

**WOMEN WHO MATTER AT THE B.B.C.**

**3<sup>d</sup>**  
EVERY  
FRIDAY

# RADIO PICTORIAL

**THE ONLY PAPER**  
publishing the  
**CONTINENTAL PROGRAMMES**  
FOR ENGLISH LISTENERS



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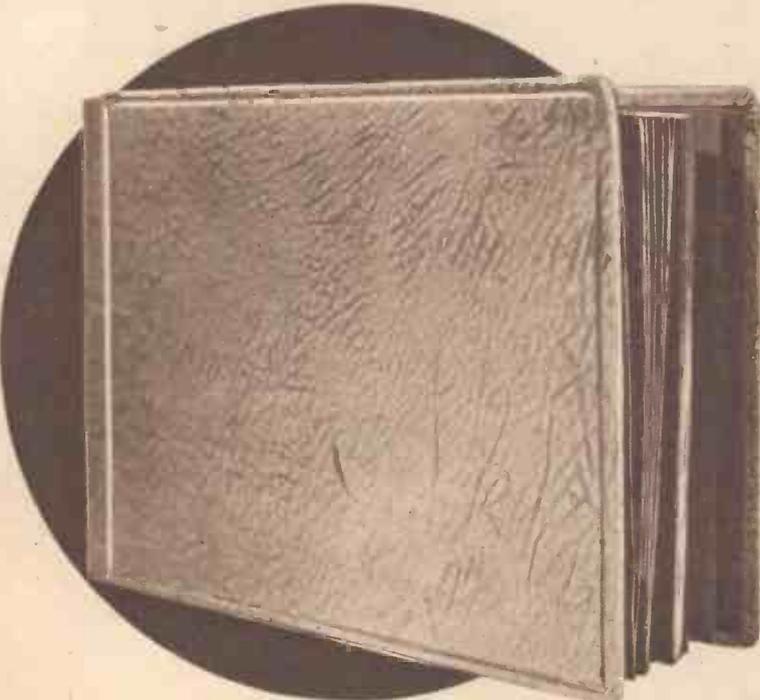
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- |   |   |  |
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| <b>C. Danvers Walker</b> —Chief Announcer, Radio Normandy | <b>John Sullivan</b> —Chief Announcer at Paris (Poste Parisien) | <b>Bernard McNabb</b> —Announcer at Radio Normandy     |

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*Photo: Mannell*



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Everybody knows of Mr. Roy Tuckett, the aerial film pioneer, whose film *London-Melbourne* is attracting such large audiences at cinemas all over the country, but few know that he was very nearly compelled to give up his career as an airman through acute digestive trouble. In his own words: "A year ago I feared I could not carry on. I could not eat a meal, I could not even drink a cup of tea without suffering agony from indigestion. Nothing I tried seemed to bring me any relief. I had two X-rays and my appendix was removed—all to no avail. I was on the point of abandoning my flight over the Australian Air Race Route when, as a last resource, I tried Maclean Brand Stomach Powder. To my amazement the first dose brought instant relief, so I continued the treatment, carried the powder on my flight and am now completely cured."

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**TELEVISION**

January Issue  
PRICE :: 1/-

**Have You An American Set?**

If you cannot get long waves on your American set you should see the January issue of the WIRELESS MAGAZINE for full building instructions of a long-wave converter.

Also in this issue there is another set for the home constructor, namely the 1935 Super Five. This is a very latest type super-het and is capable of obtaining practically any station that is worth listening to.

Altogether, the January Issue of the WIRELESS MAGAZINE contains over forty articles of helpful and general radio interest.

WIRELESS MAGAZINE is now on sale, price 1s.—at all newsagents.

See that you don't miss your

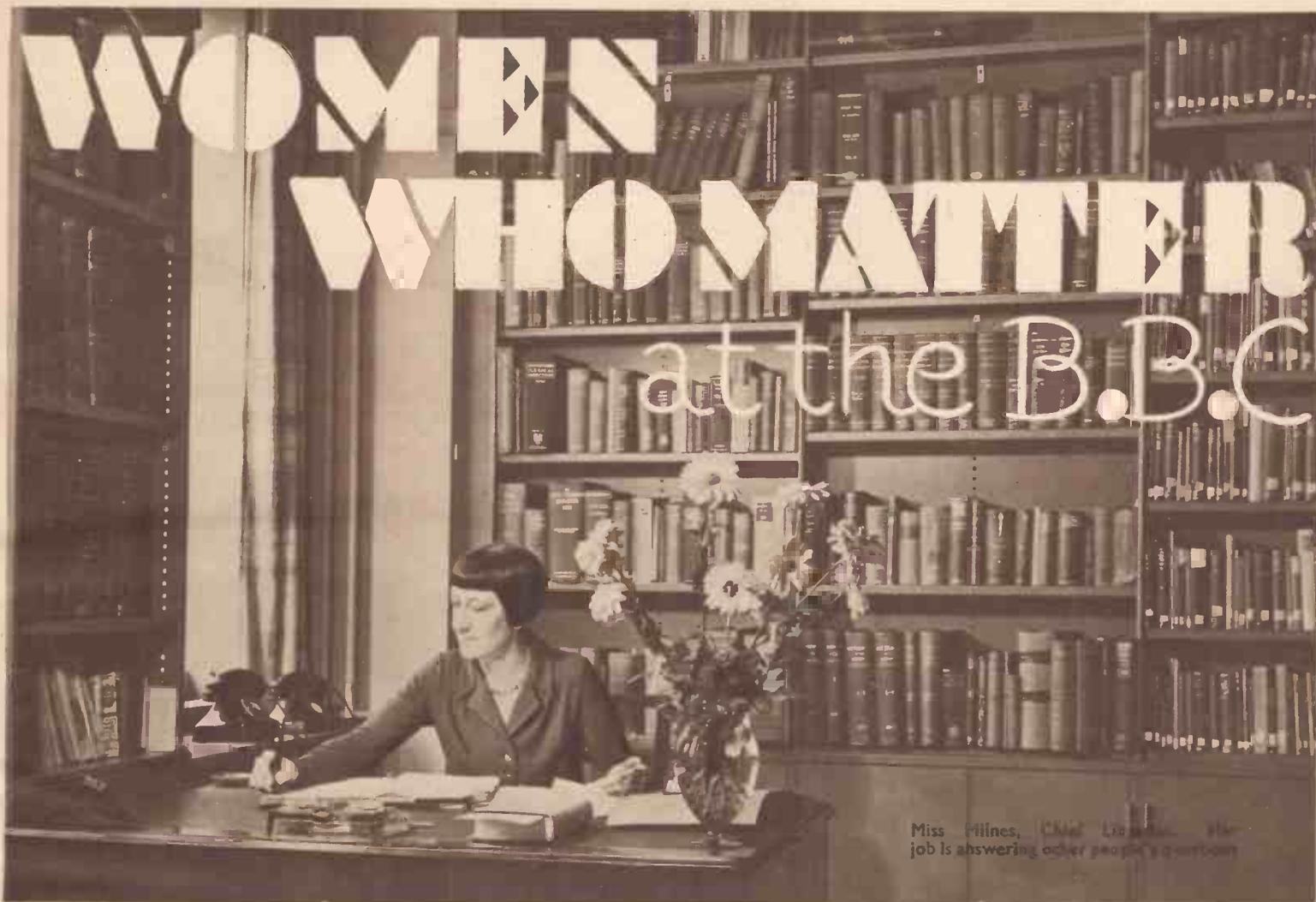
**AMATEUR WIRELESS**

this week—now on Sale  
PRICE 3d.

Radio Pictorial — No. 51

Published by Bernard Jones Publications, Ltd., 58-61 Fetter Lane, E.C.4.  
 Editor-in-Chief ... .. BERNARD E. JONES  
 Editorial Manager ... .. ROY J. O'CONNELL  
 Editor ... .. KENNETH ULLYETT

The Powers that Be (B.C.) are, some of them, women. In this article JOHN TRENT introduces you to these important personages and tells you how they do their jobs.



Miss Milnes, Chief Librarian, whose job is answering other people's questions

**A**NY shorthand-typist joining the B.B.C. this year may eventually reach the microphone.

If talent and ambition are present she may be sure one day of getting her chance.

Of course, it will not come at once; she must wait for her opportunity, meanwhile studying the methods of those who have arrived, discovering, if she can, the secret of their success, whether they be authors, artists, or producers.

A new girl will not always find herself in the department which would be her choice, but if she has literary ability she will probably be transferred to "Talks" when a vacancy occurs; while if her leanings are dramatic she is more than likely to find a typewriter free for her in the Drama Department a few months hence.

It is then that her practical study can begin.

If she has the luck to be working for a producer she will spend a great deal of time on scripts.

She will sit beside him at the dramatic control panel during rehearsals, noting alterations to the dialogue, instructions to cast, changes in cues, and with a stop-watch she will time each scene.

There could be no better training for a girl who wants to write a radio play.

Only a few of hundreds of girls at Broadcasting House will have ambitions of this kind. The vast majority will be content to remain efficient secretaries until they leave to marry—or their talents may lie in other directions.

They may wish to become administrative heads.

If so, they will be encouraged by the example of others, for several key positions are held by women who were promoted from secretarial work.

Mrs. Mary Hamilton has been a governor of the B.B.C. since 1933. She takes a keen interest in

*In every department at Broadcasting House there are jobs done by women, some of them calling for essentially feminine qualities of tact and adaptability, others that place women and men on an equal footing. Secretaries, Producers, Departmental Heads, Receptionists, Librarians—all these jobs and more are carried out successfully by women who have made themselves matter in the world of broadcasting.*

women staff, and believes that, in broadcasting, men and women can "work on a genuine basis of equal and common concern and equal pay."

You would like Mrs. Hamilton; she has charm and personality and can make an excellent speech. Before joining the Board she was a Member of Parliament and first came in contact with the political problems of broadcasting when parliamentary private secretary to the Postmaster General.

She broadcast regularly in talks programmes right up to her appointment. So she brought practical experience of the microphone to her new work, and she was no stranger to many of the staff.

No one can say whether women listen more often than men, but I think that they use their sets at least as much. They certainly have greater opportunity, and, anyway, they are more numerous.

No part of the day's programme is arranged exclusively for their sex, though subjects which should be of special interest to housewives are included in the mornings when they are free to listen.

Clearly, it is a woman's job to organise this part of the programme, and Miss Margery Wace does the work.

In this very active person a languid air conceals an energetic mind. Versatility, patience, tact, and infinite pains are needed to present the varied talks that are broadcast before midday.

So many different kinds of people have to be discovered, approached, rehearsed, and finally prompted at the microphone—and so much can go wrong before the red light fades out in the studio.

Yet I have never seen Miss Wace ruffled.

**L**ondon is not big enough for her net and she travels all over the country in search of fresh speakers for talks.

Last week I listened to "At Home To-day" and heard in twenty minutes the head of the Women's Police at Scotland Yard, a Spanish journalist, an ironmonger and an announcer reading an extract from Sir George Newman's report.

Though broadcasting is a new experience to many of her speakers, they sound as though they like talking to us—that is where Miss Wace is clever!

Miss Milnes answers awkward questions; it is just a part of the library service. She presides in the large and restful room which is lined with books, and the colour scheme of green was her own choice.

Somewhere in one of those volumes on the shelves is the answer to every question anyone is ever likely to ask. Perhaps you doubt it, but

*Continued on next page*

# Women Who Matter at the B.B.C.

Continued from preceding page



*Jobs of every kind, from typist to playwright, and machine-worker to governor, await women at the B.B.C. In every Broadcasting House department you can discover some important members who do jobs which call for the essentially feminine qualities of tact and adaptability*

present every evening to welcome artists to the studios.

A first appearance before the "mike" is always an ordeal, and many nervous broadcasters have confessed to me afterwards that a kindly word from Mrs. Towler had taken the sting out of the experience.

Dressed quietly in a black evening gown, the hostess waits in the drawing-room behind the reception desk to greet broadcasters as they arrive, and she makes it her special business to put newcomers at their ease.

A nervous voice sounds flat and monotonous. Its tone will never vary.

Some callers show obvious signs of distress, while others try to conceal their apprehension with forced gaiety or a spate of talk.

Whatever the symptom they have just got to be natural before the "mike," and if they do not feel at home by the time they reach the studio, it is not the fault of Mrs. Towler.

Statesmen, clergymen, professors, actors, and singers all pass through her care, and her tact and sympathy have saved many a fiasco.

The foreign department is in the charge of Miss Benzie, a linguist, who joined the B.B.C. from Oxford.

The negotiation of relays from abroad is part of her work, and the affairs of the International



Above, one of the women who matter, the girl who works the duplicating machine; and (right) a very important person, Mrs. Mary Hamilton, once M.P., now a Governor of the B.B.C. (Photo by Elliott & Fry.)

I can believe that Miss Milnes has never been floored by a poser.

Some inquiries take time, research is necessary, but the information that is wanted is always produced. Miss Milnes never puts her hat on till the job is done.

Most of the work is urgent, programmes will not wait, and all through the day someone or other is feverishly turning pages in search of a missing fact. Maybe it is an elusive date, or just what Gladstone said in 1884!

In this room, too, is a large reading stand containing most of the daily, weekly, and monthly papers. Every reference to broadcasting has been marked in blue pencil, and here we are certain to find the producers of last night's efforts reading the critics. Their faces betray what their critics have written!

Most members of the staff visit the library at least once a week, and their choice of literature reveals their taste. The more frivolous appear on Wednesdays when the picture papers are on view; while serious-minded folk are about on Fridays to read the literary weeklies.

Miss Milnes was once a secretary, as was Mrs. Lines, who is now in charge of the B.B.C.'s large photographic department. Her pictures range from portraits of the staff to prints showing switchboards, valves, wires, and all the complicated gear at the transmitting stations.

An album contains a pictorial record of the building of Droitwich showing progress at each stage from digging the foundations to slinging the aerial.

But to me, her most interesting photographs are "action" pictures taken in the studios during production.

Whenever anyone wants a photograph it is to Mrs. Lines that he must apply. If the picture

does not exist, Mrs. Lines will arrange for it to be taken, and within a few hours arc lamps will be plugged to points in the studio wall and a camera will click while the cast pause to pose for a moment.

Mrs. Lines will examine the proofs and her capable hands will distribute the prints. They will be traced to the end of the earth till the fee is paid.

The supervisor of the large feminine staff at Broadcasting House has herself been through the mill. Miss Freeman was at one time secretary to a senior official at Savoy Hill.

She left to discover conditions in Canada, and after further experience in the Dominion, returned to the B.B.C. in her present post.

A girl seeking a job will be summoned to her room on the first floor where she will find a tall blonde figure with a pleasant, yet decisive, manner. And if the girl is lucky enough to be engaged, she will soon find that conditions are excellent and that the supervisor understands all the problems that are likely to trouble a secretary.

That is why Miss Freeman is liked and respected.

Her job was formerly held by Miss Caroline Banks, now known to hundreds of broadcasters as Mrs. Towler, the charming hostess who is

Broadcasting Union occupy much of her time. To attend their meetings she frequently travels abroad.

Mary Somerville was also at Oxford and now she, too, has an important department under her care. She organises lessons which are broadcast to schools each afternoon, and she is as popular in the classroom where children listen as she is at Broadcasting House.

A welcome awaits her at any school she chances to visit to hear a lesson.

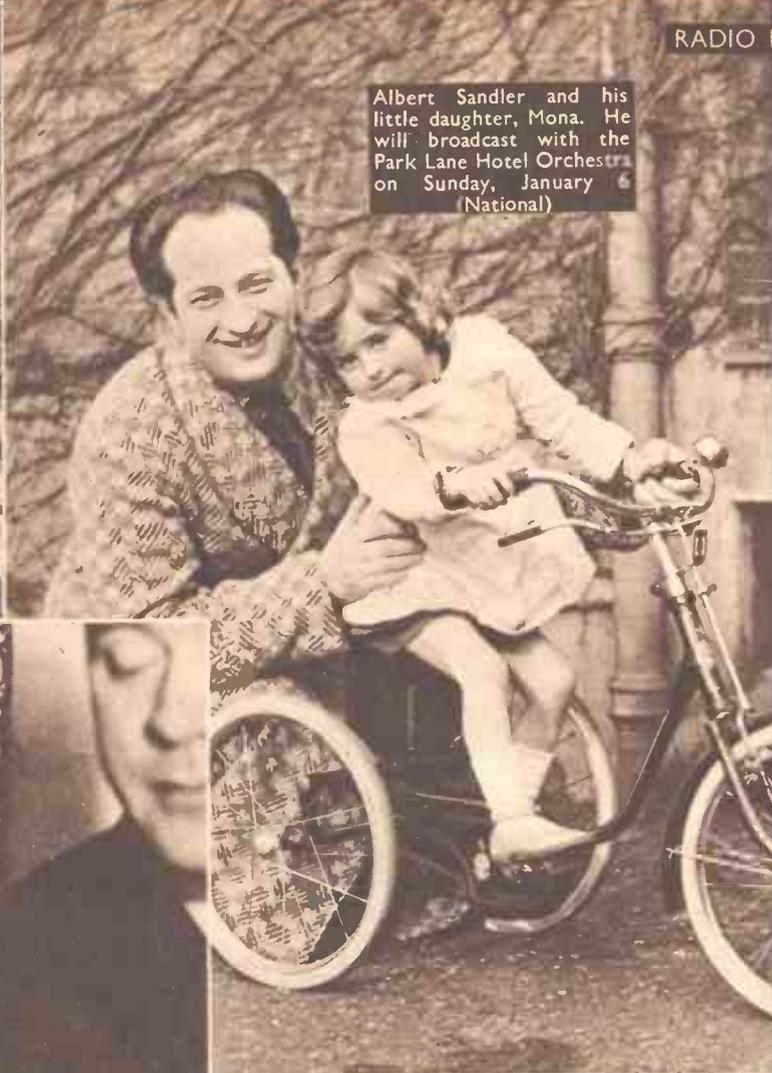
Work seems to be pleasure to these and other women in high places at the B.B.C.

January 4, 1935

RADIO PICTORIAL



Kneale Kelley conducting the B.B.C. Variety Orchestra which will be heard next on January 7

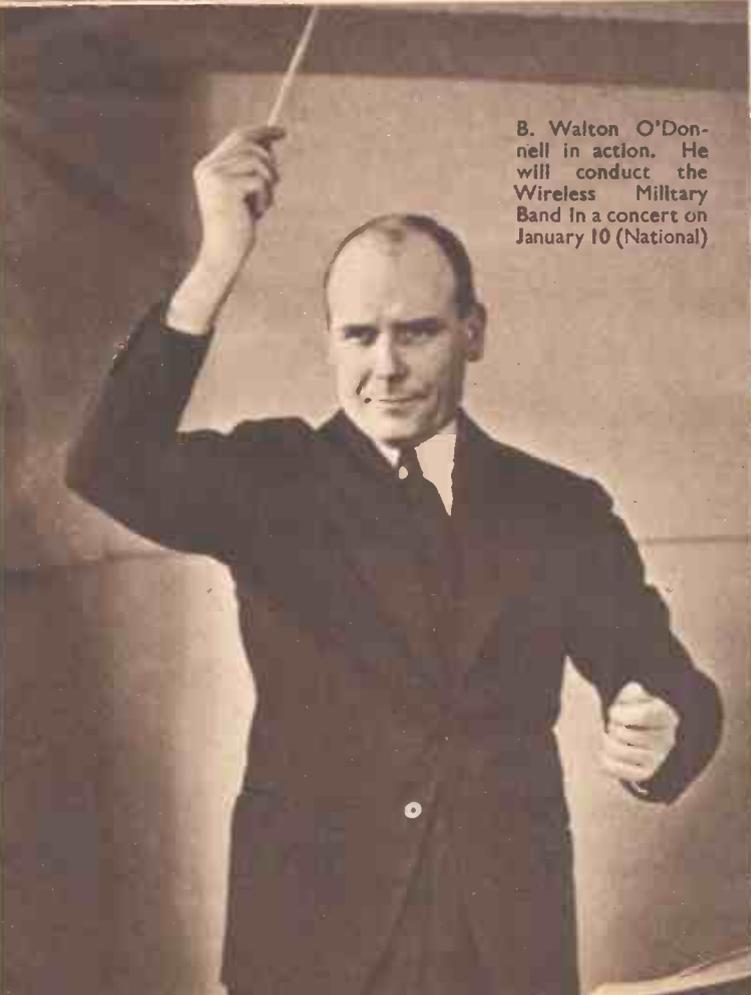


Albert Sandler and his little daughter, Mona. He will broadcast with the Park Lane Hotel Orchestra on Sunday, January 6 (National)

On  
the  
Air  
This  
Week



Looking over a new song. Elsie Carlisle will sing with Ambrose's Orchestra, January 12



B. Walton O'Donnell in action. He will conduct the Wireless Military Band in a concert on January 10 (National)



Judy (Adrienne Allen, left) and Mariella (Gladys Cooper) in a scene from *The Shining Hour*, extracts from which are to be broadcast on January 4



### Something Different

It is Eric Maschwitz's idea to have a revue of this type every month, and I think that there is a place for it in the programmes. The audience which likes concert parties, music halls, and minstrel programmes gets a good deal of entertainment. I enjoy all these items, but I am always willing to try something different and what I have heard of the new programmes whets the appetite.

Denis Freeman, suave and monocled, is just the man to produce such revues. For five years he has never missed seeing and hearing a new cabaret turn in town and has been to Germany to collect this kind of talent for the mike.

### Interval

I hear that the B.B.C. is going all "Continental" at last. For years it has resisted suggestions for brightening the interval signals, though we are all familiar with the effects used by foreign stations.

Now the programme people in the regions are scratching their heads in search of suitable signals. Each region is going to make a distinctive noise and they are all searching for a sound that is not already in use, that is representative of the region and will not cause listeners to hurl coal scuttles at their sets.

Trouble is that the foreign stations have already bagged most of the good ones.

### Suggestions

Midland Region has asked listeners for suggestions, and they are getting a lot—good, bad, and indifferent. Scotland, the West and North have not yet taken this step, so I will offer a few ideas to them.

