Session
A programme of modern Dance Music: Rhythm in the Raw.

- 10.0 a.m. Concert Platform
A Programme for lovers of light orchestral music.
H. Samuel "Everite" Time Signal, 10.15 a.m.
- 10.15 a.m. Accordiona
Rhythm and Melody from the ever-popular squeeze box.
- 10.30 a.m. Keyboard Krulzes
Fifteen minutes with piano-playing celebrities.
H. Samuel "Everite" Time Signal, 10.45 a.m.
- 10.45 a.m. Last Season's Favourites
The tunes which you would like to hear 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. I.S.P. Marches On
A gay Concert from the famous Paris Night Club-Sheherezade. Presented by International Sporting Pools.
- 11.30 p.m. A.C.P. Goodnight Message

TUESDAY, JANUARY 31

- 9.15 a.m. *H. Samuel "Everite" Time Signal, 9.15 a.m.* Plantation Parade
A Programme of American Negro Melodies.
- 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. Cuban Cocktail
A Programme in the Rhythm of the Rhumba.
- 10.0 a.m. In the Groove
Another quarter hour of Modern Dance Music for Swing Fans.
H. Samuel "Everite" Time Signal, 10.15 a.m.
- 10.15 a.m. Drycole Melodies
Presented by Elephant Chemical Co.
- 10.30 a.m. On a Park Bench
A Programme of Love Songs.



Horlicks present Anna Lee of the dazzling smile, on Sunday at 5.0 p.m.

- 10.45 a.m. *H. Samuel "Everite" Time Signal, 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, FEBRUARY 1

- 9.15 a.m. *H. Samuel "Everite" Time Signal, 9.15 a.m.* Waltz and Tango, Ltd.
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 Polson Cookery Club
Another Programme of Rhythm and Melody, featuring Accordion Stars.
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
A Programme for lovers of Light Orchestral Music.
H. Samuel "Everite" Time Signal, 10.45 a.m.
- 10.45 a.m. Piano Parade
Marching Past
- 11.0 a.m. *H. Samuel "Everite" Time Signal, 11.15 a.m.*
- 11.0 p.m. Paris Night Life
Surprise transmission from famous Cabarets and Night Clubs.
- 11.30 p.m. A.C.P. Goodnight Message

THURSDAY, FEBRUARY 2

- 9.15 a.m. *H. Samuel "Everite" Time Signal, 9.15 a.m.* Filmland Melodies
Songs from the Movies, past and present.
- 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
A quarter hour devoted to famous Cinema Organists.
- 10.0 a.m. Radio Favourites
A Programme featuring 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. Variety
A Programme of Stage, Screen and Radio favourites.
H. Samuel "Everite" Time Signal, 10.45 a.m.
- 10.45 a.m. Listener's Command Performance
H.M. the Listener's special Request Programme. Write us for your favourite tune.
- 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, FEBRUARY 3

- 9.15 a.m. *H. Samuel "Everite" Time Signal, 9.15 a.m.* THE OPEN ROAD
Presented by Carters Little Liver Pills.
- 9.30 a.m. In the Groove
A Programme for Swing Fans.
H. Samuel "Everite" Time Signal, 9.45 a.m.
- 9.45 a.m. Round-up Time
A quarter-hour of Hill-Billy music.
- 10.0 a.m. Last Season's Favourites
Presenting some of the tunes you will like to hear again.
H. Samuel "Everite" Time Signal, 10.15 a.m.
- 10.15 a.m. Songs and Singers
Voice and Melody. A delightful quarter-hour of Celebrities.
- 10.30 a.m. Cuban Cocktail
A Programme in the Rhythm of the Rhumba.
H. Samuel "Everite" Time Signal, 10.45 a.m.
- 10.45 a.m. On a Park Bench
A Programme of Sweet Melodies.
- 11.0 a.m. I.S.P. Marches On
Presented by International Sporting Pools.
H. Samuel "Everite" Time Signal, 11.15 a.m.

