

BIGGER AND BETTER THAN EVER

40 pages **3** D

EVERY FRIDAY

RADIO PICTORIAL

INCLUDES FULL
ENGLISH PROGRAMMES
FROM THE CONTINENT

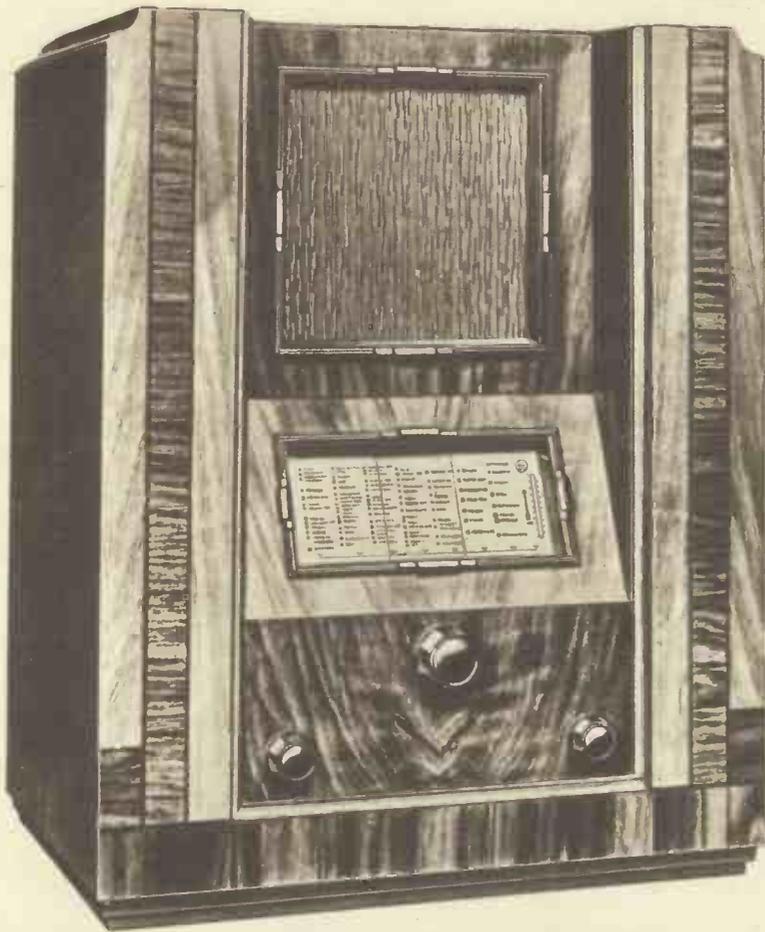
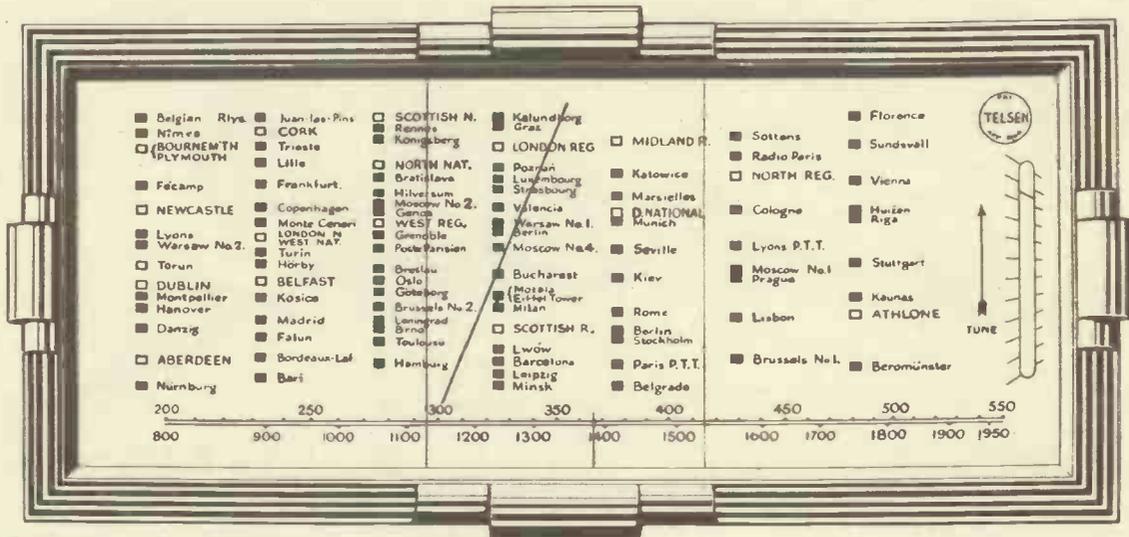


ANNA MAY WONG

In this issue :

J. Murray Smith, John Trent, Godfrey Winn and Whitaker-Wilson

SILENT *Visual* TUNING



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EVERY one of the hundred Continental and British stations marked on the patent Telsens POINTOGRAPH Tuning Dial can be received, under favourable conditions, at definite entertainment strength, free from interference, the Visual Tuning Indicator on the right (which consists of an upward-moving pointer) enabling you to see when the station you want is exactly in tune, even though the volume control is at the minimum and no sound is being heard! In every other respect, as in this, the Telsens All-Electric Superhet represents a considerable advance on the highest current practice. A glance at its features will prepare you for a performance of exceptional distinction, but even then you will be surprised when you actually hear it. For not only are its sensitivity and selectivity of a truly remarkable order, but its purity of tone and fidelity of reproduction make it the nearest approach to the perfect musical instrument that radio has yet achieved. No finer set has ever been produced.

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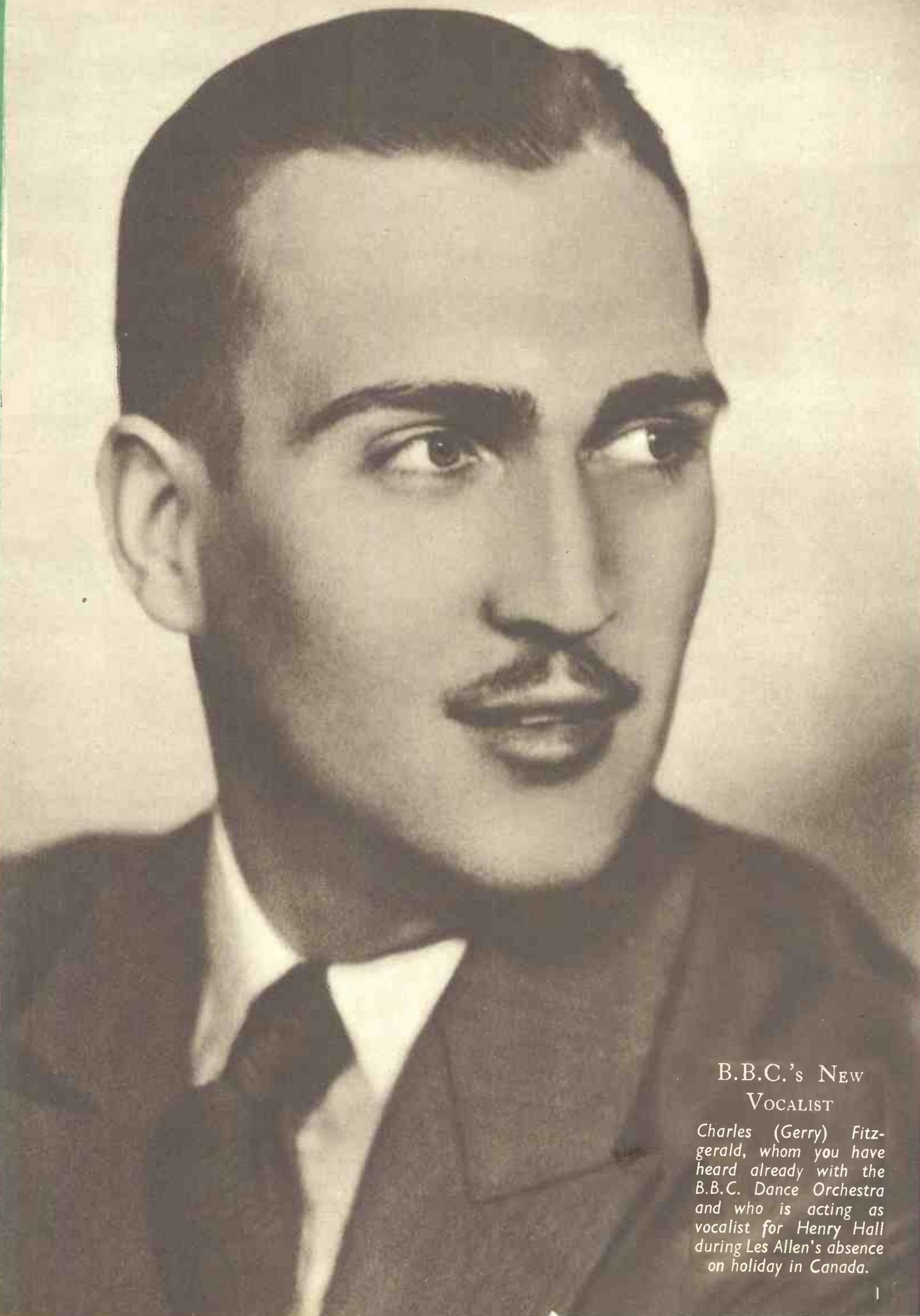
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B.B.C.'s NEW
VOCALIST

Charles (Gerry) Fitzgerald, whom you have heard already with the B.B.C. Dance Orchestra and who is acting as vocalist for Henry Hall during Les Allen's absence on holiday in Canada.

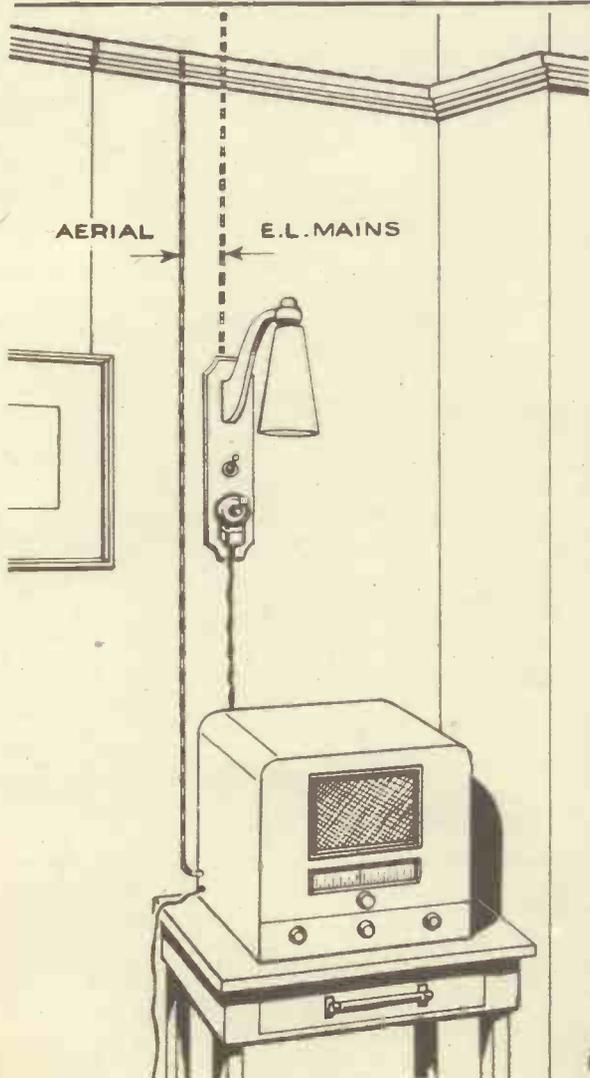


MR
CHRISTOPHER STONE
WILL ANNOUNCE THE
**WILLS'S
STAR**
CIGARETTE
PROGRAMME
in person



You are recommended
to tune-in to
LUXEMBOURG
(1304 metres)

at 5 o'clock on
SUNDAY
SEPTEMBER
the 9th



SIMPLE CURES

for NOISY SETS . . .

- At some time or other nearly every radio set develops unpleasant noises. When you switch on, instead of hearing melodious sounds from the broadcasting studio, your ear is assailed by crackles, bangs, and fizzes.
- In some cases these noises are due to internal causes and in others the interference is due to external troubles. In either case the result is particularly annoying.
- But you need not despair, for often these unpleasant noises can be cured by very simple means. You can read all about them in this week's issue of AMATEUR WIRELESS.

AMATEUR WIRELESS

On Sale Everywhere—3D.

Whitaker WILSON

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No. 33

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on
If You HAD
to be an Announcer!

Supposing you had to take the place of one of the B.B.C. announcers, how would you feel when you faced the mike?

And then all sorts of thoughts float through your mind. You think of the most absurd things. Apart from noble thoughts, such as speaking to the whole of the wide, wide world (the sort of thrill which soon fades), you find yourself wondering if your mother-in-law is talking (as usual) and so preventing your wife hanging on your golden words.

You probably become like Jeanne de Casalis does when she uses a telephone in her "Mrs. Feather" episodes. In the last one I heard her give, she told someone through the 'phone that she lived in a flock of bats—no, she meant a black of flots.

That sort of thing happens in real earnest if your nerve is not perfectly set.

You may do fairly well, of course. Your nerve may be naturally steady and your concentration high. If so, you are fortunate.

The only safe way with a script you have prepared beforehand is to rehearse every line

thoroughly. If more talkers on serious subjects did that, there would be a bigger audience for talks than there appears to be.

Reading aloud is naturally the test to apply, marking the breathings by upright lines, underlining words to be distinctly emphasised, accenting those requiring moderate emphasis, and so on.

Probably you have never been in a room which is dead in the acoustical sense. That means literally no reverberation at all. There isn't a room in your house that has less vibration than 1.5 seconds. Your bathroom has more, especially when the bath is full.

I should like you to be left alone, for five minutes by the clock, in studio 4A or 7A, the former for preference. The stillness in either of those studios can be felt.

I once read a story of a man who was confined in an acoustically dead room. He went mad in a month. Naturally, you would not go mad in five minutes, but you would feel the effect of the utter stillness.

Mind you, if you can work up enthusiasm for what is really a phenomenal experience you may get a kick out of it. There is certainly nothing to disturb your peace of mind if you are taking everything for granted. But your voice—well, it simply isn't your voice; it must be someone else's!

The best way, I find, is to pull the microphone close to me and sit at the desk so that it almost touches my right cheek. This makes it possible to speak across it, and not into it.

Continued on page 16

WELL, what about it? Suppose you had to take the place of one of the announcers? Probably you think it would not disturb you very greatly?

I wonder.

Even if you have broadcast over a hundred times, you are hardly safe. However, let us review the situation for a moment. You are facing the microphone suddenly. You are just reading the news bulletin.

Of course, you would have a script. Nobody suggested you would have to spin it out of your head.

You say you can read. Can you, though? Can you read fluently, clearly, and, above all, with correct inflection?

You say you can. Very well.

What you want, my friend, is thoroughly well Blattnerphoning. What you want is to be asked to write your own script, broadcast it, and then walk into the Blattnerphone room and hear the record of your own voice within five minutes of your broadcast.

If you come out of that room as full of beans as you went in, you ought to be made an announcer then and there.

But you won't do anything of the kind. You will come out—you will almost sink out. You will want to hang yourself from the transmitter, most likely.

It is amazing what perfect nerve you need for successful broadcasting. You sit at a desk and read to a thing looking like a decorated bomb; you don't even know whether it is functioning or not; you have not the least idea whether you are too near or too far from it.

Reader—I don't often Address you Personally

but this week, I feel I must. In my first number, published seven months ago, I made many promises, and I want to ask you point blank whether you think I have kept them! Believing, as I do, that no weekly publication of recent introduction has reason for greater pride in its short past than we have, I do not fear your answer.

Readers write to tell me that we have successfully maintained and even improved upon, the high standard set in our first number.

This week, you find us bigger and better than ever, the first of a new series of RADIO PICTORIAL, containing more pages, more pictures, more features, and more colour than ever. And the price is 3d.

Turn over our pages

and look at us fairly and squarely—at our articles and pictures; at our modern and expensive dress and make-up; at our writers, the finest of their tribe; at our exclusive news and personal chat; and then agree with me, as I think you will, that this week's RADIO PIC. is indeed wonderful value

for money. The inclusion of the programmes of the near-by

Continental stations which broadcast in English,

complete with the names of those responsible for the programmes, as well as those taking part in them, is an outstanding departure. I am glad to tell you that this new feature will appear exclusively in RADIO PIC. every week in future, and will considerably extend the scope and pleasure of your listening. Mind you, the B.B.C. stations (nobody admires the British system of broadcasting more than I do) give us of their best, but that need not deafen us to the fact that there are additional broadcasting interests whose stations provide English listeners with important and enjoyable programmes often of an alternative character.

These programmes are for you. Any good set of to-day gives them to you easily. The remarkably successful Radiolympia, which closed its doors last week, was simply full of sets which can bring those programmes to your hearth in almost as powerful a voice as your own favourite British broadcasters.

Bigger and better! It is

true of this issue, but even truer of my next. RADIO PIC. next week will be full of "star" pictures, and "star" writers. I'll turn over the proofs, and let you look over my shoulder at the items! Val Gielgud's broadcast play. A page portrait of Ann Penn and an "At Home" with Joseph Muscant of light orchestral fame. Sir Henry Wood's own personal story of his forty years of "Proms." A visit to the B.B.C.'s television studios in the informative company of John Trent. Samuel Kaufman's curious adventures at the mike. Oliver Baldwin's remarks on the art of listening. Ashley Sterne's humour.

And our Woman's Section!

It will carry not only the contributions of Mrs. Brand, Jane Carr, Jeanne de Casalis, and Margot; but will, for the first time, include a special column by June Carey, a clever woman in close contact with every feminine interest. June will be writing for us every week.

What an issue! More pictures than ever, more exclusive and delightful features than ever, more colour than ever—in short, the best forty pages in pictorial journalism for 3d.

B. E. J., Editor-in-Chief.

Why I FAIL as a LISTENER

HAS it struck you that you are not such a good radio listener as you might be, that you don't get the maximum pleasure out of broadcasting, and that you don't concentrate when you listen? In RADIO PICTORIAL for August 10 we invited readers to give us their ideas on why they fail as listeners. Some readers' replies have already been published, and here is a further selection of letters. Perhaps you fail for the same reasons.

The B.B.C. Tries to Please Everybody

"WHY do I fail as a listener? Because I am too 'highbrow,' I suppose. Because I hate dance music except to dance to—especially mawkish and treacle-voiced vocalists; I hate the drawing-room singer, the sentimental ballad, the sham sea-shanty, and the imitation negro spiritual.

"I like good music—the best—and hate to hear it half-drowned by family chatter, or murdered by atmospherics. I like good acting, and therefore have no pleasure in the painstaking reading of un-rehearsed parts. I am not amused by noises off, however probable-sounding. I have no interest in stale news, announcers, weather

forecasts, greyhound racing, or fatstock prices.

"I like hearing poetry read really well; but that lasts a bare five minutes, and generally begins late. I like hearing lectures by experts on their own subjects, but not 'talks' by friendly, urbane voices that are trying to be 'easy' and intimate with six million or more listeners.

"The B.B.C. tries to please everybody; that's the trouble. 'Everybody' likes crooners and second-rate music and variety shows. Which means that the 'Somebodies' are ruled out as listeners. Some listeners would say that I am a highbrow and that my tastes are not everybody's. Well, that may be true. We can't all be alike. But we all pay our ten shillings a year to the Post Office and the B.B.C., and we do morally deserve the programmes we like—sometimes, anyway, if not all the time. Individuality in listening is a good thing in these days of mass-production minds. The B.B.C. should cater for it."—J. J. Wood, Epsom.

She doesn't seem to be failing very much in her radio enjoyment! This is Joyce Kirby, a Gaumont-British junior star, who listens-in on her set during intervals between the scenes at the studio.



Baby Sets Up in Opposition to the Professor

"Six-fifty! The announcer finishes speaking and I settle down to listen to a talk on "Why Midges Bite at Eventide," by Professor Borem. For a few moments all goes well. Then the baby, who is teething, decides to set up in opposition to the professor. Pick up the nipper and walk the floor with him. Yells continue. Try him with the ornaments from the mantel-piece. Smash! Now that's torn it! The wife's favourite, too. Better clear up the pieces before she returns. More yells. Try pulling faces. Peace restored temporarily. Now, professor, where were we? Oh, you've got past there, of course! Voice from door: "Papa, pussy's got the fish for to-morrow's dinner." Put baby down hurriedly, chase cat. Escapes over garden wall. Return rueful and unsuccessful. What will the wife say? Can't turn my back a minute, etc.! Re-enter house, pick up the kid, and make more funny faces. Now for that talk, but that's not the professor's voice! No, it's the announcer saying: "That is the end of the talk." Need you ask why I fail as a listener?"—Paterfamilias, Burnley, Lancs.

My Set is Too Good

"The excellence of the superhet I bought six months ago has been my downfall. Fresh stations come bursting in with such ease that the temptation to twiddle the tuning knob is too much for me. As a result, I never listen to a whole programme; rarely, in fact, to a complete item in any programme.

"All the time I am thinking there is something better somewhere else, so that a singer from London is cut off in mid-air by the strains of a tango from Barcelona, which in turn gives place to a blast of opera from Milan. Opera is ruthlessly cut out for a fragment of advice about somebody's face cream from Luxemburg, which is hastily switched off for chamber music from Munich. Even plays, which formerly kept my attention from first word to last, cannot hold me now. My itching fingers ruthlessly tune them out for something I hope will be more exciting—and never is! —Edgar Pasfield, Dudley.

Can't They Think of Something New?

"The reason is not hard to find—repetition, repetition and still more repetition of the dance music dished up to us by all the dance bands, including the renowned Henry Hall and even gramophone records.

"If only the B.B.C. would treat us to more of the magnificent organ recitals relayed from the Regal, Kingston-on-Thames and the Trocadero, Elephant and Castle, I should enjoy my supper even as much as my lunch, when I enjoy the only music available to me during the whole of the day.—Grace Cornell, S.E.16.



Children's NEWS MOTTO

by Commander Stephen KING-HALL

"Some hae meat and canna eat,
And some would eat that want it;
But we hae meat, and we can eat,
Sae let the Lord be thankit."

This comes from the little poem called "Grace before Meat," by the great Scotch poet, Robert Burns. He lived from 1759 to 1796. You will find the key on page 30.

Stephen King-Hall

Is this the

Perfect Running Commentary?

J. MURRAY SMITH gives his idea of how a B.B.C. running commentary should be given on an important boxing match.

You may not think this is a perfect running commentary. Write to "Radio Pictorial" and give your criticisms. We will pay a guinea for the best constructive criticisms published.

GOOD EVENING! This is Murray Smith speaking from Wembley Stadium.

To-night I am to describe for you the boxing event of the year—the fight between Joe Boyle, heavyweight champion of Great Britain, and Jack (Battling) Mains, of America.

Mains, of course, is the holder of the world championship title, which he gained by knocking out Cumnera, the giant Spaniard, two years ago. He has successfully defended his title on three occasions, winning each time by a knock-out.

Mains is reputed to have the most terrific right of any boxer in the history of the ring.

Boyle, the English contender, is regarded as the finest fighter this country has produced in the last twenty years. He has never been beaten, never been knocked out.

The contest is due to begin in five minutes' time. Meanwhile, the crowd packing the vast arena is becoming restive and excited.

At the weigh-in to-day, Boyle scaled fourteen stone ten pounds—only seven pounds less than the American.

Now, if I open the window for a few moments, you will get some idea of the noise created by a boxing crowd of some fifty thousand.

It is a perfect night, cool and cloudless. In spite of the white glare over the ring the moon is making a brave show. It would almost be possible to stage the fight by moonlight.

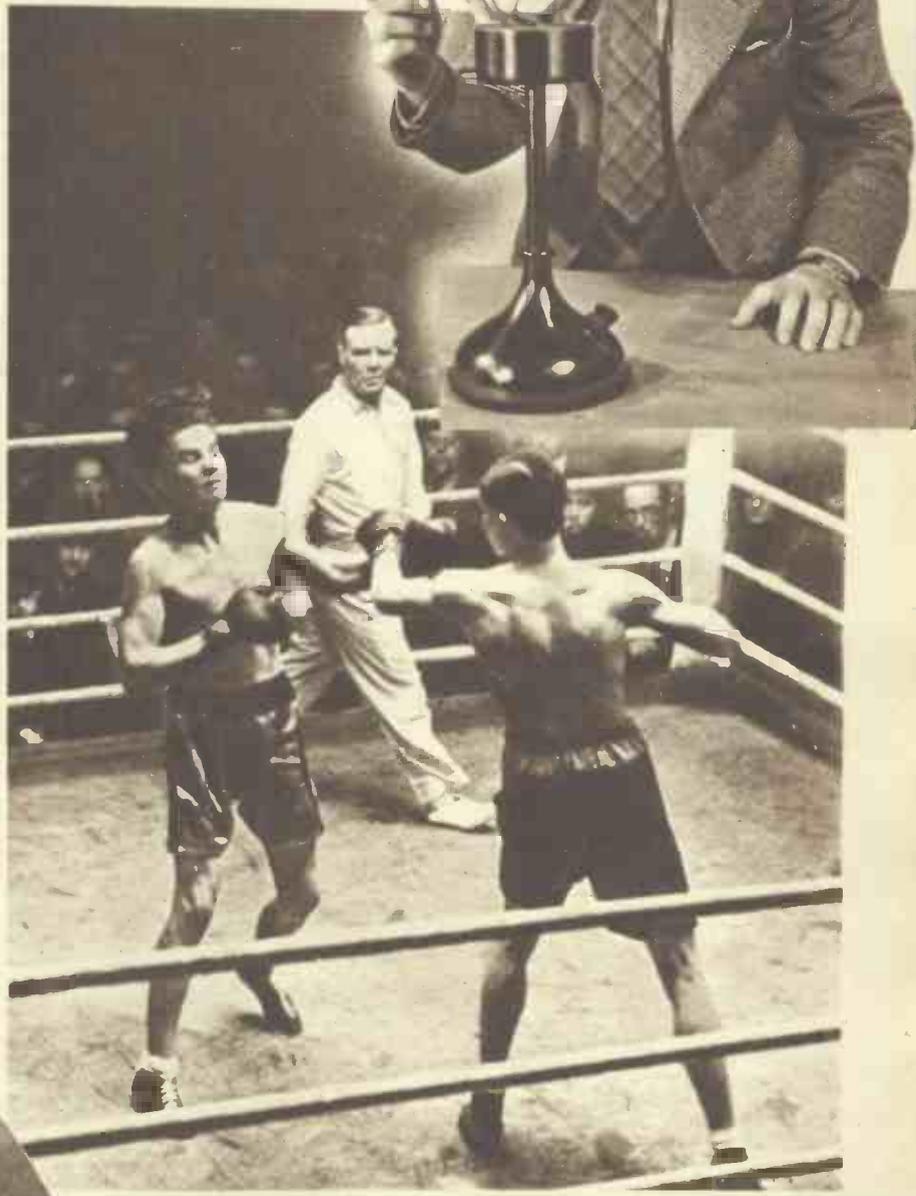
This is the highest point of the whole stadium. From here, right down to the ringside, is one solid mass of people. It is the same whichever way you look from the ring to the most distant seats.