It is only poetic justice that Scotland should use the bagpipes. The West must clearly broadcast the harp, but there is no obvious choice for the North. They might perhaps make a noise with a pair of clogs. We shall hear the worst in a few weeks' time.

### Starting Well

John Sharman is making a good start in 1935. For the new year he has resolved to produce the best possible music hall bills on Saturday nights, and he is going out for the big stars.

Edith Day, The Western Brothers, Florence Oldham, Leslie Weston, and Julian Rose are all in his programme on Saturday next (January 12).

### The String Rhythm Combination

Every week seems to bring a fresh orchestra to Broadcasting House, and there is a mystery about the latest—The String-Rhythm Combination.

"Andrew James" leads the band, but that is just a pseudonym which conceals the identity of a man who is well known in the West End as leader of a big theatre orchestra.

He is an arranger as well, and after making a few trial orchestrations, persuaded a dozen keen players to try them out. The result is the band we have heard, and colourful stuff it plays, too.

### 150,000 Letters

In the course of a year the B.B.C. gets some queer letters. One hundred and fifty thousand were delivered during 1934, and all have been answered. *There were a few complaints*, and one listener wrote: "By wrapping the set and loud-speaker up in rugs and covering it with cushions, the noise is toned down so that I can just manage to listen to the news. . . ."

### A Feat

CONGRATULATIONS to the announcer who performed an amazing feat at Christmas. He was on duty at Broadcasting House right through the holiday from Sunday to Thursday, and it was his voice that introduced *Empire Exchange* on Christmas afternoon.

Now I hope that he will be persuaded to take a few days rest. He and the other announcers deserve a holiday to compensate for this extra duty. I'm sure listeners don't appreciate what a responsible job National and Empire announcing can be, and the men at the microphone deserve their holidays just like the other broadcasting folk.

### From the London Theatre

Starting from this Friday, January 4, a new fortnightly series of twenty-minutes' programmes is to be given under the title "From the London Theatre." They will be extracts from current successes on the London stage, and will be broadcast from the studio by the cast from the theatre.

The first in this series is to be an extract from *The Shining Hour* at the St. James's, and will be broadcast at 7.30-7.50 p.m. Gladys Cooper (who appears on our cover this week) is in the cast with Raymond Massey and Adrienne Allen.

Six thousand letters—no less! A literally overwhelming response to a guessing competition in a programme from Luxembourg, run by Bush Radio. Each of the first six correct letters to be opened won a prize of a superhet. Miss Glennis Lorimer, Gaumont British junior star, is surrounded by some of the entries

### Dance-band Photos

The RADIO PICTORIAL series of exclusive dance band photographs is very popular with readers, judging from the letters we have received with requests for copies of these pictures. In this issue, photographs of Joe Loss and his Band are given on page 13, and his admirers will be glad to know that copies of these photographs can be obtained from RADIO PICTORIAL offices, price 2s. 6d. each, post free.

### The Next Novelty

Now that Denis Freeman has left the staff at Broadcasting House to work as an independent radio producer, he is putting on as many shows as ever before.

The January revue on the sixteenth will be his next novelty. This is intended to amuse the hardboiled, and the show is being planned on snappy, sophisticated West End lines.

Note the hour of the broadcast—ten p.m.—when they have all gone to bed down on the farm. Jean Sablon and his band of three are coming over from Paris to play in the revue.

**Stunt Symphonies**

Kneale Kelley was talking to me about the Silly Symphonies. I think he has been thoroughly enjoying them, but, as he says, they are a bit of a strain on the band.

Scarcely a straight bar is played. You see, every solo instrument has to represent a character in the show, and if you have seen these things on the films you will understand. They all have to do "stunt" playing.

**A Drummer's Life**

Styx Gibblings, the drummer—well he drums, of course. What else would you expect him to do? Ah, but Kneale expects a lot more than that. Styx sometimes plays the glockenspiel. When he's tired of that he plays the xylophone. If that doesn't suit Kneale's temperament, he obliges with a vibraphone. If Kneale gets really temperamental the poor thing has to play on the marumphone (whatever that is when it's boiled).

Even that is not all. A drummer is not a drummer in the Variety Orchestra unless he can beat the bass drum, all the little drumlets, bang on the cymbals, make extraordinary noises on the wood blocks, and anything else Kneale tells him to do.

He occupies a floorspace of twenty feet for all those weapons and runs about a quarter of a mile every show trying to play them all at once or separately.

**Inventing a Syren**

The scream was when Styx was required to produce a syren. The stock syren sounded like nothing on earth through the microphone. So Styx tried all sorts of substitutes. None would do. In despair he bought a box of crackers in the hope of finding one. Instead all he got was caps and balloons.

He went home and decided to have tea before he thought any more about it. The kettle had a syren or something of the kind on it. Styx broke it off and gave it an audition the next day. Perfect. The second famous person who has done things because of what steam did in a kettle.

**Still More Radio Films**

Radio and film are coming nearer and nearer together. British film companies are watching our broadcast shows. Already the Kentuckies have been filmed. Also part of "In Town To-night." Eric Maschwitz has provided material for more than one film. And now that good little show called *Charing Cross Road*.

Clay Keyes wrote it. Thereby hangs a tale. He went to see Eric Maschwitz over some business matter and threw down a short script of a show he had written with a song in it called *Charing Cross Road*. Eric liked the song, and in the end a new show was written (more or less round the song) with the success you must have realised if you heard it. And now it is off to be photographed and all that.

**For the Children**

Make a point of listening to the special children's programme from Radio Luxembourg, broadcast from 5.30 to 6 p.m. each Sunday. This special series of broadcasts is compered by Christopher Stone and includes your favourite radio stars. Many items will be selected for children but will appeal to young and old alike. It is a very happy idea to broadcast the children's feature at an hour on Sundays when it can best be appreciated and when the kiddies, who must not be allowed to stay up too late, can have the opportunity of hearing some of the world's most popular radio stars in this excellent programme. Don't forget, Radio Luxembourg on 1,304 metres at 5.30 p.m.



This is how "Uncle Bob," of Radio Normandy, has been spending his time on wet afternoons! On the block underneath the microphone are carved the names of the fifteen stations in various parts of the world from which he has announced during the past eight years

**"Christopher Stone Calling—"**

Every week in "Radio Pictorial" this popular broadcaster tells you about interesting programmes from the Continent for English listeners.

MANY thanks to those readers who have written to me about the Radio Luxembourg programmes of the last week or two and have not yet heard from me in return. It has been rather a strenuous time, but perhaps the most gratifying feature has been the success of the children's programmes, which had been uppermost in my mind for many months.



Jack Payne and his Band and Harry Hemsley's serial adventure story are well launched, and if the sponsors of the Children's Programme got enough practical encouragement from listeners there is little doubt that they will keep up the good work.

The 6.30 programmes on weekdays are becoming more and more popular, and some entertaining diversions and developments are being planned for the near future.

Last week I quoted a letter from a girl of sixteen who was convinced that she could earn her living as a crooner, and recounted the suggestion I made that she should persuade her parents to let her make a test record at the Stroud Studios in Baker Street.

Her answer is also worth quoting, because it is typical of a situation that probably exists in hundreds of homes.

"Dear Mr. Stone,—

"You have been very kind to offer to help me, but after reading your letter I have decided not to be a crooner after all. When it came to telling Daddy I was afraid he would not like me to be a crooner, so I didn't tell him. Perhaps in a month or two I shall change my mind and tell him."

Cold feet and vacillation are emphatically not

the qualities that make for B.B.C. stardom, but I cannot help feeling that this girl is right in doubting her father's "reaction." I do not expect to hear any more about the matter.

I once ventured to compliment Al Bowlly on the fantastic way in which the women crowded round the front of the microphone when he was singing with Lew Stone's band at the Monseigneur.

"But you should hear what their partners say to me sometimes," he replied quite seriously. "It's terrible, Mr. Stone."

The crooner and the croonette have to put up with a good deal of derision and even abuse, which they do not usually deserve; but it always seems to me that in public they are inviting ridicule.

The craft of the microphone is still a new thing, appreciated by comparatively few people; and even masters of the craft like the Boswell Sisters and the Mills Brothers and the Three Keys and our own Maurice Elwin may seem laughable to the uninitiated when they appear on the stage.

In the broadcasting or recording studio the microphone is a serious part of the proceedings. On the dance band platform or on the stage it should be kept in the background—and the singer, too—unless it is to be used as a property for a comedy act as Louis Armstrong uses it.

But that surely does not imply that there is anything derogatory in the decision "to become a crooner."

In a generation or two there will be just microphone artists—and others.

*Christopher Stone*

**Broadcasting in Africa**

Is there an artist in this country who has broadcast from as many stations as Dorothy Summers? She spent a number of years in Africa and Australia, where her services were always in great demand at the broadcasting stations. Whenever Dorothy broadcasts to Empire nowadays, she invariably receives a huge fan mail from the numerous friends she made in the Colonies.

**Martyn's New Flat**

Martyn Webster, Midland Productions Director, has been house-hunting, and tells me that he has now found a suitable flat within easy reach of the B.B.C. He hopes to move in early in the New Year, and will transfer a stack of plays from his office to read in his spare time.

**In Scotland**

An eye-witness account of the Scottish League Football Match between St. Johnstone and Celtic was recently broadcast by A. Y. Wilson, who is "Alan Breck" of the *Scottish Daily Express*.

Frank Moran, the well-known Edinburgh writer on golf, will take over "The Week in Scotland" this Saturday, January 5, at 8.30 p.m. Mr. Moran has made many contributions to Scottish broadcasting, the most recent of which was his reply to Mr. Will Y. Darling in the discussion "I want to abolish Motor Cars."

**Can You Solve It?**

My first is in tube, but not in plate.  
 My second's in Winter, and also in Kate.  
 My third is in ampere, but not in shocks.  
 My fourth is in Roy, but not in Fox.  
 My fifth is in Laurier, but not in Jay.  
 My sixth is in Noble, but not in Ray.  
 My seventh's in frame, but not in dial.  
 My eighth is in Darwin, but not in Lyle.  
 My ninth is in Webster, but not in Watt.  
 A gem who's "finished"—the command is not.

Solution on page 30

You have often wondered how the B.B.C. pays, whether in cash or cheque, and whether badly or well. Here a well-known broadcaster says—

# They're Good Payers—

## AT THE B·B·C.



**T**HE British Broadcasting Corporation is a good payer. It has its peculiarities about the way it likes to pay those who work for it, but it always pays up pleasantly enough.

The B.B.C. seems to have a number of accounts. As a broadcaster and a writer for the B.B.C. I have had cheques on varying numbers—usually Number Three Account.

If I have acted in some play or other I have always received a white card some time during the performance on the second night. Perhaps when I have been off-stage and sitting down awaiting my next cue.

On my way out I have to call at one of the reception desks to be presented with my cheque. I have always been asked by the official in charge to look at it to see if it is right. It always has been.

When I have acted in my own plays, two methods of payment have been employed. I have been given the card for my performance as a radio-actor, but nothing has been said about the cheque due to me for the play. That comes along in about a week's time.

When an engagement is offered by the B.B.C. it is done in rather an interesting way. I have known one of the producers ring me up and say: "Look here, old man! Would you like to give an Empire talk on white mice next Saturday?"

I say I should love to.

"All right, then," says the voice at the other end. "Next Saturday, the fifteenth, at noon. That suit you?"

He rings off. My job then begins. I prepare my script on white mice, or whatever it is going to be, time it for ten minutes at the slow speed used for all short-wave transmissions, and leave it at the reception desk the next time I go to Broadcasting House.

*How much would you get for a B.B.C. broadcast? . . . Could you command a couple of guineas for a short talk or a song? Ten guineas . . . maybe fifty guineas? Maybe not! How would you be paid? In cash or by cheque? On the spot or in a month's time? The answers to these questions and many others are given by a B.B.C. artist who, for the first time, reveals some financial secrets*

In the meantime my friend has dictated a short note to me confirming what he said on the 'phone.

The next thing is the arrival by post of a contract. It is a double sheet, and it says the B.B.C. will be glad to broadcast my talk if I will sign and return the attached confirmation form. Then follow particulars as to the title of the talk, the date of the broadcast, the time, and the fee.

Now, supposing—as has often been the case with me—the talk is topical. Then it is worked a little differently. I may be rung up and asked to go to a certain building or function and describe it during the news bulletin that day, or the next day, for Empire listeners. There is no time to send confirmations nor even a contract form. Yet, if the contract form is not signed, the accounts department will not send payment. In other words, my signature on the form is an agreement to accept the fee named on it.

Sometimes the contract comes the day after I

have given the talk; in fact, with topical talks it has always been done that way. I sign, return the form, and, in due course, payment comes.

The actual fees probably vary according to the status of the person to whom they are paid. That is only natural.

On the other hand, all payments are reasonable. They are not generous. The B.B.C. admits that. They are reasonably fair.

Here is an idea of how payments go.

I have talked on the National for ten minutes and been paid eight guineas. I have talked for five on the Empire wavelength and been paid three. Or for fifteen minutes and received five. I have acted as narrator in a play for eight guineas and played a part for four. I have taken over someone's lines in a show—the actor being absent through sudden indisposition—and have been sent an extra guinea quite unexpectedly. I have written articles for the B.B.C. and been paid three, five, eight, and ten guineas.

For a play I have received fifty guineas for two performances, or thirty for one. For being dragged into an *In Town To-night* I have been paid two or three.

Big productions are an expense to the B.B.C. If I write a show lasting an hour I get thirty guineas, plus eight or ten for acting in it. Added to which, of course, all the other actors have to be paid. The whole show may run into a hundred or a hundred and fifty.

*IN TOWN TO-NIGHT* is a good example. Half an hour and perhaps ten people in it. Thirty guineas gone west in fees alone. A guinea a minute all day and half the night represents a good deal in the course of a year.

The B.B.C. payments are, as I have said, not generous, but they are reasonably good, and one has to remember the enormous publicity broadcasting gives those who undertake it.

There have been instances of large payments by the B.B.C. In the early days of broadcasting—I can't remember the exact year, but it was a long time ago—the B.B.C. paid the great coloratura soprano, Tetrazzini, over five thousand pounds to come over specially from Rome to sing before the microphone. This caused comment at the time, I remember, but I do not think so large a figure has been paid in that way since. Certainly not recently. If large sums are paid, they are generally connected with a production rather than with a single person.

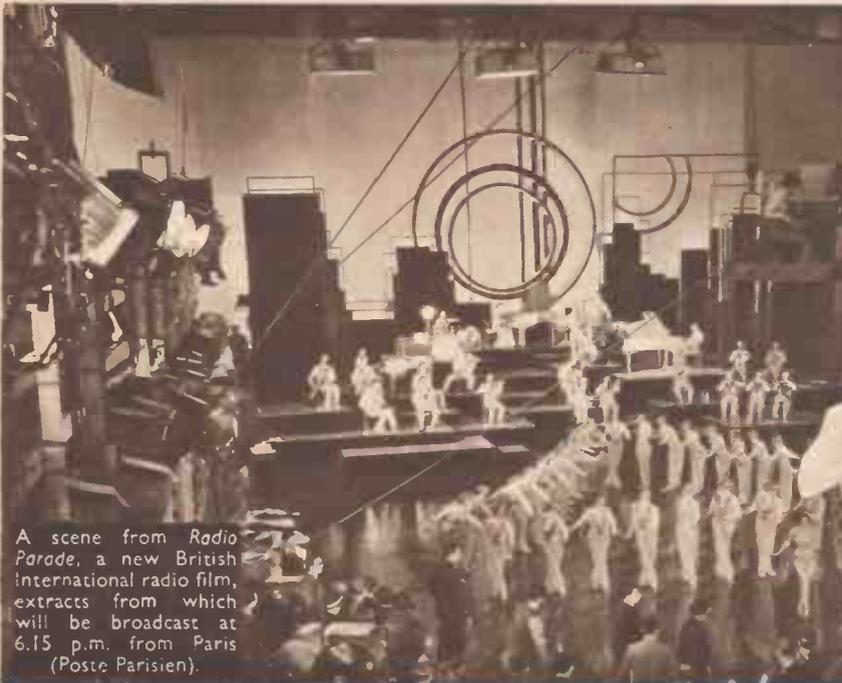
I know of a pianist who can never be asked to broadcast a recital because his fees are so heavy. The answer in his case is that he is under contract all over the world to play at concerts. If he broadcasts he decreases his own value in the concert world, which is his world, of course. So that is why when he broadcasts his fee is very high, and the B.B.C. does not pay very high fees these days.

Personally speaking, I have always found the B.B.C. reasonable in its dealings. One of my plays was recorded for the Empire. I was offered a fee of twenty-five guineas extra to what I had already received. Later on I was again paid for further American rights. This time I suggested the B.B.C. should buy all the rights including translation into foreign languages.

Had I sold those rights I should have been out of pocket, because the sale would have affected any repeat performance in England. The official to whom I spoke told me not to sell out in that way. "This play of yours will be repeated periodically," he said. "It has been a great success. Hang on to your rights because we shall pay you your first fees over again every time it is revived."

The advice proved to be good. That play is to be revived next year. I am glad now that I did "hang on" to those rights, especially as I have just received an application from an independent broadcasting concern in America and also from Athlone for permission to broadcast the same play.

Broadcasting House is fair to its temporary servants. Another thing: it is always civil. I have broadcast over two hundred times and I have always received the most studied courtesy. And in this life, that is something!

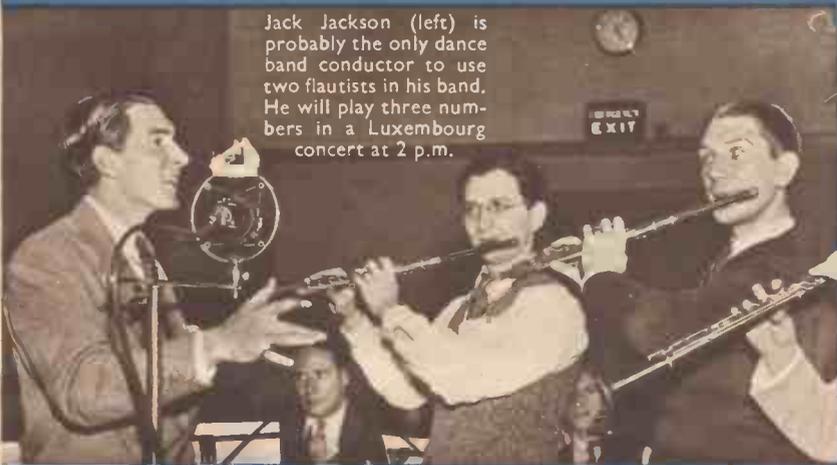


A scene from *Radio Parade*, a new British international radio film, extracts from which will be broadcast at 6.15 p.m. from Paris (Poste Parisien).



Evelyn Laye sings "Brave Hearts" from *Princess Charming* in a Celebrity Concert from Paris (Poste Parisien) at 10.30 p.m.

# This Sunday's Variety



Jack Jackson (left) is probably the only dance band conductor to use two flautists in his band. He will play three numbers in a Luxembourg concert at 2 p.m.



James McEachern will sing "I'm a Roamer" in a variety concert at 2.30 from Luxembourg.

# from the Continent



Joe Loss in animated conversation with the Western Brothers. Joe's Band will play in the *Radio Pictorial* Celebrity Concert from *Radio Normandy* at 9.30 a.m.



Another item in the *Radio Pic.* concert from *Normandy* (9.30 a.m.): Jack Doyle. Here he is as "McGlusky" in his latest film.

A medley of interesting items to be heard from Continental stations.

# New Season's Radio Babble



## DIRGE FOR THE NEW YEAR

*I heard Sir Tediuss Boare  
Broadcast in '34.  
Alas, he's still alive  
In 1935.*

I AM able to deny the rumour that Councillor Oph, the aged inventor of the ophicleide, is unable to rise owing to a surfeit of mince-pie. On the contrary he has recently been seen at the organ of the Stupendous Cinema, Throgmorton Street, looking tanned and fit.

Donations from the B.B.C. towards the "Decayed Humorists' Xmas Cracker Fund" amounted to the sum of £0 os. 2d. (TWO PENCE) which I found under a plate in the canteen.

In response to a police message stating that the original owner of the above named TWO PENCE was suffering from absent-mindedness, this sum has been handed in at the nearest police-station and the account closed for repairs.

## From "THE RADIO SUFFERERS' YEAR BOOK"

In the British Isles alone something like seven listeners have not heard the "Knightsbridge March."

Thanks to the regulations governing the dress of radio performers, the number of boiled shorts mangled in the wash during 1934 exceeded the most optimistic expectations.

At none of the Regional stations was there any serious outbreak of Bad Legs or Scalp Trouble during 1934.

The B.B.C. has successfully pursued its determined policy of advertising nothing but gramophone records, various publications and Belisha beacons.

The number of fatalities directly due to broadcasting during 1934 was either more or less.

## Broadcasting Careers for our Sons

### THE MALE VOICE MARIONETTES

Excellent openings for the male progeny of fish-vendors and railway porters. Daughters admitted if possessing bobbed hair, a male voice and a satisfactory cash register with a compass of two octaves or Ten Guineas entrance fee. Applicant should have sound knowledge of unisonance, cacophony and First Aid, and be used to handling glees, catches, madrigals and cantatas, and pass other tests specified by Ministry of Transport. Hair should be neatly parted, and certificate of tonsil extraction produced if required. The salary for a male voice, registered A.1 at Broadcasting House, may be between fifteen shillings a week (living out) and almost anything.

A correspondent com-

**DUDLEY CLARK**, in lighter vein, gives some 1935 facts and fancies

plains of the number of characters in radio plays who die of tuberculosis. He naturally prefers the less infectious melodramatic methods of Slaughter (Tod).

Six Dancing Damsels, very much alive; One kicked the microphone, and then there were five.

Five Dancing Damsels just outside his door, A young Announcer fell for one, and then there were four.

Four Dancing Damsels rushing down to tea, One fell in a "shallow trough," and then there were three.

Three Dancing Damsels in radio revue One went into Pantomime, and then there were two.

Two Dancing Damsels thought it would be fun To start another blinking troupe before my rhyme was done.