SATURDAY, FEBRUARY 4

- 9.15 a.m. *H. Samuel "Everite" Time Signal, 9.15 a.m.* Sweet and Hot
A Programme for those who like melody better than Rhythm.
- 9.30 a.m. The Patchwork Programme
Bits and pieces of everything.
H. Samuel "Everite" Time Signal, 9.45 a.m.
- 9.45 a.m. Yesterdays Hits
Melodies popular a few seasons ago.
- 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
A Programme for lovers of Light Orchestral Music.
- 10.30 a.m. Hollywood on Parade
A quarter-hour of Singing Screen Stars.
H. Samuel "Everite" Time Signal, 10.45 a.m.
- 10.45 a.m. Waltz and Tango, Ltd.
For those who like crinolines and castanets and the music that goes with them.
- 11.0 a.m. Swing Session
More Modern Dance Music: Rhythm in the Raw.
H. Samuel "Everite" Time Signal, 11.15 a.m.
- 11.0 p.m. Paris Night Life
Surprise transmission from famous Cabarets and Night Clubs.
- 11.30 p.m. A.C.P. Goodnight Message

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Doge Cream is not a vanishing cream. It does not dry up the skin, but keeps the skin supple, firm and youthful. When thinking of other face creams remember that Doge Cream is not like any of these.

Try it and you will never go back to any other face cream you have ever used. It is the most remarkable and the most perfect cream that has ever been blended into a face cream. It contains Almond Oil, which is the most expensive oil one can use in a face cream, and does not grow hair. It preserves the skin and takes away all wrinkles and leaves the skin smooth as a child's. It was taken from an old Venetian recipe and has a beautiful perfume that lingers on the face until it is washed away.

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those little wrinkles you had round your eyes have completely disappeared, and isn't the perfume beautiful, My Lady?"
"Yes, child, it is exquisite, I've no need to use perfume when I am using Doge."

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WIDTH, 19 ins.
DEPTH, 15 ins.

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IT IS NEVER OUT OF DATE

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R.P. 271

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revealing close-up of popular bandleader Sydney Lipton
- **£.S.D OF BECOMING A STAR**
amazing facts
- **YOUR RADIO FAVOURITES' REAL NAMES**
- **THESE BROADCASTS CAUSE TROUBLE**
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(ATHLONE)

PROGRAMMES PRESENTED BY IRISH RADIO PRODUCTIONS



Programme details:

SUNDAY, JAN. 29

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. 30

9.30 to 10.0 p.m. Playin' on De Ole Banjo. A Mississippi date with Minstrels show—plantation song—and spiritual.
10.0 to 10.10 p.m. Early Film Favourites with Bing Crosby.
10.10 p.m. (approximately) You Will Hear Our Racing Commentary.
10.15 to 10.30 p.m. It's Swing In January 1939. New Rhythm styles for this year of Pace.

TUESDAY, JAN. 31

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, FEB. 1

9.30 to 10.10 p.m. Daffy-Down-Dilly. A Pot-Pourri of Musical Dedications to Spring!
10.10 p.m. (approximately) You Will Hear Our Racing Commentary.



Spent ten musical minutes with handsome Stuart Robertson, on Thursday, at 10 p.m. (electrical recording)

10.15 to 10.30 p.m. Follow My Leader. A Procession of Popularity in Dance Time Rhythms.

THURSDAY, FEB. 2

9.30 to 10.0 p.m. Worker's Weekly In which we take you again in imagination to a mythical city, and with the help of passers-by, try to find more happy tunes for more happy trades.
10.0 to 10.10 p.m. Ten Minutes Aboard the Windjammer. And under the Foc'sle hatch we hope you'll join in the shanties of this nautical presentation by Stuart Robertson and Chorus.
10.10 p.m. (approximately) You Will Hear Our Racing Commentary.
10.15 to 10.30 p.m. Dance on Deck To Modern Tunes of the Sea.