Most of the men in the cheaper seats have taken off their jackets. There is a great display of shirts and braces.

Fifty thousand people have just risen in their seats. That means that Boyle is coming. I can't see him yet. The cheering is making the windows rattle.

There he is, shouldering his way down the gangway, followed by his

This running commentary is of course on an entirely imaginary boxing match.



"Both men are in the ring . . . a hush falls over the crowd."

Left is a typical soccer action picture. Will the B.B.C. be free to give frequent soccer running commentaries during the autumn?



seconds. His dressing gown is a bright blue. It is constantly submerged by the brown and white and black of the crowd.

Now Boyle is at the ringside. He has leapt lightly over the ropes. Listen to his reception . . .

He is smiling happily. Even at this distance I can see the flash of his teeth as he acknowledges the cheers.

Another roar. You heard it? Mains following almost immediately, striding down with a confident air. A white dressing gown drawn tight over his great shoulders.

Both men are in the ring. The referee is calling them together. A hush falls over the crowd. You know that the men are not listening to him. They have heard it all before. They are nodding. Both smiling, Boyle a little grimly now.

Back to the corners. Dressing gowns off. Both men beautifully tanned, both looking like Greek gods. Almost exactly the same height, similar in build, both fair. Boyle wears blue shorts; Mains, white.

The crowd is roaring again. Thousands of shrieks and shouts merging into a tidal wave of sound.

Mains has his back to the ring, gripping the ropes, flexing his muscles I can see them ripple from here. Only a matter of seconds now. There's a tension in the air, an expectant hush.

Continued on page 16



Helen Raymond, a popular radio crooner, who as a kiddy tried very hard to get on the stage, was immediately accepted at a de Courville audition, but was forbidden by her father to become an actress. He sent her to the Guildhall School of Music and later she went to America, where she developed her natural talent for modern style singing. She records for Columbia and has broadcast with several leading dance orchestras

On the Safe Side

If there is anybody beside the B.B.C. which is certain to please nobody all of the time it is the Spoken English Advisory Committee. Ahmen or Aymen—

How shall the announcer say it? As the Pronunciation Committee decides. It meets again next month and seeking safety in numbers, the B.B.C. has decided to enlarge its membership.

Bernard Shaw continues as chairman and Lloyd James as secretary and I heard several interesting personalities who have been asked to help in its ticklish task. Invitations have been issued to Rose Macaulay, Lady Cynthia Asquith, Eddie Marsh, Maurice Baring, S. K. Ratcliffe and others. If they all accept, the committee will muster about twenty members.

Adrian Boult has also arranged to take his merry men to Brussels, and though it will be several months before they sail, I wish them a good crossing for everybody's sake. When feeling ill, it must be horrid to play the trombone!

The Tireless Singers

Edwin Benbow was a professor of piano at the Royal College of Music before he came to the B.B.C. as assistant chorus master to Leslie Woodgate. His particular job is to train the new vocal octet which is drawn from the Wireless Chorus and is now heard regularly in the programmes. The octet has been formed to relieve the Wireless Singers who have been overworked with continual recitals, services, part songs and so on.

In the Big House, they had earned the nickname of the Tireless Singers, because they were always ready to fit in an extra programme. Now there is a good time coming.

A Tour Next Season

Even a harpist enjoys a change of scene and the idea of a tour next season is welcomed by the orchestra which must grow tired of watching the same faces in the audience at the Queen's Hall night after night during the Proms.

Between concerts in London, they will go into the provinces, making four trips before the season ends.

The Twiddleknobs—by FERRIER



Wireless at 1 a.m.

Arriving in the early morning at a Scottish village last week, I found my friend, who was waiting up for me, listening to his wireless set. A British programme was roaring in although it was nearly 1 a.m.

It was the big new transmitter at Droitwich testing and my friend was delighted with the strength of the programmes. There is no doubt that the new station is going to make a big difference to listeners in outlying districts who now rely on Daventry.

It struck me as odd that an orchestra should be playing at that hour. The mystery was soon explained in an announcement. It was the Empire programme designed for Canada which was also being sent out from Droitwich to test the new station.

Her Spare Time

We all know Peggy Cochrane, as a pianist, violinist and singer. In private life she is a doctor's wife and in her spare time, she composes.

With Bruce Sievier she has been working on a revue called "Tit for Tat"; at least, that is its name at present. The titles of revues have a habit of changing as time wears on, but if all the tunes are as good as one which I heard, this show will not have long to wait before it is produced. Bruce Sievier has already written the books for several broadcast productions of the lighter type.

Christopher on Sunday

Christopher Stone will be making a personal broadcast from Radio Luxembourg on Sunday,

Harry Hemsley, the popular radio humorist, who is now appearing at the Pier Pavilion, Skegness, tries his hand at decorating the pier itself with new paint! He has already done the interior and exterior decorations of the Pavilion



September 9. His is the voice which inspires Vox, the company which co-operates with Radio Publicity to provide programmes from that station; and his followers will watch the characteristic development of the Sunday programmes with great interest.

Perhaps the first signs of this development have been in the Cocktail Time quarter-of-an-hours, sponsored by the "Sunday Referee" every Thursday, Friday, and Saturday afternoons, from 6.45 to 7 p.m. This sounds like the germ of what may become a very popular feature of Luxembourg, indeed.

The New Rhythm Symphony

There is a story behind Harold Ramsay's Rhythm Symphony Orchestra, which recently made its debut on the air.

It is the largest modern orchestra in this country and consists of men drawn from the London Symphony Orchestra, the Toronto Symphony Orchestra, the Grenadier Guards Band, and other famous musical units.

While Harold Ramsay was achieving fame as organist at the Granada, Tooting, he was called on to form, rehearse, and take charge of the Eight Piano Symphony. Eric Maschwitz was deeply impressed when he heard it. He at once discussed with Ramsay the formation of a new orchestra, which should steer a middle course between dance music and classical compositions.

His Signature Tune

Although the Rhythm Symphony will at times draw on classical music, it is an essentially modern band. The age of its members averages twenty-five.

The principal singer is Jack MacCarthy, a young handsome Londoner, who has spent the last seven years of his career in America. Mary Fern, an American-born girl, is another vocalist.

Tony Lowry, the leading pianist, is well known as a member of the music arrangement staff of the B.B.C., and he also carried out the orchestrations for the Eight Piano Symphony.

The orchestra is to take for its signature tune George Gershwin's famous melody "Rhapsody in Blue," which, as listeners know, is the signature tune used by Harold Ramsay in his organ broadcasts.

Our Cover

The cover design this week features Anna May Wong on a background of prominent continental broadcasting stations. Anna has, of course, been filmed in the Gaumont-British studios and was at the "G.B." Lime Grove studios when Henry Hall paid a flying visit there recently to see the film of *Chu Chin Chow* in the making.



Dare Lea takes an idle hour away from broadcasting. He has just recently come into the late night broadcasting schedule, and is having a busy time in consequence!



Les Erijsoldt and the Langenberg small station orchestra. In circles, Klare Hansen, soprano, and Eritz Neumann, tenor, both of whom are heard from Langenberg.

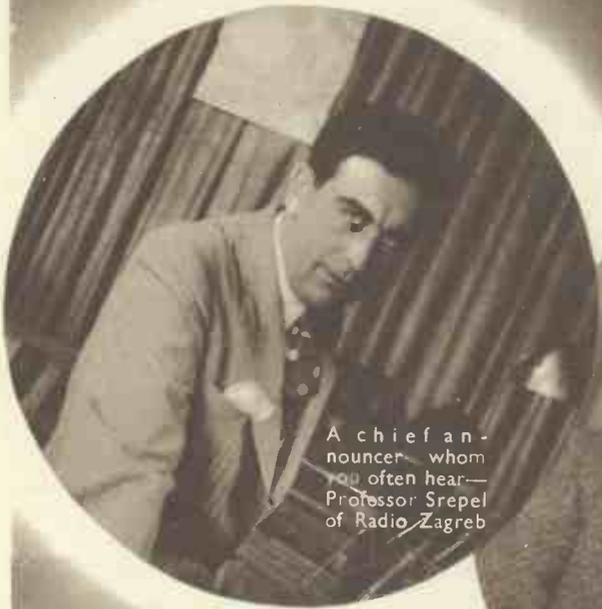


Human the famous radio and gramophone tenor, faces the microphone for a Berlin short-wave broadcast in the uniform of the Brown army



A radio "aunt" who tells listening kiddies how to make practical things. She is Ursula von Scherz, who broadcasts every Saturday afternoon

CONTINENTAL



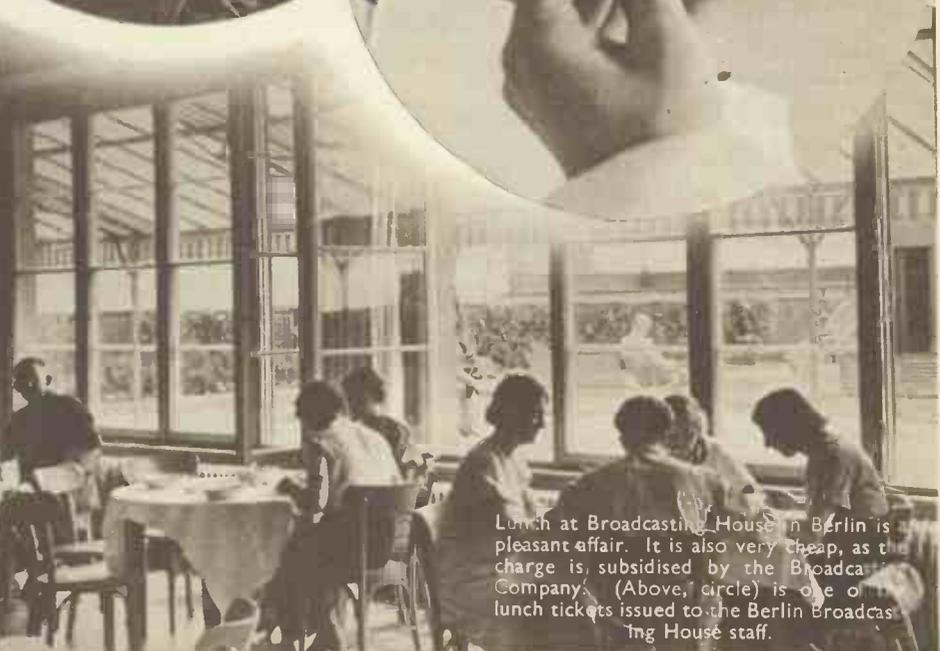
A chief announcer whom you often hear—Professor Srepol of Radio Zagreb



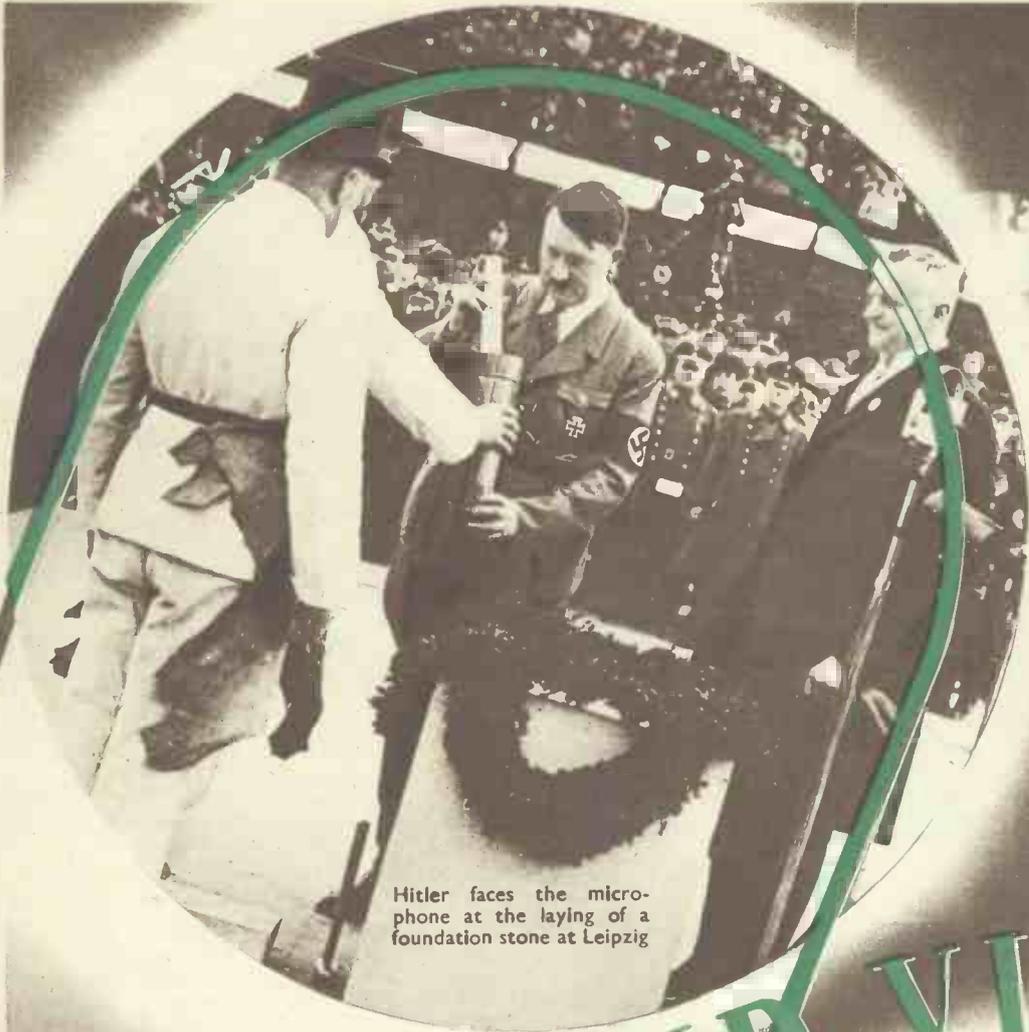
Facing the microphone in a Continental studio—quite different from the B.B.C. "mikes"



The controversy over broadcasting the Oberammergau Passion Play is still raging. Here are crowds leaving the open-air theatre



Lunch at Broadcasting House in Berlin is a pleasant affair. It is also very cheap, as the charge is subsidised by the Broadcasting Company. (Above, circle) is one of the lunch tickets issued to the Berlin Broadcasting House staff.



Hitler faces the microphone at the laying of a foundation stone at Leipzig



Irena Garmiute, the lady announcer of Radio Kaunas, the Lithuanian broadcasting station

NEWS AND VIEWS



Guarding a broadcasting station. This patrol sentry is posted outside Budapest's new 20-flower station



Mussolini is a frequent broadcaster and he has a commanding way of facing the microphone

AFTER listening to the running commentary on the Cup Final, my dear old Aunt Geraldine couldn't help thinking it rather cruel to make the announcers run after the horses like that.

VERY SHORT CRIME STORY

The fellow next door
Had a six-valve set,
A something-or-other
Superhet.

From morning to night,
For all he cared,
His very loud-speaker
Boomed and blared.

*He lies in a grave without a border,
Which no one attempts to keep in order.*

"CROONERS TO RETURN"

But not, as some of you hoped, to their lil' ol' mummies in Carolina.

According to a recent statement in the Press, announcers and everyone have to stand to attention when any of the Big Three appear at Broadcasting House.

That crackling sound we sometimes hear during a transmission is now explained. It is caused by the more rheumatic members of the orchestra leaping to their feet.

HOW YOU GET YOUR FAT STOCK PRICES

It was early morning as I lurked behind a lamp post outside Broadcasting House. At the entrance, which is distinguished by that striking bas-relief of Apollinaris Struggling With the Siphon (I think it is), stood two officials from the Livery and Bait Department. One, attired in purple livery, held a roan stallion; the other, who was decorated with white bait, was endeavouring to restrain a Suffolk Punch. Knowing what I knew, I had no difficulty in perceiving that in the interests of secrecy the horse-faker's art had been employed to disguise

RADIO BABBLE

the roan stallion as a Suffolk Punch and convert the Suffolk Punch into a roan stallion.

There then emerged the Amasser (or Musterer) of Fat Stock Prices and his Assistant, both heavily cloaked and goggled. Having signed, countersigned and exchanged chits with the ostling menials, they at once mounted and rode away. I followed on a cycle-cart ingeniously camouflaged with the inscription—"Isaac Biffbohn, English Butcher, Families Waited on Daily."

Arrived at the first of the fat stock centres on the day's list, the horses were concealed and the cloaks and goggles discarded. The Chief Amasser stood revealed in the morning dress of a veterinary

By Dudley CLARK

surgeon, whilst his assistant was the living image of a Corn and Seed Merchant in the prime of life. In these guises they were enabled to crawl about underneath the sample beasts and overhear the day's prices with little risk of detection. When the round was completed, chits were exchanged between the officials, and the foam-flecked steeds headed for London.

"Suppose," I asked, as I pedalled wearily between them, "one of you is gored or overlaid or something?" The Amasser of Fat Stock Prices shrugged his shoulders.

"It is the duty of the survivor to telephone to headquarters for a substitute," he said simply.

Think of that, good listeners, next time you hear Hogsnoton shoats quoted as so much a chaldron.

THE KING'S "TRY-ON" or "Mike-ing" About With History

SCENE I

BANK OF THE RIVER THAMES
Flourish of hautboys, tallboys, etc. Scrunch, scrunch, swish-swish, and all that.

OLD BOATMAN: Want a boat, sir? Nice day for a row, sir.

KING JOHN (crossly): Pox take you.

A SENESCHAL: This way to the barge, King.

KING JOHN: A murrain on you. Oh, well, get it over.

SENESCHAL: Step in with the right foot. And so to Runnymede!

Chorus of knights, pages, step-sisters, and the Tireless Pale Faced.

Chorus: To RUNNYMEDE!

SCENE II

RUNNYMEDE

Tireless Pale Faced Chorus singing: "Summer is icumen in"

STEPHEN LANGTON: That's enough, you. (*T.P.F.C. is faded down.*) Well, Johnny. All set?

K. JOHN: We're before time. (*Peevishly.*) I'm not due to sign yet. Besides, I'm tired.

BARON FITZ-WALTER (gruffly): No charge for sitting down.

K. JOHN: I'm still King, aren't I. Then leave me awhile beneath this hollow tree. Out of my sight all of you. I would commune.

FITZ-W. (suspiciously): Who with?

LANGTON (kindly): With whom?

K. JOHN (in maudlin tones): Nature. She's my only friend.

LANGTON: I'll say you're right. What about it, Fitz? We're on an island, and the old fox can't swim.

FITZ-W.: Well, if Nature doesn't mind, I don't. Give you five minutes. That'll be about as much as Nature can stand. Off with you, boys, while the King makes up his mind.

(Sound of Barons retiring. The Tireless Pale Faced Chorus at once commence to bawl another folk song.)

K. JOHN (snarling through the clamour): Maybe the old fox—doesn't—need—to—SWIM.

(A brief interval of silence after which the T.P.F.C. gradually break out with renewed vigour.)

SCENE III

THE SAME PLACE

FITZ-W.: Time's up. Bring the ink-horn. (*The T.P.F.C. is remorselessly faded into silence.*) What! No King?

BARONS, STEP-SISTERS, ETC.: WHAT! NO KING?

LANGTON: Escaped! Fools, scullions, mullions that we were! After him. A hue and cry.

FITZ-W.: That's it. Half of you hue; the rest cry. To the mainland.

A YOUNG BARON: Oughtn't we to mark the place with a cross? Like the police do.

FITZ-W.: Well said, boy. A cross, quick. Ah, the hilt of your dagger. Stick it in this tree.

K. JOHN (from within the tree): OUCH!

YOUNG BARON: Bly me! I've punctured the King.

LANGTON: Do him good. Out with him.

K. JOHN: A little joke, Barons. To pass the time.

FITZ-W.: The joke's on us. Sign, please, on the dotted line.

K. JOHN (crafty to the last): Block letters, I suppose.

FITZ-W.: I said SIGN. This isn't a falconry competition. It's MAGNA CHARTA.

Shouts of Magna Charter and Magna Carter according to individual opinions as regards pronunciation.

Solemn Musick.

Hullo, Children

AUNT BELINDA'S Children's Corner

DEAR NIECES AND NEPHEWS, A great many of you—especially, perhaps my nephews—have made up your minds, I am sure, that when you grow up, you will do fine things—be brave, and courageous and go on expeditions like Captain Scott, or make tremendous discoveries like Madame Curie, who did so much for the world with radium.

But this last week, it has been borne in upon me that as great courage and bravery is being shown by someone whose work you all know. I mean Arthur Davenport. Some weeks ago, I told you he was very ill and we all hoped, didn't we, that he'd soon be fit and well again. Unfortunately, he is much worse, but, in spite of

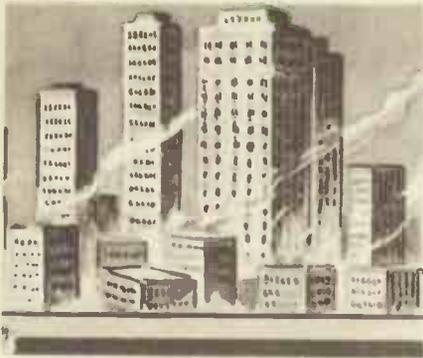
being in great pain, he refuses to be miserable or downcast; still making jokes and seeing the funny side of things, and, what is more, still writing plays and stories—at about the rate of one a week—for all you nieces and nephews! You heard one of them last week! So if things don't work out for you, just as you hoped, think of this and keep smiling!

I feel I must offer my sympathy to North Regional Children's Hour listeners—for "Uncle Eric" will soon be leaving Manchester for London. He is going to be Empire Music Director down here, which sounds as if his time will be too fully occupied for even an occasional appearance in the National C. H. Programmes.

Pascoe Thornton, whom you hear frequently in plays, does not, it seems, like ordinary holidays. I think it is because he loves learning something new! Not content with being a first-rate Greek and Latin scholar, he has also taken the trouble to learn Chinese! So when he said he was "dashing abroad" for a bit, I suspected it was to Timbuctoo! I felt it couldn't be to France or Germany—he already speaks their languages! I was wrong, however, about the object of his "dash." It was not to learn a language but to see the wonderful Passion play at Oberammergau! That accomplished, he must needs seek further knowledge—so off he went to be "kennel-boy" (temporary only) to Cyril Nash, who, you remember, breeds Schnauzers!

Until Next Week
AUNT BELINDA.





WITH A
MODERN SET—

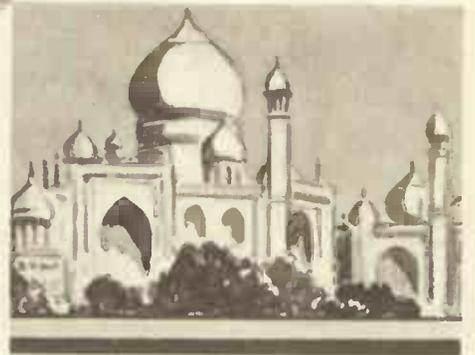


The Continental idea is captured by Reginald Purdell and Davy Burnaby in this "On the Air" scene. Reginald has struck the foreign programme atmosphere exactly with his Spanish shawl.

Why
Don't
YOU
Try

YOU CAN TOUR
THE WORLD

Listening to Continental Stations?



WHEN I went to buy my new set, the man told me that it had fine tone, great selectivity and all that.

He also implied that it would get fifty to sixty foreign stations if I wanted them.

So I said, "Thanks very much!"

I never dreamed that I should ever want to hear anything other than the local regional and the long-wave programmes from the B.B.C.

I had put up with my old set for about four years and one of the main objects in getting a new set was to make sure of an outfit which would get me the B.B.C. programmes without any whistle or chattering background from Paris or Berlin.

I never dreamed that I should want to listen direct to Paris or Berlin, or to dozens of other Continental centres.

I am writing this because I have been "converted" and I want to wake other radio listeners up to the notion that, good as the B.B.C. programmes are, they aren't everything in the ether.

One Sunday afternoon, when both National and Regional were very boring, I accidentally turned the set knob to the long-wave position before turning it off. Idly I turned the tuning knob and heard a friendly voice speaking in English and announcing a popular light music programme.

By the tone of the transmissions, I could tell that it was not any B.B.C. station to which I had previously listened.

But the music was good, so I did listen.

It turned out to be an advertiser's sponsored programme from Luxembourg.

Then I began to take an interest in the "Radio Pic." Foreign Programme Guide.

I found that at 8.30 that evening I could listen to a popular concert "Wines of France," if I tuned to Radio Toulouse on 328 metres.

I spent that afternoon listening to Toulouse instead of London Regional.

Then I began programme-spotting from the Foreign Station Guide, choosing gramophone records from Munich, on Monday, a Casino

concert from Brussels on Tuesday, and dance music from Radio Normandy on Wednesday.

My set is not an extraordinarily good one, although new. It will get fifty or sixty stations and of these at least a dozen come in as loud as the local B.B.C. regional.

From what I hear of my friends' sets, this is the least you can expect of a modern set.

Actually, I now get the maximum pleasure out of my radio enjoyment by cutting out the "Radio Pic." Foreign Programme Guide and comparing it with the B.B.C. programmes for the corresponding days.

Sometimes I go to the London studios for my radio entertainment and sometimes to nearly all the studios of Europe. After all, what difference does it make? It is all radio entertainment on the ether, and all the foreign programmes I hear are understandable and enjoyable.

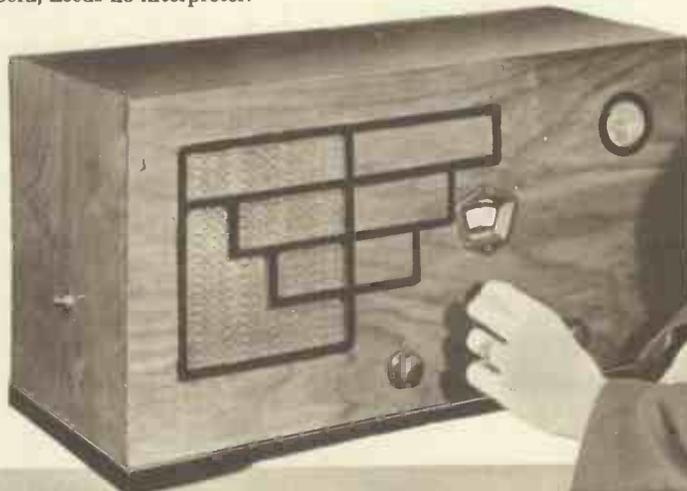
Sometimes the announcements are made in the national language and sometimes in English, but the music itself, whether gramophone records or opera, needs no interpreter.

When I started to embark on these European tours, I was surprised at the number of stations my set would pick up satisfactorily. Probably you will find the same.

In the train up in the morning, I had heard radio "experts" talking about radio interference and "ether chaos." They implied that there was no fun in listening to foreign stations these days, because there are so many of them on the air that they all tread on each other's toes.

I find that about half a dozen stations are jammed by whistles, but all the main loud stations you want to hear, like Brussels, Normandy, Luxembourg, Toulouse, Munich, Leipzig and the rest, come out clean-cut from the background of ether disturbance.