## THIS NEW YEAR'S GOOD CAUSE

Some of you may care to send a threepenny-bit (only please scrape off the Christmas pudding adhering thereunto) towards "The Crooner's Free Burial Fund." This excellent organisation, which is sponsored by an eminent musician who prefers to conceal his good works behind the pseudonym of "Joe Gorble," not only encourages the bumping off of crooners, but also aims to spare the blameless relatives the unwelcome expense of disposing of the remains. It is anticipated that 1935 will be a bumper bumping-off year, and more implements are urgently needed if an accumulation of defunct

crooners is to be avoided. I am sure that if you could see our happy band of workers you would wish to help even if you have to pawn the aspidistra. Thanks, so much.

## A "BIT OF A SCRAP" BOOK

### Characters

W. WORDSWORTH..... MR. WILL HAY

A LITTLE MAID..... MR. HARRY HEMSLEY  
*A Rustic Scene. Fade in church bells, lowing kine, birds, reaping machines, and what-not. Fade out.*

WORDSWORTH: That's better. Now I can hear myself think. (*Fade in scrunching footsteps.*) Now, what is it? Oh, it's you. Bit late, aren't you? (*Fade in sound of child lightly drawing its breath.*) What are you doing?

LITTLE MAID: Please, I'm lightly drawing my breath.

WORDSWORTH: Sounds more like drawing corks to me. Suffer from adenoids, don't you?

MAID: Yes, Mr. Wordsworth. What's adenoids?

WORDSWORTH: Don't be silly. Something to do with the—er—weather forecast, of course. What did you think they were—a parlour game? How d'you know my name?

MAID: Please, mother made inquiries when you first started hanging around here because of the chickens.

WORDSWORTH: That's enough about your mother. Father working these days?

MAID: We don't talk about him, sir.

WORDSWORTH: Don't. . . . Oh, he's like that, is he?

MAID: He doesn't come in, sir.

WORDSWORTH: Doesn't come in? I don't follow you. Is your father one of these—er—fresh-air fiends?

MAID: I mean he doesn't come in the poem, sir.

WORDSWORTH: I see. Well, what are you wasting time over the man for if he doesn't come in the poem? Any brothers and sisters?

MAID: We are seven.

WORDSWORTH: You're sure?

MAID: Yes, Mr. Wordsworth. Please I'm always counting them.

WORDSWORTH: I see. Seven! No wonder your father won't come in. Where are the other—er—six?

MAID: Two of us at Conway dwell and two are gone to sea.

WORDSWORTH: Wait a minute. Don't go so fast or you'll muddle me. Two of you at—er—where you said, and the other two at sea. What are they—admirals?

MAID: I don't know, sir; leastways, I've never heard—I mean, I think they're just at sea, sir.

WORDSWORTH: Strikes me you're a bit at sea yourself. Never mind. Go on, we've only got to four so far.

MAID: And two of us in the churchyard lie.

WORDSWORTH: Your family goes about in couples a good deal. What was your father—a policeman? And what makes these two like lying in a churchyard?

MAID: They're buried there.

WORDSWORTH: Oh, I see. That's bad. Still, I suppose with a large family . . . Well, go on, child. That still leaves two more.

MAID: No, sir, that's all. We are seven.

WORDSWORTH: You mean five. Or nine. Now, don't go all through it again. Have you got a blackboard on you?

MAID: Only my little porringer.

WORDSWORTH: Who said anything about a porringer? You've gone and muddled me again. Here am I trying to get this straight and you—

(*Fade in church bells, what-nots, etc.*)



When the announcer dropped an H!



The ever-smiling Joe himself



Annette Keith, whom you have heard with Joe Loss and his band

“Here is JOE LOSS and his Band - -”



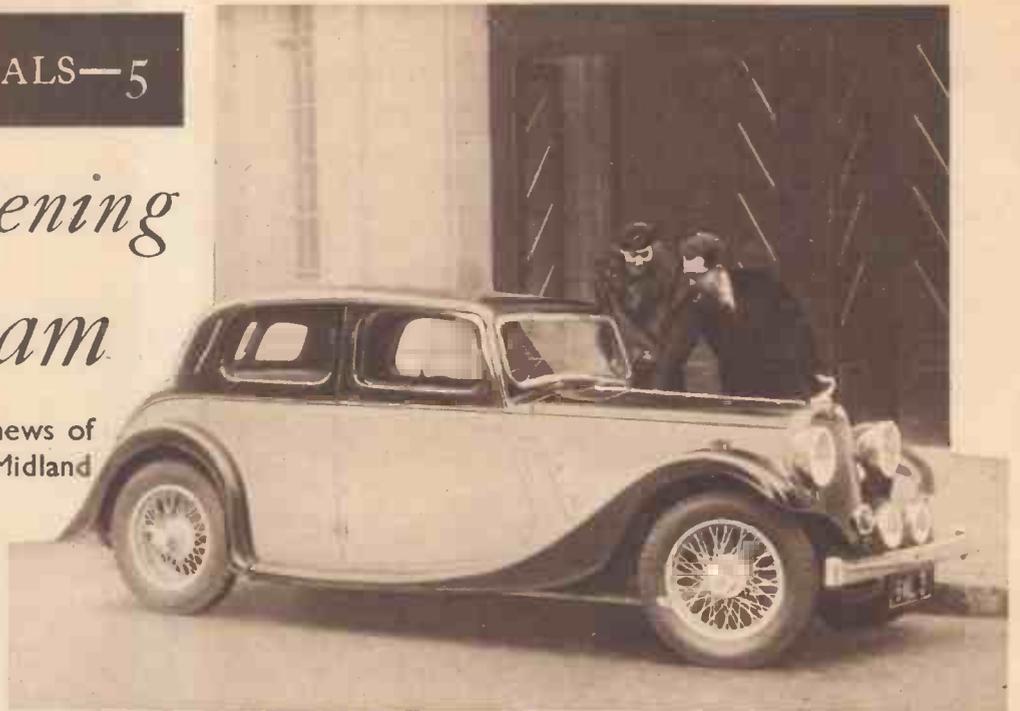
Top, Jack Greenwood (drums); second row, Harry Kahn (pianist), Reg. Richman (bass), Joe Cardell (trombone); front row, Arthur Biribby (saxophone), Danny Miller (saxophone and accordion), Eddie Pratt (saxophone), Joe Loss (violin and conductor), Harry Case (vocalist and guitar), Billy Gaskin (trumpet), Bert Collier (trumpet), Clem Stevens (trumpet and vocalist)

## ROUND THE REGIONALS—5

# What's Happening in Birmingham

PAUL HOBSON gives some Regional news of outstanding interest to all listeners to Midland Regional Programmes

**L**AST week I described the Birmingham studios and showed you how the Midland Regional area is able to present the best talent in that country through a very fine set of studios in Birmingham itself.



*From triumph to Triumph. Reginald King and Mrs. King leave Broadcasting House in their new car. After many years of fine broadcasting with his light orchestra, Reginald is coming to be known as a composer . . . his "Song of Paradise" has been broadcast over fifty times by the B.B.C. during the last six months, and recorded eight times!*

*(Left). A street plan of Birmingham showing the location of the studio headquarters*



formance Eric pressed the switch to lower the console, whereupon the ropes snapped and he was precipitated swiftly downwards. Fortunately, the lift jammed half-way down, and he was able to climb out unhurt.

There is a rumour to the effect that the B.B.C. are considering reopening their Nottingham studios, which were closed under the centralisation scheme. However, I am told at Midland Regional that this report has no foundation, though it is possible that the B.B.C. might take a single room at Nottingham to conduct outside broadcasts from that centre.

A young man who is rapidly coming to the fore in Midland broadcasting is Richard Spencer, the moving spirit of the Midland Mischief Makers, who, with Michael North, was chosen to present the new station concert party—the Radio Follies. I hear that if the Radio Follies continue in the excellent style they began, there is a probability that they will make a number of stage appearances during the summer months.

Owen Reed, the new Features Director at Midland Regional, has been very unlucky since he came to Birmingham, where he has been seriously troubled by ill-health. After conducting one outside broadcast in the pouring rain, he returned home and was confined to bed for a fortnight. He recovered and returned to duty, only to fall ill again. Owen is a nephew of Sybil Thorndike, and has been on the stage for some time.

## From Scotland

A concert by the Scottish Orchestra, conducted by John Barbirolli, will be relayed from St. Andrew's Hall, Glasgow, to-morrow, January 5, at 7.30 p.m. The broadcast items will include Overture "Ruy Blas," by Mendelssohn; Ria Ginster (Soprano) and the orchestra in "One Fine Day," from "Madame Butterfly," by Puccini; "Vissi d'Arte," from "La Tosca," by Verdi; Symphony No. 5 in E minor, by Tchaikovsky; "Entrance of the Queen of Sheba," from "Solomon," by Handel; Scherzo from music to "A Midsummer Night's Dream," by Mendelssohn; and Ria Ginster, with pianoforte accompaniment, in songs from Mendelssohn and Brahms.

Dudley V. Howells will give the first gardening talk in 1935 today, January 4, at 6.30 p.m., when his subject will be "January in the Garden." During 1934 the gardening talks were intended more for the specialist than the amateur. In view of the increasing number of listeners who are taking up gardening for the first time, it has been decided to deal mainly with the elements of gardening in 1935. There will also be a reduction in the number of talks, only one being given every month.

### A Personal Message from the Midland Regional Director

*I always welcome any opportunity which enables me to bring about a closer contact with listeners to our Radio Programmes, and am grateful to the Editor for allowing me to make the acquaintance of his many readers.*

*We receive many letters here at Midland Regional from all parts of the world but we can accommodate hundreds more—in fact, we are particularly anxious to hear from you!*

*As you read "Radio Pictorial" I naturally assume you are keenly interested in the wireless programmes. You are probably aware that the aim of each Region is to present the most acceptable form of entertainment and the listener reaps the benefit of what really amounts to a friendly rivalry.*

*So if there is anything you particularly like or dislike in our Midland Programmes we are quite eager to hear the why and wherefore.*

*Good-bye and good listening.*

Mr. Percy Edgar, the Midland Regional director, has an office which can be used as a studio when any outstanding celebrity pay a visit to the Birmingham headquarters.

Mr. Edgar has two fine right-hand men in H. J. Dunkerley, the programmes director, and Martyn Webster. Both these prominent members of the programme staff are too well known to be further mentioned in the pages of RADIO PICTORIAL. As I said last week, they are a very cheerful crowd at Midland Regional, and the main complaint—one which must be remedied within the next few years—is the lack of studio accommodation. That is why the outside broadcasts are of such outstanding interest in the Midland Regional.

Mr. Percy Edgar has been kind enough to address a personal message to RADIO PICTORIAL readers and this is reproduced in the accompanying panel. It tells, not only of Birmingham aims, but of the enthusiasm which exists in that little group of studios and offices in the Midland Region.

There are many events happening at the moment in, and around, Birmingham, and I cannot better round off this little story of Midland Regional activities than by giving you some of the latest B.B.C. news items of the Midland Regional.

**T**wenty-one-year-old Francis Durbridge, who is Midland Regional's youngest author, is busy upon a sequel to his play *Promotion*, which was such a success when broadcast recently. It is quite likely that this play will be seen on the films, for it is eminently suitable for this medium. Durbridge has had no fewer than five plays broadcast during the past year.

A cinema organist's life is sometimes relieved with a mild thrill, as Eric Spruce, of the Beaufort, Washwood Heath, could testify. He was once playing at a cinema where the organ was mounted on a movable platform. At the end of the per-

# The B.B.C.'s Resolutions for US!

Some New Year Resolutions for listeners—a personal point of view by R. E. L. WELLINGTON (Presentation Director) in an interview with Godfrey Winn

**A**FTER seven years of experience of programme building and programme balancing, it is only natural that one should have discovered a good deal about the idiosyncrasies of the average listener, in whose service the whole machinery of broadcasting is everlastingly in motion.

Of course, we do not know as much as we would like to know about the listening world (see resolution 6) but then, on the other hand, you do not know everything there is to know about us. There is an inevitable barrier between the two worlds, and it is in the hope of doing something to bridge that gap and to break down that barrier of ignorance and misunderstanding that I have agreed to make these few comments and suggestions for those whose share in broadcasting is confined to listening.

But it must be clearly understood that the following half dozen New Year Resolutions for Listeners are not intended as an official judgment, or a public expression of policy, but simply as a personal point of view, and as such you are free to accept them or reject them, but don't blame the B.B.C!

Which brings me to the first on my list, which is to do with the firm idea that seems to be embedded in so many listeners' heads that the B.B.C. is deliberately trying to force down their throats or rather into their ears, programmes that they neither like nor want. This is particularly the complaint of those people who prefer to listen to light entertainment, and who are never happier than when they are able to grouse that they switched on the wireless only to hear the strains of a symphony concert or the academic stream of a highbrow discourse.

But surely if that does happen, it is not the fault of the B.B.C., but of the listener himself, who has not taken the trouble to look up the programme in advance, when he would have discovered at a glance what particular items in the evening's varied fare were likely to suit his own tastes. Random listening is not a fair test. After all, no one in their senses would take the risk of wandering into the first place of amusement they discovered in a town, without first looking at the posters outside to see if it was likely to suit them, or without having made enquiries as to alternatives.

Why won't listeners employ the same care and foresight in regard to the wireless as to other forms of entertainment? Are they so careless simply because their receiving set is on the spot and there is no question of cash expenditure every time they tune in? Whatever the reason, it has unfortunate results, which, incidentally, would not occur, if instead of blaming the official programme-builder, such grumblers resolved in future to do their own programme building.

In proof of this contention, so far as the lighter side of programmes is concerned, I have just glanced through the programmes for a week in January, to find that after leaving out anything at all doubtful, there are still nearly twenty items that can be definitely classed as light entertainment as opposed to two Symphony concerts, one chamber music relay, one serious Shakespeare play, plus two other plays that can be classified as strong drama.

My second "Resolution" is to suggest that people should not employ the wireless to prove the exception to the rule about the impossibility of

*"Why won't he employ care and foresight? . . . He never thinks of settling down seriously to listen . . . don't listen-in too much or too long. . . Don't blame the programme if your reception is bad . . ."* Some general complaints against the conduct of listeners.



R. E. L. Wellington

doing two things at once. At the present moment, there are still too many listeners, who regard broadcasting as a dim and usually soporific background to the rest of their life. They turn on their set, when they are reading, writing letters, talking to friends, dozing in front of the fire, and even sometimes when they are playing bridge. They take its presence for granted in the room, it is simply part of the furniture, like the gramophone, but unlike the latter instrument it entails none of the bother of winding up. They never think of settling down seriously to listening to some particular programme, which they still presume to criticise. In their eyes, the wireless stands for an everlasting murmur of music, nothing more. What would they say if it were suggested that they should concentrate completely on the wireless for a change—lights down, silence, etc.—as they would automatically do for any other form of entertainment? Every man can use his own set, of course, as he likes, but casual, inattentive listening is not likely to provide him with any very exhilarating entertainment, and it surely disqualifies him from giving any useful criticism of what he has heard, or rather, only half heard.

At the same time, don't listen in too much or too long at a stretch. Such a practice is fatal in the long run. For just as too many sweets will inevitably end by producing a distaste for anything sweet, so will too much indiscriminate listening create an inevitable reaction, a sudden aversion to the wireless that may well prevent your ever obtaining any enjoyment out of it again. The B.B.C. has always hoped that the listener will not be too greedy and swallow broadcasting whole—with fatal results. It is too little realised that listening is a much greater mental strain than is caused by a visit to a theatre or cinema. The interaction of eye and ear provide relief and relaxation, but the utter concentration of careful listening to broadcasting is a strain which increases in proportion as the imagination of the listener kindles. For this reason I would say—Listen-in seriously, please, but also shortly. Several short periods of listening during the evening are to be recommended rather than one long spell, and since the programmes never aim at having the same continuity value as a theatre, such self-control and discipline will prove an unflawed benefit.

My next "resolution" is to ask you, in future, not to blame the programme, if your reception is bad. Conversely, don't blame the B.B.C. engineers for faulty transmission, when in nine cases

out of ten the fault is at home, in your own set, or its adjustment. So many people expect a wireless set, as they expect a motor car, to run like new for ever, without taking any trouble to keep it in perfect running order. Like any other mechanical device, your wireless set needs periodic overhauling and minor adjustments. See that it gets them this year. Further if you can possibly manage it, do listen to one of the better types of sets on the market before you make your own choice. Good reception pays for itself a hundred times over in the added pleasure that the programmes will give you in future. I know that this is so because it has happened that recently my own set was out of order and I was compelled to be content with one which was less up to date. The painful contrast made me realise only too well what immense differences there are in reception, due on the one hand to the type of set used, and on the other, to the condition in which it is kept. In a way, what I have written may seem a truism, but it is one that is frequently ignored. Think for a moment. It doesn't matter whether your car is an old creak or the latest model, the country you pass through, and the pleasure you obtain from the scenery, is a constant, whereas in broadcasting, bad reception can completely ruin your pleasure in what is really a first-class programme.

Now for the last two "resolutions" on my list. The first one deals with the suspicion with which so many listeners still regard the public policy of the B.B.C., hanging their criticisms, and feeding their suspicions on isolated examples of the expression of a point of view with which they themselves are not in agreement. For instance, it may happen that as sincere Socialists they find themselves listening to a talk by one of the Conservative leaders, or vice versa. What is their immediate reaction? The B.B.C. is deliberately broadcasting Conservative or Socialistic propaganda. They work themselves into a fine rage, in consequence, hurling all sorts of unjust accusations at the heads of the Powers that Be, who never in the whole history of broadcasting could be convicted of having pushed a particular point of view, but have always instead taken up a neutral attitude, and been content to provide a platform for the expression of all standpoints in turn. This is obviously the only fair solution to the problem, but even so, much confusion on the listener's part still arises through his only hearing an isolated talk in a carefully balanced

*Continued on page 22*

*HURRY*

# "I do love 'Ovaltine'"



**H**OW fortunate it is that 'Ovaltine' is such a great favourite with all children. For 'Ovaltine' provides, in abundant measure, that additional nourishment which active children need to make good the energy they spend so freely every day.

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## Remember to Listen

to another

### SPECIAL CHILDREN'S HOUR

5.30—6.0 p.m. on Sunday next  
from RADIO LUXEMBOURG

The programme includes:—*Jack Payne and his Band, Christopher Stone, and Harry Hemsley in his popular child impersonations.*

## Sunday Luxembourg Programme for English Listeners—January 6

- 11-11.30 Carter's Little Liver Pills.  
Bow Bells.  
Aloha Oe.  
Selection—Yes, Madam.  
Blue Danube.  
Three Trees (sung by Frank Crumit).  
Rose Marie.  
Tidworth Tattoo.
- 11.30-12.15 Light Music.
- 12.15-12.30 London and Provincial Socapools.  
Concert of Dance Music.
- 12.30-1.00 Dance Music.  
(See page 23.)
- 1.00-1.30 Zam Buk Concert.
- 1.30—2.00 Littlewood's Football Pools Variety Concert.
- 2.00-2.30 Kraft Cheese Music Hall of Fame Concert.  
Make Those People Sway—*Jack Jackson and his Band.*  
You Oughta Be in Pictures—*Boswell Sisters.*  
In the Shade of the Old Apple Tree—*Four Aces.*  
Ole Faithful—*Jack Jackson.*  
From Monday On—*Red Mackenzie and Six Spirits of Rhythm.*  
Darkness on the Delta—*Southern Sisters.*  
My Headache—*Mills Brothers.*  
Dixie Lee—*Jack Jackson and his Band.*
- 2.30-3.00 (See page 25.)
- 3.00-3.30 Pompeian Beauty Preparations.  
Lady Charles Cavendish and Mary Lawson, with Fred Hartley's Orchestra.  
Marigold.  
Trees.  
Poem.  
I'm In Love.  
It May Be Life.  
Lost in a Fog.  
Oh, Baby, Baby.
- 3.30-4.00 English and Scottish Joint Co-operative Wholesale Society.  
Another "Tea" Programme.
- 4.00-5.00 Horlicks "Tea Time" Hour.  
The Man on the Flying Trapeze—*Jack Lovimer.*  
Waltz, Poem.  
Thank You for a Lovely Evening—*Larry O'Brien.*
- Selection—Yeomen of the Guard.  
La Cucuacha—*Jack Lovimer.*  
Review of Revues—*Larry O'Brien.*  
Pantomime Medley—I Saw Stars.  
Shadows on the Pavement, Two Little Tomtits Twitting—vocalists: *Elsie Prince, Audrey Acland, George Jackley.*  
June in January—*Larry O'Brien.*  
Rosemarie—vocalists: *Sophy Rowlands, Raymond Newell, Ernest Hargreaves.*
- 5.00-5.30 Phillip's Yeast.  
Half-hour of Melody, compered by Christopher Stone.
- 5.30-6.00 The Children's Special Half-hour.  
Say It with Music.  
Revival Day.  
Let's Make Love.  
Harry Hemsley's Children's story.  
Love in Bloom.  
Little Boy Blue.
- 6.00-6.15 Outdoor Girl Beauty Products.
- 6.15-6.30 Sanitas.  
Concert of popular music.
- 6.30-7.00 Rinso Concert.
- 7.00-7.15 Owbridge's Lung Tonic.  
Concert of Dance Music.
- 7.15-7.30 Light Music.
- 7.30-7.45 O.K. Sauce.  
Concert of Dance Music.
- 7.45-8.00 Cephos.  
Concert of Dance Music.
- 8.00-8.30 Palmolive Concert.  
*The Palmolivers with Olive Palmer and Paul Oliver.*  
Medley.  
Macushla.  
Dancing on a Dime.  
Always.  
Judy.  
Sympathy—Sung by *Olive Palmer and Paul Oliver.*  
What a Little Moonlight Can Do.
- 9.30-10.00 Light Music.
- 10.00-10.30 Light Music.
- 10.30-11.00 Bile Beans Concert.
- 11.00-11.15 London and Provincial Socapools.  
Concert of Dance Music.
- 11.15-12.00 Quiet Hour

Programmes for English listeners, Monday to Saturday next week, include dance music and variety from 6.30 to 7.30 p.m. every day.