FRIDAY, FEB. 3

9.30 to 10.10 p.m. Songs that Reach the Heart. Old friends for the old folks. "Melody's Key to the Romance of Golden Memory."
10.10 p.m. (approximately) You Will Hear Our Racing Commentary.
10.15 to 10.30 p.m. Brief Cabaret. An intimate arrangement of Modern Melodies.

SATURDAY, FEB. 4

9.30 to 10.10 p.m. Nine-Thirty Revels. A Musical Review—undertaken by our Revue Artistes—a Galaxy of Entertainers in an Entertaining Entertainment.
10.10 p.m. (approximately) You Will Hear Our Racing Commentary.
10.15 to 10.30 p.m. It's Underneath the Spreading Chestnut Tree And other modern Community Dance Revels.

ALMOND OIL ZEE-KOL TOILET SOAP

Beautiful and Talented Women's Evidence that it CREATES BEAUTY & PRESERVES BEAUTY AND HAS A BEAUTIFUL LINGERING PERFUME



'I can sincerely say that Zee-Kol Almond Oil Soap is the most beautiful soap for the complexion I have ever used.'
Miss PHYLLIS DARE



Your Zee-Kol Soap is excellent for the Skin and so perfect that all my friends will hear of this wonderful Soap.'
Miss FAY COMPTON

'A wonderful soap for the complexion and to keep the skin perfect. All should use Zee-Kol Almond Oil Soap.'
Miss LILIAN BRAITHWAITE



A revelation in transforming the worst skin in three nights into a most beautiful satiny and peach-like complexion. Never before has a soap of this description been given to the public. It is made of the purest oils. One must not think of the cheap 3d. tablets of Soap when thinking of Zee-Kol Almond Oil Soap.

This is the wholesale price of the material used in most of the advertised soaps. Compare this price to Almond Oil, which is 5/6 per lb., and which is used in Zee-Kol Almond Oil Soap.

PALM OIL Costs 4d. per lb. ALMOND OIL Costs 5/6 per lb.

Now it is easily seen why Zee-Kol Almond Oil Soap is the most expensive to make as it is very rare to get Almond Oil in Soap at all. The price of Almond Oil will prove to everyone that there is no soap in the world so marvellous as Zee-Kol Almond Oil Soap. It has taken years to know how to blend the oils in this soap, because it is not like other soaps to-day,

which are only ordinary soaps. Its oils are a marvellous tonic to the skin. Blended with the most exquisite perfumes, Almond Oil has been chosen for this Zee-Kol Super Toilet Soap. It contains the purest and the most natural oil for the skin, and has a beautiful perfume that lingers over the face until washed away. When washing, the natural oil is replaced and the skin keeps firm, smooth and beautiful. No ordinary soap can do what Zee-Kol ALMOND Oil Soap does, yet it is sold everywhere to-day at half its former price—6d. instead of 1/-. Zee-Kol Almond Oil Soap is a perfect Shampoo. All dandruff disappears and the hair shines with health.

1 1/2 LARGE TABLET NOW 6D

Obtainable from all Chemists and Stores or direct from SHAVEX ZEE-KOL CO., LTD. (Dept. S41), 40, Blenheim Rd., Upper Holloway, London, N.19.

NO SOAP SHAVEX NO BRUSH REVOLUTION IN SHAVING

Millions are now using SHAVEX all over the world. Beware of imitations.

Throw away your soap and brush and use the up-to-date method of shaving which takes a quarter of the time. We guarantee that one can have a perfect shave in two minutes with Shavex.



MR. IVOR NOVELLO, the celebrated author and composer, writes: "Shavex" is a really splendid invention. I am so often asked to recommend preparations and can't do so, but in this case my appreciation of your 'Shavex' is genuine. I shall always use it."