I have put up my radio listening pleasure by 100 per cent.—at no extra licence cost!



Stars at
Home—33

RAIE— at home

RAIE DA COSTA is one of the most popular radio syncopated pianists—and yet she only took up this profession by accident!

She was originally intended to be a dancer, and for several years she specialised in classical and ballet dancing. Then she injured her hip through a fall in the bath and had to remain encased in plaster of Paris for so many months that she had to give up all idea of dancing.

Then came the question of choosing a new profession, and for three long years she studied the piano under Tobias Matthay. She practised for eight hours a day and seemed to make very slow headway at first. But after a year or so, she gave concerts at the Queen's Hall . . . serious music, of course.

She was asked to record for a famous gramophone company, and in the gramophone studio she found that her remarkable classical technique won her success as a syncopated pianist.

Nowadays she does both . . . she gives serious music recitals and broadcasts in a syncopated manner in radio variety shows.

She writes popular songs—"Old King Cole," for example, which is all the rage at the moment.

Her home is the acme of comfort. She works hard, travels all over the country and needs a cosy flat to which to retire. She lives in Maida Vale with a companion and spends a great deal of her time away from the microphone in designing and planning new furnishing ideas for the flat.

When you enter the lounge you are immediately struck by the modern comfortable furnishing arrangements . . . and you realise immediately that Raie spends some of her time in collecting vases and pottery. She makes a great feature of modern vases, particularly in the very latest dull brown and yellow shades, and there are some interesting stories attached to the collection of some of these pieces of porcelain.

Raie's attractive personality is reflected in the way she carries out the decorative details. The main colouring of her bedroom is green and her dressing-table is tastefully arranged, as you can see from the accompanying photograph. Her temperamental and artistic nature compels her to choose artistic decorations. Although the main furniture of the lounge consists only of a piano and

a large comfortable settee, the details are so arranged that the colour scheme and the whole furnishing arrangement cannot fail to impress.

Raie does not get enough time to read as much as she would like, nor to indulge her fondness for pets, although she has one dog.

Her town life generally entails a great deal of practice and the composition and arrangement of new numbers, while as she broadcasts, records and travels a great deal, there are business matters to be dealt with. The postbag every morning at the Maida Vale flat always brings many letters from "fans," and these Raie always answers personally.

Maybe you would like to discover the secret of her amazing playing. It is a joy to watch her trying over a new number at the piano. Her fingers move nimbly over the keys and the rapid way in which she develops her own melodic arrangements shows that she practises hard and has a wide technical knowledge of music. She never stops practising and, particularly when alone, loves to play tune after tune.

In Next Friday's "Radio Pic."—an exclusive At-Home Article dealing with the ever popular Joseph Muscant



"R.P."

Exclusive photographs by the "Radio Pictorial" cameraman.

“Mr. Regional Director . . . What do you DO?”

John TRENT

tells you how the B.B.C. Regional Directors and Programme Directors guide broadcasting policy and build up programmes in the regions. Not all the hard work is done at Broadcasting House in London, and Trent introduces you to the men who play such a big part in the Regional programmes.

THese are busy days in the regions. Programmes are prepared weeks ahead and already they are working on the Autumn schedule in Manchester, Birmingham, Edinburgh and Cardiff. At each of these centres the organisation of Broadcasting House is reproduced in miniature.

In London Sir John Reith has Colonel Alan Dawnay, programme Chief, on his right hand, and Vice-Admiral Sir Charles Cappendale, head of the administration division, on his left. In Manchester, Edward Liveing, North Regional Chief, has the help of E. Harding as programme director, while the administration side is in the care of another senior member of his staff.

Every official concerned in the production of home programmes at the Big House in London

has his counterpart in each regional headquarters. As the output is smaller, the staff is less numerous, but the work of the individual in the provinces is no less responsible.

Martyn Webster produces more programmes each week in Birmingham than he presented when at Portland Place and Victor Smythe arranges as many outside broadcasts from Manchester as his opposite number in London.

The Children's Hour is as carefully prepared in Cardiff and elsewhere as in London and occupies 45 minutes each day, while talks on matters of local interest are a feature of every region.

Studio and control room equipment requires the same expert treatment, payment to artistes must be subject to the same control, and accounting must conform to a common system.

On the engineering side, too, the work is uniform. From the engineer in charge to the cleaner, every man at the transmitters at Brookman's Park has an opposite number at Falkirk, Watchet and Moorside Edge.

Is it surprising that the total staff in the provinces is nearly as large as that in London? Do not Lancashire and Yorkshire provide one and a half million licenses per year? The National programme alone would not produce this result.

Regional Directors have a delicate task. They are charged with bringing to the microphone the best of everything to be found in their areas and, while applying the main B.B.C. policy to every national question in its local aspect, must determine the conflicting claims of their constituents in all programme matters.

County boundaries mean nothing to wireless waves.

In the West E. R. Appleton must strike a balance between the Welsh and West of England folk.

Gaelic extremists demand a programme announced, sung and spoken exclusively in Welsh, but listeners South of the Bristol Channel must also be considered, so large studios and offices are maintained both in Cardiff and Bristol.

The Wars of the Roses are past but not forgotten, and it would be strange if Lancashire and Yorkshire could always see eye to eye and hear ear to ear, in Wireless matters.

The North Region extends from coast to coast, so Edward Liveing bestrides the Pennines, frequently lunching on one side and dining on the other. Although his offices are in Manchester, his most modern studios are in Leeds, and it is mainly from here that Yorkshire contributes its share to the programmes.

In Scotland Melville Dinwiddie must satisfy both Highlands and Lowlands while appeasing the jealousies of Edinburgh and Glasgow.

The Midlands are not rent by such time-honoured feuds and Percy Edgar, doyen of Regional Directors, would seem at first glance to have an easier wicket.

It is seven years since the first alternative programme service opened at 5GB, now Midland Regional, and though his experience is longer Percy Edgar would be the last to admit that his job is easier. His region lacks a long coastline and what can he offer in the summer while his neighbours in the North are relaying gaily from Blackpool and St. Annes, Scarborough and Whitby?

There is a thorny local problem in every region. The National programme is "balanced," that is to say, taking the day's output at large, the

Continued on next page

E. R. Appleton, the West Regional Chief, who is also a popular broadcaster.



Martyn Webster, who now produces B.B.C. programmes in Birmingham, after working for a considerable time in London.

intention is to offer something acceptable to everybody, high-brow, middle-brow and low-brow at some time between 10.15 a.m., and close down. "Balance" of this order is not required in regional programmes whose listeners are generally able to receive the National transmissions as well.

The B.B.C. aims to provide a contrast at all times on the Regional wave-length and the programmes show that speech is rarely broadcast from both transmitters at once.

But there can be no hard and fast rule. Two or three years ago the Prince of Wales was to speak after lunch in the Free Trade Hall at Manchester. No arrangements had been made for broadcasting but an hour before lunch His Royal Highness, talking with officials expressed his willingness to be relayed. O.B. men rushed microphones and amplifiers through the crowds to the hall, lines were hastily booked from the Post Office, and announcement was made, and the Prince's voice was put on the air. When a chance of this kind occurs programme schedules go by the board and if it happens that there is speech on the other wavelength, it just cannot be helped. Contrast is sacrificed for the sake of a scoop.

In a sunny green office at Broadcasting House in London, with windows overlooking Upper Regent Street, sits an official with pen and paper planning programmes for November. Lindsay Wellington has already heard from regional directors of big fixtures in the provinces and it is his business to see that a symphony concert by the City of Birmingham Orchestra on Midland shall not clash with the London Symphony or another big orchestra on the National Wave.

He has written to each Regional Director saying in effect "We are preparing an outline of programme for the second week in November, and if you have anything outstanding in mind for that week please let us know before we start." Now with the replies on his desk he is able to build up the National and Regional programmes together with no risk of overlapping.

The next step is to advise Regional Directors of material which is available for simultaneous broadcasting from London Regional.

Important plays and other material will be strongly recommended and occasionally a big item, such as a relay of the Vienna Philharmonic or the the Beyreuth Festival will be "offered" compulsorily. Otherwise the Regions will have a free hand in building the main transmissions eight weeks ahead of the broadcast.

During the day-time the resources are pooled. A Wurlitzer or a Compton sounds much the same whether it is played at a cinema in Blackpool or Bristol.

At meal times orchestras in restaurants offer digestible music to their patrons throughout the length and breadth of the land and thanks to the excellence of modern telephone lines a record is as clearly heard whether it is handled by Christopher Stone in London or Robert Tredinnick in Birmingham.

It would be uneconomic to engage artists and instruments of the same type to provide similar programmes simultaneously in each region every day at lunch time.

So a pool is formed and a schedule is prepared for three months ahead allotting cinema organs, light orchestras, bands in restaurants, and other combinations in each area a fair share of the programme which will be broadcast regionally each day for thirteen weeks ahead.

It is the business of directors in each region to encourage local talent and to develop features with a distinctive regional appeal.

In programme matters there is keen competition for national interest between the Midlands, North West and Scottish areas. Besides festivals and celebrations with a strong national appeal such as Eisteddfods and Burns nights, many features originating in the regions have gained a regular place in the national programmes. To mention only two well-known features the Silent Fellowship and the Joan and Betty Bible stories stamped with the personality of E. R. Appleton, West Regional Chief, have long had a national public. Percy Edgar is an experienced actor and for years Midland regional productions have been renowned for their polish and vivacity. Variety and light entertainment is much in demand from the Birmingham studios and when offered to other regions is accepted whenever commitments allow.

The idea of getting villagers, from the squire



A Popular ANNOUNCER

whom you hear at Radio Fécamp—Peter Hope. There is an interesting paragraph about him on this page

to the blacksmith to transmit the essence of their village life through the microphone originated in Birmingham and the lively series which followed attracted attention all over the country.

The North is naturally well favoured. Folk are musical, the Hallé is one of the finest orchestras in the country, and the country is famous for its humour, its brass bands and choral singing. Besides there is the Argyll Theatre, Birkenhead, nursery of many good Lancashire comedians, from which relays are eagerly snapped up.

Personal contacts oil the wheels of this rather complex organisation, and there are monthly meetings of Regional Directors. Every other

POPULAR CONTINENTAL ANNOUNCER

A VOICE you frequently hear on the air is that of Peter Hope, who has just recently become the announcer at Radio Fécamp.

To-day there are probably quite a number of boys deciding that they would like to become radio announcers. But announcing is a very new profession, and people born as long ago as 1912 did not spend their school days dreaming of the microphone. Peter Hope, for instance, had quite different ambitions and concentrated on preparing to be an electrical engineer.

He was at the Oratory School with Bernard McNabb and later he went on to the French Lycee at Pau in the Pyrenees, and then to a German monastery in Engleberg, Switzerland.

Returning to England, he studied electrical engineering at the City and Guilds College, London University, and took his B.Sc. degree. He is also an Associate of the City and Guilds Institute.

month the chiefs assemble in regional centres in turn while alternate meetings are held in London, Percy Edgar taking the chair.

Regional programme directors, talks, O.B., and music officials and senior engineers in the provinces make regular visits to Broadcasting House in London. On these visits wrinkles are exchanged and difficulties are smoothed out. By a system of transfers London producers are sent to the provinces for a spell while Regional staff take their place in London. In this way the regions keep London abreast of the times! What Manchester thinks to-day, London thinks to-morrow . . . ? Anyway, the B.B.C. is very much alive to the importance of the provinces and its organisation is designed to give the fullest possible expression to legitimate artistic enterprise wherever it happens to be situated.

Only a genuine technical difficulty limits the B.B.C.'s ambition. For the millions who live out of Town there are not enough wave-lengths available for a completely satisfactory service to all.

Running a region is responsible work and Regional Directors rank with the very senior officials at Broadcasting House. They are in contact with every phase of artistic activity in their areas and must possess the tact of a diplomat, the discernment of a leader of industry, and the prescience of a prophet.

In this work they are served by a staff which combines a knowledge of local conditions with experience of the microphone in and out of London. Whenever you switch from National to Regional they have scored a point against strong opposition.

The B.B.C. Dance Orchestra

—at Play!



Frankie Wilson lends a helping hand on the farm. He is the unofficial comedian of the band and, as well as playing principal trumpet, is always up to practical jokes of some kind. He has been with the band since it started, and plays the "hot" numbers as contrasted with the sweet music

A happy snap of G. Dickinson and his wife taken on holiday. He is noted for his irresistible habit of making puns. He is also a member of the B.B.C. Dance Band, and plays the guitar



Len Bermon is, as everybody knows, Henry Hall's drummer; also forms one of the vocal trio, and rivals Les Allen in popularity with the fair sex. Here is a summertime snap taken of him in the garden with his mother

The picture on the left shows Theo Farrar, bass player, among the rocks of Holyhead with his small niece. He was a member of the Hallé Orchestra

Frankie Wilson again (below)—very proud of his row of tomatoes! He comes from Lancashire, which perhaps explains his instinct for comedy



The second trumpet in the B.B.C. Dance Orchestra is played by A. E. Williams. Here he is with Mrs. Williams



PUTTING THEM THROUGH THEIR PAGES.

This is a behind-the-scenes photograph of the revue that was broadcast all over the country from the Radio-lympia Theatre last week. Here is Henry Hall baton-waving in the orchestra pit, while the dancing girls stand ready for their act. The microphone on the stand picked up the sound of their dancing.

If You Had To Be An Announcer

Continued from page Three

Very important, because sibilants are not likely to hiss, which they certainly will if you get too near the instrument and fire directly at it.

The worst of it is, they can do nothing for you in the control-room. So, if you make that mistake you will come through sounding as though you were charged with soda-water.

Going back to the original theme, suppose you had to face the microphone suddenly. Well, you would come through as badly as most of the *In Town To-night* people do who face it for the first time.

As a matter of fact, you eventually develop a microphone sense. I watched a show being "balanced" the other day. It was for the Empire wavelength and a good many in the cast were first-timers. Not one of them escaped correction by the "balancer."

On the other hand, those really used to broadcasting knew exactly what to do.

All newcomers rustle their scripts. Those used to the game know just how to turn over. When reading a talk, I always unpin my sheets and throw them on the floor, one by one. They fall silently on the thick carpet. To rustle paper near a microphone makes a noise like frying sausages.

It is great fun, really, but it does take the starch out of you until you have completely mastered the technique of the microphone. If you have any desire to broadcast, I hope it will be your privilege to do so one day; but I could not wish you to have to face a microphone suddenly, because I know you would not do yourself justice.

The Perfect Running Commentary?

Continued from page Five

Time!

Both men swiftly into the centre of the ring. Both on their toes. Mains leads with his left. Boyle slips under it and away again. Mains pressing, slams a right to Boyle's ribs, follows with his left and misses.

Boyle comes back. He's fighting close, feints with his right, lands with the left. Mains slips into a clinch—and out again. Boyle snicks across a left to the chin on the break. No sting in it. Mains is shaking his head and laughing—oh! He isn't laughing now—Boyle follows up with a terrific right to the heart.

The crowd is on its feet. Mains is retreating, covering up. That right must have troubled him. Now, no—he is after Boyle like a tiger.

For a moment it looked as if Mains was hurt. Now his gloves are weaving in and out like flails. Boyle is fighting back strongly. Both men in the centre of the ring. This pace can't last, it's killing.

Boyle makes Mains miss with the right and comes back with his left. Beautiful uppercut—Mains' head went back with a jerk.

There! Mains sidesteps and slams in a right. That terrific right! Boyle goes into a clinch. He's hanging on, Mains fighting still.

The referee is parting them. They break and eye each other warily. Boyle steps in swiftly, feints with his left . . .

Time!

The fiercest first round I've ever seen. Both men are going to their corners a little subdued. Both have disappeared behind a barrier of seconds. Very little to choose between them, so far, but if anything Mains is a point or two ahead.

Obviously the two men are very strong and fit, a remarkably fine match. Difficult to tell which is which except for the coloured shorts.

The air is so still that a haze of smoke lies over the ring. Thousands of people are offering advice. More jackets have come off and a scuffle has broken out on the other side of the arena.

That has died down as quickly as it began. Exactly opposite this vantage point is another one at the same height, with the lens of a news-reel camera poking through the window. There's a small army of photographers near the ring.

Just a few seconds, now.

Time!

Both men are more wary. Mains is circling around Boyle in a crouching attitude. Boyle retains his usual stance. Mains leaps in, using his left like a piston. Boyle retreats. Mains sends across his right. Boyle sidesteps and makes him miss. Boyle comes back with a right, rather low, and a left to the side of the head.

Mains staggers and slips to one knee. He is up again and—no, down. Boyle has crashed in a wicked right and Mains has taken it on the chin. He is down like a dead man. No, he's moving now. The referee is counting—two—three—four—

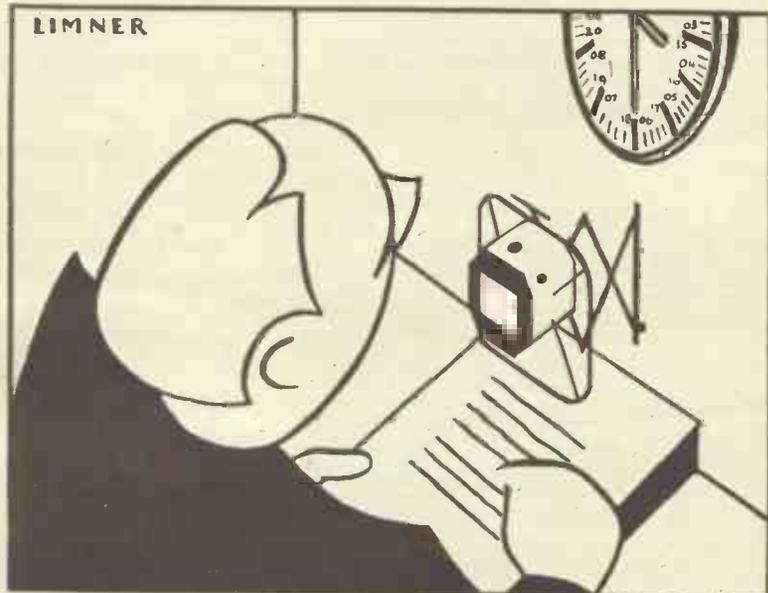
Still Mains doesn't rise. He's stirring faintly—seven—eight—nine—out!

Boyle has won!

The referee is pointing to him. The crowd has gone mad. Men and women are jumping on their seats, hundreds of hats are flying in the air. Listen . . .

Boyle has won by a knock-out in the second round. The actual fighting time was four minutes, twelve seconds.

One moment, please, and we will try to get Boyle to the microphone . . .



WAS THIS WHY IT FAILED?

Announcer (Tennis Enthusiast): "The time is just . . . er . . . thirty-fifteen . . . I beg your pardon . . . fifteen . . . er . . . Oh! . . . call it DEUCE!"

Going to School - - -

At the B.B.C.!

LIKE many other members of my generation, I have often thanked Providence that I was not born in time to provide gun-fodder in the Great War. Ten years earlier and it would have been unlikely that I should be sitting at my writing desk this morning. Ten years later, on the other hand.

It had never occurred to me to make that surmise, too, until I was talking the other day to the Director of the Schools Department at the B.B.C. What she told me—yes, it is a "she," who, incidentally, expressed such a horror of anything approaching a personal interview that I at once promised that this charming and intelligent woman should remain simply an anonymous fountain of information—what she told me, I repeat, about the educative side of broadcasting was so interesting and revealing that I suddenly found myself thinking what a pity it was that I wasn't ten years younger and could start the latter part of education all over again by going to school at the B.B.C.!

Indeed, so impressed was I with the modern methods of teaching instituted over the ether, that I carried the image one step further in my mind. I saw myself, having left my wireless Alma Mater at last, being chosen out of hundreds of applicants for an important administrative post, owing to the extent of my general knowledge and grasp of current affairs. Whereupon I would give thanks in my heart to all the B.B.C. "teachers," like Commander King Hall, whose weekly broadcasts to the schools on subjects like "Unemployment" are masterpieces of their kind.

Of course, it might be argued that all the other applicants for that particular job would also have the opportunity to receive the free knowledge that is daily disseminated over the air, and thus, my chances wouldn't be increased at all! I agree that they would have

by Godfrey WINN

an equal opportunity, but would they have taken it, or rather, would they have been allowed to avail themselves of it by the "custodians of their childhood"? You see, at the present moment, only four thousand schools in Great Britain avail themselves of the educative facilities provided by the B.B.C., and of these, 80 per cent. are elementary. Of course, there are doubtless, in addition, numerous "home pupils" of whom the B.B.C. can have no definite statistical knowledge, but even so the present total is not a very satisfactory one considering the great expenditure of time and trouble and money that is given over to this branch of broadcasting.

There are several reasons why the numbers are not larger, and I will deal with them in a moment, but first I think it would be a good idea if I briefly explained the actual

organisation which promotes this side of broadcasting activity.

Now, it mustn't be thought that the B.B.C. tries to interfere with the school curricula already in service in different parts of the country. Its educative motto, to which it rigidly adheres is: "Supplement, not surpland, the teacher." Accordingly it has placed its resources—by the way, did you know that there is an actual clause in the B.B.C.'s official Charter, decreeing that a certain amount of the daily programmes must be educative in character?—at the disposal of a Council known as the Central Council for School Broadcasting, which in turn officially represents the central and local educational authorities and the various branches of the teaching profession.

The actual details of the different weekly courses—history and English, geography and travel, music and poetry, French and German, etc., etc.—are planned by sub-committees on each of which there is a majority of teachers from the listening schools. Their work includes the preparation and the editing of the pamphlets, which accompany each course, and which—after the RADIO PICTORIAL!—provide in my opinion the best twopennyworth of reading on the market!

I think these few facts prove that the B.B.C. are not trying in any way to interfere with the educative authorities of this country, but, instead, to make their task easier. They provide a sort of animated text-book, which consisting as it does of an attractive voice, chosen for its personality and persuasive powers, is usually much easier to follow than the average type of uninspired class book.

Take, for example, the B.B.C.'s method of teaching English history. It is called "Dramatic Interludes." The subcommittee decides on a famous date or incident, like the Setting-up of the First Printing Press by William Caxton, and then the B.B.C. works it out as a dramatic playlet, complete with dialogue and historical characters come to life. How much more vivid and easily-remembered is this method of teaching than the plain, prosaic account you meet in most history books! Why, there is no comparison. . . .

For that reason, I feel, these broadcasts must be such a help to the teachers themselves. So often, owing to staff limitations, they are forced to teach subjects, of which they have no specialised knowledge, using, both in form and for their own information, text-books which can be optimistically described as adequate, no more. Whereas the B.B.C. can afford to provide not only an expert on every subject, but also the most expert manner of presenting the subject-matter.

In consequence, even the laziest or most listless pupil sits up and takes notice when the loud-speaker

(Continued on page 20)



"Even the laziest or most listless pupil sits up and takes notice when the loud-speaker is switched on," says Godfrey Winn. Here are children at a Burgess Hill school for the deaf, in Sussex, listening on special receivers. The children wear earphones and can control volume and tone.



May Blythe with her little daughter Jill, on the esplanade at Bognor Regis



The holiday spirit as exemplified by Vivien Lambelet on a beach in Devonshire

BROADCAST



Eisie and Doris Waters look as if they were enjoying themselves while holidaying on the Yorkshire coast



TING IS SO BRACING!

Edna Carlisle and Sam Browne like golfing as well as crooning together

Esther Coleman in nautical mood at Deauville



Family leapfrog at Felpham. Ogey Howes is just clearing Pamela Hulbert and his son Peter. What Jack goes over his wife, Cicely Courtneidge, his niece Jill, and Sally Howes

It's a yell! Billy Mayerl and Reginald Purdell in exuberant spirits on the course.

In PRAISE of MELODY

Every radio listener who has an interest in music will be interested in these notes by Cuthbert Reavely, who this week talks about simple melodies you hear on the radio.

ARE you, in your capacity as radio listener, extracting the maximum enjoyment from the music you hear?

I venture to suggest that you are not, and you must not think me discourteous if I say further that, judging by the way you go about it, you can hardly expect to do so.

You will admit that there is not much fun to be had out of tennis, golf or, indeed, any game until at least a small measure of proficiency has been acquired. It is the same with music.

But do not think that I am going to prescribe a succession of dreary exercises for you, or insist that you master a ponderous technique.

No. We are not going to endure hours of drudgery before a chalk-lined wall. We are going straight on to the court to enjoy ourselves. What is more, you are going to find your play improving after the first few strokes, and it will not be long before you beat me at my own game.

Music was devised for your delight. It is simple and straightforward. It should lend colour to life. Grave or gay, it can enhance the mood. It will intensify your happiness and alleviate your sorrow.

Do not be deterred because a few pedants have introduced complications. Mediocrity is ever in search of a mask, and no more efficacious covering can be found than pedantry or eccentricity.

Grunts, squeaks, groans and discord do not constitute genius—not even if the perpetrator is a foreigner with an unpronounceable name; they indicate poverty of thought and a desire to be voted clever without meriting it. Absence of rhyme, rhythm and reason denotes paucity of ideas. No tune, no talent, is a fair computation.

A simple melody is the most difficult thing to write in the world. Moreover, to touch the listener's heart, it must be sincere; it is a narrative of a phase in the composer's life, coloured with the richness of his experience, expressive of all that is best within him and, above all, inspired by his humanity and love of his fellow-men.

Schubert wrote a song as he wrote a letter. That is the true principle. When he had something to say, he said it, shortly, simply and beautifully in terms of music.

He got up in the morning, found his way to his favourite beer-garden and sat down beside a cheering glass.

Soon the freshness of May and the charm of passing Viennese damsels, the song of birds and of his own exuberant heart, provided him with ample matter for melody.

"My dear girl," he writes, "sitting here in the garden, I feel I should like to write your name on every tree. I would engrave it on every stone. I would teach it to the flowers and the birds would learn to sing it, taught by the morning breeze. It would shine in every star, and the stream would breathe it to the night so that it should never be forgotten. My heart is yours for ever. Always your loving Franz."

A short, simple love-letter—and out of it springs the immortal "Ungeduld," the impatient longing of the lover for his lass, age-old but undying, poured out in passionate melody.

Music should always express and enhance the drama, and colour the mood of the hour.

If you listen to the Promenade Concert on Monday (September 3), you will have a chance of putting the theory to the test.

Moreover, the opportunity will occur in a programme mainly devoted to excerpts from Wagnerian opera. Think of it—Wagner, synonym for boredom in the minds of many, and opera, too often associated only with absurdity! These deplorable fallacies should be discarded, although incongruities in casting and mounting often justify the latter.

But you must not be content merely to listen to Arthur Fear's fine voice when he sings the song to the evening star; you must visualise the noble Wolfram von Eschenbach as, at the crossways near the Wartburg, he watches the saintly, broken-hearted Elisabeth, bereft of her wayward lover, Tannhäuser, slowly wending her way homeward to die.

Twilight falls, and the evening star comes out. Wolfram takes his harp and sings his sad, sweet song, fraught with love and tender solicitude for Elisabeth, whom he loves in secret and without hope.

And, as darkness closes on the mountain tops, where the echoes of the Pilgrims' song have scarcely died and which Wolfram's glorious notes seem to reawaken, you will realise that here is a new world of beauty and romance, with an inexhaustible store of golden dreams, and where you will be an ever-welcome guest.