## Other Programmes from Luxembourg

- SUNDAY (January 6)
- 7.45 a.m. Gramophone Concert.  
Austerlitz.  
Wiener Leben.  
Sprich zu mir von Liebe.
- 8 a.m. News Bulletins (in French and German).
- 10.45 a.m. Luxembourg Red Cross Sweepstake Concert.  
La Troika X.  
Echos de la Volga (Ritter).  
Faun, valse.
- 11 a.m. Popular Songs, Ancient and Modern.
- 11.30 a.m. Gramophone Record.  
Choral prelude, "En Toi est la Joie" (Bach).
- Sermon.
- Gramophone Record.  
Sonata No. 6 (Mendelssohn).
- 11.50 a.m. News Bulletins (in French and German).
- MONDAY
- 7.45 a.m. Gramophone Concert.  
Retraite française, marche.  
Dans le Royaume des Fées (Albert W. Ketelbey).
- 8 a.m. News Bulletins (in French and German).
- 12 noon. Radio Luxembourg Orchestra, directed by Henri Pensis.

# The WEEK at RADIO LUXEMBOURG

1.5 p.m. Gramophone Concert.  
Madame Butterfly.  
6.30 p.m. Light Music and Dance Music.

## ITALIAN EVENING

7.45 p.m. Luxembourg Red Cross Sweepstake Concert.  
Le Rossignol en Amour.  
Don Giovanni.  
Le Tambourin.  
Le Coucou.  
Sonata No. 9 "Pastorale" (Scarlati).

8 p.m. News Bulletin (in French and German).

8.20 p.m. Gramophone Concert (Brun.).

Because.  
Les deux Virtuoses, mazurka pour 2 clarinettes.  
Scherzttino.  
La Paloma.

8.40 p.m. Radio Luxembourg Orchestra.

Il Lampioniaio  
Estasi.  
Ronde des Bergers.  
Aragonesa.  
Méditation de Thaïs.  
Caprice gavotte.  
Sweepstake Marche.

9.20 p.m. Relay from the Luxembourg Cathedral. Organ Recital by Albert Leblanc.

Puer natus es.  
Noël.  
Musette.  
Rhapsodie catalane.

9.50 p.m. Italian Concert. String Orchestra, directed by Henri Pensis.

Concerto grosso No. 8.  
Concerto en Sol Majeur.

10.25 p.m. Radio Luxembourg Dance Band, directed by Ferry Juza.

## TUESDAY

7.45 a.m. Gramophone Concert.  
Stars and Stripes.  
Zampa.

Les Succès de Moretti.

8 a.m. News Bulletins (in French and German).

12 noon. Radio Luxembourg Orchestra.

12.45 p.m. Luxembourg Red Cross Sweepstake Concert by the Radio Luxembourg Dance Orchestra, directed by Ferry Juza.

6.30 p.m. Concert of Light Music and Dance Music.

## BELGIAN EVENING

7.40 p.m. Accordion Recital by Marc Braun.

Marche du Phenix  
Triste Huella, tango  
Espoirs perdus, valse.  
Echos d'Argentine.  
Bille de Billard.

8 p.m. News Bulletins (in French and German).

8.25 p.m. Brasted Piano Concert. Soloist, Alexandre Zakin.

8.45 p.m. Belgian Concert by the Radio Luxembourg Orchestra.

Rondo favori.  
Andante en Fa Majeur.  
Valse.

9.10 p.m. Symphony Concert by the Radio Luxembourg Orchestra, with Robert Maas, 'cellist. Concerto en Sol pour Violoncelle et Orchestre.

9.30 p.m. Talk by M. Maurice Wilmotte.

10.15 p.m. Recital of Belgian Songs by Gustave Simon.

La Harpe d'Or.  
A Poor Young Shepherd.  
Crépuscule.  
Adieux.

Le Collier des Offrandes.

10.40 p.m. Gramophone Records of dance music.

## WEDNESDAY

7.45 a.m. Gramophone Concert.

8 a.m. News Bulletins (in French and German).

Ungarische Lustspielouverture.  
Les trois Mousquetaires.

12 noon. Radio Luxembourg Orchestra.

6.30 p.m. Concert of Light Music and Dance Music.

LUXEMBOURG EVENING

7.40 p.m. Luxembourg Red Cross Sweepstake Concert of Viennese operettas.

Paganini.  
The Merry Widow.  
The Land of Smiles.

8 p.m. News Bulletins (in French and German).

8.20 p.m. Songs of Luxembourg by Josy Knepper.

Le'i Kannerzeit.  
Eng Re's'che voll vu se'ssem Doft.

9.5 p.m. Radio Luxembourg-Orchestra.

Luxembourg.  
Souvenir de Bruxelles.  
Prélude.

9.45 p.m. Piano Recital by Mary Delporte.

Les Cloches.  
Seguidillas.  
Nocturne en Do Mineur.

Dans les Bois.  
Venezia e Napoli.

10.15 p.m. Concert of Operettas by the Radio Luxembourg Orchestra.

10.45 p.m. Gramophone Records of dance music.

THURSDAY

7.45 a.m. Gramophone Concert.

La Muette de Portici.  
L'Africaine, fant.

8 a.m. News Bulletins (in French and German).

12 noon. Radio Luxembourg Orchestra.

12.45 p.m. Luxembourg Red Cross Sweepstake Concert of waltzes.

6.30 p.m. Concert of Light Music and Dance Music.

GERMAN EVENING

7.40 p.m. Poetry Reading by Jakob Kneip (extracts from "Bauenbrot").

7.45 p.m. Accordion Recital by Theophile Dedye.

Les Cadets.  
Aubade charmeuse.  
Le Cabanon de Suzon.

Pour être un Jour aimé de toi.  
Espérance.

8 p.m. News Bulletins (in French and German).

8.20 p.m. Radio Luxembourg Orchestra.

Angelus.  
Pièce en Forme de Habanera.  
Sabbat infernal.

8.40 p.m. German Concert by the Radio Luxembourg Orchestra.

Danse hongroise No. 5 (Brahms).  
Ballgeflüster.  
Marche nuptiale.  
Feuilles d'Album.

Rêves.  
Retraite aux Flambeaux.

9.15 p.m. Gala Concert by the Radio Luxembourg Orchestra, directed by Henri Pensis, with the celebrated violinist, Gabriel Bouillon.

Chaconne.  
Léonore III.  
Concerto en Mi Mineur pour Violon et Orchestre.

10.5 p.m. Piano Recital by Mme. Buck-Lambe.

10.30 p.m. Gramophone Records of dance music.

FRIDAY

7.45 a.m. Gramophone Concert.

Sonnerie à Cheval et Marche du 1er Régiment des Guides.  
Gai Babillage, polka.  
Pizzicato Polka.  
Amour dédaigné.

8 a.m. News Bulletins (in French and German).

12 noon. Radio Luxembourg Orchestra.

6.30 p.m. Concert of Light Music and Dance Music.

DUTCH EVENING

7.40 p.m. Luxembourg Red Cross Sweepstake Concert of Spanish songs.

Sangre de Reyes.  
Soneto a Cordoba.  
Marina: Duo de Marina et Jose.

8 p.m. News Bulletins (in French and German).

8.20 p.m. "Mon Programme" Concert. The Radio Luxembourg Orchestra.

8.40 p.m. Radio Luxembourg Orchestra.

Le Calife de Bagdad.  
Ballet de Coppelia.  
Rhapsodie en Do.  
Angelus.  
Suite lyrique.  
Chant hindou.  
Caprice italien.

9.45 p.m. Piano Recital by Nathalie Radisse.

Deux Sonates.  
Deux Chorals.  
Nocturne Op. 27, No. 1 (Chopin).  
Jeux d'Eau.  
Gitanerias.

10.25 p.m. Radio Luxembourg Dance Orchestra, directed by Ferry Juza.

SATURDAY

7.45 a.m. Gramophone Concert.

Marche du 11<sup>me</sup> Regiment de Ligne.  
Fantaisie sur des Oeuvres de Weber.  
Les Succès de José Padilla.

8 a.m. News Bulletins (in French and German).

12.30 p.m. Luxembourg Red Cross Sweepstake Concert by the Radio Luxembourg Dance Orchestra, directed by Ferry Juza.

4 p.m. Accordion Recital by Ch. Coppens.

Parade des Boy Scouts, marche.  
Erwachende Liebe, valse boston.  
Gern' hab' ich die Frau'n geküsst.  
Valse à Boutsy, valse.  
Buenos Noches, marche espagnole.

4.30 p.m. Concert by the String Orchestra, directed by Henri Pensis.

Concertino en Fa Mineur.  
Sérénade nocturne.

5.5 p.m. Song Recital by Venant Pauke.

Louise: Air du Père (Gustave).  
Air du Cheminot.  
Polyceute: Cantilène.  
Tannhäuser: Air de Wolfram.  
Manon: Air du Père.

5.35 p.m. Piano Recital by Eugene Mattern.

Polonaise Op. 53 (Chopin).  
Valse de Concert—Sur les Touches noires (Siwatschew).  
Menuet (Paderewski).  
Polka de la Reine (Raff).

5.55 p.m. Gramophone Records.

Serenata (J. Jongen).  
Chanson villageoise No. 2 (Popper).  
Chant sans Paroles (Mendelssohn-Kreisler).

FRENCH EVENING

7.40 p.m. Gramophone Concert.

Così fan tutte, ouv. (Mozart).  
Fantaisie sur les Oeuvres de Schubert (arr. Urbach).  
Samson et Delila, sél. (Saint-Saens).  
La Serenata, valse (Metra).

8 p.m. News Bulletins (in French and German).

8.25 p.m. Song Recital by Emile Colonne.

Messaline: Viens aimer.  
Roméo et Juliette.  
Grisélidis.  
Chanson d'Amour.  
Le Jongleur de Notre-Dame.  
Le Barbier de Séville.  
Aben Hamet.

9 p.m. French Concert by the Radio Luxembourg Orchestra.

Simple Bonjour.  
Sphinx.  
Pelléas et Mélisande.  
Rigaudon des petits Pages.  
Valse française.  
Menuet de la Reine Anne.

9.30 p.m. Talk by M. Edmond Chaix, President of the French Touring Club: "The Cyclist in France."

9.40 p.m. Flute Recital by M. Faber.

Concertino.  
13<sup>me</sup> Solo.

10.15 p.m. Musical Lucky Dip with soloists and the Station Orchestra, directed by Henri Pensis.

11.30 p.m. Littlewood's Concert of Dance Music.

You can receive Radio Luxembourg on a wavelength of 1,304 metres, 230 kilocycles. The power is 200 kilowatts. Other Luxembourg programmes are in the section commencing on page 23 of this issue

The B.B.C. started on January 1 a controversial series on the report of the Joint Select Committee on India . . . But what is happening in India's own broadcasting?

**I**N no other country in the world has broadcasting so important a future as it has in India; and certainly the need for it is nowhere so great.

That it is appreciated there is proved by the fact that since its inception the original number of licence-holders has increased steadily, going up with a bound since the Government recently took over. The educated Indian is rapidly becoming radio-minded.

The Indian State Broadcasting Service, sponsored by Government, plans to continue from where the old Indian privately-owned Indian Broadcasting Company left off.

Already important extensions are in sight, and others under consideration.

The existing stations at Bombay and Calcutta are to be augmented by others of equal importance, commencing with a high-powered regional station at Delhi, which, it is hoped, will be in operation by next spring.

A chain of similar stations is projected, which, in order that all classes of listeners may be catered for, will broadcast both in English and in the principal vernacular of their respective areas; the idea being that they shall form the skeleton of a service covering the whole of India.

Next on the schedule is a large number of medium-wave provincial stations of lower power, designed to serve the rural areas, and to be administered by the Provincial Governments concerned.

The first of these is already under way in Peshawur; commencing in the autumn of this year (1935) it will broadcast programmes expressly suited to the requirements of its particular type of hearers over something like 2,000 square miles of the North-West Frontier Province.

The Indian State Broadcasting Service also hopes to establish, at a later date, a high-power short-wave station at a central point which will supply a much better class of programme than anything hitherto attempted in India for the benefit of Europeans and educated Indians; this will be given in English, and items from the best British and Continental programmes will form a large part of it, relayed where possible, recorded and repeated where relaying is impracticable.

The series of regional stations will be specially valuable because for atmospheric and other reasons long-distance transmission in India, though occasionally successful, is anything but reliable, and literally thousands of listeners or potential listeners who have so far been denied the full advantages of a radio set will now, at last, be reasonably assured of unbroken reception.

Perhaps equal importance, of a different kind, may be attached to the projected stations for the broadcasting of English programmes; since all such bonds of common interest make for better understanding between Indian and English.

But it is the stations dedicated to the rural areas which will play far the biggest and most direct part in the immediate welfare of the nation.

All thinking people who know Indian conditions are unanimous concerning the necessity for a means of keeping in touch, on the largest possible scale, with the Indian peasantry, who, it should be remembered, form the major portion of the land's huge population, and whose toil is responsible, at bottom, for all its wealth and prosperity.

Their lives are lived on the most primitive scale, in illiteracy and poverty that it is impossible to exaggerate; they depend so utterly on the land for everything that natural calamities such as flood or a bad harvest or a visitation of



*Dewan Sharar, who is well known as a writer of B.B.C. material, dressed as a villager*

The Promise of India's Radio

It has to be. In many cases it is practically shut off from the outside world, miles of uninhabited country—sometimes with good roads, sometimes little more than jungle—severing it, if not from civilisation, certainly from the wider life of the towns.

Should it happen to be blessed with a post-office, the mail will arrive there weekly or bi-weekly at most. Generally the priest, the school-master—sometimes these are one and the same—and probably the headman are the only people who can read or write.

For news of the outside world they are mainly dependent on chance wayfarers, literate or otherwise; rumours caught from neighbouring villages, sometimes so wild as to be ludicrous; the inevitable professional agitator who finds his way everywhere the world over, overflowing with his own particular brand of hatred, be it political, racial, religious, or merely crank; occasional Government officers on tours of inspection; Indian Village Welfare Association lecturers; and such Government messengers as may be sent out bearing vital news or warnings.

Moreover, conditions are changing, though but slowly; and the young Indian of the rising generation, even in the villages, is athirst for education, enlightenment, and amusement.

How is he to get these things, save to a cruelly limited extent, as rural conditions are at present?

He can learn just enough from the village school to make him, if he be of the intelligent type, eager for more. If circumstances

permit he may migrate to the towns, as thousands of his kind are doing; but circumstances do not always permit, and when they do the village suffers accordingly by the loss of its best blood. But with a broadcast programme that included an adequate educational section as well as news, instruction, and a generous measure of the right kind of entertainment—that is, the kind that the village listener, as distinct from the sophisticated townsman, can understand and enjoy—the need could be met to a very great extent.

This the Government hopes to do. Add to this the fact that with a people so steeped in ignorance, all lessons must be given by word of mouth, and reiterated—daily, if possible—until the subject-matter is well driven home into the minds of the hearers, who otherwise forget it with almost unbelievable promptitude.

Also the best instructor on earth cannot hope to reach all his hearers, at any rate in an Indian village; there may be religious or superstitious objections, or it may happen that the women of the village are forbidden to attend the men's meetings.

He can never hope to carry out his task in full. Also he wastes a maddening amount of time in travelling from one remote hamlet to another.

Broadcasting disposes of all these difficulties at a blow.

Everything that the personal instructor can do, and all that he would like to do but cannot, wireless can accomplish. True, further obstacles—and by no means small ones—present themselves, such as local dialects, which vary at very short distances; the cost of buying and keeping up a receiving set; and the need for an expert to attend to its maintenance.

These problems, too, have received consideration, and Government schemes are being prepared which, it is hoped, will overcome them.

The series of low-powered Provincial stations, being so numerous, dispose not only of the difficulty of long-distance transmission, but also make it possible to suit each programme to purely local requirements, both in the choice of subjects and in the selection of an announcer and speakers who know the dialect intimately.

The cost to the individual is obviated by the possibility of communal radio sets in which the entire village could share at a low—if possible, an almost nominal—cost per head.

It is a scheme that promises to be of infinite value and service to India—perhaps greater than we can realise as yet.

# Broadcasting in a Thousand Dialects

## DEWAN SHARAR

*gives "Radio Pic." readers first-hand facts about the vast plans of the Indian State broadcasting service, sponsored by the Government and therefore of outstanding interest in connection with the B.B.C. series of talks on India*

locusts leave them completely destitute.

Nowhere is the need more urgent for enlightenment, for advice and guidance, for entertainment, for warning of peril or epidemic; for instruction in hygiene, economy, agriculture, child-welfare, and veterinary knowledge; and for news, including the all-important weather forecasts.

The Government does what it can.

Admirable work is being carried out by its officers, as well as by the splendid Indian Village Welfare Association and kindred organisations; but the isolation of the villages, the vast distances between them, and the universal illiteracy, made the task practically impossible to fulfil.

The average untravelling Englishman can have little or no conception of the remoteness of these people's lives. A village of the more isolated type—there are hundreds of thousands—is, apart from the sale of its cotton crop if it grows one, completely self-supporting.



**LESLIE BAILY,**  
the author of this popular B.B.C.  
feature, here retells parts of  
his radio scrapbooks exactly as  
they were staged in the studio.

The first "Scrapbook" on a historical theme was given in December, 1933, the year chosen being 1913. Since then the years covered have been 1909, 1910, 1914 and 1918. The next one, for 1921, will be heard in February.

# SCRAPBOOKS

Anna Lee, Gaumont-British star with Les Allen, goes through her Scrapbook.

air—the race from London to Manchester, a cross-country journey of unheard-of difficulty, in which Grahame-

White made a British challenge to the ascendancy of the French (represented at this contest by Louis Paulhan).

This broadcast was an interesting experiment in dramatising a narrative, Mr. Grahame-White himself taking the chief rôle—as his own 24-years-younger-self. And a splendid actor he made.

The script of our reconstruction of that auspicious event will indicate just how this type of broadcast is staged in the studios (separate studios being used for the actors, the music, and the sound effects):—

(Fanfare, on which superimpose)—

COMPÈRE: We now have the honour to present Mr. Grahame-White himself in a radio news reel of the epic race.

## The EVIL GENIE of the B.B.C.

WHEN the finished product of some weeks of work at Broadcasting House flows forth one night from a million loud-speakers, a million listeners little guess at the heartburnings, the anxieties, the scores of perplexing problems that have strewn the path of those in charge of the programme.

I am convinced that there is some malicious sprite at Broadcasting House, a genie who delights to embarrass the already harassed producer just before he rings up the curtain. I remember a certain stage star who rang me up a fortnight before the date of the programme and sweetly declared that she was sailing for America on the morrow, and no doubt I could get someone else to play her part.

As the part had been written expressly to present that impetuous lady, and no other, this was not so easy.

Another eleventh hour crisis occurred when we engaged the great aviator, Bleriot, to tell in "Scrapbook for 1909," the story of his pioneer flight across the Channel. Bleriot was in Paris and could not get away. Arrangements were therefore made to have his talk recorded at gramophone studios in Paris. Exactly what he was to say—a short narrative in English—was settled by post. Two days before the broadcast, Charles Brewer and I eagerly opened the box of records, just arrived. We placed one on a gramophone, and out came a torrent of French!

The mistake forced us to a curious dodge. To transmit the complete talk in French was out of the question, so during the broadcast the needle was taken off after every few sentences and a "headline" in English was interjected by one of our actors. To hear the actual voice of Bleriot, with these dramatic interjections, was, as it proved, extremely effective.

This was Bleriot's own story:—

BLERIOU: In the early morning of July 25th, 1909, I left my hotel at Calais and drove out to the field where my aeroplane was garaged. On the way I noted that the weather was favourable to my endeavour. I therefore ordered the destroyer *Escopette*, placed at my disposal by the French Government, to go to sea. I examined my aeroplane. I started the engine, and found it

worked well. At half-past four we could see all around. Daylight had come. My thoughts were only upon the flight, and my determination to accomplish it this morning. Four-thirty-five. *Tout est prêt!* In an instant I am in the air, my engine making 1,200 revolutions—almost its highest speed—in order that I may get quickly over the telegraph wires along the edge of the cliff. As soon as I am over the cliff I reduce my speed. There is now no need to force my engine. I begin my flight, steady and sure, towards the coast of England. I have no apprehensions, no sensations, *pas du tout*. The *Escopette* has seen me. She is driving ahead across the Channel at full speed. She makes perhaps 26 miles per hour. What matters? I am making at least 42 miles an hour. Rapidly I overtake her, travelling at a height of 250 feet. The moment is supreme, yet I surprise myself by feeling no exultation. Below me is the sea; the motion of the waves is not pleasant. I drive on. Ten minutes go. I turn my head to see whether I am proceeding in the right direction. I am amazed. There is nothing to be seen, neither the destroyer, nor France, nor England. I am alone. For ten minutes I am lost. It is a strange position to be alone, unguided, without compass, in the air over the middle of the Channel. I touch nothing. My hands and feet rest lightly on the levers. I let the aeroplane take its own course. For ten minutes I continue, and then I see the cliffs of Dover, and away to the west the spot where I had intended to land: The wind has taken me out of my course. Now it is time to attend to my steering. I turn towards the west. Now, indeed, I am in difficulties, for the wind here by the cliffs is much stronger, and my speed is reduced as I fight against it. Yet my beautiful aeroplane responds. I see an opening and find myself over dry land. I attempt a landing but the wind catches me and whirls me round two or three times. At once I stop my motor, and instantly my machine falls straight upon the land. I am safe on your shore. Soldiers in khaki run up, and a policeman. Two of my compatriots are on the spot. They kiss my cheeks. I am overwhelmed.

An interesting sequel to this occurred a few months later when Mr. Claude Grahame-White gave, in "Scrapbook for 1910," his personal account of the next stride in the conquest of the

(Fanfare up.)

1ST NARRATOR: The Race to Manchester!

2ND NARRATOR: Grahame-White, after visiting Hendon to arrange with Paulhan that each should notify the other of his intention to start, thus making a scratch race of it, returns to the aeroplane sheds at Wormwood Scrubbs where he and his mechanics have for four days and nights worked to repair the damage sustained in a recent mishap.

1ST NARRATOR: April the 27th, 1910!