MR. JACK HULBERT—co-starring in "Under Your Hat"—says: "I'm an enthusiastic 'Shavex' user. To me 'Shavex' is the ideal method of shaving. It's quicker and a jolly sight more efficient. 'Shavex' gives me a perfect shave and my face feels as fresh as a daisy."



MR. LESLIE HENSON, the famous actor, writes: "I use 'Shavex' every time I shave, and think it is the quickest, cleanest and most delightful preparation ever invented for shaving."



MR. JACK BUCHANAN, the great actor-producer, writes: "I find 'Shavex' absolutely perfect for shaving. It is most refreshing and so easy, and it gives me the best shave I have ever had."

SHAVEX is without doubt the most perfect way of Shaving that man can desire. What is more simple than just wetting the beard and smearing on a little Shavex—and then a perfect Shave? Shavex contains Almond Oil, which is a fine skin food for the face. You shave in a quarter of the time that is taken by any other method, and you rub the rest of the Shavex into the skin—this takes away the wrinkles and keeps the face in a perfect condition. Fancy every day scrubbing one's face with very hot water and soap full of soda. One has only one's face for a lifetime and it should be treated kindly. OILS in SHAVEX will keep the face young and without wrinkles, and after shaving you will always feel as fresh as a daisy. The Shavex Cream makes the bristles of the beard stand up, when they are easily shaved with the razor. The ordinary creams and soaps flatten the beard, and so it is impossible to get the perfect shave. If grass is lying down it is more difficult for the mower to cut than if it is standing up. It is the same with the beard and Shavex. SHAVEX gets between all the hairs and forces the beard to stand up, and one can cut it so easily and get a perfect shave.

TRY A SHAVEX BLADE, THE KEENEST AND BEST BLADE ON THE MARKET. PRICE 2d. INSTEAD OF 4d.

SHAVEX is sold in 6d., 1/- & 1/6 Tubes and 1/6 Pots

Obtainable from all Chemists and Stores or direct from

SHAVEX ZEE-KOL CO., LTD. (Dept. R64), 40, Blenheim Rd., Upper Holloway, N.19.

**THE BIG LITTLE
MAGAZINE
EVERY
WOMAN
NEEDS**

New!



HOUSEWIFE is the first pocket-size magazine dedicated exclusively to the woman of the home. It caters for every aspect of the housewife's interest—her house, her children, her kitchen, her hobbies, her appearance, her social activities.

Striking a completely new and distinctive note from other woman's publications on the market, it emphasises economy, and prides itself on sound up-to-date information and expert help in all homely matters.

No other monthly magazine of feminine appeal includes such a variety of subject matter treated from an essentially practical point of view and presented in such a highly condensed, yet readable form.

**HANDY, BRIGHT
AND
SAVES
YOUR
MONEY!**

**100
PAGES**

**33
ARTICLES
&
FEATURES**

**6D.
MONTHLY**

HOUSEWIFE is small in size, but big in value. It is a practical magazine, contains no padding, and every page is of use to the housewife. In the first issue of this amazing new publication you will find really interesting articles on Keeping the Food Bill Down; Avoiding Shrinking Troubles; How to Save Gas; How to Make Linen Last Longer; How to Keep a Man's Clothes in Order; What to do With Old Clothes; How to Furnish a House on £100; The Way to Handle Maids and Domestic Help; numerous practical Cookery Articles; articles about Child Welfare and the way to handle Difficult Children; interesting features about French Embroidery and Knitting; a practical article on Home Doctoring; and up-to-date articles about Beauty. HOUSEWIFE contains more helpful matter than women's magazines costing double the price. Make sure you get the Feb. issue—No. 1. We know you will like it.

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ON
SALE**

**AT ALL
NEWSAGENTS**

Housewife

"And here's to the housewife that's thrifty..."

TO AVOID DISAPPOINTMENT ORDER YOUR COPY TO-DAY



ROBERT H. HALL,
the originator of the medium-price Cedar Buildings and timber expert of many years' experience.