Cuthbert Reavely

Going to School at the B.B.C.

Continued from page Seventeen

is turned on, and afterwards, when the voice dies away, that interest still lingers on. The afternoon has been transformed; the children have suffered a spiritual experience whose cumulative effect is immense. You know how stimulating an unexpected visit to a theatre or concert may be, how it opens up unexplored avenues of thought and enquiry in your mind. . . . Well, that is what happens after one of these school broadcasts. What has come over the air lingers on in the air. The pupils are eager to ask and answer questions, while their masters and mistresses are themselves inspired to unrealised heights of eridite eloquence.

The Tragedy of the Man who Wanted the Physical Jerks Broadcast and Tuned in by Mistake to a Talk on "Carpet-knotting in Persia."



And yet, the fact remains that a sadly low percentage of the schools of this country avail themselves of the special educative broadcasts. It is a wicked waste of the most wonderful free lessons. The travel talks, for instance, could be listened to by every adult member of the community, as well as every child, with enormous profit and pleasure. Indeed, I am confident that if more parents listened in occasionally to some of these broadcasts—at the present moment, Sir Walford Davies is the member of the B.B.C. educative "staff" who attracts the largest number of adult listeners—they would soon be taking concerted action to insist on the school their children attended, be it for boys or girls, elementary, private or public, installing the necessary wireless set and loud-speakers.

Here we come to the one great obstacle that lies in the path of education over the air, and that is the cost. There are, of course, other reasons why more schools don't adopt this supplementary method of teaching—laziness on the part of some teachers, who are not willing to spend the little time necessary to become familiar with their part in the programme; jealousy on the part of others, who don't like the idea of an unknown voice, whose views, incidentally, may be different from their own, "stealing their thunder"; thirdly the time-factor, the breaking into an already overcrowded time-table, or the necessary rearrangement in the case of those schools who usually play games after lunch, and several others of a similar nature—but undoubtedly the main stumbling block in the majority of cases is the cost of installation. Ten or even twenty pounds does not seem such an enormous sum—especially when you consider what the cost of a series, say, of French or German lessons from a private teacher would cost—but it becomes enormous when it is multiplied thousands of times, and I think I am right in saying that there are twenty thousand elementary schools in this country alone. So it is not so surprising that the Board of Education, at a time when it has been forced to make substantial cuts all round, should boggle at this further large expenditure.

At the same time it seems a tragic waste, a bitter irony that whereas the purely entertainment side of broadcasting should be able to boast its millions of listeners, the education branch, far better organised and presented, on the whole, should so often expend its efforts on the desert air. For it is my opinion, and doubtless it is yours, too, that in broadcasting the post-war world possesses a tool which, if intelligently used, can do more than anything else to equip the children of to-day for their duties as the citizens of to-morrow.

And so I hope with all my heart that as the tide of returning prosperity advances, the Government will at last see their way to the making of a special grant for wireless installation in all State schools. If they don't, it is up to the parents to exercise their voting powers to insist on their kiddies receiving the best free education in the world. At the same time, those parents whose children are fortunate or unfortunate, according to one's point of view, in being educated at a "private" or "public" school, should ask awkward questions at every opportunity. After all, that sort of school can perfectly well afford the price of a wireless installation.

Meanwhile the B.B.C. education department carries on hopefully, undaunted by its disappointments. It has been called the Cinderella of Broadcasting in the past. Let us hope it will be rechristened Fairy Godmother in the future.

Sunday, September 2 to Saturday, September 8, 1934.

ENGLISH PROGRAMMES

from the

CONTINENT

Information supplied by International Broadcasting Co. Ltd.,
11, HALLAM STREET, PORTLAND PLACE, LONDON, W.1.

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Sunday, September the Second

ALL TIMES STATED ARE BRITISH SUMMER TIME

PARIS (Poste Parisien)
312 metres, 959 Kc./s., 100 kW.

Announcer: C. P. Hope.

Afternoon Programme

5.30 p.m.

DANCE MUSIC

The Grasshopper and the Ants—Fox trot ... Morey
Little Man, You've Had a Busy Day—Fox trot ... Wayne
Marahua—Rumba ... Johnston
I've Got a Shoe—Fox trot ... Miller
Hambre—Tango ... Cadicamo
Rolling in the Hay—Fox trot ... Boyle
Temperamental—Blues ... Roy
Cocktails for Two—Fox trot ... Johnston
Love is a Song—Waltz ... Kester-Noble

6.0 p.m.

HOT RHYTHM

Navy Blues ... Turk
Alexander's Rag Time Band ... Berlin
Shadows of Love ... Kaufman
Harlem Hospitality ... Van Housen
Sophisticated Lady ... Ellington
Jazz Cocktail ... Robin
Stevender Stomp ... Ellington
Lightnin' ... Mills
Garden of Weed ... Forsythe

Evening Programme

10.30 p.m.

WILLIAM S. MURPHY'S (EDINBURGH) BROADCAST

LIGHT MUSIC

London Bridge March ... Coates
Nights of Gladness ... Anciliffe
Song—In an Old Fashioned Town ... Squire
Pianoforte Selection—Sporting Love.
Old Music Hall Memories ... arr. Pecorini
The Lion and Albert ... Edgar
Il Bacio Waltz ... Aradisi
Savoy Hunting Medley ... arr. Somers
Every client entering for Wm. S. Murphy's Staunch Pools is eligible for £500 Free Competition. For details write: Staunch Buildings, 12' Bienenheim Place, Edinburgh 7.

11.0 p.m.

OLD FAVOURITES

Classical Selection.
Pipes of Pan ... Monckton
Some Old Songs.
The Gay Highway ... Drummond
Marche Militaire ... Schubert
My Dear Soul ... Sanderson
Leslie Stuart Selection.
Cobbler's Song ... Norton
Hunting Medley ... arr. Somers

11.30 p.m. I.B.C. Goodnight Melody and Close Down.

RADIO LUXEMBURG
1,304 metres, 230 Kc./s., 200 kW.

Announcer: H. Gee.

12.30—1.0 p.m. IRISH HOSPITALS SWEEPSTAKES CONCERT

Arranged by the I.B.C. (Ireland), Ltd.

DANCE MUSIC

Signature Tune—Come Back to Erin.
Tinkle Tinkle—Fox trot ... Woods
Madonna Mine—Fox trot ... Rafielli
Souvenir—Tango ... Porschmann
Remember Me—Fox trot ... Seymour
When To-morrow Comes—Fox trot ... Kahal
Ridin' Around in the Rain—Fox trot ... Austin
She's an Old-fashioned Girl—Waltz ... Johnson
Swaller Tail Coat—Quick step ... Miller
You're in My Power—Fox trot ... Hoffmann
Signature Tune—Come Back to Erin.

2.0 p.m. BALLITO CONCERT

DANCE MUSIC

Signature Tune—Happy Feet.
Over My Shoulder—Fox trot ... Woods
Mister Magician—Fox trot ... O'Flynn
Spanish Love—Tango ... Bazan
Near and Yet So Far—Fox trot ... Kester
Tick Tock Town—Fox trot ... Jones
Sailors' Waltz ... Redi
So Help Me—Fox trot ... Berlin
As Long as I Live—Fox trot ... Koehler
Signature Tune—Happy Feet.
Buy Ballito Pure Silk Stockings—Chiffonette to wear with your filmy frocks; Service Weight for tweed occasions.

2.30—3.0 p.m. VERNON'S ALL-STAR VARIETY CONCERT

(Gramophone Records.)

Let's Have a Chorus.
Columbia Vocal Gem Company.
Oi! ... Flanagan
Flanagan and Allen ... Flanagan
Roses of Picardy ... Weatherley
Webster Booth with Fred Hartley's Quintet.
Step by Step ... Bawcombe
Binnie Barnes.
Selection, The Chocolate Soldier ... Oscar Strauss
Alfredo Campoli and His Orchestra.
Harmonica Dance ... Mayerl
Billy Mayerl.
Poor Little Willie ... Savage
Gracie Fields.
Fatima—Russian Folk Song. Kiriloff's Balalaika Orch.
Football Pool enthusiasts should write to Vernon's Football Pools, Liverpool.

RADIO TOULOUSE

328.6 m., 913 Kc./s., 60 kW.

GORDON MACKAY'S BROADCAST

OLD FAVOURITES

Gordon Mackay of Leeds offers a free gift coupon for every 2s. 6d. invested in their new Football Pools.

RADIO NORMANDY
206 metres, 1,456 Kc./s.

Announcers: T. St. A. Ronald; B. McNabb and J. Sullivan.

Morning Programme

10.0 a.m.

TANGO BAND

Nina ... Paolita
Rosa Mia ... Fisher
Elvira—Rumba ... Paolita
A Nous la Liberté ... Auric
Ranno de la Noche ... Piccione
To-night ... Warum
For Love Time—Waltz ... Remy
The Song of the Rose ... McCulloch

10.30 a.m.

Request Programme.

Sussex by the Sea ... Ward-Higgs
Sparshatt's of Portsmouth specialise in the maintenance of Dennis Commercial Vehicles.
The Floral Dance ... Moss
Eleven More Months and Ten More Days.
It will be to your advantage to consult Spinks about your old gold and silver.
Waltz Medley ... arr. Simphin
London and I.O.W. Air Line operates between London, Ryde and Shanklin. Single Fare 19s. 6d. Return 38s. 6d
White Horse Inn Foxtrot Medley ... Charell
The Old Kitchen Kettle ... Connelly
Use Bargate Self Raising Flour and save the coupons for splendid free gifts.
Will You Love Me When I'm Mutton? ... Lee
You can buy a house at Littlestone from £350. Write C. E. Andrews, Estate Office, Littlestone-on-Sea, Kent.
Jolly Good Company.

11.0 a.m.

SACRED MUSIC

The Church's One Foundation.
Sankey and Moody Favourites.
Fight the Good Fight.
Abide with Me.

11.30 a.m.—12 (Noon).

PHILCO HAPPY HALF HOUR

LIGHT ORCHESTRAL MUSIC

Philco Signature Tune.
In Tulip Time Beside the Water Mill ... Ailboud
Destiny Waltz ... Baynes
Violin Solo—Tambourin Chinois ... Kreisler
The Butterfly ... Bendix
The Song Ethereal ... Leggett
Persian March ... Frim'l
Violin Solo—Rosamunde ... Schubert
A Thousand and One Nights ... Strauss
Philco Signature Tune.

Philco's 1935 models mean luxury radio for the man of moderate means.

There are I.B.C. Transmissions from PARIS (Poste Parisien) every night at 10.30 and also at 5.30 p.m. on Sunday.

Listeners to English programmes from the Continent may like to join the International Broadcasting Club, which has been formed with the object of bringing into closer relationship all listeners to I.B.C. transmissions.

There is no entrance fee, no subscription, and no liability. If you would like to join, write to the President, International Broadcasting Club, 11, Hallam Street, Portland Place, London, W.1, enclosing a 1½d. stamp.

Sunday, September the Second

RADIO-NORMANDY—cont.

Afternoon Programme

2.0 p.m. DANCE MUSIC
 Love Thy Neighbour—Fox trot ... *Gordon*
 Alexander's Ragtime Band—Quick step ... *Berlin*
 Arlene—Waltz ... *Seymour*
 You're My Thrill—Fox trot ... *Clare*
 Keep Tempo—Fox trot ... *Stanley*
 Why Tell Lies?—Tango ... *Redi*
 The Beat o' My Heart—Fox trot ... *Burke*
 Two Little Flies on a Lump of Sugar—Fox trot ... *Fain*

2.30 p.m. CONCERT OF GRAMOPHONE RECORDS
 Selection—Blaze Away
 Over My Shoulder ... *Woods*
 When You've a Little Springtime
 Hasler Estates, Worthing, offer the finest value in house property.
 Because ... *d'Hardelot*
 Ain't It Gorgeous? ... *Western Bros.*
 Comfortable shoes need not be ugly. For fashion shoes that really fit, visit Chas. Baber, Regent St., London, W.1.
 Sweet Sue, Just You ... *Harris*
 Selection of Haydn Wood's Songs.
 Now is the time to make a big profit on old gold. Sell it to Spinks, 5, King Street, St. James's, S.W.1.
 The Kunz Medley No. 4 ... *arr. Kunz*
 José Collins Memories.

3.0 p.m. MILITARY BAND MUSIC
 Splendid Guards March ... *Prevost*
 The Bells of St. Malo ... *Rimmer*
 Jolly Peter Waltz ... *Werner*
 Xylophone Solo—National Emblem March ... *Bagley*
 Use Shurzine Ointment for all cases of minor injury. 1s. 3d. a tin from all good chemists.
 New Sullivan Selection.
 In a Persian Market ... *Ketelbey*
 Glow Worm Idyll ... *Lincke*
 Plantation Medley.

3.30 p.m. OLD FAVOURITES
 Further Old Songs Selection.
 Rendezvous ... *Alster*
 The Chicken Reel ... *Daly*
 I'm Twenty-one To-day ... *Kendal*
 Buy your radio set from Currys—the firm with the fullest range—with branches everywhere.
 Selection—Rose Marie ... *Frim'l*
 If You Were the Only Girl in the World ... *Ayer*
 Memories of the Ball.
 My Hero (The Chocolate Soldier) ... *Oscar Strauss*

4.0 p.m. ORCHESTRAL MUSIC
 Fingal's Cave Overture ... *Mendelssohn*
 Dance of the Apprentices (The Mastersingers of Nuremberg) ... *Wagner*
 When buying new shoes, remember you can combine style and comfort by visiting Charles Baber, Regent St., London, W.1.
 Solemn Melody ... *Walford Davies*

4.15 p.m. "The Thought for the Week."
 THE REV. JAMES WALL, M.A., Precentor of Durham Cathedral.

ORCHESTRAL MUSIC—continued
 Intermzzo (Cavalleria Rusticana) ... *Mascagni*
 Selection of Lane Wilson Melodies.
 Minuet in G ... *Paderewsky*
 Rustle of Spring ... *Sinding*

4.30 p.m. THE I.B.C. Nursery Corner with Flossie and the Uncles BIRTHDAY GREETINGS

4.45 p.m. MUSIC FOR THE CHILDREN
 The Frog's Wedding ... *Beil*
 The Lovesick Jack-in-a-box ... *Rust*
 The Coo Among the Chickens ... *Ives*
 The Doll and the Goblin ... *Armandola*

5.0 p.m. I.B.C. Members Request Programme compiled by J. Crickmore of Southampton. THE NEW FOREST
 Trees ... *Rasbach*
 The Old Covered Bridge ... *Hill*
 Wagon Wheels ... *Hill*
 Denham Motors, 132 Long Acre, W.C.2, offer Overseas visitors best re-purchase terms. 250 cars stocked.
 A Paradise for Two ... *Tate*
 Cornflowers and Poppies ... *Waldteufel*
 Plan now for next spring. Free offer of rockery bulbs by Walter Blom & Son, Ltd.

RADIO-NORMANDY—cont.

5.0 p.m.—continued
 Beside My Caravan ... *Vacek*
 Lullaby of the Leaves ... *Pekker*
 Night Owl ... *Huffelde*

5.30 p.m. "THREE DIAMONDS" PINK SALMON CONCERT
 SALMON PINK
 Pink Elephants ... *Woods*
 It's a Pity ... *Ancliffe*
 Nights of Gladness ... *Coates*
 Knightsbridge March ... *Coates*
 For a splendid free Cookery Book, write to "Three Diamonds" Brand, 35 Gt. James Street, London, W.C.1.

5.45 p.m. LIGHT ORCHESTRAL MUSIC
 Sizzietta ... *von Blon*
 Poem ... *Fibich*
 New jewellery for old! Consult Spinks, 5 King Street, St. James's, S.W.1.
 Her First Dance ... *Heykens*
 On a Local Train Journey ... *Rathke*

6.0—6.30 p.m. SOCAPOOLS' BROADCAST
 DANCE MUSIC
 Happy—Fox trot ... *Lupino*
 Riding on the Clouds—Fox trot ... *Haines*
 Love is a Song—Waltz ... *Kesler*
 At the Court of Old King Cole—Fox trot ... *Boyle*
 Mr. Magician—Fox trot ... *O'Flynn*
 Moon Country—Fox trot ... *Carmichael*
 Lazin'—Fox trot ... *Brunelle*
 You Have Taken My Heart—Waltz ... *Jenkins*
 Socapools supply all Football Pool Clients with business reply envelopes. Write: 91 Regent Street, London, W.1.

Evening Programme

9.30 p.m. BALLITO CONCERT
 DANCE MUSIC
 Signature Tune—Happy Feet.
 Madonna Mine—Fox trot ... *Rafaeli*
 When You've a Little Springtime in Your Heart—Fox trot ... *Woods*
 Memories of Hours Spent with You—Waltz ... *Smyth*
 Soft Green Seas—Fox trot ... *Fio Rido*
 My Hawaiian Queen—Fox trot ... *Noble*
 Souvenir—Tango ... *Porschmann*
 I Wish I Were Twins—Fox trot ... *Lange*
 Remember Me—Fox trot ... *Seymour*
 Signature Tune—Happy Feet.
 Ballito Pure Silk Stockings combine hard wearing qualities with perfect fit and finish.

10.0 p.m. SWIFT'S PLATE CORNED BEEF CONCERT
 OLD FAVOURITES
 Selection—Irene ... *Tierney*
 The Dollar Princess Waltz ... *Fall*
 Song—Wrap Me in My Old Tartan Jacket ... *Whyte*
 The Old Folks at Home ... *Foster*
 For Swift's Plate Corned Beef Illustrated Recipe Pamphlet send a postcard to Henry A. Lane & Co., Ltd., 37 Tooley Street, S.E.1
 You'll get expert service for your radio set from Currys, Ltd.—the firm with branches everywhere.

10.15 p.m. THE FRANK H. AYLING'S HOMES CONCERT
 ORCHESTRAL MUSIC
 Siren Magic ... *Waldteufel*
 Spanish Gipsy Dance ... *Marquina*
 Song—In the Gloaming ... *Harrison*
 The Warbler's Serenade ... *Perry*
 For details of easy-to-run houses, write to Frank H. Ayling, Ltd., 1,173 London Road, Norbury, S.W.16.

10.30 p.m. CHARLES STEVENS' CONCERT
 LIGHT MUSIC
 Alpine Memories ... *arr. Winter*
 Maruschka—Tango ... *de Leur*
 Selection—Evergreen ... *Woods*
 Song—The World is Waiting for the Sunrise ... *Seitz*
 It's All Forgotten Now—Fox trot ... *Noble*
 Ridin' Around in the Rain—Fox trot ... *Austin*
 White Flower of the Islands ... *Hing*
 Killarney ... *Balfie*
 Charles Stevens, 204 Worple Road, S.W.20, offers free book on the treatment of tuberculosis.

RADIO-NORMANDY—cont.

11.0 p.m. BALLET MUSIC
 Ballet Music from Faust ... *Gounod*
 Your reputation for entertaining is enhanced when you serve Seager's full strength cocktails.
 Ballet Music from Prince Igor ... *Borodine*
 Waltz from Coppelia Ballet ... *Delibes*
 Dance of the Tumblers (The Snow Maiden) ... *Rimsky Korsakov*
 Danse Arabe ... *Tchaikowsky*
 Bohemian Polka (Schwanda) ... *Weinberger*
 Get the best value for your old gold and silver by selling them to Spinks, 5 King St., St. James's, S.W.1.
 Dance of the Hours ... *Ponchielli*

11.30 p.m. IRISH HOSPITALS SWEEPSTAKES CONCERT
 Arranged by I.B.C. (Ireland), Ltd.
 DANCE MUSIC
 Signature Tune—Come Back to Erin.
 How Can It Be a Beautiful day?—Fox trot ... *Kahn*
 Tinkle Tinkle—Fox trot ... *Woods*
 A Thousand Words of Love—Tango ... *Margulies*
 Just Like Jack, Just Like Jill—Fox trot ... *Decuna*
 By the Old Wishing Well—Fox trot ... *Pease*
 She's an Old Fashioned Girl—Waltz ... *Johnson*
 Rolling in the Hay—Fox trot ... *Boyle*
 Ill Wind—Fox trot ... *Arlen*
 Signature Tune—Come Back to Erin.

12 (Midnight). Club Concert for York Listeners
 Part I—DANCE MUSIC
 I'm Somebody's Sweetheart Now—Quick-step ... *Roy*
 Dixie Lee—Fox trot ... *Hill*
 Temperamental—Blues ... *Roy*
 The Lion and the Unicorn—Fox trot ... *Wells*
 Old Roses—Fox trot ... *Little*
 My Shawl—Rumba ... *Adams*
 Cocktails for Two—Fox trot ... *Johnson*
 Jungle Drums—Tango ... *Leouona*
 Little Man, You've Had a Busy Day—Fox trot ... *Wayne*

I.B.C. Time Signal
12.30 a.m. Part II
 The Show is Over—Fox trot ... *Dubin*
 Little Black Shawl—Fox trot ... *Hill*
 Sailors' Waltz ... *Redi*
 Who'll Buy My Lavender?—Fox trot ... *Gibson*
 The House is Haunted—Fox trot ... *Rose*
 Happy Week-end—Fox trot ... *Eissman*
 Femme et Roses—Tango ... *Cibolla*
 A Place in Your Heart—Fox trot ... *Coslow*

1.0 a.m. I.B.C. Goodnight Melody and Close Down.

RADIO-COTE D'AZUR (JUAN-LES-PINS)
 240 m., 1249 Kc./s., 10 kW.

10.30 p.m. STRANG'S FOOTBALL POOLS BROADCAST
 MUSICAL COMEDY AND OLD-TIME FAVOURITES
 Wine, Women and Song ... *Strauss*
 Little Annie Rooney ... *Nolan*
 Ould John Braddlem ... *Traditional*
 Selection—Bow Bells ... *Sullivan*
 Sweet Genevieve ... *Tucker*
 Coal Black Mammy ... *St. Helier*
 I Give My Heart (The Dubarry) ... *Millocker*
 In a Monastery Garden ... *Kaelbey*
 For entry forms and full particulars, write to T. Strang, 24 Forth Street, Edinburgh.

RADIO-COTE D'AZUR—cont.

11.0 p.m. TANGO BAND
 To-night ... *Kennedy*
 Rosa Mia ... *Guitar*
 La Cumparsita ... *Rodriguez*
 El Estandarte ... *Pizarro*
 Little Lady ... *Augustia*
 A Media Luz ... *Donato*
 Play Fiddle, Play ... *Lawrence*
 Farolito de mi Barrio ... *Traditional*

11.30 p.m. NOVELTY ORCHESTRA
 Jollification ... *Reeves*
 Tunes of Not-so-long-ago—1922.
 Uncle Pete ... *Burnley Jones*
 Selection—The Cat and the Fiddle ... *Kern*
 The Wedding of the Rose ... *Jessel*
 The Skaters' Waltz ... *Waldteufel*
 Raymond Overture ... *Thomas*
 Czardas ... *Mouti*

12 (Midnight). DANCE MUSIC
 Till To-morrow—Fox trot.
 Butterflies in the Rain—Fox trot.
 Betty Co-ed—One step.
 Go to Sleep—Fox trot ... *Hargreaves*
 Kazoo—Fox trot
 Dip Your Brush in the Sunshine—Fox trot.
 Lullaby Lady—Waltz ... *Johnson*
 Sweetheart—Fox trot ... *Miller*
 You Oughta be in Pictures—Fox trot ... *Heyman*
 Let's Put Out the Lights—Fox trot ... *Huffeld*
 Sweetheart Darlin' ... *Kahn*
 Harlem Fuss—Fox trot.
 The Last Round Up—Slow Fox trot ... *Hill*
 Let's All Dance the Polka.
 At the End of the Day—Fox trot ... *Nesbitt*

I.B.C. SHORT WAVE EMPIRE TRANSMISSIONS
 E.A.Q. ARANJUEZ
 30 m., 10,000 Kc./s., 20 kW.

Announcer: C. Danvers Walker.
12 (Midnight). PHILCO BROADCAST
 Philco Signature Tune.
 Serenade (Scugnizza) ... *Costa*
 Aromas Mendocinas—Tango ... *Cunita*
 Gigantes y Cabezudos—Jota ... *Caballero*
 Monsieur Tricotrin ... *Rawlingson*
 El Clasico Manton ... *Rincon*
 Eta Noche—Tango ... *arr. Mantovani*
 Capricho Andaluz ... *Rucher*
 Philco Signature Tune.
 Philco dedicates these programmes to 500,000 owners of Philco All-Wave Radio. Write to Philco, Aintree Road, Perivale, Middlesex, for details of 11-valve Model 16-B. Hear Australia, Buenos Aires, Mexico and America.

12.30 a.m. I.B.C. Goodnight Melody and Close Down.

UNION RADIO, MADRID,
 274 m., 1095 Kc./s., 15 kW.

Announcer: C. Danvers Walker.
2 a.m. DANCE MUSIC
 Madame, Will You Walk—Fox trot ... *Mireille*
 The Very Thought of You—Fox trot ... *Noble*
 In the Little White Church on the Hill—Waltz ... *Fields*
 Cupid—Fox trot ... *Coslow*
 Ballerina—One step ... *Kennedy*
 Spanish Love—Tango ... *Basan*
 You're in My Power—Fox trot ... *Hoffmann*
 Aloha, Beloved—Fox trot ... *Long*
 Black Beauty—Fox trot ... *Ellington*
 Swallow Tail Coat—Quick step ... *Miller*
 Night on the Water—Fox trot ... *Clarke*
 Play, Fiddle, Play—Waltz ... *Lawrence*
 Little Black Shawl—Fox trot ... *Hill*
 Las Perlas de tu Boca—Rumba ... *Grand*
 True—Fox trot ... *Samuels*

3 a.m. I.B.C. Goodnight Melody and Close Down.

Requests for Birthday Greetings in the Nursery Corner should reach I.B.C. Headquarters at least eight days before they are due for broadcasting.

Monday September the Third

RADIO-NORMANDY
206 m., 1456 Kc./s.

Morning Programme

11.30—12.0 (Noon).

PHILCO HAPPY HALF-HOUR LIGHT MUSIC

Philco Signature Tune.
Selection, Evergreen.
Just by Your Example ... Woods
In the Little White Church on the Hill ... McHugh
Rippling Stream ... Gennin
The Song Ethereal ... Leggett
Aloha Beloved ... Long
Lazin' ... Brunelle
The Squirrel Dance ... Smith
Comedy Land.
Philco Signature Tune.
Journey's end is quickly reached when your car is equipped with a Philco car radio.

Afternoon Programme

4.30 p.m.