2ND NARRATOR: Conditions are unsuitable for flying. Tired out, and yet with nerves too strained for sleep, Grahame-White passes the time with his friends at an hotel near the aerodrome. (Fade in chorus with piano: "Wrap Me Up in My Tarpaulin Jacket.")

MESSENGER: Mr. Grahame-White! Mr. Grahame-White!

(Stop singing.)

GRAHAME-WHITE: Yes, what is it?

MESSENGER (puffed): Mr. Grahame-White! Paulhan!—he's started.

GRAHAME-WHITE: Started?

MESSENGER: He left Hendon nearly an hour ago, for Manchester.

GRAHAME-WHITE: Gosh, the Frenchman's stolen a march on me! What's the time?

A FRIEND: Nearly half-past six.

GRAHAME-WHITE: It won't be dark for an hour. I must start at once! Get the machine out, boys!

FRIEND: But, Claude, you can't go up in this wind!

GRAHAME-WHITE: Wind or no wind, I must catch that Frenchman. Quick, boys! Bill, get the tanks filled up! Where's my flying suit?

(During the last sentence his voice is faded out. Fade in music.)

NARRATOR: And so, without food, or sleep, or even a trial flight, Grahame-White sets out to chase Paulhan. His machine is a fifty horsepower Farman, with no weather protection of any sort for the pilot.

(Fade music out. Fade in chatter of a large and excited crowd.)

GRAHAME-WHITE: Contact!

(Engine starts.)

FRIEND: Good-bye, Claude! Good luck to you!

(Engine revs up. Crowd cheers. Machine

Continued on page 34



When we were very young — beautiful Jane Carr as she is now, and the equally lovely baby she was once.



Helen Alston graphed with her mate "Tooty"

# THE FAMILY



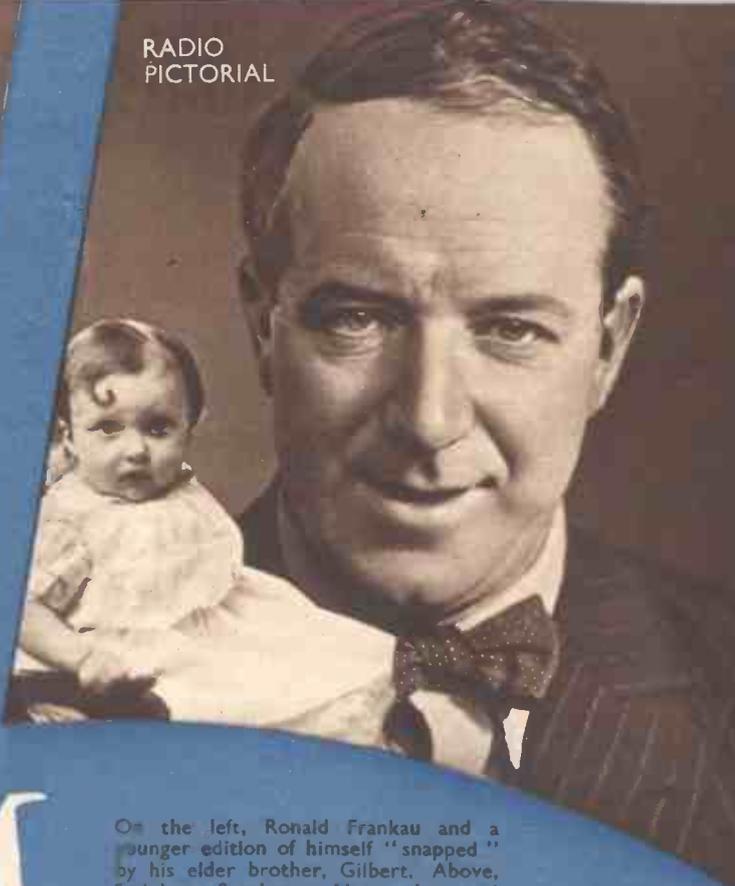
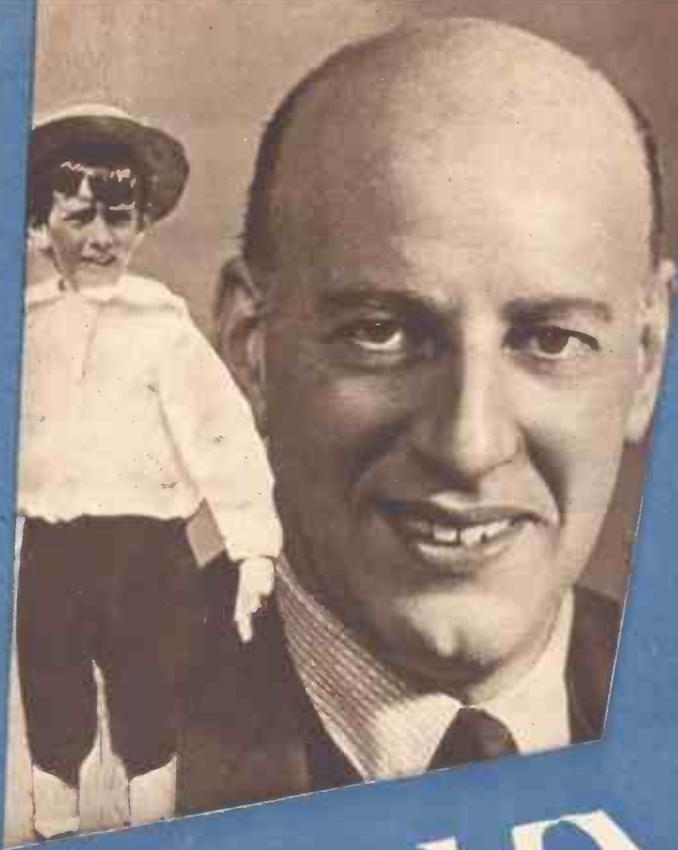
Eve Becke as a small maiden of three years and as she is in her latest portrait.

Captain Wakelam regards the small boy he was, with a smile.



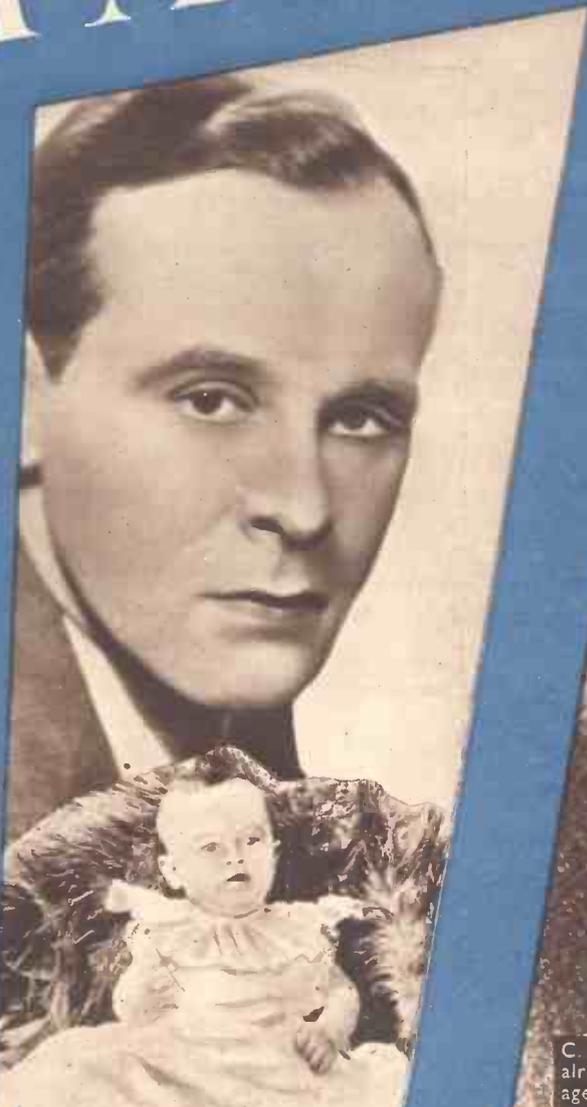
Notice the position—the same then as now. Norman Long seems to have been born for a piano!

RADIO  
PICTORIAL

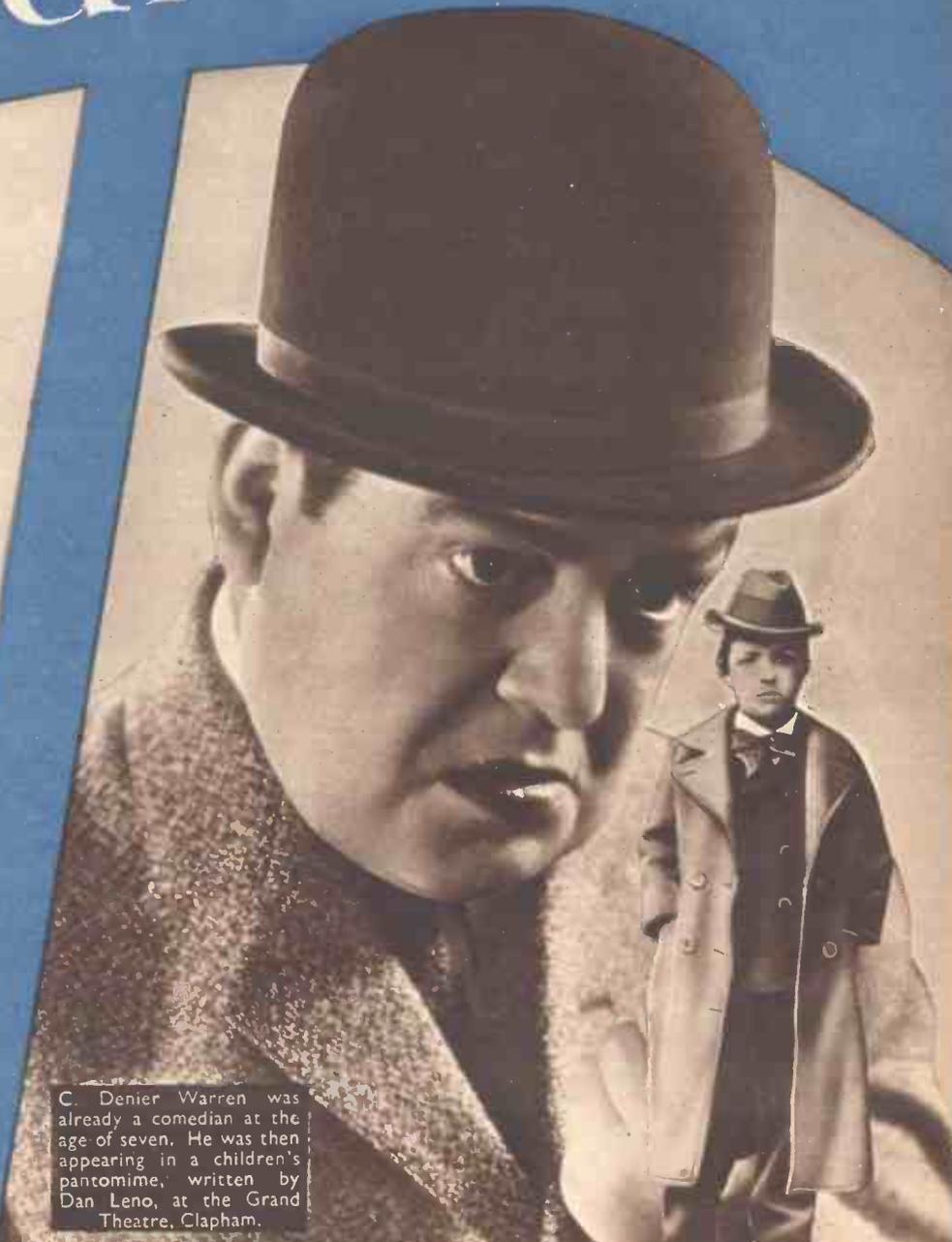


# ALBUM

On the left, Ronald Frankau and a younger edition of himself "snapped" by his elder brother, Gilbert. Above, Stainless Steel. Note the curl comma.



Here is Reginald Purdell—and a very early portrait.



C. Denier Warren was already a comedian at the age of seven. He was then appearing in a children's pantomime, written by Dan Leno, at the Grand Theatre, Clapham.



At Home with the Stars—5 I

She collects elephants—cornelian, jade, ebony and ivory ones. Here she is with some of her favourites.

Esther

COLEMAN

ESTHER COLEMAN lives the life of a bachelor girl. That is to say she occupies part of a large house in Warwick Avenue, off Maida Vale. To visit her there is to find her in what is really an annexe to the house. It was built by a painter who used it as his studio.

A very delightful room and somewhat unusual. To get to it you go through another room which Miss Coleman uses as a bedroom, and down steps, when you find yourself in a studio with a distinct atmosphere about it.

Opposite the door is a large window which opens in the manner of a french window. Another to your left, and a light over a door on the other side. The roof is heavily beamed and rises sharply to an apex.

A large anthracite stove, a piano, a settee, some comfortable chairs, and several other tasteful pieces of furniture.

Miss Coleman is young, vivacious, and decidedly good-looking. She has also the great advantage of an arresting speaking voice which not many singers seem to have.

Obviously a student with a broad outlook. Everything worth while to her has an artistic touch about it. Her mode of dress proves it.

She admits she is erratic over her singing-practice. To-day she will practise from the time she gets up until she retires again. To-morrow and the next day she will not sing at all. She says the method suits her—and her voice.

The voice, incidentally, is part of her make-up. It is contralto and of an appealing quality. She is a pianist so that she can play her own accompaniments but prefers to have them played for her. She sang Litz and Brahms to me in a way that proved her love for good music.

In her early days she had thoughts of being a pianist and then an organist. She has studied both instruments. Her career at the Guildhall School of Music, however, decided that she was destined to be a singer. She was there for six years and won every prize and scholarship for which she was eligible. She collected a few gold and silver medals while she was about it.

She has never stopped collecting things since. She collects elephants. Her Zoo is most interesting.

She has all breeds. There are elephants in cornelian, jade, ebony, ivory, and anything else you can think of. Three ebony specimens stood in melancholy procession on a side table. They are in disgrace with their young mistress because their trunks are down. Miss Coleman's vivacity and general conception of life does not admit of her elephants having their trunks down. Trunks up for her, every time!

Then there is Nimble. He is a liver-and-white spaniel, all shaké and wag. He believes in tails up, so that he goes well with the elephants. He is part of the establishment and where his mistress goes there he goes also.

Excepting, that is, when she broadcasts. He

is not allowed to accompany her to the B.B.C. So he howls miserably at home.

Then they upset his calculations altogether by switching on the wireless to hear her sing. Nimble then goes off his head completely. He rushes to the front door and barks furiously. They open the door and he finds his mistress is not there. Being of a philosophical nature Nimble returns, snaps viciously at the set, and settles down to listen. When Miss Coleman returns from the B.B.C. he nearly barks his head off with delight. Poor Nimble! It is hard for him to understand.

Miss Coleman first broadcast as long ago as 1925. Since then she has sung for the B.B.C. well over two hundred times. Her programmes have covered a wide field. Anything from Bach to Revue.

Also she has broadcast from Paris, played in a film, and made a great number of gramophone records. Another exploit was her appearance in

Hullo, Children

"Flossie"—whom the kiddies will have heard from Radio Normandy—writes us a letter this week about the Radio Uncles

WHOOPEE CHAPS!!!  
It were rippin' ringin' up Uncle Bob, Benjy, and Andy the other Sunday at Radio Normandy. I were frilled. We went along into the telephone box, opposite the beacon that had been pinched, and Uncle Tom had a pocket full of pennies, he said he'd sneaked from Aunt Nancy, who came to see him the other day; but I didn't beleave him, as when she were here she gave me all her pennies to buy Toffee Apples wiv. We bof squeezed into the telephone bar and the Exchange Lady said "Number PLEEEESE" and I said "Only two," but Uncle Tom said "Sh'sh" and asked for "Continental Trunks," and I said "Are we going through the customs?" So the Exchange Lady said she couldn't hear if the child didn't stop talking, so I called her a "Smoovey" and started a toffee I had found in my pocket. Uncle Tom asked for the Radio Normandy number to Continental Trunks, and the Exchange Lady told him to put in lots of pennies and to press Button A. I said "let me" and pressed Button B by mistake, and all the pennies fell out of the thingemy, so that we had to start all over the same thing.

Soon we were talking to Uncle Pierre, the Froggy Uncle who talks English nicer than me. Says you. (Flossie, no rudeness please.) He said "Commeng ça va" and I said "Ça Gaze" which means "Nicely, thank you," and then we talked to Uncle Bob who broadcast us. I wanted to go on talking for a long time, but Uncle Tom's a bit stingy at times and said that it weren't after seven, and that telephoning were expensive, and the Exchange Lady said "Three Minutes Please" so that I thought I were boxin'. We soon had to say "Good bye" and as all good fings have to cum to an end, like a sticky sweet, so does my letter,

Cheers dears and have a good time,

FLOSSIE

an early television demonstration before the Prince of Wales.

Miss Coleman's chief hobby is riding in which she indulges when in the country. She does not play tennis but is a golfer with a handicap of not having much time to devote to it.

She is also a flying enthusiast. She has a friend who owns a small plane and occasionally visits her with the idea of getting a little higher in the world. She loves theatres and giving parties, but says she simply has no card sense at all.

A great reader, but only of good books. Cannot endure a thriller or rubbish of any kind.

One of her next broadcasts is from the Grand Hotel, Eastbourne, on a Sunday evening. She played recently in *The Cousin from Nowhere* and was on one occasion Octavia in *Anthony and Cleopatra*. Which serves to show something of her versatility. She was also in a broadcast production of *Tilly of Bloomsbury*.

Esther Coleman is a typical English professional girl, except that she is not a synthetic blonde or anything like one. She doesn't even smoke. Her vivacity is one of the most striking features of her character. Perhaps she is right about those elephants of hers.

The B.B.C.'s Resolutions for Us  
Continued from page Fifteen

series, and basing his biased judgment on it alone, either because he does not realise that there are other points of view to be broadcast at later dates, or because he has not the patience to wait for them before he himself sums up. I do hope you won't fall into that error yourself, but always resolve to take a long view of things, where broadcasting is concerned.

And lastly, a resolution, to do with the correspondence we receive every week. At present, this is easily divided into two classes—the one consisting of absurdly extravagant praise, the other of uncritical, wholesale abuse. Neither class of correspondent is much help to us. If only instead the intelligent type of listener would bother to write to us, we would welcome whole-heartedly the expression of his opinion, and gladly take tips from his considered criticisms. Such criticisms would be extremely valuable to us, in that we have no direct method such as a theatre or even a cinema possesses of judging the response and reactions of our audience, which is not only unseen, but for the most part, silent.

Won't you break this silence this year, and write us a serious letter, saying exactly what you like about broadcasting programmes, and even more important still, what you don't like? But it is useless to waste your time and our own, unless you have something really constructive to say!

REF. Wellington

Sunday, January 6, to Saturday, January 12, 1935.

# PROGRAMMES

from the

# CONTINENT in ENGLISH

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

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## Sunday, January the Sixth

All Times Stated are Greenwich Mean Time

**PARIS (POSTE PARISIEN), 312 metres, 959 Kc./s., 100 kW.**

Announcer: J. Sullivan

### Afternoon Programme

4.30 p.m.

#### MILITARY BAND MUSIC

Songs of the Sea Medley.  
The Warbler's Serenade ... Perry  
Song with Chorus—Who's that a'Calling I  
Marching Through Georgia ... Miller

4.45 p.m.

#### The First of a New Series of OUTDOOR GIRL CONCERTS

With a Difference

Outdoor Girl Face Powder is the only Powder with an Olive Oil Base.

5.0 p.m.

#### THE KRUSCHEN

#### FAMILY PARTY ON THE AIR

Mr. Kruschen and his Son and Daughter, Frank and Phyllis.

5.15 p.m.

#### CYSTEX BROADCAST

Thrilling Dramas of  
Newspapermen's Adventures  
A Real New Broadcast

#### FOOLS, FRAUDS, FAKIRS

Relief for kidney sufferers—Cystex . . . begins its work in fifteen minutes.

5.30 p.m.

#### VARIETY CONCERT

Selection—Love, Life and Laughter  
Smiling Eyes ... Nawahi  
I Never Had a Chance ... Berlin  
John Willie's Farm ... Hargreaves  
Piano Medley.  
In Praise of Ale ... Sharpe  
Love, For Ever I Adore You ... Miller  
Dreaming a Dream ... Waller

6.0 p.m.

#### DANCE MUSIC

Skirts—Quick step ... Roberts  
Lazy River—Fox trot ... Carmichael  
You are invited to make a week's test of Outdoor Girl Face Powder free. Write to Outdoor Girl, 33 City Road, E.C.1.  
Speak Easy—Rumba ... Murphy  
When I Told the Village Belle—Fox trot ... Kernell

6.15 p.m.

#### BRITISH INTERNATIONAL PICTURES BROADCAST

Listen to extracts from current  
B.I.P. RELEASES

now showing in London and all over the country.

6.30 p.m.

#### SOCAPOLS' BROADCAST

#### DANCE MUSIC

Not For All the Rice in China—Fox trot ... Berlin  
The Continental ... Magidson  
Stars Fell on Alabama—Fox trot ... Mitchell  
Who Made Little Boy Blue?—Fox trot ... George

A fair business deal is guaranteed to every client of Socapols, 91 Regent Street, W.1. Write for coupons for next Saturday's Football Matches.

6.45—7.0 p.m.

#### GENE DENNIS

"The Woman with the Most  
Amazing Mind in the World"  
is Coming on the Air

Listen to the Wincarnis Broadcast for details of her debut

If you would like Gene Dennis to answer any question for you, send a wrapper from a bottle of Wincarnis and a 1½d. stamp to Gene Dennis, c/o Wincarnis Works, Norwich.

#### Evening Programme

10.30 p.m. WILLIAM S. MURPHY'S  
(Edinburgh) CELEBRITY CONCERT

(Gramophone Records)

Saschinka—Russian Potpourri ... Schirrmann  
Marek Weber and his Orchestra.  
Brave Hearts (Princess Charming) ... Kester  
Evelyn Laye.  
Shiela McKay ... (Will Fyffe) ... McKensie  
Old Panama ... Alford  
Band of H.M. Coldstream Guards.  
Layton and Johnstone Favourites.  
Layton and Johnstone.  
Rollin' Home (The Street Singer) ... Hill  
They Didn't Believe Me ... Kern  
Maurice Elwin.  
Live and Love To-night ... Johnston  
Johnny Green and Orchestra.