PORTABLE BUILDING

SENSATION!
Available for the first time in
Everlasting Rot-Proof CEDAR
AT A PRICE YOU CAN AFFORD

To those in the Timber Trade my offer to supply real Western Red Cedar for the average man's Garage, Shed, Greenhouse needs, etc., has come as nothing short of a SENSATION! But perhaps you, to whom, after all, this offer is made, do not fully realise WHY having your Garage, Shed, or Workshop made IN CEDAR instead of ordinary wood should be such an important advantage. Let me explain:



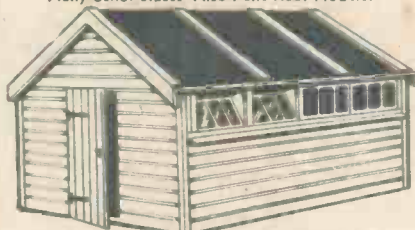
SHED BARGAINS



CEDARWOOD SHED
A beautifully made shed, steel braced, special raftered roof. Complete in every detail. No painting needed.

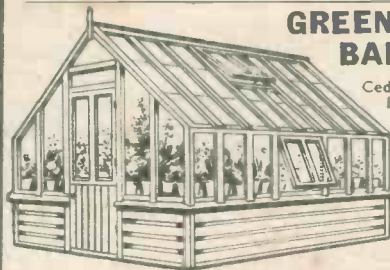
Lth.	Wth.	Ht.	Price	Dep.	12 Pyts.
4 ft.	3 ft.	6 ft. 3 in.	£1 8 0	2/-	2/7
4 ft.	4 ft.	6 ft. 3 in.	£1 16 0	3/-	3/3
6 ft.	4 ft.	6 ft. 3 in.	£2 8 0	3/6	4/4
7 ft.	5 ft.	6 ft. 3 in.	£3 6 0	4/6	6/-
8 ft.	5 ft.	6 ft. 3 in.	£3 12 0	5/6	6/6
8 ft.	6 ft.	6 ft. 6 in.	£3 18 0	7/-	6/11
9 ft.	6 ft.	6 ft. 6 in.	£4 4 0	8/-	7/4

Many other sizes. Also Pent Roof Models.



CEDARWOOD WORKSHOP
Sizes from Length 8 ft., Width 5 ft., Height 6 ft. 6 in. to 20 ft. x 10 ft. x 9 ft. from £45.0 cash or 6/6 deposit. Balance over 12 months.

GREENHOUSE BARGAINS

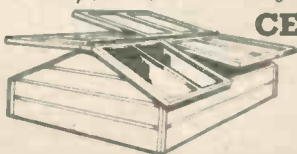


Cedar makes the ideal greenhouse. It keeps pests, fungus, etc. at bay. Protects plants. Needs no painting. The tropical Orchid Houses at Kew now use Cedar instead of Teak.

Lengths	Width	Height	Price	Dep.	12 Pyts.
6 ft. 4 1/2 in.	5 ft. 5 1/2 in.	6 ft. 6 in.	£4 0 0	3/9	7/4
7 ft. 7 in.	5 ft. 5 1/2 in.	6 ft. 6 in.	£4 11 0	5/6	8/3
8 ft. 9 1/2 in.	6 ft. 2 in.	7 ft. 2 in.	£5 11 0	7/6	10/-
10 ft. 0 in.	6 ft. 8 in.	7 ft. 2 in.	£6 7 0	9/-	11/3
12 ft. 5 in.	7 ft. 10 1/2 in.	8 ft. 9 in.	£8 1 6	16/-	14/2

Many other sizes. Also Forcing Houses from £4 12 0.

CEDARWOOD GARDEN FRAME



Two designs are offered, the Span Roof and the Lean-to type. Lights are hinged, with adjustable casement stays for opening to required pitch. Sizes and prices from 2 ft. 6 in. x 4 ft. £1.5.0, or 3/6 deposit and 2/2 monthly, to 15 ft. x 6 ft. £8.8.6 or 10/- deposit and 15/4 monthly.