Chichester, Bognor, Hastings and Eastbourne Concert

Part I—LIGHT ORCHESTRAL MUSIC
The Three Bears Phantasy ... Coates
Serenade ... Schubert
Rendezvous ... Alletier
Song, A Little Love a Little Kiss ... Ross
Knave of Diamonds ... Steele
Moonlight on the Alster ... Fetras
Simonetta ... Curzon

5.0 p.m. Part II—DANCE MUSIC

Riding on a Haycart Home—Fox trot ... Dale
So Help Me—Fox trot ... Berlin
Wherever fashionable women meet you'll see Ballito Pure Silk Stockings.
When a Woman Loves a Man—Fox trot ... Mercer
Memories of Hours Spent With You ... Smyth
Soft Green Seas—Fox trot ... Fio Rito
Write to Charles Stevens, 204 Worples Road, Wimbledon, S.W.20, for details of tuberculosis treatment.
He's a Colonel from Kentucky—Tobias
Novelty Fox trot ... Callaraga-Lecuona
Jungle Drums—Tango ... Johnson
Cocktails for Two—Fox trot ... Johnson
For cinema entertainment under ideal modern conditions, visit the "Carlton" Theatre, Cosham.

5.30—6.0 p.m.

Southend Concert

MUSICAL COMEDY FAVOURITES
The Desert Song ... Romberg
Serenade (The Student Prince) ... Romberg
Ballito Pure Silk Stockings are sold by good drapers everywhere. Prices from 2s. to 10s. 6d.
Gipsy Princess ... Kalnan
Rose Marie ... Frimi
Advertise on the air! For details see the I.B.C. Essex Representative, R. W. Haydon, 100 Hamlet Court Road, Southend-on-Sea.
A Bachelor Guy (The Maid of the Mountains) ... Fraser Simson
The Merry Widow ... Lehar

Evening Programmes

PARIS (Poste Parisien),
312 m., 959 Kc./s., 100 kW.

10.30 p.m.

THE THATCHED ROOF
At Dawning ... Cadman
Whispering of the Flowers ... von Blon
In the Shadows ... Finkel
I Dream of a Garden of Sunshine ... Lohr

10.45 p.m.

GORDON MACKAY'S BROADCAST
INSTRUMENTAL MUSIC
Signature Tune—The Man Who Broke the Bank at Monte Carlo.
Ace of Hearts ... Mayerl
Song—Swing it Sister ... Adamson
Tarantelle ... Byng
Thirty Years After—Old Timers' Medley.
Signature Tune—The Man Who Broke the Bank at Monte Carlo.
Choose your gift! A postcard to Gordon Mackay of Leeds will bring you Gift Book, Football Coupon, and Free Goods Voucher.

11.0 p.m. I.B.C. Goodnight Melody and Close Down.

RADIO-NORMANDY—cont.

11.0 p.m.

Talkie Time

TUNES FROM THE TALKIES AND SHOWS
Signature Tune—Sittin' in the Dark.
An Hour Ago This Minute (Big Business) ... Green
Near and Yet So Far (Princess Charming) ... Kester
Riding on the Clouds (Love, Life and Laughter) ... Haines
May I (We're Not Dressing) ... Gordon
Don't hoard your old gold! sell it to the well-known British Jewellers. Goin' to Heaven on a Mule (Wonder Bar) ... Dubin
Moulin Rouge—Selection.
To-night (The Queen's Affair) ... Carter
Selection—The Three Sisters ... Kern
Signature Tune—Sittin' in the Dark.

11.30 p.m.

IN THE CLUB THIS WEEK

Signature Tune—Farewell Blues.
Banjo Allsorts.
Racing selections by the Irish Hospitals special English Racing Commissioner.
Once in a Blue Moon ... Gordon
Love, Life and Laughter ... Haines
Pianoforte Selection—Words and Music ... Coward
Lysistrata Waltz ... Lincke
How Ya Getting On? ... Sarony
Merry Vienna ... Meisel
Lew Stone Favourites.
Signature Tune—Farewell Blues.

12 (Midnight).

Club Concert for Barnsley Listeners

Part I—DANCE MUSIC
Skirts—Quick-step ... Roberts
Ill Wind—Fox trot ... Kochler
She's an Old-fashioned Girl—Waltz ... Johnson
Remember Me—Fox trot ... Seymour
When You've Got a Little Springtime—Fox trot ... Woods
My Shawl—Rumba ... Adams
Two Little Flies on a Lump of Sugar—Fox trot ... Fain
Tick, Tock Town—Fox trot ... Jones
Little Man You've Had a Busy Day—Slow Fox trot ... Wayne

I.B.C. Time Signal

12.30 a.m. Part II
My Sweet—Fox trot ... Mendosa
Waitin' at the Gate for Katie—Fox trot ... Kahn
Why Tell Lies—Tango ... Redit
Melody in Spring—Fox trot ... Gensler
Night on the Water—Fox trot ... Clarke
When the Mighty Organ Plays—Waltz ... Klenner
She Loves Me Not—Fox trot ... Heyman
The Old Covered Bridge—Fox trot ... Hill
The Band is Gaily Playing—March ... Kernell

1.0 a.m. I.B.C. Goodnight Melody and Close Down.

RADIO SAN SEBASTIAN,
238 m., 1258 Kc./s., 1.0 kW.

Announcer: C. Danvers Walker

2.0 a.m.

MUSIC FROM THE OPERA
I Pagliacci Selection ... Leoncavallo
Ballet Music from Faust ... Gounod
Grand March from Aida ... Verdi
Meditation (Thais) ... Massenet
Barcarolle (Tales of Hoffmann) ... Offenbach
Gavotte (Mignon) ... Thomas
Cavalleria Rusticana Selection ... Mascagni

2.30 a.m.

QUEER WEDDINGS
Headin' for a Weddin'—Fox trot ... Adamson
The Wedding of Mr. Mickey Mouse—Fox trot ... Pola
Wheezy Anna's Wedding Day—Fox trot ... Sarony
The Wedding of the Rose ... Jessel
Glow Worm's Wedding ... Siede
Hanns put up the Banns ... Farrell
Dutch Wedding ... Russell

3.0 a.m. I.B.C. Goodnight Melody and Close Down.

Tuesday September the Fourth

RADIO NORMANDY,
206 m., 1456 Kc./s.

Morning Programme

11.30 a.m.—12.0 (Noon)

PHILCO HAPPY HALF HOUR DANCE MUSIC

Philco Signature Tune.
Love Thy Neighbour—Fox trot ... Gordon
A Thousand Goodnights—Fox trot ... Donaldson
Love's Last Word is Spoken—Waltz ... Bixio
Swing Out—Fox trot ... Higginbotham
Happy—One-step ... Lupino
The Song Ethereal ... Leggett
I Wish I Were Twins—Fox trot ... Lange
We Like a Gay Song—Fox trot ... Roy
Philco Signature Tune.
Philco for beauty, clarity, pure, true, undistorted tone.

Afternoon Programme

4.30 p.m.

Torquay, Exeter, Plymouth and Devonport Concert

Alpine Memories ... arr. Winter
To-night ... Carter
Missouri Waltz ... Shannon
The Child and His Dancing Doll ... Heykens
Step by Step ... Bawcomb
Selection—Rose Marie ... Frim'l
My Heart Stood Still ... Rodgers
Wine, Woman and Song ... Strauss

5.0 p.m.

Part II—DANCE MUSIC
The Beat of My Heart—Fox trot ... Burke
Madonna Mine—Fox trot ... Raffaelli
Complete the smartness of your outfit with Ballito Pure Silk Stockings.
Super Tiger Rag—Quick-step ... Rocca
She's an Old-fashioned Girl—Waltz ... Johnson
Ridin' Around in the Rain—Fox trot ... Austin
Philco Automatic Volume Control prevents fading.
Hand in Hand—Fox trot ... Hammerstein
La Parisien—Tango ... Filippetto
True—Fox trot ... Samuels

5.30 p.m.

Part III—TROIS AND HIS MANDOLIERS
(Gramophone Records).
White Flower of the Islands ... Abraham
Ay, Ay, Spanish Serenade ... Gartman
Ballito Pure Silk Stockings keep their elasticity to the very end.
El Gaucho—Tango ... Perot
In the Hills of Colorado.

5.45—6.0 p.m.

OUTDOOR GIRL CONCERT

DANCE MUSIC
Live and Love To-night—Fox trot ... Johnson
Rolling in the Hay—Fox trot ... Boyle
Love is a Song—Waltz ... Kester
Moon Country—Fox trot ... Carmichael
You'll like Outdoor Girl Olive Oil Face Powder. Its Olive Oil base gives you a ravishing natural complexion.

Evening Programmes

PARIS, (Poste Parisien)
312 m., 959 Kc./s., 100 kW.

10.30 p.m.

BALLITO CONCERT
TUNES FROM THE TALKIES AND SHOWS
Signature Tune—Happy Feet.
A Waltz for You (A Waltz for You) ... Meisel
Song—Vilia (The Merry Widow) ... Lehar
Tingle Tingle (Evergreen) ... Woods
Pianoforte Selection—George White's Scandals ...
Signature Tune—Happy Feet.
Ballito Stockings in fashionable Diagonette and Fishnet patterns are made in Pure Silk, Artificial Silk, and Lisle.

10.45 p.m. PIANOFORTE SELECTIONS
Dancing Days—1920 ... da Costa
Waltz Romantique ... Groitsch
The Juggler ... Debussy
La Cathedrale engloutie ...

11.0 p.m. I.B.C. Goodnight Melody and Close Down.

RADIO-NORMANDY—cont.

11.0 p.m.

LIGHT ORCHESTRAL CONCERT
Narcissus ... Nevin
A Summer Evening ... Waldteufel
Charles Stevens, 204 Worples Road, Wimble-

RADIO-NORMANDY—cont.

11.0 p.m. continued
don, S.W.20, offers free book on the treatment of tuberculosis.
Czardas ... Monti
Selections from Waltz Time ... Strauss
Song—Trees ... Rasbach
You can't wear that old-fashioned jewellery—sell it to Spinks and buy new.
Song—Song of Songs ... Moya
Throw Open Wide Your Window ... Calson
The Busy Bee ... Bendix

11.30 p.m.

IRISH HOSPITALS SWEEPSTAKES CONCERT

Arranged by the I.B.C. (Ireland), Ltd.
LIGHT MUSIC
Signature Tune—Come Back to Erin.
The Breeze ... Sacco
Racing Selections by the Irish Hospitals special English Racing Commissioner.
Dinah ... Lewis
I Hate Myself ... Davis
Chin Chin Cheerio ... Frankau
Snowflakes ... Rauhez
In a Shelter From a Shower ... Whitney
Just by Your Example ... Woods
Blaze Away—Selection.
Signature Tune—Come Back to Erin.

12.0 (Midnight). Club Concert for Wakefield Listeners

Part I. DANCE MUSIC
Josephine—Fox trot ... Steiner
Dancing in the Moonlight—Fox trot ... Kahn
Signorina, I Love You—Tango ... Redit
Ending with a Kiss—Fox trot ... Gensler
Easy Come, Easy Go—Fox trot ... Green
She Reminds Me of You—Fox trot ... Gordon
The Old River Road—Waltz ... Halley
A Day Without You—Fox trot ... Cosino
Madame Will You Walk—One-step ... Nohain

I.B.C. Time Signal.

12.30 a.m. Part II
I Love You Truly—Slow Fox trot ... Jacobs
Why Am I Happy—Fox trot ... Kernell
Beside My Caravan—Tango ... Kennedy
On the Sunny Side of the Street—Fox trot ... McHugh
Because It's Love—Fox trot ... Carr
Cherie—Waltz ... Haines
Aloha Beloved—Fox trot ... Long
Dixie Doorway—Novelty Fox trot ... Parish
The Soldier's Farewell—Quick-step ... Steinberg

I.B.C. SHORT WAVE EMPIRE TRANSMISSIONS
E.A.Q. ARANJUEZ
30 m., 10,000 Kc./s., 20 kW.

1.0 a.m. ORCHESTRAL CONCERT
The Gipsy Princess ... Kalnan
Wine, Women and Song ... Strauss
Norwegian Dance ... Grieg
Songs My Mother Taught Me ... Duorak
Pas des Fleurs ... Delibes
Gold and Silver Waltz ... Lehar
1.30 a.m. I.B.C. Goodnight Melody and Close Down.

UNION RADIO, MADRID,
274 m., 1095 Kc./s., 15 kW.

2.0 a.m. DANCE MUSIC
The Old Covered Bridge—Fox trot ... Billy Hill
Over My Shoulder—Fox trot ... Woods
My Moonlight Madonna—Waltz ... Fibich
Riding in a Haycart Home—Fox trot ... Dale
When a Soldier's on Parade—Quick-step ... Sarony
Near and Yet so Far—Fox trot ... Kester
Three of Us—Fox trot ... Wendling
I Am a Harlequin—Tango ... Discepolo
When You've a Little Springtime in Your Heart—Fox trot ... Woods
Who'll Buy My Lavender—Fox trot ... Gibson
Because It's Love—Slow Fox trot ... Carr
My Sweet—Fox trot ... Mendosa
A Penny for Your Thoughts—Rumba ... Cuevas
A Place in Your Heart—Fox trot ... Coslow
Love is a Song—Waltz ... Noble
3.0 a.m. I.B.C. Goodnight Melody and Close Down.

RADIO LJUBLJANA
569 m., 527 Kc./s., 7 kW.

10.30—11.30 p.m. I.B.C. CONCERT

Wednesday September the Fifth

RADIO NORMANDY,
206 m., 1,456 Kc./s.

Morning Programme

11.30 a.m.—12.0 (Noon).

PHILCO HAPPY HALF-HOUR

MILITARY BAND MUSIC

- Philco Signature Tune.
- Cempra March ... *Godden*
- Gallantry (Duo d'Amour) ... *Ketelbey*
- Selection—The Belle of New York ... *Kerker*
- Until ... *Sanderson*
- Jolly Fellows ... *Vollsted*
- The Song Ethereal ... *Leggett*
- Pique Dame Overture ... *Suppe*
- Dance of the Tumblers ... *Rimsky-Korsakov*
- El Abanico ... *Javaloyes*
- Philco Signature Tune.

Hear radio at its best with one of the new Philco models.

4.30 p.m.

Isle of Wight, Portsmouth and Southsea Concert

Part I—OPERA MUSIC

- Prelude to Act III of Arabella ... *Richard Strauss*
 - Give Me Thy Hand, O Fairest (Monsieur Beaucaire) ... *Strauss*
 - Selection—Die Fledermaus ... *Strauss*
- Hear about the possibilities of radio advertising from the I.B.C. Hampshire and West Sussex representative: W. Gilbert, 1 Victoria Buildings, Albert Road, Southsea. Child, You Can Dance Like My Wife (The Girl in the Train) ... *Fall*
- Selection—Veronique ... *Messenger*
 - O Maiden, My Maiden (Frédérique) ... *Fall*
 - The Dollar Princess Waltz ... *Fall*
 - Waltzes and Interlude from Arabella ... *Richard Strauss*

5.0 p.m.

Part II—DANCE MUSIC

- Cocktails for Two—Fox trot ... *Johnson*
 - Don't sacrifice charm to durability! You'll get both in Ballito Pure Silk Stockings. I Ain't Lazy—I'm Just Dreamin'—Fox trot ... *Franklin*
 - Souvenir—Tango ... *Porschmann*
- You'll always get the best value at Bulpitt's, Ltd., Southsea's largest All-Drapery Store. Fly Away to Iowa—Fox trot ... *Rodgers*
- An announcement for everyone interested in the treatment of tuberculosis. My Dog Loves Your Dog—Fox trot ... *Henderson*
- Poor Little Flower—Waltz ... *King*
 - The Portsmouth Central Wireless Company are Philco dealers.
 - Sweet and Simple—Fox trot ... *Yellen*
 - Happy—One step ... *Lupino*

5.30—6.0 p.m.

Part III—GRAMOPHONE RECORDS

- In Town All Night ... *Kester*
 - Admission to the Portsmouth Greyhound Racecourse is 1s. and 2s. including tax. Racing every Mon., Wed., Fri., and Sat., at 8 p.m.
 - Ting-a-ling ... *St. Quentin*
 - Piano Pie ... *Piano Pie*
- For fitness combined with unusual strength buy Ballito Pure Silk Stockings. Faint Harmony ... *Carter*
- Melodious Memories ... *arr. Finch*
 - Satisfy your radio needs at the Portsmouth Central Wireless Company.
 - The Old Sow ... *Traditional*
 - Demian Motors, Ltd., 132 Long Acre, W.C.2, specialize in supplying cars to Overseas visitors on guaranteed re-purchase terms. 250 cars stocked.
 - Tinche in Campagna ... *Folazz*

Evening Programmes

PARIS, (Poste Parisien)
312 m., 959 Kc./s., 100 kW.

10.30 p.m.

MILITARY BAND CONCERT

- Savoy Hunting Medley.
- Sussex by the Sea ... *Higgs*
- March from William Tell ... *Rossini*
- The Mill in the Black Forest ... *Eilenberg*
- Old Panama ... *Alford*
- The Changing of the Guard ... *Flotsam and Jetsam*
- The Teddy Bears' Picnic ... *Bratton*
- Selection—The Mikado ... *Sullivan*

11.0 p.m. I.B.C. Goodnight Melody and Close Down.

RADIO-NORMANDY—cont.

11.0 p.m.

Talkie Time

- TUNES FROM THE TALKIES AND SHOWS
- Signature Tune—Sittin' in the Dark.
 - Marahuana (Murder at the Vanities) ... *Johnson*
 - My Darling (Circus Princess) ... *Kalman*
 - Riptide (Riptide) ... *Kahn*
 - Gold, silver, or precious stones—if they're saleable Spinks will buy them.
 - Coom Pretty One (Rolling in Money) ... *Sarony*
 - Mr. Whittington Medley ... *Green*
 - Always (Puritan Lullaby) ... *Smith*
 - You Oughta be in Pictures (New York Town).
 - Two Little Flies on a Lump of Sugar (The Dancing Fool) ... *Fain*
 - Signature Tune—Sittin' in the Dark.

11.30 p.m.

Club Concert for Huddersfield Listeners

- Part I—OLD FAVOURITES
- Old Songs Selection.
 - Racing Selections by the Irish Hospitals special English Racing Commissioner.
 - Lily of Laguna ... *Stuart*
 - In the Shade of the Old Apple Tree ... *Williams*
 - The Man Who Broke the Bank at Monte Carlo ... *Gilbert*
 - Dancing Days.
 - Two Lovely Black Eyes ... *Forman*
 - If You Were the Only Girl in the World ... *Ayer*
 - Waiting at the Church—Barn dance ... *Pether*

12.0 (Midnight).

Part II—DANCE MUSIC

- Masquerading in the Name of Love—Fox trot ... *Hoffmann*
- Homeward—Fox trot ... *Evans*
- The Show is Over—Fox trot ... *Dubin*
- Nella—Rumba ... *Emer*
- Mama Don't Want No Peas—One step ... *Wolfe*
- In a Shelter from a Shower—Fox trot ... *Whiting*
- Regency Rakes—Waltz ... *Coward*
- This Little Piggie Went to Market—Fox trot ... *Coslow*
- Over on the Sunny Side—Fox trot ... *Flynn*

I.B.C. Time Signal.

12.30 a.m.

Dance Music by Roy Fox and His Band

(Gramophone Records)

- When You've a Little Springtime in Your Heart—Fox trot ... *Woods*
- Madonna Mine—Fox trot ... *Noble*
- Little Black Shawl—Fox trot ... *Hil*
- It's All Forgotten Now—Fox trot ... *Noble*
- Cupid—Fox trot ... *Coslow*
- You Have Taken My Heart—Waltz ... *Jenkins*
- The Very Thought of You—Fox trot ... *Noble*
- Little Dutch Mill—Fox trot ... *Barris*
- Midnight, the Stars and You—Fox trot ... *Woods*

1.0 a.m. I.B.C. Goodnight Melody and Close Down.

RADIO BARCELONA,
377 m., 795 Kc./s., 8 kW.

Announcer: C. Danvers Walker

2.0 a.m.

MILITARY BAND MUSIC

- Le Reve Passe.
- The Squirrel Dance ... *Elliott Smith*
- Valse Triste ... *Sibelius*
- The Mill in the Black Forest ... *Eilenberg*
- The Glow Worm Idyll ... *Lincke*
- Sirenes Waltz ... *Waldteufel*
- In a Monastery Garden ... *Ketelbey*
- Hands Across the Sea March ... *Sousa*

2.30 a.m.

OPERA MUSIC

- Le Comte de Luxemburg—Waltz ... *Lehar*
- Victoria and Her Hussar ... *Abraham*
- The Gipsy Princess—Selection ... *Kalman*
- White Horse Inn ... *Benatzky*
- Lilac Time—Selection ... *Schubert*
- Die Fledermaus Waltz ... *Strauss*

3.0 a.m. I.B.C. Goodnight Melody and Close Down.

Thursday September the Sixth

RADIO NORMANDY,
206 m., 1,456 Kc./s.

Morning Programme

11.0—11.30 a.m.

PHILCO HAPPY HALF HOUR

ORCHESTRAL MUSIC

- Philco Signature Tune.
- Good Company.
- Liebeslied ... *Kreisler*
- Black Eyes ... *Tchernia*
- The Song Ethereal ... *Leggett*
- The Count of Luxemburg Waltz ... *Lehar*
- The Coolies of Sumatra ... *Jessell*
- Songs of Jerome Kern.
- Danse Chinoise (Chinese Dance).
- Danse des Mirlitons (Dance of the Flutes) (Casse-Noisette Suite) ... *Tchaikowsky*

Philco Signature Tune. Philco's 1935 models mean luxury radio for the man of moderate income.

Afternoon Programme

4.30 p.m.

Worthing, Littlehampton, Brighton and Hove Concert

Part I—GRAMOPHONE RECORDS

- Selection of Hermann Lohr's Songs.
- Souvenir d'Ukraine ... *Ferraris*
- Ace of Diamonds ... *Mayerl*
- Soft Lights and Sweet Music.
- Pros and Cons ... *Frankau*
- Two Hearts that Beat in Waltz Time ... *Stolz*
- Barcarolle (Tales of Hoffmann) ... *Offenbach*
- Wild Ride ... *Hall*

5.0 p.m. Part II—DANCE MUSIC

- Mauna Loa—Fox trot ... *Gibson*
- Lonely Feet—Fox trot ... *Hammerstein*
- Whatever your taste in hosliery, it can be met by the wide range of Ballito Pure Silk Stockings.
- Ballerina—One step ... *Kennedy*
- Butterfingers—Fox trot ... *Berlin*
- It's the Animal in Me—Fox trot ... *Gordon*
- Arlene—Waltz ... *Seymour*
- Good-night, Lovely Little Lady—Fox trot ... *Gordon*
- Better Think Twice—Fox trot ... *Seymour*

5.30 p.m.

Part III—HAWAIIAN GUITAR MUSIC

- In Vienna One Night ... *Bordin*
- Honolulu Bay.
- For sheer comfort you'll find it hard to equal Ballito Pure Silk Stockings.
- What Aloha Means ... *Alphin*
- Nightly Hawaii.

5.45-6.0 p.m.

OUTDOOR GIRL CONCERT

DANCE MUSIC

- Soft, Green Seas—Fox trot ... *Fio Rito*
- By the Old Wishing Well—Fox trot ... *Pease*
- Caro Mio—Tango ... *Cibolla*
- As Long as I Love—Fox trot ... *Koehler*
- The pure vegetable colours of Outdoor Girl Olive Oil Rouge blend with the tones of your skin.

Evening Programmes

PARIS (Poste Parisien),
312 m., 959 Kc./s., 100 kW.

10.30 p.m.

BALLITO VARIETY CONCERT

(Gramophone Records)

- Signature Tune—Happy Feet.
- Musical Comedies—Medley.
- Jack Hylton and his Orchestra.
- Until ... *Sanderson*
- De Groot and the Piccadilly Orchestra.
- Just By Your Example ... *Woods*
- Raie da Costa.
- Goodbye-ee.
- Priceless Percy with the One Pip Up.
- Florrie Forde.
- Signature Tune—Happy Feet.
- Wherever fashionable women meet you'll see Ballito Pure Silk Stockings.

10.45 p.m. LIGHT SONGS

- Love is a Song (Princess Charming) ... *Kester*
- Whisper and I Shall Hear ... *Picolomini*
- Thirsty, Thirsty Throats ... *Nesbitt*
- Come Up and See Me Sometime. *Swanstrom*

1.30 p.m. I.B.C. Goodnight Melody and Close Down.

RADIO-NORMANDY—cont.

11.0 p.m.

MILITARY BAND CONCERT

- On the Quarter Deck ... *Alford*
- Classical Memories ... *arr. Ewing*
- Charles Stevens, 204 Worple Road, Wimbledon, S.W.20, offers free book on the treatment of tuberculosis.
- The Battle of Waterloo ... *Eckersberg*
- The Vagabond King ... *Friml*
- Ask your dealer for a demonstration of Philco Radio Sets.
- Bells Across the Meadow ... *Ketelbey*
- Consult Spinks, 5 King Street, St. James's, S.W.1, about your old gold, silver, and precious stones.
- Hobomoko ... *Reeves*
- Policeman's Holiday ... *Ewing*
- Old Panama.

11.30 p.m. IRISH HOSPITAL

SWEEPSTAKES CONCERT

Arranged by the I.B.C. (Ireland), Ltd.

- TUNES FROM THE TALKIES AND SHOWS
- Signature Tune—Come Back to Erin.
 - Happy (Happy) ... *Lupino*
 - Racing Selections by the Irish Hospitals special English Racing Commissioner.
 - Dancing on the Ceiling (Evergreen) ... *Hart*
 - Selection—The Bing Boys on Broadway.
 - You Oughta be in Pictures (New York Town) ... *Heyman*
 - Always (Puritan Lullaby) ... *Smith*
 - Selection—George White's Scandals.
 - Oceans of Time (Mr. Whittington) ... *Grey*
 - Pianoforte Medley of Layton and Johnstone Successes.
 - Signature Tune—Come Back to Erin.

12.0 (Midnight). Club Concert for Bradford Listeners

Part I—DANCE MUSIC

- Gay Vienna—Fox trot ... *Rotter*
- Song of Surrender—Waltz ... *Dubin*
- No More Heartaches, No More Tears—Fox trot ... *King*
- Shadows of Love—Fox trot ... *Kaufman*
- Go to Sleep—Fox trot ... *Hargreaves*
- Liebestraum—Fox trot ... *Liszt*
- La Veeda—Rumba ... *Vincent*
- Swaller Tail Coat—Fox trot ... *Miller*
- Keep Young and Beautiful—Fox trot ... *Dubin*

I.B.C. Time Signal.

12.30 a.m.

- Part II
- I'll Follow My Secret Heart—Waltz ... *Coward*
 - I Bring to You Sweet Music—Fox trot ... *Johnson*
 - Wagon Wheels—Slow fox trot ... *Hill*
 - Beer is Best—Quick step ... *Weston*
 - Cinderella's Fella—Fox trot ... *Freed*
 - Two Little Windows—Fox trot ... *Lewis*
 - I am a Harlequin—Tango ... *Discopols*
 - True—Fox trot ... *Samuelo*
 - Near and Yet So Far—Fox trot ... *Kester*

1.0 a.m. I.B.C. Goodnight Melody and Close Down.

**I.B.C. SHORT WAVE
EMPIRE TRANSMISSIONS
E.A.Q. ARANJUEZ
30 m., 10,000 Kc./s., 20 kW.**

- 1.0 a.m. MILITARY BAND MUSIC
- Tannhauser March, Wagner. El Abanico, Javaloyes. Humoreske, Dvorak. Valse Triste, Sibelius. War March of the Priests, Mendelssohn. Selection—The Miracle Humperdinck, Praeludium, Jarnefeld.