Football takes on a new interest when you hold a coupon in Wm. S. Murphy's Football Pools. Write to: Stauch Buildings, 12 Blenheim Place, Edinburgh, 7.

11.0 p.m. LIGHT SONGS

It Happened in Monterey ... Wayne  
Searching for Lambs ... Goossens  
Come Out Vienna ... Strauss  
That's Love ... Hart

11.15 p.m. STRANG'S FOOTBALL POOLS  
BROADCAST

#### VARIETY

There Was An Old Woman ... Damerell  
Pianoforte Selection—Sporting Love.  
Spring Don't Mean a Thing ... Kennedy  
Tell Me Pretty Maiden (Floradora) ... Stuart  
You Were So Charming ... Carr  
There's Nothing Proud About Me ... Gifford  
Gunner Joe ... Edgar  
Ole Faithful ... Carr

Be in time for big dividends next week by writing now for coupons to Strang's Football Pools, Hawkhill Avenue, Edinburgh, 7.

11.45 p.m.

#### Ingersoll Slumber Hour

Turn down the Light for the Programme of Sweet Music

Ingersoll Watches keep split second accurate time.

12.0 (Midnight) I.B.C. Goodnight Melody and Close Down.

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

Announcer: S. H. C. Williams  
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.  
Try and See It My Way—Fox trot ... Dixon  
Looking for a Little Bit of Blue—Fox trot ... Woods  
I'm Lonesome for You Caroline—Waltz ... Walker  
I Only Have Eyes for You—Fox trot ... Dublin  
Lady Rainbow—Novelty Fox trot ... Damerell  
Oh Baby! Baby—Fox trot ... Mahoney  
Nuestro Cantar—Rumba ... Frontela  
He Didn't Even Say Goodbye—Fox trot ... Sigler  
The Continental—Fox trot ... Magidson  
Signature Tune—Come Back to Erin.

(For remainder of Radio Luxembourg Programmes see page 25, column 1)

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

Announcers: C. Danvers-Walker, B. G. McNabb, and A. Campbell

#### Morning Programme

8.15 a.m.

#### PHILCO HAPPY HALF-HOUR MILITARY BAND SELECTIONS

Philco Signature Tune.  
Hunt in the Black Forest ... Volkler  
Maritana Overture ... Wallace  
Song—The ToyMaker's Song ... Glass  
In a Monastery Garden ... Ketelbey  
Philco Time Signal.  
Wood Nymphs ... Coates  
Song—A Jovial Monk Am I ... Audran  
Dance of the Tumblers ... Rimsky Korsakow  
Selection—Dorothy ... Cellier  
Keep in step with the thrilling march of radio science. Buy a Philco Radio Receiver.

8.45 a.m.

#### PAVEMENT CAMEOS

Sophisticated Lady ... Mille  
Burlington Bertie from Bow ... Hargreaves  
Truly Rural Gentleman ... Heymann  
The Chelsea Pensioners ... Buller

9.0 a.m.

#### ORCHESTRAL MUSIC

Selection of War Marching Songs ... arr. Somers  
Animal Antics ... Wark  
The Jolly Whistlers ... Gennin  
Violin Solo—Spanish Serenade ... Heykens  
Emperor Waltz ... Strauss  
Bees Among the Clover ... Barker  
Songs from A Southern Maid ... Fraser Simson  
Marushka ... de-Laur

9.30 a.m.

#### "RADIO PICTORIAL" CELEBRITY CONCERT

(Gramophone Records)

Signature Tune—You Ought to be in Pictures.  
Swing Little Thingy—Fox trot ... Green  
Joe Loss and his Band.  
Ay Ay Ay ... Freire  
Troise and his Mandoliers.  
Many Happy Returns ... Hogan  
Stanley Holloway.  
The Garden Where the Praties Grow ... Liddle  
Jack Doyle.

(For remainder of Sunday's programmes see overleaf.)

Listen to the I.B.C. Programmes from PARIS (Poste Parisien, 312 m.) every Sunday at 4.30 and 10.30 p.m. and on week nights at 10.30 p.m.

# Sunday, January the Sixth

**RADIO NORMANDY—cont.**

9.30 a.m. "Radio Pictorial" Celebrity Concert—continued  
 My Romance (Dinah Brook) ... Washington  
 Music, Music Everywhere ... Koehler  
 Edythe Baker  
 Childhood Memories—One step arr. Somers  
 Debroy Somers Band.  
 Mary Rose—Waltz (Parr Davies) Joe Loss  
 Signature Tune—You Oughta be in Pictures  
 A roaring fire ... a radio set ... and  
 "Radio Pictorial." The perfect combination  
 for winter listening.

10.0 a.m.

**THE KRUSCHEN FAMILY PARTY ON THE AIR**  
 Mr. Kruschen and his Son and Daughter, Frank and Phyllis.

10.15 a.m. Likes

One Little Drink ... Clarke  
 I Like to Jump Up on a Bike Box and Cox  
 Vidor Batteries for improved reception—  
 from your radio dealer; made by Vidor, Ltd.,  
 Erith, Kent.  
 Whistlin' Under the Moon... Hargreaves  
 Sittin' Up Waitin' for You ... Razaf

10.30 a.m. Dislikes

Bad People ... Discepolo  
 Speedy delivery to consumers creates  
 clients and new business. Ask Sparshatt's of  
 Portsmouth about Dennis Commercial  
 Vehicles.  
 Stormy Weather ... Koehler  
 I've Got to get up and Go To Work Hupfeld  
 Thirty Thirsty Throats ... Nesbitt Bros.  
 Make money on your old gold. Sell it to  
 Spinks, 5 King Street, St. James's, S.W.1.  
 A One Horse Town ... Leon  
 A Cuckoo in the Nest ... Sievier  
 For the best cakes and puddings you've  
 ever made, use Bargarde Self Raising Flour.  
 Sitting on the Ice in the Ice Rink Cottrell  
 You know you're getting a bargain when  
 you buy a used car from Geo. Fitt Motors,  
 Ltd., of Tankerton and Herne Bay.  
 Heartaches ... Klenner

11.0 a.m.

**SACRED MUSIC**

Jesus Shall Reign Where e're the  
 Sun ... Rimington  
 Rescue the Perishing ... Doane  
 Ring the Bells of Heaven ... Root  
 Tell Me the Old, Old Story ... Doane

11.30 a.m.—12 (Noon)

**TUNES FROM THE TALKIES AND SHOWS**  
 Selection—Evergreen ... Woods  
 Baby Take a Bow (Stand Up and  
 Cheer) ... Brown  
 Thine is My Heart (Blossom Time) Schubert  
 Out in the Cold, Cold Snow (Love,  
 Life, and Laughter) ... Haines  
 Show Memories.  
 I Wait for You (Evensong) Knoblock  
 Senorita (The Private Life of Don  
 Juan) ... Spoliansky  
 Faster and Faster (Streamline) ... Ellis

Ingersol Time

**Afternoon Programme**

2.0 p.m.

**SOCAPOLDS' BROADCAST**

**DANCE MUSIC**

When the New Moon Shines—Waltz Woods  
 Tina—Tango ... Grofz  
 All I Do is Dream of You—Fox trot Freed  
 Auf Wiedersehn, My Dear—Fox  
 trot  
 Bolero ... Ravel  
 The Lolly Pop Major—Quick step Damerell  
 Let's Put Out the Lights and Go  
 To Sleep—Fox trot Hupfeld  
 P.S. I Love You—Fox trot Jenkins  
 Write to Socapolds, Ltd., 91 Regent  
 Street, London, W.1, for their wonder-  
 value Football Coupons.

Lots of happy people are going to Hungary  
 during the next few weeks. Why not join  
 them? Ask the Hungarian Travel Bureau,  
 3 Berkeley Street, W.1, for details.

2.30 p.m.

**OLD FAVOURITES**

Savoy Southern Memories... arr. Somers  
 You'll be charmed with the houses on the  
 Hasler estates, Worthing—from £550  
 freehold.  
 Tommy Lad ... Margetson  
 In the Shadows ... Finck  
 Batteries down again? Why not fit your  
 set with Vidor? Only 6s. 6d. for 120 volts.  
 Lily of Laguna ... Stuart  
 When You and I Were Young Maggie.  
 Narcissus ... Nevin  
 Does that old silver suit your modern room?  
 If not, sell it to Spinks, 5 King Street, S.W.1.  
 After the Ball ... Harris  
 Gridiron Club March ... Sousa

**RADIO NORMANDY—cont.**

3.0 p.m.

**MILITARY BAND MUSIC**

Soldiers of the King ... Stuart  
 Knightsbridge March ... Coates  
 Song—Up From Somerset Sanderson  
 Don't let your old gold lie idle. Sell it to  
 Spinks and buy something you want.  
 Selection—The Sorcerer ... Sullivan  
 Twist and Twirl ... Kottlaun  
 Cornet Duet—Jolly Twins... Hawkins  
 Song—Shenandoah... arr. Terry  
 Guards Brigade March (The Shop  
 Girl) ... Darewski

3.30 p.m.

**REQUEST PROGRAMME**

Missouri Waltz ... Shannon  
 River Stay 'way from My Door  
 Ballerina ... Kennedy  
 Song of the Vagabonds ... Friml  
 A week's generous supply of Outdoor Girl  
 Olive Oil Face Powder! Send a postcard  
 to Outdoor Girl, 32 City Road, E.C.1.  
 A nous la liberté... Auric  
 Moods ... da Costa  
 Brother, Can You Spare a Dime? ... Harburg  
 The Chocolate Soldier Waltz Oscar Straus

4.0 p.m.

**ORCHESTRAL MUSIC**

Selection of the Works of Grieg arr. Urbach  
 Malaguena—Spanish Dance Moskouski  
 People who used to hate walking have  
 found it one of their favourite pastimes since  
 they've worn shoes from Chas. Baber  
 Regent Street, W.1.  
 Violin Solo—Sicilienne et Rigaudon Kreisler  
 Francoeur ...  
 Soldiers Changing the Guard  
 (Carmen) ... Bizet

4.15 p.m.

**The Thought for the Week**  
**THE REV. JAMES WALL, M.A.**  
 Precentor of Durham Cathedral

**ORCHESTRAL MUSIC—continued**  
 Down in the Forest... Landon Ronald  
 On Wings of Song ... Mendelssohn  
 'Cello Solo—Harlequinade... Squire  
 One Fine Day (Madame Butterfly) Puccini

4.30 p.m.

**The I.B.C. Nursery Corner**

**with the Uncles**

**BIRTHDAY GREETINGS**

**and**

**Flossie's Resolutions.**

4.45 p.m.

**WINTRY ECHOES**

Sleigh Bells ... Lindemann  
 It's Winter Again ... Hoffmann  
 Snowflakes ... Rawicz  
 The Skaters' Waltz ... Gungl

**Ingersol Time**

**CONCERT OF GRAMOPHONE RECORDS**

Let's Go Wild ... Frankau  
 Night and Day ... Porter  
 My Last Year's Girl ... Little  
 The Green Eye of the Yellow God Hayes  
 Ida, Sweet as Apple Cider... Leonard  
 Staying in Brighton? Enrol as a temporary  
 member of Martin's Club, 50 Middle Street.  
 There's Millions and Millions of  
 Women ... Steele  
 Because ... D'Hardot  
 Yes Sir, I Love Your Daughter Magidson

5.30 p.m.

**INSTRUMENTAL POTPOURRI**

Mouth Organ—Minstrel Melodies arr. Sayles  
 Xylophone—The Clatter of the Clogs Flynn  
 Ocarina—Under the Double Eagle Tapiero  
 Zither—Stiefelputzer March ... Erlich  
 Violin—The Child and His Dancing  
 Doll ... Heykens  
 Accordion—Dolores Waltz Waldteufel  
 Unused silver plate should be sold immediately  
 to Spinks, 5 King Street, S.W.1.  
 Cornet—Carnival of Venice Briccialdi  
 Bandonian—Blaze Away ... Holzmann

6.0 p.m.

**ECHOES OF IRELAND**

Shamrockland ... Stoddon  
 In Far Away Donegal ... Alexander  
 The Harp That Once Through  
 Tara's Halls ... Moore  
 Medley of Irish Jigs ... Cuvellier  
 The Little Irish Girl ... Doyle  
 When I Dream of Old Erin ... Lec  
 Savoy Irish Medley... arr. Somers  
 The Three-Leaved Shamrock of  
 Glenore ... arr. Shaw

**RADIO NORMANDY—cont.**

6.30 p.m.

**Violin Recital by**  
**BERNARD GODFREY**

Romance ... Svendsen  
 Waltz in A ... Dvorak  
 Moment Musical ... Schubert  
 Menuetto ... Exaudet-Nachet  
 The whole of this programme was  
 recorded in the Studios of the London  
 School of Broadcasting, 131 New Bond  
 Street, London, W.1.

6.45—7.0 p.m.

**ORGAN RECITAL**

Cinema Memories... Popy  
 Valse Poudrée ...  
 Entertaining made easy ... your guests  
 will be enthusiastic in their thanks if you've  
 introduced them to the new game "P.M."  
 Song—My Moonlight Madonna ... Fibich  
 Selection—Rose Marie ... Friml

**Evening Programmes**

9.30 p.m.

**The First of a New Series of**  
**OUTDOOR GIRL CONCERTS**

**With a Difference**

**Outdoor Girl Face Powder is the only**  
**Powder with an Olive Oil Base.**

9.45 p.m.

**GENE DENNIS**

"The Woman with the Most Amazing  
 Mind in the World"  
 is "Coming on the Air"  
 Listen to the Wincarnis Broadcast  
 for details of her debut.

If you would like Gene Dennis to answer  
 any question for you, send a wrapper  
 from a bottle of Wincarnis and a 1½d.  
 stamp to Gene Dennis, c/o the Wincarnis  
 Co., Norwich.

10.0 p.m.

**REQUEST PROGRAMME**

Selection of Haydn Wood's Songs.  
 Ramona ... Wayne  
 The Essa Co., 93 Chancery Lane, W.C.2  
 (and in Ramsgate) are offering special  
 property bargains in all parts of Kent.  
 Accordeon Joe ... Wimbrow  
 Nirvana ... Weatherley  
 Currys can supply you with any make of  
 radio set you wish. Branches everywhere.  
 Spanish Love ... Basan  
 Rochdale Hounds ... Gifford  
 "Radio Pictorial" is on sale every Friday  
 price 3d.  
 The Old Sow ... Traditional  
 Czardas ... Grossman

10.30 p.m.

**CHARLES STEVENS'**

**CONCERT**

**LIGHT MUSIC**

A State Procession ... Kadelbey  
 Chimes of Normandy ... Planquette  
 Song—Maire My Girl ... Aitken  
 For All We Know—Fox trot Lewis  
 Spring Don't Mean a Thing To Me  
 —Fox trot Leighton  
 Song—Ye Banks and Braes Traditional  
 Michaela—Tango ... Eitemann  
 In the Shadows ... Finck  
 Chas. Stevens has brought new hope to  
 sufferers from tuberculosis. Send to  
 204 Worpole Road, Wimbledon, S.W.20,  
 for free booklet.

11.0 p.m.

**PIANOFORTE SELECTIONS**

The Kunz Medley No. 2.  
 Beautiful stones in old-fashioned settings—  
 why not sell them to Spinks?  
 Kitten on the Keys ... Confrey  
 Russian Rag.  
 Marigold ... Mayerl  
 Wonderful sport—inexpensive hotels—  
 glorious scenery, in Hungary this winter  
 details from Hungarian Travel Bureau,  
 3 Berkeley Street, W.1.  
 Mighty Lak' a Rose ... Nevin

11.15 p.m.

**"RADIO PICTORIAL"**

**CELEBRITY CONCERT**

**(Gramophone Records)**

Signature Tune—You Oughta be in  
 Pictures.  
 Come Up and See Me Sometime—  
 Fox trot ... Swanstrom  
 Joe Loss and his Band.  
 Soft Lights and Sweet Music.  
 Elisabeth Welch.  
 I Love You So (The Merry Widow) Lehár  
 Richard Crooks.  
 Blue Moments ... Fields  
 Joe Loss and his Band.  
 Signature Tune—You Oughta be in  
 Pictures.  
 "Radio Pictorial" is on sale every  
 Friday, price 3d.

**RADIO NORMANDY—cont.**

11.30 p.m.

**IRISH HOSPITALS**

**SWEEPSTAKES CONCERT**

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

**DANCE MUSIC**

Signature Tune—Come Back to Erin.  
 Stars Fell on Alabama—Fox trot... Perkins  
 Who Made Little Boy Blue?—Fox  
 trot ... George  
 When the New Moon Shines—Waltz  
 Woods  
 My Old Flame—Fox trot ... Johnston  
 Let's All Go To the Music Hall—  
 Quick step ... Butler  
 Tamara—Tango ... Rac  
 Try To See It My Way—Fox trot  
 Dixon  
 Lost in a Fog—Fox trot ... Fields  
 Signature Tune—Come Back to Erin.

12 (Midnight)

**Club Concert for**

**Maidstone Listeners**

**DANCE MUSIC**

Smoke Gets in Your Eyes—Fox  
 trot ... Harbach  
 Whistle My Love and I'll Come to  
 You—Fox trot ... Carr  
 Who's Been Polishing the Sun?—  
 Quick step ... Gay  
 Are You True to Me?—Waltz ... Talka  
 Aloma—Fox trot ... Bowers  
 The Juggler ... Grottsch  
 The First Flowers in May—Tango  
 Herb  
 Memphis by Morning—Fox trot ... West  
 Steak and Potatoes—Fox trot ... Brown

I.B.C. Time Signal.

12.30 a.m.

**Fifteen Minutes from**

**R.K.O.'s NEW PICTURE**

"Down To Their Last Yacht"

R.K.O. Pictures lead in radio and  
 screen entertainment.

12.45 a.m.

**DANCE MUSIC**

Somebody Cares For You—Fox trot Sherman  
 Jungle Fever—Fox trot ... Dietz  
 Heat Wave—Rumba ... Berlin  
 Fare Thee Well—Fox trot ... Coslow

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

**RADIO-CÔTE D'AZUR**

**(Juan-les-Pins)**

240 m., 1,249 Kc./s., 10 kW.

Announcer: Miss L. Bailet

10.30 p.m.

**THE MAYFAIR ORCHESTRA**

**(Gramophone Records)**

Harlequin's Serenade ... Leoncavallo  
 One Alone from The Desert Song ... Romberg  
 Valse des Fleurs ... Tchaikovsky  
 Pizzicato from Sylvia ... Delibes  
 Selection—Mother of Pearl ... Strauss  
 Uncle Pete ... Jones  
 Tunes of Not So Long Ago—1922.  
 Savoy Irish Medley... arr. Somers

11.0 p.m.

**SELECTIONS FROM THE TALKIES**

Princess Charming ... Kester  
 To-night (The Queen's Affair) ... Schwartz  
 Happy (Happy) ... Lupino  
 Evergreen ... Woods  
 Josephine (Little Women) ... Burlon  
 How're You Getting On? (Sporting  
 Love) ... Sarony  
 This Little Piggie Went to Market  
 (Three Girls in a Boat) ... Coslow  
 I'll String Along with You (Twenty  
 Million Sweethearts) ... Dublin

11.30 p.m.

**VARIETY CONCERT**

Selection—Happy Days.  
 Humming to You ... Reaves  
 Murphy's Hotel ... Terrell  
 He Forgot to Come Back ... Beresford  
 Beside My Caravan ... Kennedy  
 Only a Bird in a Gilded Cage ... von Tilley  
 The Laughing Sousaphone ... Grey  
 P.C. 123 ... Butler

12 (Midnight)

**DANCE MUSIC**

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

# Sunday (Continued)

## RADIO LUXEMBOURG

Continued from page 23, column 3

1.30—2.0 p.m.

### LITTLEWOOD'S BROADCAST CELEBRITY CONCERT of Gramophone Records

Every client in Littlewoods Football Pools stands an equal chance of sharing in £2,000 Free Competition. Coupons from H. Littlewood, Ltd., Liverpool.

2.30—3.0 p.m.

### VERNON'S ALL-STAR VARIETY CONCERT (Gramophone Records)

Signature Tune.  
Fare Thee Well ... Costlow  
Guy Lombardo and his Royal Canadians.  
A Good Man's No Good to Anyone Frankau  
Ronald Frankau.  
What a Little Moonlight Can Do... Woods  
Jack Hulbert.  
I Taught Her How to Play...  
Gracie Fields.  
Wrap Yourself in Cotton Wool.  
Bobby Howes.  
I'm a Roamer.  
Malcolm McEachern.  
I Saw Stars ... Sigler  
Derickson and Brown.  
Signature Tune.

Don't miss your chance of a share in Vernon's wonderful £1,500 weekly competition. Write for coupons to Vernon's Football Pools, Liverpool.

6.0—6.15 p.m.

### The First of a New Series of OUTDOOR GIRL CONCERTS With a Difference

Outdoor Girl Face Powder is the only Powder with an Olive Oil Base.

9.15—9.30 p.m.

### THE KRUSCHEN FAMILY PARTY ON THE AIR Mr. Kruschen and his Son and Daughter, Frank and Phyllis.

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

Announcer: S. H. Gordon Box

12 (Midnight)

### PHILCO BROADCAST SPANISH MUSIC

Philco Signature Tune.  
Mi Bobio ... Peña  
La Borinqueña—Danza ... Astol  
Zuzu—Rumba ... Maldonado  
Los Brinquitos ... Pelaez  
Sportsmen—One Step ... Purizaga  
Adoracion—Blues ... Uranga  
Amapola ... Lacalle  
Philco Signature Tune.

The far places of the earth send you their melodies when you listen with a Philco All-Wave Receiver. For details write to Philco, Perivale, Middlesex.