WHAT RED CEDAR IS

Western Red Cedar has, for many years, been acknowledged to possess numerous valuable points. Cost has been the only snag. So first let me say that by judicious buying and the fact that I have turned the whole of my factory over to the making of Cedar Buildings, that difficulty has been overcome.

Now, Red Cedar is first and foremost a ROT-PROOF timber. Tests have proved, as you will see below, that it has a greater resistance to decay than oak itself. Another advantage is that it will not CRACK, WARP, SHRINK or DEPRECIATE in any way. No outlay for painting or preserving is necessary—it is handsome in appearance and weathers to a beautiful shade.

Thus, the Building you buy, whether it is a Garage, Greenhouse, Shed, or Workshop, will be of life-long service and a credit to your garden or house.

Outstanding Features of CEDAR

RESISTS ROT

WILL NOT WARP SHRINK CRACK

OR DECAY NEEDS

NO PAINTING NO PRESERVING

FREE DELIVERY

Every Building is Delivered Free to your own door, and is complete to the last nut and bolt. Erection is simplicity itself. Believe me when I say that these Cedar Buildings represent a value you have never been offered before!

PROOF POSITIVE!



CEDAR | ORDINARY
INTACT | WOOD ROTTED

Test by Department of Industrial and Scientific Research: Western Red Cedar remained completely immune from Dry Rot and must be considered to have great natural resistance to Dry Rot and other Fungi—exceeding that of Oak.

12 MONTHS TO PAY

GARAGE BARGAINS

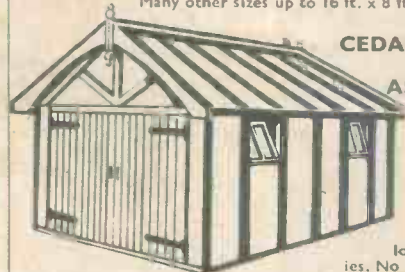


CEDARWOOD GARAGE

A real bargain. Defies time and rot. Made in perfectly fitting sections. Steel Braced. No painting needed.

Lth.	Wth.	Ht.	Price	Dep.	12 Pyts.
8 ft.	6 ft.	7 ft. 6 in.	92/6	6/-	8/4
9 ft.	6 ft.	7 ft. 6 in.	98/6	7/6	8/10
10 ft.	7 ft.	8 ft.	135/-	9/6	12/1
11 ft.	7 ft.	8 ft.	141/-	10/-	12/8
12 ft.	7 ft.	8 ft.	147/-	11/6	13/2

Many other sizes up to 16 ft. x 8 ft. x 8 ft.



CEDARWOOD AND ASBESTOS GARAGE

Fire proof and of handsome appearance. Guaranteed to pass specification of local authorities. No paint needed.

Sizes from Length 8 ft., Width 6 ft., Height 7 ft. 6 in., to 16 ft. x 8 ft. x 8 ft. Prices from £5.0.0 cash or 7/- deposit, 12 monthly payments of 9/-.

ARMY HUT BARGAINS



The Hall Army Hut made in CEDARWOOD means a building of lasting durability, beautiful appearance. Draught and Damp Proof. No painting or creosoting necessary. Available in a tremendous variety of sizes from Length 10 ft., Width 10 ft., Height 9 ft., to 80 ft. x 24 ft. x 14 ft. from as low as £12.18.9. Confidential extended terms available.

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which also tells all about the wonderful qualities of CEDARWOOD To MESSRS. ROBERT H. HALL & CO. (Kent) LTD., 300 PADDOCK WOOD, KENT. Please send me Catalogues (cross out those not required): (b) Sheds and Garages, (c) Greenhouses, (d) Army Huts and Workshops, (e) Asbestos Garages. PRINT your name and address clearly on a piece of paper, attach this coupon to it, and post in unsealed envelope. (Stamp envelope with 1d. stamp).

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