1.30 a.m. I.B.C. Goodnight Melody and Close Down.

**UNION RADIO, MADRID,
274 m., 1095 Kc./s., 15 kW.**

- 2.0 a.m. DANCE MUSIC
- Rolling in the Hay—Fox trot, Boyle. Mama Don't Want No Peas—One step, Gilbert. One Morning in May—Fox trot, Parish. Ranno de la Noche—Tango, Manuel. The River and Me—Fox trot, Dubin. Dixie Lee—Fox trot, Hill. If—Waltz, Hargreaves. I'm Gonna Take My Mother Out to-night—Fox trot, Leon. In a Shelter from a Shower—Fox trot, Whiting. Mr. Magician—Fox trot, O'Flynn. Unless—Waltz, Hargreaves. Little Man, You've Had a Busy Day—Fox trot, Wayne. Roses in the Wind—Fox trot, Reeves. The Click of Her Heels—Tango, Bonavena. The Show is Over—Fox trot, Dubin.

3.0 a.m. I.B.C. Goodnight Melody and Close Down.

An I.B.C. Programme is broadcast from the Short-wave Station E.A.Q. ARANJUEZ (30 m.) to-night (Thursday) at 1 a.m. and on Saturday, Sunday and Tuesday.

Friday September the Seventh

RADIO NORMANDY,
206 m., 1456 Kc./s.

Morning Programme

11.30—12.0 (Noon).
PHILCO HAPPY HALF HOUR
GRAMOPHONE RECORDS
Philco Signature Tune.
Memories of the Ball.
Alfredo Campoli and His Orchestra.
Miss What's Her Name? ... *Gay*
Jack Hulbert.
The Kunz Medley.
Charlie Kunz.
The Song Ethereal ... *Leggett*
Alpine Memories ... *arr. Winter*
Mantovani and his Tipica Orchestra.
I Wonder if You're Missing Me ... *Lauder*
Sir Harry Lauder.
London Bridge March ... *Coates*
Eric Coates and Symphony Orchestra.
The Very Thought of You ... *Noble*
Sam Coslow.
My Hero (Chocolate Soldier) ... *Strauss*
Band of H.M. Grenadiers.
Philco Signature Tune
For details of luxury sets at moderate prices, write to Philco, Aintree Road, Perivale, Middlesex.

Afternoon Programme

4.30 p.m.
Bournemouth, Weymouth, Southampton and Winchester—Concert
Part I—MILITARY BAND MUSIC
Teddy Bear's Picnic ... *Bratton*
Le Grandier March ... *Mohr*
La Paloma ... *Yradier*
Until ... *Sanderson*
Selection—Dorothy ... *Celbey*
Gallantry ... *Ketelbey*
Under Freedom's Flag ... *Nowomieski*
Siren Music ... *Waldteufel*
5.0 p.m. Part II—DANCE MUSIC
Mister Magician—Fox trot ... *O'Flynn*
What is there to Take Its Place?—Fox trot ... *Steinberg*
Ballito Stockings are made in fashionable Diagonette and Fishnet patterns.
Femme et Roses—Tango ... *Cibolla*
In the Court of Old King Cole—Fox trot ... *Boyle*
Sailor's Waltz ... *Redi*
Bargate Self Raising Flour is obtainable from most grocers, and from Misselbrook and Weston, Ltd., Southampton.
Nasty Man—Fox trot ... *Yellen*
Old Roses—Fox trot ... *Little*
Dixie Lee—Fox trot ... *Hill*
5.30—6.0 p.m.
Part III—ORCHESTRAL MUSIC
Waltz Favourites ... *arr. Ancliffe*
The Wayside Shrine ... *Sherwood*
Choose your bicycle from the fine stock at Dowding & Bromley's, 265 Shirley Road, Southampton.
Coeur Brisé ... *Gillet*
My Dream ... *Waldteufel*
Ballito Pure Silk Stockings never look a day more than new.
The Golden Musical Box ... *Krome*
Morgenblatter Waltz ... *Strauss*
Write to Charles Stevens, 204 Worple Road, Wimbledon, S.W.20, for free book on the treatment of tuberculosis.
Pizzicato from Sylvia ... *Delibes*
Slimming; Drink Celenus, nature's remedy. From your chemist, or from Cave & Co., Broad St., Southampton.
Invitation to the Waltz Weber *arr. Woodhouse*

Evening Programmes

PARIS (Poste Parisien),
312 m., 959 Kc./s., 100 kW.
10.30 p.m.
BILE BEANS CELEBRITY CONCERT
(Gramophone Records)
Signature Tune—Young and Healthy.
The Fire Bird ... *Strauss*
Philadelphia Symphony Orchestra.
Barcarolle (Tales of Hoffmann) ... *Offenbach*
Lucrezia Bori and Lawrence Tibbett.
Jazz Goblins ... *da Costa*
Raie da Costa.
My Old Irish Mother ... *Dean*
Danny Malone.
Not Bad ... *Green*
Jack Buchanan and Elsie Randolph.
Money in My Pockets ... *Fain*
The Mills Brothers.
Will You Love Me When I'm Mutton? ... *Lee*
Gracie Fields.

PARIS—continued

10.30 p.m.—continued
Parade of the Tin Soldiers ... *Jessel*
Band of H.M. Coldstream Guards.
Signature Tune—Young and Healthy.
For bright eyes and a clear complexion take Bile Beans.
11.0 p.m. I.B.C. Goodnight Melody and Close Down

RADIO-NORMANDY—cont.

11.0 p.m. Talkie Time
TUNES FROM THE TALKIES AND SHOWS
Signature Tune—Sittin' in the Dark.
Selection—Evergreen ... *Noble*
Old gold is still fetching excellent prices at Spinks, 5 King Street, St. James's, S.W.1.
Love is a Song (Princess Charming) ... *Kester*
As Long as I Live (Cotton Club Parade) ... *Kochler*
Selection—We're Not Dressing ... *Revel*
Cocktails for Two (Murder at the Vanities) ... *Johnson*
Experiment (Nymph Errant) ... *Porter*
Hot Chocolate Soldier (Hollywood Party) ... *Freed*
Signature Tune—Sittin' in the Dark.

11.30 p.m.
I.B.C. Member's Request Programme
compiled by Mrs. E. S. Booth of Walmer, Kent
WALTZING
Selection—Waltzes from Vienna ... *Griffith*
Racing Selections by the Irish Hospitals special English Racing Commissioner.
Night of Gladness ... *Ancliffe*
Bittersweet Waltz ... *Coward*
The Skaters' Waltz ... *Gung'l*
The Blue Danube ... *Strauss*
Gold and Silver ... *Lehar*
The Count of Luxembourg ... *Lehar*

12.0 (Midnight).
Club Concert for Doncaster Listeners
Part I—DANCE MUSIC
When a Soldier's on Parade—Fox trot ... *Sarony*
Lullaby in Blue—Fox trot ... *Magidson*
The Little White Church on the Hill—Waltz ... *Fields*
Night on the Water—Fox trot ... *Clarks*
My Little Grass Shack—Fox trot ... *Cogswell*
Rannode la Noche—Tango ... *Manuel*
You're My Thrill—Slow fox trot ... *Clare*
Ole Mammy Ain't Gonna Sing No More—Fox trot ... *Monaco*
One Morning in May—Slow fox trot ... *Mitchell*

I.B.C. Time Signal.
12.30 a.m. Part II
Waitin' at the Gate for Katie—Fox trot ... *Kahn*
Lazin'—Fox trot ... *Brunelle*
She's an Old Fashioned Girl—Waltz ... *Johnson*
When a Woman Loves a Man—Fox trot ... *Mercer*
Soft Green Seas—Fox trot ... *Fio Rito*
St. Moritz—Waltz ... *Hollander*
Sweet Madness—Fox trot ... *Young*
El Besco—Rumba ... *Castellanos*
Spin a Little Web of Dreams—Fox trot ... *Kahal*

1.0 a.m. I.B.C. Goodnight Melody and Close Down.

RADIO VALENCIA
352.9 m., 850 Kc./s., 2 kW.
Announcer: C. Danvers Walker

2.0 a.m.
CONCERT OF GRAMOPHONE RECORDS
The Vagabond King March ... *Frim'l*
The Cobbler ... *Wulson*
Organ Solo—Speak to Me of Love ... *Lenoir*
Flower of Hawaii ... *Abraham*
Volga—March ... *Dostal*
Laughing Waltz ... *Hargreaves*
Garrison Revels—Polka ... *Cuwelier*
Light of Foot March ... *Latann*

2.30 a.m.
TUNES FROM THE TALKIES
Just Once for all Time (Congress Dances) ... *Heymann*
Song—I've Found the Right Girl (Facing the Music) ... *Lupino*
Hold Your Man (Hold Your Man) ... *Freed*
O' Man River (Showboat) ... *Kern*
Talkie Hits Medley ... *Borchert*
Thanks (Too Much Harmony) ... *Johnston*
Live, Laugh and Love (Congress Dances) ... *Heymann*
3.0 a.m. I.B.C. Goodnight Melody and Close Down.

Saturday September the Eighth

RADIO NORMANDY,
206 m., 1456 Kc./s.

Morning Programme

11.30 a.m.—12.0 (Noon).
PHILCO HAPPY HALF HOUR
DANCE MUSIC
Philco Signature Tune.
Little Man, You've Had a Busy Day—Fox trot ... *Wayne*
Love, Life and Laughter—One Step ... *Haines*
Carioca—Rumba ... *Youmans*
Every Time I Look at You—Fox trot ... *Moreton*
The Song Ethereal ... *Leggett*
Cupid—Fox trot ... *Coslow*
Hot Chocolate Soldier—Fox trot ... *Freed*
Night on the Desert—Fox trot ... *Hill*
Philco Signature Tune.
Ask your dealer for a demonstration of Philco Radio Sets.

Afternoon Programme

4.30 p.m.
Tunbridge Wells, Isle of Thanet, Dover and Folkestone Concert
Part I—ORCHESTRAL MUSIC
Lightning Switch ... *Alford*
Hearts and Flowers ... *Tobani*
Her First Dance ... *Heykens*
Violin Solo—Valse Bluette ... *Drigo*
Come Gipsy (Countess Maritza) ... *Kalman*
Song—Come Out, Vienna ... *Strauss*
The Dollar Princess Waltz ... *Fall*
Selection—Wonder Bar ... *Warren*

5.0 p.m. Part II—DANCE MUSIC
Why Don't You Practise What You Preach?—Fox trot ... *Sigler*
Just Like Jack, Just Like Jill—Fox trot ... *Decuna*
Ballito Pure Silk Stockings combine hard wearing qualities with perfect fit and finish.
Love is a Song—Waltz ... *Kester*
Over My Shoulder—Fox trot ... *Woods*
It's All Forgotten Now—Fox trot ... *Noble*
Nasty Man—Fox trot ... *Yellen*
There's no point in keeping old-fashioned jewellery—sell it to Spinks.
Beside My Caravan—Tango ... *Kennedy*
Riding on a Haycart Home—Fox trot ... *Dale*

5.30—6.0 p.m. Part III—LIGHT MUSIC
Echoes from the Pustia ... *Ferraris*
The Lovers—Schottische ... *Shikret*
Your shoes will look smarter accompanied by Ballito Pure Silk Stockings.
In Other Words, We're Through ... *Symes*
Snowflakes ... *Maryal Rawics*
Dark Eyes ... *Strook*
For delicious drinks try the mineral waters made by Gilby, Son, and Webb, Ltd., of Southampton.
One Morning in May ... *Carmichael*
Everything I Have Is Yours ... *Adamson*
Moonlight Bay ... *Madden*

Evening Programmes

PARIS (Poste Parisien),
312 m., 959 Kc./s., 100 kW.

10.30 p.m.
DOWN TO THE SEA IN SHIPS
Give Me the Rolling Sea ... *May*
Memories of Devon ... *Evans*
Hands Across the Sea ... *Sousa*
Wrap Me Up in My Tarpaulin Jacket ... *Whyte*
Storm Music (Ivan the Terrible) ... *Rimsky Korsakov*
High Barbaree.
Nautical Moments ... *Winer*
When the Sunset Turns the Ocean Blue to Gold ... *Buchner*
Harbour of Home, Sweet Home.

11.0 p.m. I.B.C. Goodnight Melody and Close Down.

RADIO-NORMANDY—cont.

11.0 p.m. VARIETY
(Gramophone Records)
The Merry-makers' Carnival ... *Haenschen*
Pros and Cons ... *Frankau*
Write to Charles Stevens, 204 Worple Road, Wimbledon, S.W.20, for details of tuberculous treatment.
Bing Boys on Broadway
Happy Memories.
My Last Year's Girl ... *Little*
You will never have a better opportunity

RADIO-NORMANDY—cont.

11.0 p.m.—continued
of selling your old gold. Take it to Spinks. The Kunz Medley.
Canadian Capers ... *Chandler*

11.30 p.m. IRISH HOSPITALS SWEEPSTAKES CONCERT
Arranged by the I.B.C. (Ireland), Ltd
MUSIC FROM THE OPERA

Signature Tune—Come Back to Erin.
Selection—Il Trovatore ... *Verdi*
Racing Selections by the Irish Hospitals special English Racing Commissioner.
Prologue (I Pagliacci) ... *Leoncavallo*
The Witches' Ride (Hansel and Gretel) ... *Humperdinck*
Prelude (Carmen) ... *Bizet*
Softly Awakes My Heart (Samson and Delilah) ... *Saint Saens*
They Call Me Mimi (La Bohème) ... *Puccini*
Selection—Aida ... *Verdi*
Signature Tune—Come Back to Erin.

12.0 (Midnight). DANCE MUSIC
Boulevard of Broken Dreams ... *Dubin*
Overseas visitors can obtain cars from Denman Motors, Ltd., 132 Long Acre, London, W.C.2, on guaranteed re-purchase terms. 250 cars stocked.
Keep Tempo—Fox trot ... *Stanley*
Currys, Britain's biggest Radio Dealers, give prompt and efficient service.
Please Kiss Me to Music—Tango ... *Schipa*
Don't wait till prices fall! Sell your old gold to Spinks, 5 King Street, S.W.1.
Madame Will You Walk—Fox trot ... *Mireille*

12.15 a.m.
GORDON MACKAY BROADCAST
DANCE MUSIC
Signature Tune—The Man Who Broke the Bank at Monte Carlo.
Happy—One step ... *Lupino*
A Thousand Goodnights—Fox trot ... *Donaldson*
Love's Last Word is Spoken—Waltz ... *Bisio*
The Beat o' My Heart—Fox trot ... *Burke*
Signature Tune—The Man Who Broke the Bank at Monte Carlo.
Gordon Mackay of Leeds offer a free gift coupon for every 2s. 6d. invested in their new Football Pools.

I.B.C. Time Signal
12.30 p.m. Club Concert for Sheffield Listeners
DANCE MUSIC
Once in a Blue Moon—Fox trot ... *Gordon*
Emaline—Fox trot ... *Parish*
After All, You're All I'm After—Fox trot ... *Heyman*
When the Mighty Organ Plays—Waltz ... *Klenner*
Oh! Suzanne—Quick step ... *Noel*
Mauna Loa—Fox trot ... *Gibson*
For You—Fox trot ... *Dubin*
Negra Bachatera—Rumba ... *Riestra*
Let's Fall in Love—Fox trot ... *Kochler*

1.0 a.m. I.B.C. Goodnight Melody and Close Down.

I.B.C. SHORT WAVE EMPIRE TRANSMISSIONS
E.A.Q. ARANJUEZ
30 m., 10,000 Kc./s., 20 kW.

1.0 a.m. LIGHT MUSIC
Selection—Out of the Bottle, *Levand.* Las Espigadoras, *Romero.* Violin Solo—Jota, *de Falla.* Granada Cani, *Vilches.* Agua, Azucarillos y Aguardiente, *Chueca.* La Paloma *Yradier.* Paisaje Asturiano, *Serrano.*

1.30 a.m. I.B.C. Goodnight Melody and Close Down.

RADIO BARCELONA
377 m., 795 Kc./s., 8 kW.

2.0 a.m. LIGHT MUSIC
Minuet, *Boccherini.* Gipsy Fiddles, *Wrubel.* Hawaiian Waltz, *Medley.* Traditional. Whistling Rufus, *Kerry.* Wedgewood Blue (Intermezzo), *Ketelbey.* Song—I've Got the World on a String, *Kochler.* Spanish Serenade, *Margutti.* The Swan (Le Cygne), *Saint Saens.*

2.30 a.m. HOME
That's My Home, *Rene.* My Old Kentucky Home, *Foster.* There's a Cabin in the Pines, *Hill.* My Mother's Garden, *Hanley.* There's a House on the Hill, *Meyer.* Home on the Range, *Goodwin.* There's a Home in Wyoming, *Gilbert.*

3.0 a.m. I.B.C. Goodnight Melody and Close Down.

When replying to advertisers' offers please mention the stations from which they were made.

I.B.C. PROGRAMMES IN BRIEF SEPT. 2nd-SEPT. 8th

PRINCIPAL ITEMS FROM THE TRANSMISSIONS

SUNDAY		MONDAY		TUESDAY			
10.00 a.m. RADIO NORMANDY Tango Band.	10.00 p.m. Old Favourites.	11.30 a.m. RADIO NORMANDY Light Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.		
10.30 a.m. Request Programme.	10.15 p.m. Orchestral Music.	4.30 p.m. Light Orchestral Music.	4.30 p.m. Light Orchestral Music.	4.30 p.m. Light Music.	4.30 p.m. Light Music.		
11.00 a.m. Sacred Music.	10.30 p.m. Light Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.		
11.30 a.m. Light Orchestral Music.	10.30 p.m. RADIO TOULOUSE Old Favourites.	5.30 p.m. Southend Concert: "Musical Comedy Favourites."	5.30 p.m. Southend Concert: "Musical Comedy Favourites."	5.30 p.m. Troise and His Mandoliers (Records).	5.30 p.m. Troise and His Mandoliers (Records).		
12.30 p.m. RADIO LUXEMBURG Dance Music.	10.30 p.m. PARIS (Poste Parisien) Light Music.	10.30 p.m. PARIS (Poste Parisien) "The Thatched Roof."	10.30 p.m. PARIS (Poste Parisien) "The Thatched Roof."	5.45 p.m. Dance Music.	5.45 p.m. Dance Music.		
2.00 p.m. Dance Music.	10.30 p.m. RADIO COTE d'AZUR (Juan-les-Pins) Musical Comedy and Old-Time Favourites.	10.45 p.m. Instrumental Music.	10.45 p.m. Instrumental Music.	10.30 p.m. RADIO LJUBLJANA I.B.C. Concert.	10.30 p.m. RADIO LJUBLJANA I.B.C. Concert.		
2.00 p.m. RADIO NORMANDY Dance Music.	11.00 p.m. Tango Band.	11.00 p.m. RADIO NORMANDY Talkie Time.	11.00 p.m. RADIO NORMANDY Talkie Time.	10.30 p.m. PARIS (Poste Parisien) Tunes from the Talkies and Shows.	10.30 p.m. PARIS (Poste Parisien) Tunes from the Talkies and Shows.		
2.30 p.m. RADIO LUXEMBURG All-Star Variety Concert (Records).	11.00 p.m. PARIS (Poste Parisien) Old Favourites.	11.30 p.m. In the Club this week.	11.30 p.m. In the Club this week.	10.45 p.m. Piano.	10.45 p.m. Piano.		
3.30 p.m. RADIO NORMANDY. Old Favourites.	11.00 p.m. RADIO NORMANDY Ballet Music.	12 (mid-night) Club Concert for Wakefield listeners.	12 (mid-night) Club Concert for Wakefield listeners.	11.00 p.m. RADIO NORMANDY Light Orchestral Concert.	11.00 p.m. RADIO NORMANDY Light Orchestral Concert.		
4.15 p.m. The Thought for the Week.	11.30 p.m. Dance Music.	12 (mid-night) Club Concert for Barnsley listeners.	12 (mid-night) Club Concert for Barnsley listeners.	11.30 p.m. Light Music.	11.30 p.m. Light Music.		
4.30 p.m. The I.B.C. Nursery Corner.	12 (mid-night) Club Concert for York Listeners.	2.00 a.m. RADIO SAN SEBASTIAN Opera Music.	2.00 a.m. RADIO SAN SEBASTIAN Opera Music.	12 (mid-night) Club Concert for Wakefield listeners.	12 (mid-night) Club Concert for Wakefield listeners.		
5.00 p.m. Request Programme: "The New Forest."	12 (mid-night) E.A.Q. ARANJUEZ Philco Broadcast.	2.30 a.m. Queer Weddings.	2.30 a.m. Queer Weddings.	1.00 a.m. E.A.Q. ARANJUEZ Orchestral Concert.	1.00 a.m. E.A.Q. ARANJUEZ Orchestral Concert.		
5.30 p.m. "Salmon Pink."	12 (mid-night) RADIO COTE d'AZUR (Juan-les-Pins) Dance Music.			2.00 a.m. UNION RADIO MADRID Dance Music.	2.00 a.m. UNION RADIO MADRID Dance Music.		
5.30 p.m. PARIS (Poste Parisien) Dance Music.	2.00 a.m. UNION RADIO MADRID Dance Music.						
6.00 p.m. Hot Rhythm.							
6.00 p.m. RADIO NORMANDY Dance Music.							
9.30 p.m. Dance Music.							
WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	
11.30 a.m. RADIO NORMANDY Military Band Music.	11.00 a.m. RADIO NORMANDY Orchestral Music.	11.30 a.m. RADIO NORMANDY Gramophone Records.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.	11.30 a.m. RADIO NORMANDY Dance Music.
4.30 p.m. Operetta Music.	4.30 p.m. Gramophone Records.	4.30 p.m. Military Band Music.	4.30 p.m. Military Band Music.	4.30 p.m. Orchestral Music.	4.30 p.m. Orchestral Music.	4.30 p.m. Orchestral Music.	4.30 p.m. Orchestral Music.
5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.	5.00 p.m. Dance Music.
5.30 p.m. Gramophone records.	5.30 p.m. Hawaiian Guitar Music.	5.30 p.m. Orchestral Music.	5.30 p.m. Orchestral Music.	5.30 p.m. Light Music.	5.30 p.m. Light Music.	5.30 p.m. Light Music.	5.30 p.m. Light Music.
10.30 p.m. PARIS (Poste Parisien) Military Band Concert.	5.45 p.m. Dance Music.	10.30 p.m. PARIS (Poste Parisien) Celebrity Concert (Records).	10.30 p.m. PARIS (Poste Parisien) Celebrity Concert (Records).	10.30 p.m. PARIS (Poste Parisien) Down to the Sea in Ships.	10.30 p.m. PARIS (Poste Parisien) Down to the Sea in Ships.	10.30 p.m. PARIS (Poste Parisien) Down to the Sea in Ships.	10.30 p.m. PARIS (Poste Parisien) Down to the Sea in Ships.
11.00 p.m. RADIO NORMANDY Talkie Time.	10.30 p.m. PARIS (Poste Parisien) Variety Concert (Records)	11.00 p.m. RADIO NORMANDY Military Band Concert.	11.00 p.m. RADIO NORMANDY Military Band Concert.	11.00 p.m. RADIO NORMANDY Tunes from the Talkies and Shows.	11.00 p.m. RADIO NORMANDY Variety.	11.00 p.m. RADIO NORMANDY Variety.	11.00 p.m. RADIO NORMANDY Variety.
11.30 p.m. Club Concert for Huddersfield listeners.	10.45 p.m. Light Songs.	11.30 p.m. Tunes from the Talkies and Shows.	11.30 p.m. Tunes from the Talkies and Shows.	11.30 p.m. Request Programme: "Waltzing."	11.30 p.m. Music from the Opera.	11.30 p.m. Music from the Opera.	11.30 p.m. Music from the Opera.
12.30 a.m. Dance Music by Roy Fox and His Band (Records).	11.00 p.m. RADIO NORMANDY Military Band Concert.	12 (mid-night) Club Concert for Bradford listeners.	12 (mid-night) Club Concert for Bradford listeners.	12 (mid-night) Club Concert for Doncaster listeners.	12 (mid-night) Dance Music.	12 (mid-night) Dance Music.	12 (mid-night) Dance Music.
2.00 a.m. RADIO BARCELONA Military Band Music.	11.30 p.m. Tunes from the Talkies and Shows.	1.00 a.m. E.A.Q. ARANJUEZ Military Band Music.	1.00 a.m. E.A.Q. ARANJUEZ Military Band Music.	2.00 a.m. RADIO VALENCIA Gramophone Records.	12.30 a.m. Club Concert for Sheffield listeners.	12.30 a.m. Club Concert for Sheffield listeners.	12.30 a.m. Club Concert for Sheffield listeners.
2.30 a.m. Operetta Music.	12 (mid-night) Club Concert for Bradford listeners.	2.00 a.m. UNION RADIO MADRID Dance Music.	2.00 a.m. UNION RADIO MADRID Dance Music.	2.30 a.m. Tunes from the Talkies.	1.00 a.m. E.A.Q. ARANJUEZ Light Music.	1.00 a.m. E.A.Q. ARANJUEZ Light Music.	1.00 a.m. E.A.Q. ARANJUEZ Light Music.
	1.00 a.m. E.A.Q. ARANJUEZ Military Band Music.				2.00 a.m. RADIO BARCELONA Light Music.	2.00 a.m. RADIO BARCELONA Light Music.	2.00 a.m. RADIO BARCELONA Light Music.
	2.00 a.m. UNION RADIO MADRID Dance Music.				2.30 a.m. Home.	2.30 a.m. Home.	2.30 a.m. Home.

AT this time of the year the tourists agencies cease their endeavours to induce you to spend a week or two at the seaside and concentrate their energies on exhortations to spend the winter in more distant and sunny climes.

It does not fall to the lot of everyone to be able to accept these invitations. Nevertheless, by the magic of modern science, you, too, can be a great traveller, without even leaving the comfort of your fireside.

The introduction of broadcasting has brought to us the strains of music from foreign lands, enabling us to sit in our armchairs and, in imagination, transport ourselves on a magic carpet to countries we have never seen.

Unfortunately, only a very small portion of listeners get anything like the pleasure from their receivers which is their due. Probably they would be surprised if they heard their own set working really efficiently. This unhappy state of affairs is accentuated by the fact that once out of adjustment, very few receivers are properly repaired; since very few of the people who profess to a knowledge of radio are at all capable of carrying out such specialised work.

It will come as a relief to the multitude of listeners to know that an organisation officially recognised by the B.B.C. has tackled the problem with energy and determination.

YOU can be
a GREAT
TRAVELLER

The Wireless League have appointed a chain of Approved Service Agents throughout the country.

At the time of writing, about 400 dealers have been elected. These Approved Dealers have been awarded the League's Diploma and can also display the Wireless League Official Sign similar to that displayed by the A.A. and R.A.C. garages.

All our dealers are of the highest integrity, but as an additional safeguard to the listener, the League will always act as an arbitrator should a dispute arise between a Wireless League Dealer and a League member.