12.30 a.m. I.B.C. Goodnight Melody

## UNION RADIO, MADRID 274 m., 1,095 Kc./s., 15 kW.

Announcer: S. H. Gordon Box

1.0 a.m. DANCE MUSIC

Dixie Lee—Fox trot ... Hill  
Night on the Desert—Fox trot ... Hill  
Unless—Waltz ... Hargreaves  
The Old Covered Bridge—Fox trot ... Hill  
A Little Church Around the Corner Walker  
To-night I'm Going to be Gay Discipello  
The Show is Over—Fox trot ... Dublin  
Roses in the Wind—Fox trot ... Reaves  
Ridin' Around in the Rain ... Austin  
Madonna Mine—Tango Fox trot ... Sarony  
When You've Got a Little Spring-time in Your Heart—Fox trot ... Woods  
Lagrimas Negras—Rumba ... Matamoros  
Remember Me—Fox trot ... Miller  
Isle of Capri—Slow Fox trot ... Kennedy  
It's Time to Say Goodnight... Hall

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

# Monday January the Seventh

## RADIO NORMANDY

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

### Morning Programme

8.15—8.45 a.m.

### PHILCO HAPPY HALF-HOUR LIGHT MUSIC

Philco Signature Tune.  
Hearts and Flowers, and Intermezzo Tobani  
Katja the Dance—Waltz ... Gilbert  
Song—Like Monday Follows Sunday Green  
The Busy Bee ... Bendix

Philco Time Signal.  
The Valley of the Poppies... Ancliffe  
Pianoforte Solo—Dancing Days—1921  
Selection—No, No, Nanette ... Youmans  
Village Fair in The Tyrol ... Krome  
Philco Signature Tune.  
Philco—the name that every connoisseur of radio wants to see on his set.

### Afternoon Programme

4.30 p.m.

### The I.B.C. Nursery Corner with the Uncles BIRTHDAY GREETINGS

4.45 p.m.

### Chichester, Bognor, Hastings and Eastbourne Concert

Part I—DANCE MUSIC  
Dust on the Moon—Fox trot ... Lecuona  
Buy a jar of Cook's "Pavilion" Chutney to-day. It will replace either sauce or pickles. Don't forget—Cook's "Pavilion" Chutney.  
The Lights are Low, the Music is Sweet—Fox trot... Friend  
Love Birds—Fox trot ... Wares  
I Taught Her How to Play—Comedy Waltz ... le Clerq  
Ingersol Time  
Ole Faithful—Fox trot ... Carr  
Gretchen—Fox trot ... Egan  
Mothers! Your children depend on you for a good start in life. Give them Cow and Gate Chocolate Milk.  
Tina—Tango ... Grofs  
Two Hearts on a Tree—Fox trot... Yorke

5.15 p.m.

### Part II—ORCHESTRAL MUSIC

Maid of the Mountains Waltz Fraser Simson  
Canzonetta ... Godard  
Song—A Little Love a Little Kiss Silésu  
Test the virtues of Outdoor Girl Olive Oil Face Powder—week's free trial from Outdoor Girl, 32 City Road, E.C.1.  
Selection—Rose Marie ... Friml  
I Love You So (Tango serenade) ... Geraldo  
Invalid cookery made easy ... Peptalac only needs the addition of hot water.  
Song—A Brown Bird Singing ... Barrie  
The Arcadians Overture ... Monckton  
North ... South ... East or West—the Essa Co., 22 Augusta Road, Ramsgate (also in London) can advise you about housing estates.  
Dance of the Sugar Plum Fairy and Trepak (Russian Dance) from Nutcracker Suite... Tchaikowsky

5.45—6.0 p.m.

### Part III—SOL HOOPII AND HIS NOVELTY QUARTET (Gramophone Records)

Aloha Beloved ... Long  
Free to knitters—beautifully illustrated booklet "Practical Knitting Hints." Also bargain price list Tuscan Wools Knitwear, Selwyn Knitwear Co., Brighton.  
Hula Blues ... Noble  
Chas. Stevens, 204 Worple Road, S.W.20, offers free book on the treatment of tuberculosis.  
Oh! Lady be Good... Gershwin  
Which night are you reserving this week for the films showing at the Shaftesbury Apollo, and Palace Cinemas of Portsmouth and Southsea?

## PARIS (Poste Parisien)

312 m., 959 Kc./s., 100 kW.

### Evening Programmes

10.30 p.m.

### Violin Recital by BERNARD GODFREY

Waltz in A ... Brahms  
Chant sans Paroles ... Tchaikowsky  
Moto Perpetuo ... Carl Bohm  
Danses Bohèmes ... Ondricek  
The whole of this programme was recorded in the Studios of the London School of Broadcasting, 131 New Bond Street, London, W.1.

### Thanks!

The I.B.C. Announcers and Headquarters Staff would like to thank all listeners and I.B.C. members who have sent them greetings and good wishes for the New Year.

All sorts of plans are on foot for making 1935 the best I.B.C. year yet, and it will be of the greatest assistance to the Programme Organisers to receive letters—whether of praise or of criticism—from everyone who listens to I.B.C. transmissions. Please address all correspondence to:—

The International Broadcasting Company, Ltd.,  
11, Hallam Street,  
Portland Place,  
London, W.1.

10.45 p.m.

### LAYTON AND JOHNSTONE SUCCESSES (Gramophone Records)

Always ... Berlin  
Little Dutch Mill ... Freed  
Wagon Wheels ... Hill  
Layton and Johnstone favourites.

Ingersol Time

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

## RADIO NORMANDY—cont.

11.0 p.m.

### A HALF-HOUR WITH CELEBRITIES (Gramophone Records)

Rollin' Home ... Hill  
The Street Singer.  
Radio Stars in a Jam.  
Stanley Holloway, Henry Hall, Clapham and Dwyer, Anona Wynn, and John Tilley. You'll be delighted with the comfort and moderate terms of Hungary's hotels. Details from Hungarian Travel Bureau, 3 Berkeley Street, W.1.  
The Blasted Oak ... Redman  
Nellie Wallace.  
When you sell your old gold to Spinks, 5 King Street, S.W.1, you know you're getting the highest market value.  
That's Why Darkies Were Born... Brown  
Paul Robeson.  
Wishing you could afford a new radio? Maybe all you want is a change of battery. Try Vidor—6s. 6d. for 120 volts.  
In Town All Night... Kester  
Max Kester and some Celebrities.  
Soft Lights and Sweet Music.  
Elizabeth Welch.

## RADIO NORMANDY—cont.

11.30 p.m.

### Club Concert for Rochester Listeners

#### Part I—MILITARY BAND MUSIC

Marche Lorraine ... Ganne  
Racing selections by the Irish Hospitals Special English Racing Commissioner.  
Cavalcade of Martial Songs.  
The Chelsea Pensioners ... Butler  
The Skaters' Waltz ... Waldteufel  
Harry Lauder Medley.  
La Paloma ... Yradier  
Teddy Bears' Picnic ... Bratton  
Champion March Medley ... Orde Hume

12 (Midnight)

#### Part II—DANCE MUSIC

Who's Been Polishing the Sun—Quick step ... Gay  
Two Cigarettes in the Dark—Fox trot ... Webster  
Do Your Eyes Still Hold Their Spell?—Waltz ... Glouer  
For All We Know—Fox trot ... Lewis  
Shadows on the Pavement—Slow Fox trot ... Flanagan  
My Song for You—Fox trot ... Eytton  
Jungle Drums—Tango ... Lecuona  
Wish Me Good Luck, Kiss Me Good-bye—Fox trot ... Davis  
This is Our Last Night Together—Fox trot ... Brown

I.B.C. Time Signal.

12.30 a.m.

### YANKEE NETWORK CONCERT Arranged by the I.B.C. of London, Inc., Radio City, New York

#### DANCE MUSIC BY LEW STONE AND HIS BAND (Gramophone Records)

Faster and Faster—Fox trot ... Herbert  
Junk Man Blues ... Nichols  
Speak Easy—Rumba ... Murphy  
Rollin' Home—Fox trot ... Hill

12.45 a.m.

#### DANCE MUSIC

He's a Colonel from Kentucky—Fox trot ... Tobias  
Arlene—Waltz ... Seymour  
Two Little Flies on a Lump of Sugar—Fox trot ... Fain  
Let's Have a Basinful of the Briny—One step ... Butler

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

## RADIO SAN SEBASTIAN 238 m., 1,258 Kc./s., 1 kW.

Announcer: S. H. Gordon Box

1.0 a.m.

#### LIGHT MUSIC

The Rosary ... Nevin  
Heartless ... Meisel  
Song—The Floral Dance ... Moss  
The Clock in the Black Forest ... Doppler  
Cavatina ... Raff  
Song—A Place in Your Heart ... Coslow  
Musical Comedy Switch ... arr. Hall

1.30 a.m.

#### MUSIC FROM THE OPERAS

Introduction, Act III, Lohengrin... Wagner  
Ballet Music from Faust ... Gounod  
I Pagliacci Selection ... Leoncavallo  
Carmen Selection ... Bizet  
The Mastersingers Selection ... Wagner

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

## YANKEE NETWORK

WNAC, BOSTON, MASS.

243.8 m., 1,230 Kc./s., 2.5 kW.

WEAN, PROVIDENCE, R.I.

284.4 m., 780 Kc./s., 5 kW.

4.15—4.30 a.m. (11.15—11.30 p.m. E.S.T.)

### I.B.C. Concert

Arranged by the I.B.C. of London,  
Inc., Radio City, New York.

# Tuesday January the Eighth

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

### Morning Programme

8.15—8.45 a.m.  
**PHILCO HAPPY HALF-HOUR**  
 DANCE MUSIC  
 Philco Signature Tune.  
 My Old Flame—Fox trot ... Johnson  
 Just a Catchy Little Tune ... Parr  
 Lost in a Fog—Fox trot ... Fields  
 Bolero ... Ravel  
 Philco Time Signal.  
 I Couldn't Be Mean to You ... Adams  
 The Prize Waltz ... Sigler  
 Cocktails for Two—Fox trot ... Johnson  
 Who's Been Polishing the Sun? ... Gay  
 Philco Signature Tune.  
 To journey's end, Philco Car Radio  
 lends joy to every trip.

### Afternoon Programme

4.30 p.m.  
 The I.B.C. Nursery Corner  
 with the Uncles  
 BIRTHDAY GREETINGS  
 4.45 p.m.  
 Torquay, Exeter, Plymouth  
 and Devonport Concert  
 Part I—DANCE MUSIC  
 Soon—Fox trot ... Lisbona  
 Wedding in the Air—Quick step ... Merton  
 I Love You Very Much, Madame Grundland  
 Not for All the Rice in China ... Berlin  
 Shadows on the Pavement ... Flanagan  
 Ingersoll Time.  
 Your battery set will give all-mains performance  
 when you fit it with Vidor Batteries.  
 6s. 6d. for 120 volts.  
 New Moon—Fox trot ... Brunelle  
 Memories of Hours Spent with  
 You—Waltz ... Smyth  
 Stars Fell on Alabama—Fox trot ... Perkins

5.15 p.m. Part II  
 A HALF-HOUR OF GRAMOPHONE  
 RECORDS  
 Love (New Grosvenor House Band) Leon  
 Cow and Gate Chocolate Milk is being  
 issued to thousands of school children every  
 day.  
 I've Brought You Some Narcissus,  
 Cis ... Marris  
 Norman Long.  
 Gems from Rose Marie ... Friml  
 Light Opera Company.  
 Kiss Me, Dear—Fox trot ... Ellis  
 Florence Desmond.  
 Steak and Potatoes ... Brown  
 Brian Lawrence and the Quagline Quartet.  
 Whether you're house-hunting in Broad-  
 stairs or Bromley, you'll get valuable  
 assistance from the Essa Co., 22 Augusta  
 Road, Ramsgate (and in London).  
 Love 'Em and Leave 'Em Alone ... Hart  
 Hely King.  
 Peggy O'Neil (Alexander's Accordions) Pease  
 Have you written for your week's free  
 supply of outdoor Girl Olive Oil Face  
 Powder to 32 City Road, E.C.1.  
 Night and Day ... Porter  
 Paul Whiteman and His Concert Orchestra,  
 with Phil Dewey and the Picken Sisters.

5.45—6.0 p.m.  
 Part III—SYNCOPIATED PIANO DUETS  
 You've Got Everything ... Kahn  
 Invalids who can digest nothing else will  
 enjoy Peptalac—made in a minute by the  
 simple addition of hot water.  
 I Want a Fair and Square Man ... Woods  
 There's a Ring Round the Moon ... Green  
 Close Your Eyes ... Petkere

### Evening Programmes

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

10.30 p.m. MILITARY BAND CONCERT  
 Marche Militaire ... Schubert  
 The Changing of the Guard  
 Flotsam and Jetsam  
 The Teddy Bears' Picnic ... Bratton  
 Selection—Ruddigore ... Sullivan  
 Blaze Away ... Holstmann  
 March of the Lead Soldiers ... Pierné  
 Colonel Bogey ... Alford  
 Ingersoll Time.  
 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.  
 Free booklet on the treatment of tuber-  
 culosis from Chas. Stevens, 204 Worpole  
 Road, S.W.20.  
 My Dog Loves Your Dog ... Henderson  
 Snowflakes ... Ramics

## RADIO NORMANDY—cont.

11.0 p.m.—continued  
 With My Eyes Wide Open I'm  
 Dreaming ... Gordon  
 They're finding money they never knew  
 they had—those people who're selling  
 their old diamonds to Spinks.  
 Many Happy Returns ... de Bear  
 The Man on the Flying Trapeze ... O'Keefe  
 Buda-Pest ... the city of romance ... calls  
 to you this winter. Details from Hungarian  
 Travel Bureau, 3 Berkeley Street, W.1.  
 When You've Fellows Like Me in  
 the Force ... Frankau  
 Paree ... Jordan

## IRISH HOSPITALS SWEEPSTAKES CONCERT

Arranged by the I.B.C. (Ireland), Ltd.  
 LIGHT MUSIC  
 Signature Tune—Come Back to Erin.  
 Piccadilly Pickle ... arr. Kung  
 Racing Selections by the Irish Hospitals  
 special English Racing Commissioner.  
 Love is a Song ... Kester  
 An Hour Ago This Minute ... Green  
 Holiday ... Ponce  
 I Hate Myself ... Davis  
 Body and Soul ... Green  
 The Crest of a Wave ... Reader  
 Piano Medley of Layton and Johnstone  
 Successes.  
 Signature Tune—Come Back to Erin.

## 12 (Midnight) Club Concert for Tunbridge Wells Listeners

DANCE MUSIC—Part I  
 One Night of Love—Fox trot ... Schertzing  
 All I Do is Dream of You ... Freed  
 I Taught Her How to Play—  
 Comedy Waltz ... le Clerq  
 Faster and Faster—Fox trot ... Herbert  
 Ole Faithful—Fox trot ... Carr  
 Two Hearts in a Tree—Fox trot ... Yorke  
 Where the Mountains Meet the  
 Sea—Waltz ... Buller  
 Gretchen—Fox trot ... Egan  
 I Saw Stars—Fox trot ... Sigler

I.B.C. Time Signal.  
 12.30 a.m. Part II  
 Sleepy Head—Fox trot ... Kahn  
 Night on the Desert—Fox trot ... Hill  
 Remember Me—Waltz ... Miller  
 Oh! Baby, Baby—Fox trot ... Mahoney  
 Dancing on the Roof Top ... O'Flynn  
 Evocation—Tango ... Bianco  
 You Turned Your Head—Fox trot ... Ellis  
 Dreaming a Dream—Fox trot ... Waller

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

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

12 (Midnight) LIGHT MUSIC  
 The Rosary ... Nevin  
 On a Little Street in Honolulu ... Sherman  
 All Through the Night ... York  
 Sil'ry Moon ... Frazzini  
 Dixieland ... arr. Stodden  
 A Perfect Day ... Bond  
 Alice, Where Art Thou? ... Ascher  
 12.30 I.B.C. Goodnight Melody  
 and Close Down.

## UNION RADIO, MADRID 274 m., 1,095 Kc./s., 15 kW.

1.0 a.m. DANCE MUSIC  
 Love in Bloom—Fox trot ... Robin  
 Miss Otis Regrets—Fox trot ... Porter  
 Love is a Song—Waltz ... Noble  
 The Very Thought of You ... Noble  
 Dearest—Slow Fox trot ... Damerell  
 Love Thy Neighbour—Fox trot ... Gordon  
 Kyrene—Tango ... Wolfgang  
 Rollin' Home—Fox trot ... Hill  
 Mama Don't Want No Peas ... Gilbert  
 It's All Forgotten Now—Fox trot ... Noble  
 All I Do is Dream of You ... Brown  
 In a Little White Church on the  
 Hill—Waltz ... Fields  
 Aloha Beloved—Fox trot ... Long  
 Ranno de la Noche—Tango ... Manuel  
 The Old Covered Bridge—Fox trot ... Hill  
 2.0 a.m. I.B.C. Goodnight Melody  
 and Close Down.

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

9.30—10.0 p.m.  
 I.B.C. CONCERT  
 ORCHESTRAL MUSIC

# Wednesday January the Ninth

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

### Morning Programme

8.15—8.45 a.m.  
**PHILCO HAPPY HALF-HOUR**  
 REQUEST PROGRAMME  
 Philco Signature Tune.  
 The Whistler and His Dog ... Pryor  
 Ole Faithful ... Carr  
 Musical Snuff Box ... Nikolaiewsky  
 My Song for You ... Eylon  
 Philco Time Signal.  
 Selection—Lilac Time ... Schubert  
 Serenade ... Heykens  
 The Blue Danube Waltz ... Strauss  
 Sussex by the Sea ... Ward-Higgs  
 Philco Signature Tune.  
 Pay what you like, but there's no beating  
 the Philco Twenty-Six Star Baby Grand  
 at 14 guineas.

### Afternoon Programme

4.30 p.m. I.B.C. Nursery Corner  
 with the Uncles  
 BIRTHDAY GREETINGS  
 4.45 p.m.  
 Isle of Wight, Portsmouth and  
 Southsea Concert  
 Part I—DANCE MUSIC  
 Somewhere in Your Heart ... Vallee  
 If you are interested in the treatment of  
 tuberculosis, write to Chas. Stevens, 204  
 Worpole Road, S.W.20, for free booklet.  
 Carry Me Back to the Lone Prairie ... Robison  
 Where the Mountains Meet the Sea ... Buller  
 I'm in Love—Fox trot ... Simon  
 Bolero ... Ravel  
 Ingersoll Time.  
 No child can resist the delicious flavour of  
 Cow and Gate Chocolate Milk—and it's so  
 wonderfully nourishing.  
 Just a Wearyin' for You ... Jacobs Bond  
 Say It—Fox trot ... Schwartz  
 Heaven on Earth—Fox trot ... Turk  
 Listen to details of special reductions in Down  
 Quilts and Tweeds at Bulpitt's Sale at 29-41  
 King's Road, Southsea.

5.15 p.m. Part II—LIGHT MUSIC  
 Sweetheart—Waltz ... Strauss  
 Ask the Portsmouth Central Wireless  
 Company for a demonstration of Philco  
 Radio Sets.  
 Love Everlasting ... Friml  
 Selection—Blossom Time ... Schubert  
 Kiss Me Again ... Herbert  
 Invalids are being coaxed back to health  
 with Peptalac—made in a moment by the  
 simple addition of hot water.  
 In the Shadows ... Finch  
 Popular Waltz Medley.  
 Choose your district—and the Essa Co., 93  
 Chancery Lane, W.C.2 (and in Ramsgate) will  
 help you to find a house.  
 Near and Yet So Far ... Kester  
 The Quaker Girl—Waltz ... Monckton

5.45—6.0 p.m.  
 Part III—QUARTER OF AN HOUR WITH  
 POPULAR RADIO STARS  
 (Gramophone Records)  
 Why Don't You Practise What You  
 Preach? (The Boswell Sisters) ... Sigler  
 Having trouble with your radio set? You  
 should send it to the Portsmouth Central  
 Wireless Company.  
 The General and the Private ... Brown  
 Tommy Handley.  
 In My Little Bottom Drawer ... Parr  
 Gracie Fields.  
 Let's All Go Into the Ballroom ... Allen  
 Has Anyone Here Seen Kelly? ... Murphy  
 Florrie Forde.

### Evening Programmes

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

10.30 p.m.  
 TUNES FROM THE TALKIES AND SHOWS  
 All I Do is Dream of You (Sadie  
 McKee) ... Freed  
 Once There Lived a Lady Fair  
 (Blossom Time) ... Clusam  
 Outdoor Girl Olive Oil Face Powder is a  
 valuable skin food. Week's free trial from  
 Outdoor Girl, 33 City Road, E.C.1.  
 Zigeuner (Bitter Sweet) ... Coward  
 Faster and Faster (Streamline) ... Herbert

## 10.45 p.m. "RADIO PICTORIAL" CELEBRITY CONCERT

(Gramophone Records)  
 Signature Tune—You Oughta be in  
 Pictures.  
 The Bee-feater ... Weston & Lee  
 Stanley Holloway.  
 Dancing Days—1920 ... arr. Gibbons  
 Carroll Gibbons.  
 Old Musical Comedy Gems.  
 Jack Hyllon and His Orchestra.

## PARIS (Poste Parisienne)—CONT.

10.45 p.m.—"Radio Pictorial" Concert  
 —continued  
 Keep Smiling (The Three Sisters)  
 Stanley Holloway. Hammerstein  
 Signature Tune—You Oughta be in  
 Pictures.  
 Your newsgang can supply you with  
 "Radio Pictorial"—the paper that  
 brings you all the latest radio news.  
 Ingersoll Time.  
 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.  
 Just a Catchy Little Tune (Sing  
 As We Go) ... Parr  
 Before your new resolutions weaken ...  
 turn out your old gold, silver and jewellery,  
 and sell them to Spinks.  
 Excerpt from Murder in Mayfair—  
 Act I ... Novello  
 Moon Glow (Blackbirds of 1934) ... Hudson  
 Explore the by-ways of Hungary this winter.  
 Details from Hungarian Travel Bureau,  
 3 Berkeley Street, W.1.  
 What Are Your Intentions? (Twenty  
 Million Sweethearts) ... Dubin  
 Selection—Streamline ... Ellis  
 An Elephant Never Forgets (The  
 Golden Toy) ... Titheridge  
 Amazing value—Vidor Batteries, 6s. 6d.  
 for 120 volts. They'll make a big difference  
 to your radio set.  
 Going to Heaven on a Mule  
 (Wonderbar) ... Dubin  
 Inka Dinka Doo (The Great  
 Schnozzle).  
 Signature Tune—Sittin' in the Dark.