All members are provided with a list of dealers in their district.

This, however, is only one of the activities of the Wireless League. A staff is maintained at Headquarters to answer all kinds of enquiries

from League members. These enquiries may be relative to B.B.C. policy in programmes. They may be in connection with identification of foreign stations or requests for technical information. Legal advice is freely given, mostly in connection with hire purchase disputes.

Members often require a candid opinion on which set to buy. Having nothing to sell, the Wireless League is absolutely unbiased.

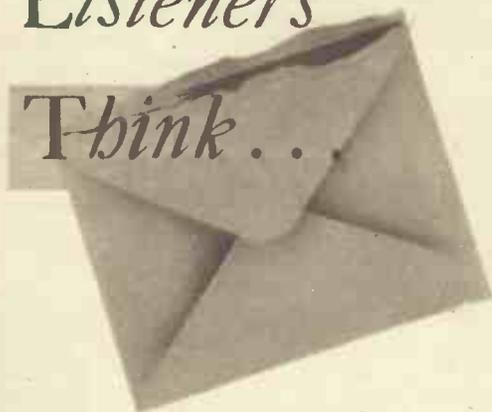
In addition, members of the League are covered by a comprehensive insurance against risks to their sets, such as theft and damage by fire, lightning, etc. An interesting handbook of 36 pages written by League officials is sent free to every member.

The League is a non-profit making organisation. Being of a semi-philanthropic nature it can only exist by receiving donations from its members. The minimum donation to carry on the good work is only 2s., payable annually, and this entitles the donor to all the benefits of membership.

Will those interested please write to me at the Wireless League, 12 Grosvenor Crescent, London, S.W.1.

ALFRED T. FLEMING,
(General Secretary of
The Wireless League.)

What Listeners Think...



★ Cricket Scores

"LISTENERS who are sport enthusiasts find the B.B.C. news bulletins very inconvenient and annoying.

"When they want the cricket news, for example, they have to wait patiently until the announcer has finished reading out all the news, most of which has appeared in the morning papers. They dare not switch off for fear that when they switch on again the announcer will have read out the scores.

"The B.B.C. would do a great service to sportsmen if they gave the sporting news first and general news second.

Seeing that the majority of listeners are sportsmen, I think it is only right that the B.B.C. should make this change."—*J. L. Marsden, Bradford.*

(A cheque for one guinea has been forwarded to this reader, winner of the guinea "Star" this week.)

Sound-tours

"Although, as a rule, the B.B.C. are opposed to advertisements and sponsored programmes, it seems to me that interesting items could be provided if, from time to time, short sound-tours of various factories were broadcast, each having a commentary on the machines and finishing with a description of the products and of their respective merits. The cost of such tours would, of course, be borne by the advertisers and not by the B.B.C.

"The broadcasts would be like the films we see at the cinema called 'An Addition to the Programme,' and as these are always interesting films, I see no reason why similar broadcasts would not be just as interesting."—*T. R. Lawrence, New Malden.*

The Blattnerphone Speaks

"I understand the B.B.C. record most of the big social events that are broadcast on the 'Blattnerphone' system.

May I suggest that a half-hour be allotted at least once a month to the 'Blattnerphone.' It could be called 'Blattnerphone Speaks.'

It would enable listeners to enjoy once more the thrills of the Cup Final, the Boat Race and countless other broadcasts."—*E. Lomaz, Manchester.*

Continued on page 36

What do you think of broadcasters at the B.B.C. and Continental stations? What are your views on radio programmes, and how do you think broadcasts could be improved? What do you think of the men who run broadcasting, and what helpful suggestions could you offer? Let us have your views briefly. Every week a letter of outstanding interest will be starred on this page, though not necessarily printed first.

The writer of the starred letter will receive a cheque for one guinea.

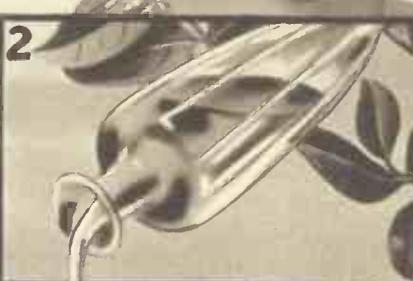
All letters must bear the sender's name and address, although a nom de plume may be used for publication. Letters should be as brief as possible and written on one side of the page only. Address to "Star" Letter, "Radio Pictorial," 59-61 Fetter Lane, London, E.C.4



I figured it out for myself...
THESE FOUR REASONS WHY I SHOULD USE Palmolive!



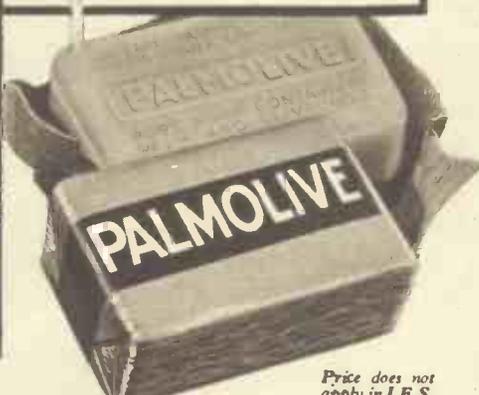
1 I like myself a lot better since my beauty specialist advised me to use Palmolive. My skin's so much nicer! I guess that's why 20,000 beauty experts advise Palmolive to keep skin smooth and young. Why don't you try it?



2 They're not stingy with olive oil—those folks who make Palmolive! A lot of it goes into the making of every cake... scientifically blended with palm oil. That's why Palmolive is so kind and gentle to your complexion!



3 It's rather a personal matter—but, between you and me, I'm Schoolgirl Complexion all over! I'm sure you, too, will like Palmolive's velvety, deep cleansing lather so much for your face, that you'll also use it for baths!

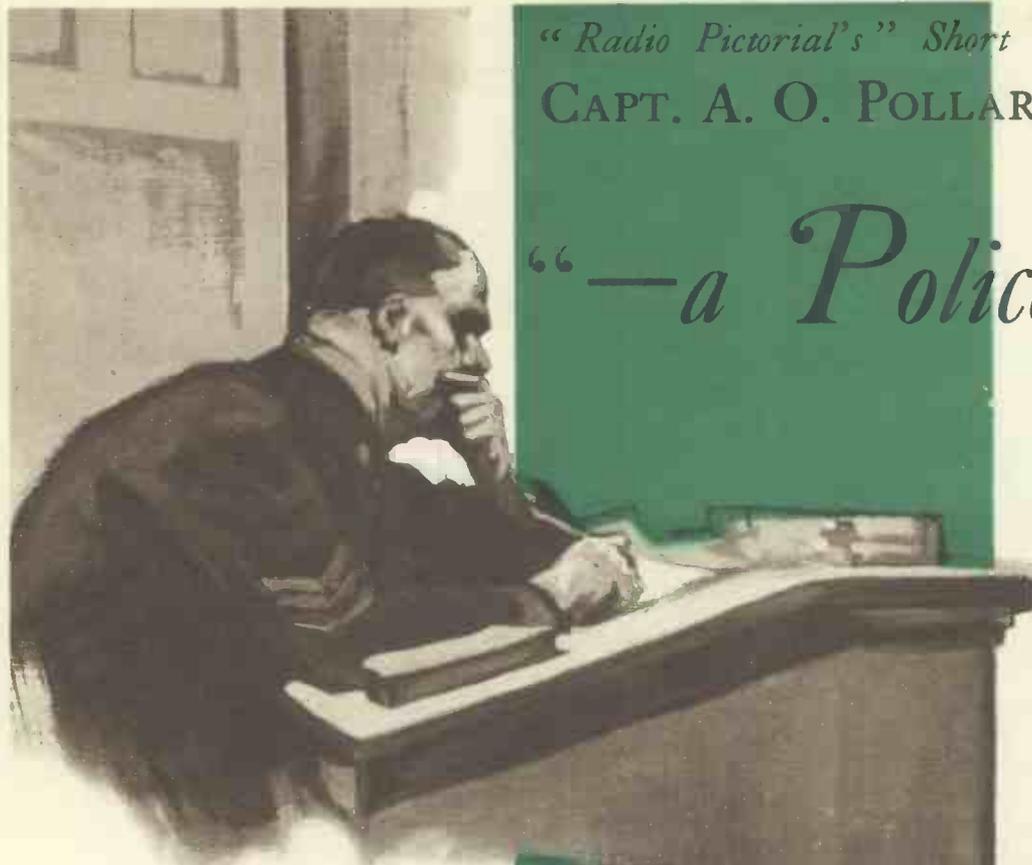


Price does not apply in I.F.S.

And reason No 4 is Palmolive lasts so long and only costs 3^d a tablet

"Radio Pictorial's" Short Story by
 CAPT. A. O. POLLARD, V.C., M.C., D.C.M.

"—a Police Message"



who were down on their luck, instead of minding his own business. No, the wanted man was certainly not Arthur Laming.

He must have run into something though. That was obvious. And why hadn't he left the car to be repaired at a garage instead of bringing it home?

It came to her in a sudden flash of inspiration. The accident—whatever it was was his fault. He was afraid of being found out. He intended to repair the damage secretly so that he would not have to take the blame.

"I might have known it," sniffed Mrs. Burbage viciously.

MRS. BURBAGE sniffed. "I might have known it," she reflected triumphantly.

She was indulging in her favourite pastime of observing her next-door neighbour's movements from behind the cover of the window curtains.

For once there was plenty to see. Little Mr. Laming, middle-aged and mild, was endeavouring to manoeuvre his baby motor car into his tiny drive. Her seventeen-year-old son, Robert, was enthusiastically directing operations.

The procedure, never easy on account of the narrow gap between the gate posts, was more difficult to-day than usual. The car had evidently been in an accident. The near side wing was badly crumpled, and the steering was stiff and unresponsive.

Ever since the day the car first made its appearance, Mrs. Burbage's soul had seethed with envy. Until then she had always considered herself the most important personage in the road. As a solicitor's widow, well provided for, she could lay claim to a social standing above that of most of the locality. The Lamings, who were shop people, scarcely merited the distant bow she grudgingly accorded them.

The car made all the difference. It gave the Lamings a touch of distinction which she lacked. Anyone not acquainted with her circumstances might conclude she could not afford one.

That was the rub. A car was well within her means, but at present she had no one to drive it. There was a whole year to wait before Robert could apply for a licence.

The Lamings' car was damaged and she was glad. She wished it had been so smashed that it could not be repaired for a long time. Failing that, she hoped Mr. Laming was to blame and would be suspended from driving. That would stop him. If only she could take some action to make sure of it.

A nicely modulated voice sounded in the room behind her.

"Before I read the weather forecast, there is one police message. . . ."

Mrs. Burbage paid no attention. As a rule she listened to police and S.O.S. messages with avidity, hoping to hear one which would affect her personally. To-night she was more interested in the pantomime next door.

The car was through the gate now, moving

The Staff Sergeant at the Police Station listened to her story with polite attention, pen poised in his hand. "Did you say it was this evening's broadcast, Ma'am?"

slowly towards the garage. Robert swung his arm like a porter directing shunting operations.

The voice behind her progressed smoothly with the announcement. Vague phrases impinged on Mrs. Burbage's mind.

" . . . a man was knocked down and fatally injured . . . the car, which is believed to be a small blue saloon, might have been damaged on the near side . . . please communicate with New Scotland Yard, telephone number, Whitehall 1212, or with any police station."

She heard the last few words quite distinctly as she turned away from the window. The car had disappeared through the garage doors, followed by Robert. She could picture him and Mr. Laming carrying out a thorough examination. It would be some time before either of them became visible again. She would take up her stand once more when the announcer reached the Stock Exchange Prices.

"Or with any police station."

An accident. A man had been killed. She realised that from force of habit she had absorbed the gist of the message.

The car, a small blue saloon damaged on the near side. It might have been the Lamings'. The description tallied exactly. She bit her lip. Could it be?

Regretfully she shook her head. Not by the most liberal stretch of the imagination could she picture little Laming driving on after he had knocked a fellow creature down. He was too much of a softy, always rushing in to help people



A second thought followed swiftly. Here was her opportunity. Laming wanted the affair hushed up. She would take steps to see that it was made public, very public. She would go at once to the local police station, and, pretending she was replying to the broadcast message, draw official attention to Arthur Laming's secret.

It was her duty, she told herself. All accidents ought to be reported to the police. If everyone was as public-spirited as she, the work of the police would be very much lighter.

Her face was set in what she believed to be incorruptible righteousness as she put on her hat and coat. With head held high, she emerged into the street.

Mrs. Burbage was wholly incapable of passing without delivering a thrust.

"So you've met with an accident, Mr. Laming?" she observed unnecessarily.

Laming and Robert exchanged a glance of understanding. In Mrs. Burbage's prejudiced

Continued on page 36

A Selection of other



Programme Items from Abroad



Here are the foreign programmes for this week in addition to those in the special section, pages 21-26.

- Radio Normandy (206 m.).**—Dance Music by the I.B.C. (London) 11.30 a.m.
- San Sebastian (1,258 m.).**—Opera Music by the I.B.C. ... 2 a.m.
- Toulouse (335.2 m.).**—Pianoforte Recital ... 8.15 p.m.

SUNDAY (SEPTEMBER 2)

- Athlone (531 m.).**—A Play 9.30 p.m.
- Bucharest (364.5 m.).**—Orchestra: European Dances ... 9.10 p.m.
- Juan-les-Pins (240.2 m.).**—Musical Comedy and Old Time Favourites by the International Broadcasting Company of London... 10.30 p.m.
- Leipzig (382.2 m.).**—Orchestra 4.0 p.m.
- Ljubljana (569.3 m.).**—Military Music ... 10.40 a.m.
- Luxembourg (1,304 m.).**—Dance Music by the I.B.C. (London) 12.30 p.m.
- Madrid (E.A.Q.) (30 m.).**—Light Music by the I.B.C. (London) 12 (midnight)
- Pittsburgh (306 m.).**—Municipal Band ... 11.30 p.m.
- Poste Parisien (312.8 m.).**—Dance Music by the I.B.C. (London) 5.30 p.m.
- Radio Normandy (206 m.).**—Tango Band by the I.B.C. (London) 10 a.m.

MONDAY

- Athlone (531 m.).**—Variety 10.40 p.m.
- Bucharest (364.5 m.).**—Chamber Music ... 8 p.m.
- Leipzig (382.2 m.).**—Folk Music 6.20 p.m.
- Ljubljana (569.3 m.).**—Concert 5.30 p.m.
- Luxembourg (1,304 m.).**—Dance Records ... 10.30 p.m.
- Madrid (E.A.J.7) (274 m.).**—Dance Music by the I.B.C. (London) 2 a.m.
- Pittsburgh (306 m.).**—The Chicago Symphony Orchestra 9.45 p.m.
- Poste Parisien (312.8 m.).**—Instrumental Music by the International Broadcasting Company of London 10.45 p.m.
- Radio Normandy (206 m.).**—Light Music by the I.B.C. (London) 11.30 a.m.
- Toulouse (335.2 m.).**—Viennese Orchestra ... 9.30 p.m.

TUESDAY

- Athlone (531 m.).**—Variety 10 p.m.
- Bucharest (364.5 m.).**—Symphony Concert ... 8 p.m.
- Leipzig (382.2 m.).**—Concert by the Dresden Philharmonic Orchestra 12 (noon)
- Ljubljana (569.3 m.).**—Orchestra 8.30 p.m.
- Luxembourg (1,304 m.).**—Accordion Recital ... 7.35 p.m.

WEDNESDAY

- Athlone (531 m.).**—Variety 10 p.m.
- Bucharest (364.5 m.).**—Song Recital ... 8.45 p.m.
- Leipzig (382.2 m.).**—Dance Music and Light Music ... 9 p.m.
- Ljubljana (569.3 m.).**—Song Recital ... 8 p.m.
- Luxembourg (1,304 m.).**—Song Recital ... 7.40 p.m.
- Madrid (E.A.Q.) (30 m.).**—Orchestra by the I.B.C. (London) 1 a.m.
- Madrid (E.A.J.7) (274 m.).**—Dance Music by the I.B.C. (London) 2 a.m.
- Radio Normandy (206 m.).**—Military Band Music by the I.B.C. (London) ... 11.30 a.m.

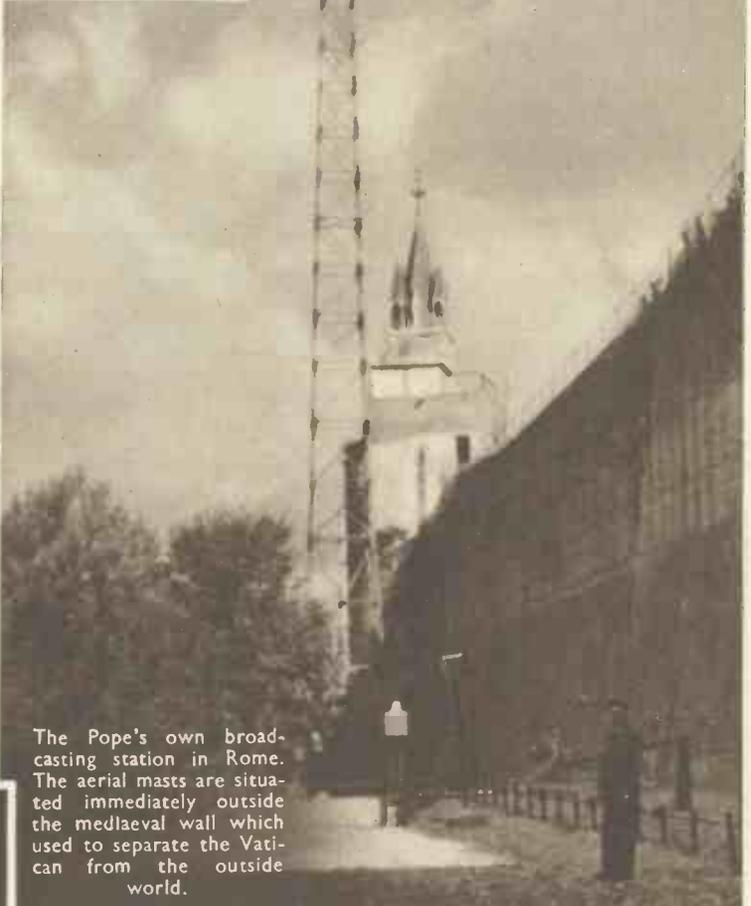
Sunday at Radio Luxembourg

- Littlewoods Programme.**—1.30-2.0 p.m. A concert compered by Claude Dampier, including items by Clapham and Dwyer, Browning Mummery, Dorothy Glover, and Rica Offenhanden.
- Joe Lee's Programme.**—5.30-5.45 p.m. Dance Music.
- Esperanto's Programme.**—5.45-6.0 p.m. Popular Ballads. "Sunday Referee."—6.0-7.0 p.m. Light Music.

- Toulouse (335.2 m.).**—Selection from "William Tell" (Rossini) and "Orpheus in the Underworld" (Offenbach) ... 8.30 p.m.

THURSDAY

- Athlone (531 m.).**—The Caledonian Male Voice Choir ... 8 p.m.
- Barcelona (379.7 m.).**—Military Band Music by the International Broadcasting Company of London 2 a.m.
- Bucharest (364.5 m.).**—"La Boheme"—Opera in Three Acts (Puccini) ... 7.35 p.m.
- Leipzig (382.2 m.).**—Sound Film Music ... 1.10 p.m.



The Pope's own broadcasting station in Rome. The aerial masts are situated immediately outside the mediaeval wall which used to separate the Vatican from the outside world.

- Bucharest (364.5 m.).**—Spanish Music ... 6.20 p.m.
- Leipzig (382.2 m.).**—Leipzig Symphony Orchestra ... 9.15 p.m.
- Ljubljana (569.3 m.).**—Orchestra 6.50 p.m.
- Luxembourg (1,304 m.).**—Song Recital ... 7.35 p.m.
- Madrid (E.A.J.Q) (274m.).**—Dance Music by the I.B.C. (London) 2 a.m.
- Poste Parisien (312.8 m.).**—Records by the International Broadcasting Company of London 10.30 p.m.
- Radio Normandy (206 m.).**—Records by the I.B.C. (London) 11.30 a.m.
- Toulouse (335.2 m.).**—Variety 9 p.m.

SATURDAY

- Athlone (531 m.).**—Variety 10 p.m.
- Bucharest (364.5 m.).**—Roumanian Music ... 9.20 p.m.
- Leipzig (362.2 m.).**—Variety 6.35 p.m.
- Luxembourg (1,304 m.).**—Variety 9.40 p.m.
- Ljubljana (569.3 m.).**—Choral Concert ... 4.30 p.m.
- Poste Parisien (312.8 m.).**—Light Music by the I.B.C. (London) 10.30 p.m.
- Toulouse (335.2 m.).**—Concert Version of *Frasquita* (Lehar) 9 p.m.

FRIDAY

- Athlone (531 m.).**—Variety 10 p.m.

High-spots of the Programmes

RONDO'S
NEWS of
NEXT WEEK'S
BROADCASTS

I RECOMMEND the Strauss Prom. to you to-morrow night, September 1. Strauss makes tip-top broadcasting stuff. Particularly do I plead with you to hear *Don Juan*, down first in the programme; *Don Quixote*, which makes good comparison, and the arrangement by Klenovsky of Bach's organ toccata and Fugue in D minor. This is real fun and very tuneful.

For your Monday's Wagner I think you will like *Siegfried's Journey to the Rhine* and, of course, the bridal procession from *Lohengrin* which will remind you of your wedding, if you want to be reminded of it, supposing you had a wedding. Arthur Fear will sing you *O Star of Eve*. I hope it will be a still night. You can listen in the garden under the stars and amongst the snapdragons. Very good concert, this.

Now, on Tuesday, you get Sibelius only. Personally, I think he is not worth a concert all to himself, but evidently others do not agree with that view. Anyhow, try the tone poem for soprano and orchestra, *Luonnolar*. Helmi Liukkonen is the singer. You may like the E minor Symphony also.

Wednesday is a Bach-Handel. Of Bach listen to *My Heart Ever Faithful*, 'cos Dorothy Silk is going to sing it. Also the three-piano concerto. The orchestra present an amusing sight for this. Bach wrote it for three pianofortes, not pianotechnicians. Three modern grands, showing all their internals and placed so that the players can face Sir Henry and the audience tickle my fancy. I always go. Nearly everything in this programme is worth hearing. Try a bit of it. I imagine you will end by hearing the whole shoot.

Thursday gives you two good things. The Arthur Benjamin violin concerto played by Albert Sammons, and Elgar's first symphony. Friday is Beethoven, of course. I see they are doing the first and fifth symphonies. Mind you don't miss the fifth. Very popular.

Harold Ramsay, the man behind the new Rhythm Symphony Orchestra, which recently made its debut on the air. It is the largest modern orchestra in the country and consists of men drawn from musical units as widely different as a symphony orchestra and the Grenadier Guards Band. The signature tune is Gershwin's "Rhapsody in Blue," which is the signature tune used by Ramsay in his organ broadcasts.



Greta Keller on September 4 and 15. I suppose you heard her on August 30? Anyhow, there she is, or will be. The B.B.C. tried to get her in June and again in July, but something went wrong with the works. Anyhow, she didn't turn up. She is one of many artists who has built up a reputation by broadcasting.

Nothing like being in time. In case you don't know, the *In Town To-night* series begins on October 6. The Variety Director tells me he had really thought of not continuing them this autumn, but public opinion was so strongly in their favour that he has decided to make a big feature of them instead. All sorts of people will be grabbed by the collar and forced into the studio. Each Saturday night, then, at 7.30 as ever is.

Martyn Webster has some new ideas for Midland Regional listeners. He begins on September 12 with a new radio concert party called the Radioptimists. Horace Kenney and Hugh E. Wright ought to begin a series for London called the Radiopessimists! I offer them the suggestion for some really funny comedy of the down-trodden type.

Can You Solve It?

My first is in Paris, but not in Rome.
My second's in jamming, but not in ohm.
My third is in Marvell, but not in Holt.
My fourth is in coil, and also in volt.
My fifth is in wave, but not in grid.
My sixth is in Baynes, but not in Syd.
You'll find me mixed up in blackcurrant jam.
Ah! Wouldn't you love to know who I am?

Solution at foot of page 36

Other fixtures of a general nature include a guessing competition for National programme listeners on September 8. Artists do their stuff and you have to guess who they are. No prizes, so go in and win.

If you follow the book talks—and they are always worth following—you may like to know that A. J. Cronin alternates with G. K. Chesterton this autumn.

Wednesdays at 6.45 will be devoted to the *Farmer Only* feature. John Morgan does it as last year.

One or two items of interest to regional listeners catch my eye. Blackpool produces two sets of Follies—The Arcadian and Tom Vernon's Royal—on September 6 (North Regional); and an excerpt from Harry Kemp's show, *Sunny Joy*, will be heard by Scottish listeners the previous night. Some good stuff next week, too, but it will keep.

Key to Commander King-Hall's Children's News Motto on page 4

There is likely to be a great shortage of food this winter in several parts of the world. For instance, drought, followed by floods, has done much damage to crops and cattle in North America and China; the wheat harvest has failed in Russia, causing famine in certain parts, whilst it looks as if there is going to be very little food to spare in Germany.



THE WOMAN LISTENER!

"George! Run down to the wireless shop quickly. I'm in the middle of making the special Radio omelet, and the battery has run down!"

*On
the
Air
this
Week..*

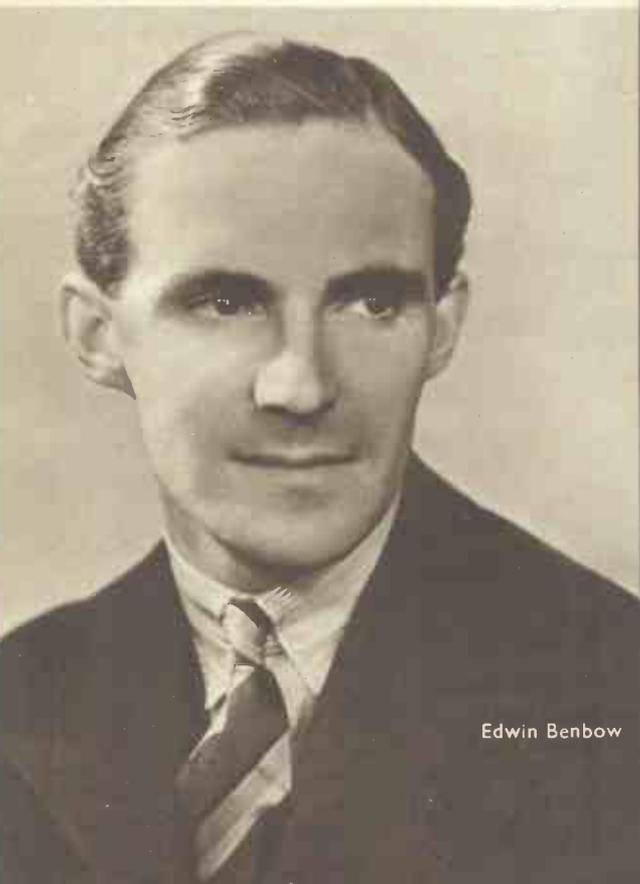


Billy Merrin and his Commanders



Tatiana Makushina

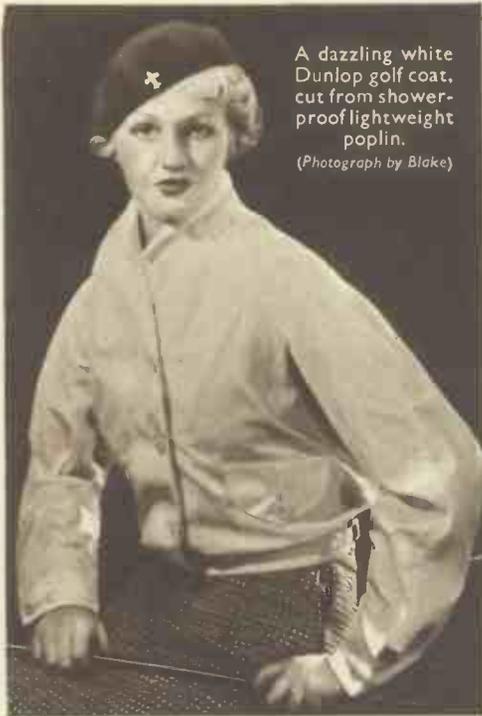
The popular Billy Merrin and his Commanders will be heard on September 7, from Midland Regional. Billy Cotton's Band will play the late dance music on September 8, from the B.B.C. studios. Edwin Benbow, the broadcasting pianist, will be heard on September 5, from London Regional. Tatiana Makushina is in the London Regional programme on September 3



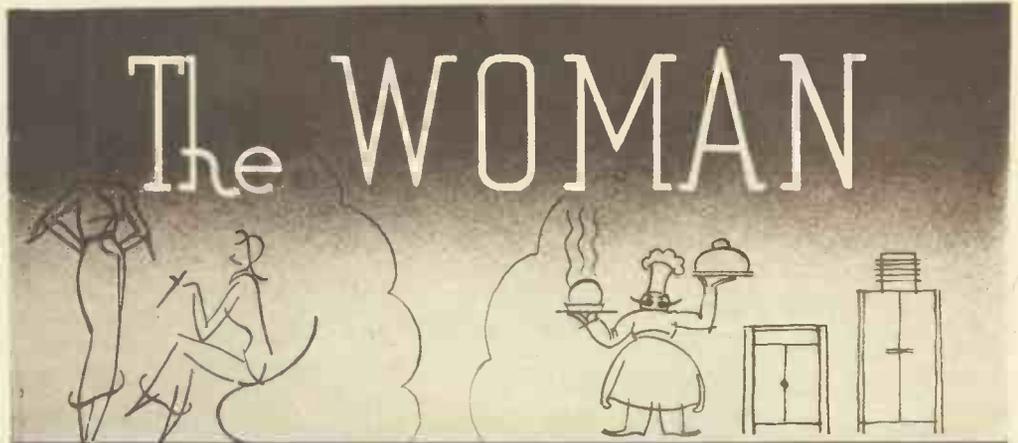
Edwin Benbow



Billy Cotton



A dazzling white Dunlop golf coat, cut from shower-proof lightweight poplin.
(Photograph by Blake)



FASHION . . . COOKERY

JEANNE DE CASALIS
on
GOOD EVENING DRESSES

THIS WEEK'S
FIVE SHILLING HINT

Five shillings for every "hint" published in these columns. Have you sent yours to "Margot"?

JANE CARR
talks about
BEAUTY AND THE BATH

DO you look on your bath as an important part of your beauty routine, or only as a means to health and cleanliness? Because even the hastiest bath, provided the water is soft and the soap is pure, will do as much for your general good looks and attractiveness as many elaborate applications at the dressing table.

And then there are baths and baths—you can make your bath what you will by merely adding a little bicarbonate of soda, say, as an invigorating pick-me-up, or even emptying a pint of milk into the water, when you are feeling really luxurious and princess-like, to whiten and nourish your skin. Use a soft milk soap and relax in the bath for about ten minutes; your skin will have a deliciously cool, smooth feel afterwards that will last the whole day.

You who have just come home from the sea and find your bath a poor substitute for salt water, should buy sea-salt in glass jars, and use it in your bath to give you a genuine briny dip. Ordinary table salt, too, can be used as a bath beautifier. Rub yourself all over with the salt until you feel a tingling glow, then rinse it off immediately in the bath or under the shower. A final brisk rub with a towel will leave you glowing with health and vigour.

Or perhaps days in the open air have left you in need of a skin-bleaching treatment. You can get a "Bleachmit" for this purpose which imparts a pleasant fragrance to your bath as well as doing its work of whitening your limbs.

Here is another bath-mit you can make yourself. Put some oatmeal with a little grated Castile soap and a teaspoonful of ground almonds into a bath glove, and tie up the mouth.

Then use the "mit" instead of soap; it will soothe and flatter the most sensitive skin.

Whatever bath you give yourself, remember that hard water is injurious to your skin, causing it to become dry and flaky. Oatmeal or perfumed ammonia will soften hard water.

Oatmeal is, however, inclined to be drying, and for a dry skin it is best to add a little starch to the water.

Jane Carr.



A lovely taffeta jacket for summer evenings, with a full ruffled collar that is entirely up to the moment.
An Emile model

EVENING dresses in August mean either of two widely different types of garment—the holiday dress made of checked gingham, a happily informal affair ready for anything from dancing to moonlight bathing expeditions; and the really luxurious sort of frock we wear at Gala Carnival dances to the accompaniment of chinking champagne glasses and a perfect band.

For the first kind of frock, cotton is the correct choice and table-cloth linen or gingham can look surprisingly unlike its ordinary self in an evening setting. One frock I admired was of blue and white cotton check with a black satin sash. A pleated frill edged the neck and shoulders, running round the hem of the dress and even up the side seams.

Another dress of white, red and black check had narrow shoulder straps of black velvet and an adjustable fringed scarf thrown round the shoulders.

Black is the most distinguished colour—in fact, almost the only colour—for the latest evening models. They are of shiny black velvets and dull velvets, heavy satin, ciré lace and net patterned with cellophane thread. The only exceptions to the all-black vogue are the lamés, in dully glittering pastel shades, and the shiny sequins and cellophane which are used as trimming. Sometimes, too, a black lace dress has a geranium velvet sash; or multi-coloured posies are scattered here and there on the bodice of a dress of black romain.

Jeanne de Casalis

SPRINKLE WITH SALT
IF the asbestos fuel of your gas fire has become black it can be whitened again by sprinkling it with a little household salt. Then light it for a few minutes and let it burn.

WASHING WOOL
A light wool pullover is the easiest thing in the world to wash. Any holiday-maker who wants one washed in a hurry for a tennis match can set about the business, confident in the results, if these simple directions are followed carefully.

Before washing the pullover take its measurements.

Then make a solution of cool soap suds, by dissolving Lux in a little hot water and adding cold to make it up to the required quantity. Three tablespoonfuls to a gallon of water is the correct proportion.

Whisk into a lather and put in the pullover. Squeeze the suds gently through it without twisting or stretching the garment. Continue until clean or, if the pullover is very soiled, wash again in fresh suds.

Lift the garment carefully out, pressing the suds gently out of the wool. Rinse in clear water at the same temperature as that in which the article was washed. Squeeze the rinsing water through the garment and repeat in three changes of water.

Press the water out gently and roll the pullover for a few minutes in a dry Turkish towel to get rid of as much moisture as possible. Spread the pullover out to its correct shape and draw it to its original measurements.

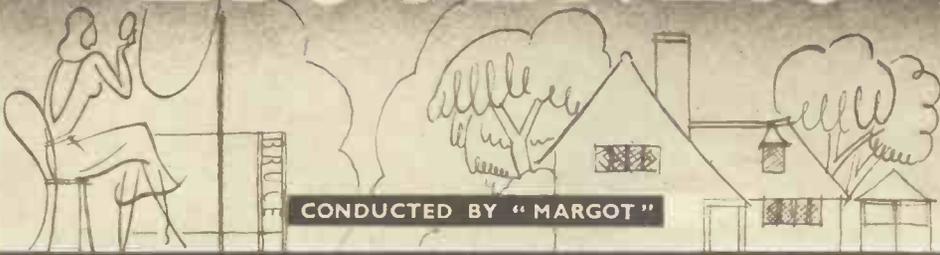
Dry it at once, if possible in the open air.

Margot



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LISTENER



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on
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BLACKBERRY AND APPLE MERINGUE

Ingredients.—1 lb. blackberries; ditto apples; 2 or 3 egg whites; castor sugar.

Stew the fruit very gently until it is quite soft. Then add a syrup made of sugar and water and rub through a fine sieve. Put the pulp into a soufflé or pie-dish. Whip the whites of eggs as stiffly as possible and quickly add about 3 oz. of sugar, and pile them over the top of the fruit. Sprinkle with a little more sugar and put the dish into a very cool oven until the meringue is crisp to touch; serve either hot or cold.

BOILED BLACKBERRY PUDDING

Ingredients.—½ lb. flour; 4 oz. suet; ½ teaspoonful baking-powder, cold water to mix; about ½ teaspoonful of salt; 1 lb. blackberries; ¼ lb. sugar; ½ gill water.

Sieve flour, baking-powder and salt into a basin; shred the suet and chop it very finely on a board slightly floured (to prevent sticking). Add the chopped suet to the rest of the ingredients in the basin, mix with a knife and add enough water to make a fairly soft dough. Turn out on a clean floured board and knead lightly until free from cracks, then cut off a piece for the lid and roll out the remainder to the desired thickness. Line a greased basin and take care that the paste is quite down to the bottom, there must not be any air between.

Wash and stalk the blackberries and half fill the basin, add the sugar and water and then the remainder of the fruit. Press down well, roll out the rest of the paste, wet the edges of the pudding and put on the lid, pressing the edges tightly together. Cover with a floured pudding cloth and tie round firmly with string; then tie the ends of the cloth together and put the basin on an inverted saucer at the bottom of a large pan of boiling water. Boil for 2½ hours, remove the cloth and turn out on a hot dish.

Serve with custard sauce.



Housewives, please note! Every kitchen should have its radio set, in order to receive the morning cookery talks as well as entertainment in working hours.

BLACKBERRY, APPLE AND SAGO MOULD

Ingredients.—½ lb. blackberries; ½ lb. apples; 3 oz. fine sago; 9 oz. sugar; ½ pint water.

Soak the sago for two hours in cold water. Wash the blackberries and stew them in a syrup made with 6 oz. sugar and 1½ gills of water. Peel and quarter the apples and remove all core; stew these in another pan also in syrup (3 oz. sugar, ½ gill water).

When the fruit is quite soft, mix and rub it through a very fine sieve. Drain the sago and put it into a clean saucepan with the fruit pulp; cook gently until tender, then pour into a wet mould and leave in a cold place for some hours. Turn out and serve with cream or custard.

Bellina Brand.



The real holiday spirit! Doesn't this delightful seaside outfit from Debenham & Freebody make you envious? Suit is of pink, yellow, or green

JUNE CAREY'S COLUMN

FASHION TURNS TO THE SUN

AUGUST is always a picture-postcard kind of a month; there is loveliness everywhere.

If you are not already away on holiday, anticipation of it adds zest to the quest for frocks and pretty new things to take away with you. You go from an advance view of incredibly charming frocks to eat your favourite snacks in a cool dining-room overlooking the beauty of the park. At night you dance in some little house tucked away in Mayfair or Chelsea, or you have a riverside night, and dine and dance by the water's edge. And if you can do none of these things you can get a glimpse of loveliness by watching other people do them. It is quite amusing how people are taking to promenading in the streets on these warm, breathless nights in the intervals of a play, or between dancing. One evening, Soho had all the appearance of an open-air party. White waistcoats were parading with diaphanous chiffon dresses, quite oblivious of the audience they attracted!

I spoke of dress shows! The path of Fashion is still strewn with flowers. Little toque hats are covered with them; trails of flowers are on the skirts of evening dresses; bunches are set flat across the waist or tucked into a wide hip-bow. A vogue, too, for belts—many belts of many kinds, often two belts on one dress. Sashes and big bows come under the same heading. High collars have come back, seemingly at the wrong time of year; but they look extremely smart, and have funny little bows and ends to finish them off. Another surprise of summer is the use of stockinette—white, for the sporting type of summer frock, is ideal. Wear this with a white beret of the same material, and white blazer bound in black braid, and imagine how very chic you will look. Another new arrival is the bedspread coat. Think of those multi-coloured Indian bedspreads which combine lovely rose-madder reds with ultramarine blues, and then mentally fashion one into a

Continued on page 36

THIS COLUMN

is the first of a regular weekly series to be written specially for "Radio Pictorial" by June Carey, the well-known writer on women's topics. She will write on fashion, manners and modes, odds and ends of feminine gossip, and anything likely to interest the woman listener. Look out next week for this entertaining, informative, and topical feature.

PROGRAMME HEADLINES of the WEEK

Dance Music of the Week

- Monday.** Sydney Kyte and his Band (*Piccadilly Hotel*).
- Tuesday.** Lew Stone and his Band (*relayed from the North Regional studios*).
- Wednesday.** The Casani Club Orchestra, directed by Charlie Kunz (*Casani Club*).
- Thursday.** Lou Preager and his Band (*Romano's*).
- Friday.** Harry Roy and his Band (*May Fair Hotel*).
- Saturday.** Billy Cotton and his Band (*the B.B.C. studios*).



Alfredo Campoli
(Sept. 2, 3.40 p.m., National)

NATIONAL

- SUNDAY** (Sept. 2).—A Religious Service, relayed from Wesley's Chapel, City Road, London.
- MONDAY** (Sept. 3).—The Road to Ireland, a romantic journey of Yesterday and To-day from London to Holyhead, feature programme.
- TUESDAY** (Sept. 4).—Promenade Concert, relayed from Queen's Hall, London.
- WEDNESDAY** (Sept. 5).—*The Likes of 'Er*, a play.
- THURSDAY** (Sept. 6).—Promenade Concert, relayed from Queen's Hall, London.
- FRIDAY** (Sept. 7).—Students' Songs; Choral concert.
- SATURDAY** (Sept. 8).—Variety programme.

LONDON REGIONAL

- SUNDAY** (Sept. 2).—An Australian Programme.
- MONDAY** (Sept. 3).—Promenade Concert, relayed from Queen's Hall, London.

Radio Times gives full B.B.C. programme details

- TUESDAY** (Sept. 4).—The Three Choirs Festival; Choral and Orchestral concert, relayed from Gloucester Cathedral.
- WEDNESDAY** (Sept. 5).—Promenade Concert, relayed from Queen's Hall, London.
- THURSDAY** (Sept. 6).—Land's End to John O'Groats, feature programme.
- FRIDAY** (Sept. 7).—Concert Party programme.



Lou Preager
(Sept. 6, 10.35 p.m., National)

- SATURDAY** (Sept. 8).—Promenade Concert, relayed from Queen's Hall, London

MIDLAND REGIONAL

- SUNDAY** (Sept. 2).—A Roman Catholic Service, relayed from St. Chad's Cathedral, Birmingham.
- MONDAY** (Sept. 3).—Instrumental Concert.
- TUESDAY** (Sept. 4).—The Three Choirs Festival; Choral Evensong and Choral and Orchestral Concert, relayed from Gloucester Cathedral.
- WEDNESDAY** (Sept. 5).—Dance Rhythms, orchestral concert.
- THURSDAY** (Sept. 6).—Instrumental Concert.
- FRIDAY** (Sept. 7).—Dance music.
- SATURDAY** (Sept. 8).—Cabaret, relayed from the Welcombe Hotel, Stratford-upon-Avon.

NORTH REGIONAL

- SUNDAY** (Sept. 2).—Baptist Service, relayed from Ebenezer Baptist Church, Bacup.
- MONDAY** (Sept. 3).—Band programme.



Ernest Lush
(Sept. 7, 6.30 p.m., National)



Carlton Gauld
(Sept. 8; 8 p.m., Regional)

- TUESDAY** (Sept. 4).—Band Concert by Winners of the 82nd Annual Brass Band Contest held at Belle Vue, Manchester.
- WEDNESDAY** (Sept. 5).—20—20, gramophone feature programme.
- THURSDAY** (Sept. 6).—Flute recital.
- FRIDAY** (Sept. 7).—Concert Party programmes, relayed from Black-pool.
- SATURDAY** (Sept. 8).—Promenade Concert, relayed from Queen's Hall, London.

WEST REGIONAL

- SUNDAY** (Sept. 2).—A Religious Service in Welsh, relayed from Craig Chapel, Llandyssul, Cardiganshire.
- MONDAY** (Sept. 3).—1880—an evening of select music in the drawing-room, feature programme.
- TUESDAY** (Sept. 4).—Chorus, please! A Camp-fire Sing-song from Gower.
- WEDNESDAY** (Sept. 5).—Concert Party programme, relayed from Newquay.



C. H. Trevor
(Sept. 5, 1.30 p.m., Regional)

- THURSDAY** (Sept. 6).—Outwards from Bristol Bridge, an evening tour in search of diversion, feature programme.
- FRIDAY** (Sept. 7).—Guards Band Concert, relayed from Bristol's Annual Exhibition.
- SATURDAY** (Sept. 8).—Cabaret, relayed from St. Mellons.

SCOTTISH REGIONAL

- SUNDAY** (Sept. 2).—Scottish Religious Service, relayed from Currie Kirk.

- MONDAY** (Sept. 3).—Variety, relayed from the Theatre at the Radio Manufacturers' Association Exhibition, Glasgow.
- TUESDAY** (Sept. 4).—Continental Dance Music; orchestral programme.
- WEDNESDAY** (Sept. 5).—Concert Party programme, relayed from Troon.
- THURSDAY** (Sept. 6).—Military Band concert.



Billy Cotton
(Sept. 8, 10.50 p.m., National)

- FRIDAY** (Sept. 7).—Two Scots Plays; *The Broken Fold*, by George Reston Malloch, and *The Miracle*, by Joe Corrie.
- SATURDAY** (Sept. 8).—Promenade Concert, relayed from Queen's Hall, London.

BELFAST

- SUNDAY** (Sept. 2).—Methodist Service, relayed from Carlisle Memorial Church, Belfast.
- MONDAY** (Sept. 3).—An Operatic Programme.
- TUESDAY** (Sept. 4).—Promenade Concert, relayed from Queen's Hall, London.
- WEDNESDAY** (Sept. 5).—Orchestral Concert, relayed from Municipal Museum and Art Gallery.
- THURSDAY** (Sept. 6).—*Coming to the Point*, a comedy sketch by Winifred Murphy.
- FRIDAY** (Sept. 7).—*The Pigeon*, a comedy by Ian Priestly-Mitchell.
- SATURDAY** (Sept. 8).—Orchestral Concert.



Sydney Kyte
(Sept. 3, 11 p.m., National)

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"—A Police Message"

Continued from page Twenty-eight

view they shared a guilty secret. She made a mental note to tackle Robert later.

"Not exactly an accident, Mrs. Burbage," corrected Arthur Laming meekly. "A—a sort of mishap, shall we say." He dry-washed his hands. "But we'll soon have it all right again, won't we, Robert?" he declared confidently. "As good, as new and no one a penny the wiser."

Robert nodded in agreement.

"It's only a slight knock, mother, really it is. I'm going to help Mr. Laming straighten it out." Mrs. Burbage sniffed.

"It didn't look like a slight knock to me when I caught sight of it through the window. I thought you must have knocked somebody down," she added significantly.

Mr. Laming paled.

"Oh no, ma'am. Nothing so serious as that, I assure you. Why, we're not even going to report it to the Insurance Company, are we, Robert?"

Again Robert hastened to agree. It looked as though the two were backing one another up.

"No, indeed! Mr. Laming says we won't tell anyone at all so I hope you won't go saying anything, mother."

"I shall say just as much or as little as I see fit," she asserted. "I've a very good idea you're trying to conceal something from me."

With which Parthian shot, she continued on her way. She could see by the startled expression on Robert's face that she had hit the mark. But she knew from past experience that she would get nothing out of the boy if he had made up his mind not to talk. She would have a word or two to say to him later, when her self-appointed task was completed.

The Staff Sergeant at the Police Station listened to her story with polite attention, a pen poised in his hand.

"Did you say it was this evening's broadcast, Ma'am?" he asked when she had finished.

"Yes, this evening. I came round straight away."

"It wouldn't be the same car, ma'am. The car referred to has been traced. All they want now are some witnesses of the accident."

"Then how do you account for the crumpled mudguard on the car I've been telling you about?" she demanded.

The sergeant bit his lip. That was certainly a point. He crossed to an inner room and called through the door.

"I say, Perkins, didn't you report a damaged lamp-post in Windleton Road? Looked as though a car might have been in impact with it?"

"That's reeght, sergeant. I passed it not an hour since."

The sergeant beamed once more.

"Your statement may be useful to us after all, ma'am. We'll certainly make inquiries."

Mrs. Burbage returned home well pleased with herself. She had gained her end. The police were fools of course. But for her, Laming would most certainly have got away with it. Hit a lamp-post and said nothing about it, had he? Well, lamp-posts cost money. The local council would make him pay heavily. Serve him right.

An hour later her calm was rudely shattered by the arrival of Mr. Laming, no longer meek and mild, but convulsed with anger.

"You silly stupid woman!" he shouted. "Always poking your nose into other people's business! You went to the police about the damage to my car, didn't you? The Inspector's been round to see me about it and I had to tell him the truth. It wasn't me who drove it into the lamp-post. It was Robert. He went for a drive in it without my knowledge or consent."

"I tried to hush matters up for his sake, because he's too young to hold a driving licence. Now the police know everything—thanks to you—and they'll undoubtedly issue a summons. Thank God you'll have to pay the fine!"

Mrs. Burbage sniffed unhappily.

"I might have known it," she muttered.

SOLUTION
to "Can You Solve It?" on page 30.
A. J. ALAN

What Listeners Think

Continued from page Twenty-seven

More Suggestions

"Couldn't we have more popular debates, such as on 'Is the Standard of Acting Nowadays as High as it was in the Last Century?' and 'Is the Screen More Popular than the Stage?' And why not have lessons by well-known sportsmen on their separate sports?"

"Wouldn't relays of revues and plays from London theatres be very popular if they were not of one act or scene only?"

"And, finally, could we have more relays of bands and Wurlitzer organ recitals from theatres and cinemas not only at lunch time, but in the afternoon or evening?"—*B. Matheson, Henley-on-Thames.*

Music from the Parks

"Being a confirmed invalid—and there must be hundreds like myself—my wireless is my only pleasure, and as I can only get London Regional and National, I find things very dull at times, especially on Sundays."

"How about broadcasting some of the beautiful bands in the different parks three times on Sunday? What could be better than H.M.S. Guards or silver bands, which could be broadcast from one station and religious music and church services from the other. Then listeners who wished could switch over to which station they preferred."

—*C. Kempson, Walthamstow, E.17.*

To End Argument

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"There are now all over the country various rediffusion or 'wireless on tap' services. These services provide two alternate programmes for their subscribers."

"These services issue statistics showing the actual number of listeners to each individual programme item."

"If the B.B.C. were to file and issue the total returns, weekly, of all these services in the country, the listening public would then have a fair idea of what percentage of listeners preferred each individual programme."—*"Orpheus," Notts.*

June Carey's Column

Continued from page Thirty-three

three-quarter length, collarless coat to wear over your light holiday frocks. It's a pretty picture!

Holidays! What a joyful thought with the promise of that new heat wave just a few days ahead, and the recollection of those delicious wisps of things in the shape of organdie dresses—sleeveless and backless. And the printed muslins galore! The skirts of these enchanting little frocks for evening dip and flow; for the afternoon they have godets or flounces or flare to a wisping hem-line. The cape-collar goes with this kind of frock; also the pierrot frill at the neck, and the fichu on the bodice and something soft at the wrist.

Very simple and likeable are the new washing frocks of linen, blue, pink or white. *Chic*, also, are the new dresses made entirely of white *piqué*. Heavy shantung is being used by many of the leading dressmakers. With black belt and black pipings, it is very smart indeed, and most useful for holiday kit. You'll find the new-style divided skirt very attractive and sensible for general sports wear; you'll only discover its real shape by questioning, as the divide is covered by an apron-front, pleats, or a clever cut.

I must mention the delightful new lingerie blouse which is being worn so much on more dressy occasions with a black or navy suit. Made of fine, white, hand-woven linen, it is trimmed with frills or tucked all over. It has inset motifs of real lace, or organdie with beautiful hand-embroidery.

The *debutantes*, tired of a surfeit of tulle and frills, have started a new fashion for wearing tailor-mades in the evening. This sounds alarming but the effect can be most fascinating! One pretty Society girl I saw dancing at a recent Mayfair party wore a coat and skirt of cream satin

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A COPY of the 1934/5 Osram valve guide, has just come to hand. This little publication is a handy reference booklet providing the technical reader with full tabulated data of all the Osram range of valves, and giving the non-technical reader a clear guide as to which valve is most suitable for every stage in a modern set. A copy can be had free on application. **66**

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of a very thick quality, with silver embroidery sprinkled all over. Although I noticed that the skirt was really an evening dress, the little coat was kept on all the evening and looked charming.

HARMONY IN DETAIL

Some people call it *chic*, others personality, but I call it the result of thought—*your* thought. Not the meticulous matching of hat, umbrella and bag, but the happy harmony of your whole toilette.

Here are a few notes—small, but interesting. Little string belts with leather fastenings are worn with sleeveless dresses of linen or *piqué*. Two-headed pins, such as we used to wear on our hats, appear on the lapels of suit jackets. Starched linen collar and cuffs with tailored coat-frocks are very, very smart indeed. They can be white, yellow or pink and the newest of all are edged with tiny frills. We shall all look like demure schoolgirls! The little shoulder capes of chiffon to wear with evening frocks are quite enchanting. They are worn swathed up to one side, so that they look like early Victorian berthas.

Sleeves with gauntlet cuffs are most fashionable, but the gauntlet must start about three inches above the wrist.

SUMMER-TIME BLUES

It is not often that Paris takes so wholeheartedly to a colour so that even stockings have to match. In fact that is the last thing that any of us have really wanted, for toning contrasts have greatly simplified life, but Paris has now decided to go in for dark blue stockings to match the blue and white ensembles that please her so well at the moment. These are very piquant and very flattering and are worn with blue and white shoes which are mostly of linen or kid.

June Carey

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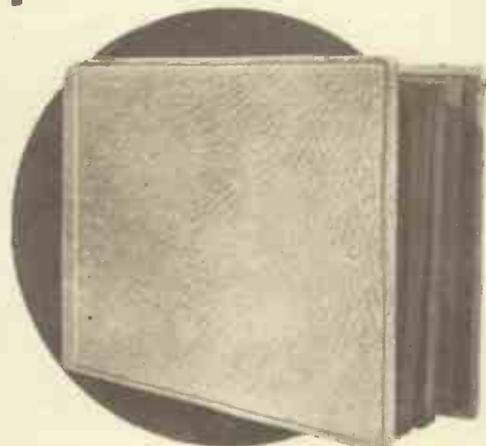
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