## 11.30 p.m. Club Concert for Margate Listeners

Part I—VAUDEVILLE  
 Happy Hours ... Vacher-Pegronnin  
 Racing Selections by the Irish Hospitals  
 special English Racing Commissioner.  
 Piccadilly ... Sievier  
 Banjo Allsorts.  
 Miss What's Her Name ... Gay  
 The Old Sow ... Traditional  
 Sketch—Three Ha'pence a Foot.  
 Two Hearts That Beat in Waltz  
 Time ... Jasmyne  
 A Thousand Goodnights ... Donaldson

## 12 (Midnight) Part II—DANCE MUSIC

To-night is Mine—Fox trot ... Kahn  
 And Still I Do—Fox trot ... Leslie  
 Poema—Tango ... Melf  
 Ache in My Heart—Fox trot ... Sievier  
 I Bought Myself a Bottle of Ink ... Evans  
 Carolina—Fox trot ... Brown  
 The Prize Waltz ... Sigler  
 Rollin' Home—Fox trot ... Hill  
 The Beat o' My Heart—Fox trot ... Burke

## I.B.C. Time Signal. 12.30 a.m.

DANCE MUSIC BY JACK PAYNE AND  
 HIS BAND  
 (Gramophone Records)  
 Who Made Little Boy Blue? ... George  
 Memories of Hours Spent with You ... Smyth  
 True—Fox trot ... Samuels  
 Sweetheart Darlin'—Fox trot ... Kahn  
 When You've Got a Little Spring-  
 time in Your Heart—Fox trot ... Woods  
 Stay a Little Closer to Me ... Hill  
 When a Soldier's on Parade ... Sarony  
 Jack Payne Memories.

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

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

Announcer: S. H. Gordon Box  
 1.0 a.m. GRAMOPHONE RECORDS  
 The Buffoon ... Curzon  
 Fashionette ... King  
 Cracker Jack ... Reser  
 Flapperette ... Greer  
 I've Got the World on a String ... Kochler  
 We'll Make Hay While the Sun  
 Shines ... Freed  
 Thanks ... Johnston  
 Temptation ... Freed

## 1.30 a.m. ORCHESTRAL MUSIC

Le Chaland qui passe ... Bixio  
 Two Hungarian Dances ... Brakms  
 Violin Solo—Valse Sentimentale ... Schubert  
 Nocturne ... Grieg  
 Intermezzo "Cavalleria Rusticana" ... Mascagni  
 Le Precieuse ... Couperin  
 Ave Maria ... Gounod  
 2.0 a.m. I.B.C. Goodnight Melody  
 and Close Down.

# Thursday January the Tenth

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

**8.15—8.45 a.m.**  
**PHILCO HAPPY HALF-HOUR**  
 CONCERT OF GRAMOPHONE RECORDS  
 Philco Signature Tune.  
 Cavalcade of Martial Songs.  
*Band of H.M. Welsh Guards.*  
 Tell Me, Pretty Maiden (Floradora).  
*Louis Keltman and his Orchestra.*  
 I'm Hummin', I'm Whistlin', I'm Singin' ... *Gordon*  
 Anona Winn.  
 When You Play on Your Gay  
 Castenets ... *Brown*  
 Del Rio Accordion Band.  
 Philco Time Signal.  
 Love's Last Word is Spoken,  
 Cherie ... *Bixto*  
*Brian Lawrence and his Quagline Quartet.*  
 Never Too Old ... *Allan*  
*Montie Hunter and the Texas Rangers.*  
 My Heart Stood Still ... *Rodgers*  
*Edythe Baker.*  
 Stoarriegler Marsch.  
*Zither with Instrumental Accompaniment.*  
 Philco Signature Tune.  
 Prevent blasting and distortion on your radio with the Philco Shadow Tuning Meter.

**4.30 p.m.** The I.B.C. Nursery Corner with the Uncles  
 BIRTHDAY GREETINGS

**4.45 p.m.**  
 Worthing, Littlehampton, Brighton and Hove Concert  
 Part I—DANCE MUSIC

You Turned Your Head—Fox trot ... *Ellis*  
 Love in Bloom—Fox trot ... *Robin*  
 Love—Waltz ... *Leon*  
 See the Safety First Milk Association film this week at the Granada Theatre, Hove.  
 What Are You Going to Do?... *Lee*  
 Ingersoll Time.  
 I'll String Along with You ... *Dubin*  
 You'll appreciate the flattering dullness of Ballito Pure Silk Stockings.  
 The First Flowers in May—Tango ... *Vacek*  
 When To-morrow Comes—Fox trot ... *Kahal*  
 If you don't like a Chutney containing seeds, ask your grocer for Cook's "Pavilion" Chutney—seedless.  
 Stars Fell on Alabama—Fox trot ... *Perkins*

**5.15 p.m.**  
 Part II—MUSICAL COMEDY MEMORIES  
 Selection—Frederika ... *Lehar*  
 Vidor Batteries for improved reception—6s. 6d. from leading radio dealers; made by Vidor, Ltd., Erith, Kent.  
 Only a Rose (The Vagabond King) ... *Flynn*  
 Waltzes from Vienna ... *Griffiths*  
 Tea for Two (No, No Nanette) ... *Youmans*  
 Give your children Cow and Gate Chocolate Milk, the "extra vitality" food.  
 Selection—The Desert Song ... *Romberg*  
 The sports girl insists on Ballito Service Weight—her dancing sister revels in Ballito Chiffonette.  
 Deep in My Heart, Dear (The Student Prince) ... *Donnelly*  
 Softly as in a Morning Sunrise (The New Moon) ... *Romberg*  
 If you want to know why Outdoor Girl Face Powder is so popular, send for a week's free trial to Outdoor Girl, 32 City Road, E.C.1.  
 Selection—Wild Violets ... *Stolz*

**5.45—6.0 p.m.**  
 Part III—ORGAN RECITAL  
 Chopsticks ... *Mayerl*  
 Bexley, Crayford, Porth Cray—just three of the districts where the Essa Co., 93 Chancery Lane, W.C.2 (and in Ramsgate), are offering property bargains.  
 Hawaiian Guitar and Organ—Night on the Desert ... *Hill*  
 Easy to make and easy to take—Peptalac, the Cow and Gate invalid food.  
 Stephanie Gavotte ... *Czibulka*  
 "Radio Pictorial" is published every Friday, price 3d.  
 Melodious Memories ... *Finck*

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

**10.30 p.m.**  
 SOME REQUESTS  
 Waltz Medley from The White Horse Inn.  
 The Song of Songs ... *Moya*  
 Goin' Home ... *Doarak*  
 Only a Rose ... *Friml*  
 Josephine ... *Burton*  
 Selection—The Dubarry ... *Millocker*  
 She Didn't say "Yes" ... *Kern*  
 Polka (Schwanda) ... *Weinberger*  
 Ingersoll Time.

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

## RADIO NORMANDY—cont.

**11.0 p.m.**  
 REQUEST PROGRAMME  
 The Apache Dance ... *Offenbach*  
 Get your free booklet on the treatment of tuberculosis from Chas. Stevens, 204 Worpole Road, S.W.20.  
 A World of Romance.  
 Moonlight and Roses ... *Moret*  
 Have your old jewellery valued by Spinks—the firm with the flawless reputation.  
 Hearts and Flowers ... *Tobani*  
 Dinah ... *Lewis*  
 There's romance and gaiety awaiting you in economical Hungary. Ask the Hungarian Travel Bureau, 3 Berkeley Street, W.1.  
 Old Father Thames ... *Wallace*  
 Isle of Capri ... *Kennedy*  
 Twist and Twirl ... *Kollaun*

**11.30 p.m.**  
 IRISH HOSPITALS  
 SWEEPSTAKES CONCERT  
 Arranged by the I.B.C. (Ireland), Ltd.

TUNES FROM THE TALKIES AND SHOWS  
 Signature Tune—Come Back to Erin.  
 This is Our Last Night Together (Stand Up and Cheer) ... *Brown*  
 Racing Selections by the Irish Hospitals special English Racing Commissioner.  
 My Song for You (My Song for You) ... *Eyton*  
 If You Were the Only Girl Memories Without Your Love (The Dubarry) ... *Ayer*  
 With My Eyes Wide Open I'm Dreaming (Thank Your Stars) ... *Gordon*  
 Tralce (Evensong) ... *Knoblock*  
 Piano Medley—Give Me a Ring ... *Broons*  
 Faster and Faster (Streamline) ... *Ellis*  
 Signature Tune—Come Back to Erin.

**12 (Midnight)**  
 Club Concert for Folkestone Listeners  
 DANCE MUSIC—Part I

Let's All Go to the Music Hall—Quick Step ... *Buller*  
 Au Revoir—Fox trot ... *Hakins*  
 When the New Moon Shines—Waltz ... *Woods*  
 Whistle, My Love, and I'll Come to You—Fox trot ... *Carr*  
 Don't Let Your Love Go Wrong ... *Whiting*  
 Ebony Rhapsody—Fox trot ... *Johnson*  
 Bolero ... *Ravel*  
 Somewhere in Your Heart ... *Vallee*  
 Tina—Tango ... *Grofs*

**I.B.C. Time Signal.  
 12.30 a.m.**

Part II  
 Say It—Fox trot ... *Schwartz*  
 As Far as I'm Concerned ... *Symes*  
 Miss Otis Regrets—Fox trot ... *Porter*  
 Tiddletwinks—Waltz ... *Carr*  
 Music Makes Me—Fox trot ... *Youmans*  
 I Didn't Want to Love You ... *Washington*  
 Forgive—Tango ... *Przebaec*  
 Two Hearts on a Tree—Fox trot ... *Yorke*

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

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

**12 (Midnight)**  
 AN EVENING IN VIENNA  
 The Blue Danube Waltz ... *Strauss*  
 Vienna, City of My Dreams ... *Siczynski*  
 Song—Come out Vienna ... *Herbert*  
 Valse Viennoise ... *Poldini*  
 Love and Life in Vienna ... *Komzak*  
 Beside the Lake ... *King*  
 Tales of the Vienna Woods ... *Strauss*

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

**UNION RADIO, MADRID  
 274 m., 1,095 Kc./s., 15 kW.**

**1.0 a.m.**  
 DANCE MUSIC  
 Love Me—Fox trot ... *Washington*  
 Tinkle Tinkle—Fox trot ... *Woods*  
 Who'll Buy My Lavender? ... *Gibson*  
 Spanish Love—Tango ... *Bazan*  
 How Could We Be Wrong? ... *Porter*  
 Dreamy Serenade—Slow Fox trot ... *Carr*  
 My Sweet—Fox trot ... *Mendoza*  
 Love is a Song—Waltz ... *Noble*  
 Spellbound—Fox trot ... *Adams*  
 All I Do is Dream of You ... *Brown*  
 El Puchó—Tango ... *Renee*  
 Remember Me—Fox trot ... *Miller*  
 The Breeze—Slow Fox trot ... *Sacco*  
 Swaller Tail Coat—Quick Step ... *Miller*  
 Unless—Waltz ... *Hargreaves*

**2.0 a.m.** I.B.C. Goodnight Melody and Close Down.

# Friday January the Eleventh

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

**8.15—8.45 a.m.**  
**PHILCO HAPPY HALF-HOUR**  
 ORCHESTRAL MUSIC  
 Philco Signature Tune.  
 Selection of Hermann Lohr's Songs.  
 In the Country—Rustic Dance (From Meadow to Mayfair) ... *Coates*  
 Violin Solo—Hungarian Dance No. 5 Brahms  
 Minuet in G ... *Paderewski*  
 Philco Time Signal.  
 Les Cloches de Corneville ... *Planquette*  
 Violin Solos—Moment Musical ... *Schubert*  
 The Lark ... *Tchaikowsky*  
 Serenade ... *Schubert*  
 Marche Hongroise ... *Berlioz*  
 Philco Signature Tune.  
 Have you inquired about Philco car radio yet? Don't forget.

**4.30 p.m.** The I.B.C. Nursery Corner with the Uncles  
 BIRTHDAY GREETINGS

**4.45 p.m.** BALLITO CONCERT  
 DANCE MUSIC

Signature Tune—Happy Feet.  
 Every time I Look at You ... *Mort*  
 As Long as I Live—Fox trot ... *Kochler*  
 Love is a Song—Waltz ... *Kester*  
 Steak and Potatoes—Fox trot ... *Brown*  
 Ingersoll Time.  
 Who's Been Polishing the Sun?... *Gay*  
 Don't Let Your Love Go Wrong ... *Whiting*  
 Isle of Capri—Tango ... *Kennedy*  
 Baby Take a Bow—Fox trot ... *Brown*  
 Signature Tune—Happy Feet.  
 You'll find perfect fit, hard wear and amazing fineness in Ballito stockings.

**5.15 p.m.** Bournemouth, Weymouth, Southampton and Winchester Concert  
 Part I—LIGHT ORCHESTRAL MUSIC  
 Old Time Memories.

Your friends will ask for the recipe when your cakes and puddings are made with Barga's Self Raising Flour.  
 Gipsy Princess Waltz ... *Kalman*  
 Ballito Gormist Stockings—how attractive they sound, how attractive they look.  
 Idyll Bretonne ... *Gennin*  
 Whispering Flowers Idyll ... *von Blon*  
 There may be germs in the air—but the children who drink Cow and Gate Chocolate Milk have the strength to resist them.  
 Waltz Favourites ... *arr. Ancliffe*  
 If you value your car, take advantage of the expert service available at the White House, Millbrook Road, Southampton.  
 Knave of Diamonds ... *Steele*  
 The Way to the Heart ... *Lincke*  
 Wherever you want a house, ask the Essa Co., 22 Augusta Road, Ramsgate (and in London), about it.  
 Pizzicato Pierrette ... *Gennin*

**5.45—6 p.m.**  
 Part II—MUSIC FROM THE OPERA  
 Softly Awakes My Heart ... *Saint Saens*  
 You'll soon forget your hostery troubles when you discover Ballito Pure Silk Stockings.  
 La Donna Mobile (Rigoletto) ... *Verdi*  
 Tempt the Invalid with Peptalac—the Cow and Gate Food that can be mixed with hot water.  
 One Fine Day (Madame Butterfly) ... *Puccini*  
 "Radio Pictorial," every Friday, price 3d.  
 Your Tiny Hand is Frozen (La Bohème) ... *Puccini*

**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.  
 Selection—Ruddigore ... *Sullivan*  
 Band of H.M. Coldstream Guards.  
 I Give My Heart (The Dubarry) ... *Leigh*  
 Grace Moore.  
 Somewhere a Voice is Calling ... *Tate*  
 John McCormack.  
 Schon Rosmarin (Alfredo Campoli). ... *Kreisler*  
 Play the Game You Cads ... *Western*  
 The Western Brothers.  
 Ida, Sweet as Apple Cider ... *Leonard*  
 The Mills Brothers.  
 Three Times a Day (Nellie Wallace). ... *Liddy*  
 Gentlemen, Good-night ... *Lockton*  
 Malcolm McEachern.  
 Signature Tune—Young and Healthy.  
 Bright eyes, clear skin, scarlet lips—and it's all happened since she started taking Bile Beans.

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

## RADIO NORMANDY—cont.

**11.0 p.m.**  
 POTPOURRI  
 In Far Away Donegal ... *Alexander*  
 Sell your old gold trinkets to Spinks, 5 King Street, St. James's, S.W.1.  
 The Day You Came Along ... *Johnson*  
 A Sailor's Adventures ... *Malroenstreich*  
 Fox trot Medley.  
 Laugh and play in inexpensive Hungary. Details from Hungarian Travel Bureau, 3 Berkeley Street, W.1.  
 My Swiss Yodel ... *Torrani*  
 Keep Tempo ... *Little*  
 My Lady Dainty ... *Hesse*  
 Chas. Stevens, 204 Worpole Road, S.W.20, offers free book on the treatment of tuberculosis. Write for it.  
 Café in Vienna ... *Kennedy*  
 Racing Selections by the Irish Hospitals special English Racing Commissioner.  
 The Clatter of the Clogs ... *Flynn*

**11.35 p.m.**  
 "RADIO PICTORIAL"  
 CELEBRITY CONCERT  
 (Gramophone Records)

Signature Tune—You Oughta be in Pictures.  
 Cocktails for Two ... *Johnston*  
 Carroll Gibbons and the Savoy Orpheans  
 Sam's Medal ... *Hogan & Constanduras*  
 Stanley Holloway.  
 They Can't Make a Vule Out of Oi ... *Burnaby*  
 Norman Long.  
 I Hate Myself ... *Davis*  
 The Boswell Sisters.  
 If You Were the Only Girl Memories ... *Ayer*  
 Carroll Gibbons and his Boy Friends.  
 Silly Girl ... *Sarony*  
 Tommy Handley.  
 Sweethearts For Ever ... *Caesar*  
 Sydney Kyle and his Band.  
 Signature Tune—You Oughta be in Pictures.  
 "Radio Pictorial," with all the latest "star" news in on sale to-day. Get a copy from your bookstall, price 3d.

**12 (Midnight)**  
 Club Concert for Canterbury Listeners  
 DANCE MUSIC—Part I

Stars Fell on Alabama—Fox trot ... *Perkins*  
 One Night of Love—Fox trot ... *Schertzing*  
 Smoke Gets in Your Eyes—Slow Fox trot ... *Harbach*  
 What Are You Going To Do?—Fox trot ... *Lee*  
 Moonlight is Silver—Waltz ... *Adinsell*  
 Have a Little Dream on Me—Fox trot ... *Rose*  
 Your Mother's Son-in-Law—Fox trot ... *Nichols*  
 The Moon was Yellow—Tango ... *Ahler*  
 Aloma—Fox trot ... *Bowers*

**I.B.C. Time Signal.  
 12.30 a.m.**

Part II  
 P.S. I Love You—Fox trot ... *Jenkins*  
 Just a Wearyin' for You—Fox trot ... *Jacobs-Bond*  
 The Lights are Low, the Music is Sweet—Fox trot ... *Friend*  
 Love's Last Word is Spoken—Waltz ... *Bixio*  
 Dreamy Serenade—Fox trot ... *Carr*  
 Out for No Good—Fox trot ... *Dubin*  
 Caro Mio—Tango ... *Cibolla*  
 Just a Catchy Little Tune—Fox trot ... *Parr*

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

**RADIO VALENCIA  
 352.9 m., 850 Kc./s., 2 kW.**

Announcer: S. H. Gordon Box  
**1.0 a.m.**  
 INSTRUMENTAL MUSIC  
 Variation on the Magic Flute ... *Mozart*  
 Faust Selection ... *Gounod*  
 Hungarian Dance in D Minor ... *Brahms*  
 Gavotte (Mignon) ... *Thomas*  
 Lilac Time Selection ... *Schubert*

**1.30 a.m.**  
 LIGHT MUSIC  
 Looking Backward Pot Pourri ... *Finck*  
 Viennese Singing Birds ... *Tranzler*  
 Song—Gipsy Moon ... *Borganoff*  
 I'll Give You Away to God ... *Dr. Sandor Jeno*  
 Gipsy Fiddles ... *Wrubel*  
 Love's Last Word ... *Cremieux*  
 Fiorellini Fantasia ... *G. Strauss*

**2.0 a.m.** I.B.C. Goodnight Melody and Close Down.

HELLO, TWINS!

by SLADE



Saturday, January Twelfth

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

**Morning Programme**

8.15—8.45 a.m.  
**PHILCO HAPPY HALF-HOUR**  
DANCE MUSIC  
Philco Signature Tune.  
Whistle, My Love, and I'll Come to You—Fox trot Carr  
I Never Slept a Wink Last Night—Fox trot Razaf  
What Are You Going to Do?—Fox trot Lee  
Do Your Eyes Still Hold Their Spell?—Waltz Glover  
**Philco Time Signal.**  
Smoke Gets in Your Eyes—Slow Fox trot Harbach  
Two Hearts on a Tree—Fox trot Yorke  
Tina—Tango Grofs  
When the New Moon Shines—Fox trot Woods  
Philco Signature Tune.  
A "universal" favourite—Philco's 1263 Superhet, for A.C. and D.C. mains. Only 16 guineas.

**Afternoon Programme**

The I.B.C. Nursery Corner with the Uncles BIRTHDAY GREETINGS  
4.45 p.m.  
**Tunbridge Wells, Isle of Thanet, Dover and Folkestone Concert**  
Part I—DANCE MUSIC  
Have a Little Dream on Me—Fox trot Rose  
Ache in My Heart—Fox trot Slavter  
Carioca—Rumba Youmans  
Let's All Go to the Music Hall—Quick Step Butler  
**Ingersoll Time.**  
Lost in a Fog—Fox trot Fields  
Sandal shoes and slit skirts make stockings terribly important. Make no mistakes—buy Ballito.  
Faith—Waltz Damerell  
Sitting Beside o' You—Fox trot Waller  
You don't wear your old-fashioned jewelry. Sell it to Spinks and buy something new.  
Au Revoir—Fox trot Hakins

5.15 p.m.  
Part II—GRAMOPHONE RECORDS  
Schwarze Katharina—Russian Fox trot Weiss  
Café Collette Orchestra.  
To get the most from your radio set, fit it with Vidor Batteries—6s. 6d. for 120 volts. In My Little Bottom Drawer Parr  
Gracie Fields.  
The Harlequins ... Hawkins  
W. Blackett and W. Biggs.  
Help your children to resist cold and damp by giving them Cow and Gate Chocolate Milk every day.  
We've Got a Lot to be Thankful For Reader  
Ralph Reader and Some of the Gang.

**RADIO NORMANDY—cont.**

5.15 p.m.—Continued  
Rhapsody in Blue ... Gershwin  
The Eight Piano Symphonies.  
Join the ranks for the smart women who are wearing Ballito Pure Silk Stockings.  
The Beekeeper ... Weston  
Stanley Holloway.  
Festivity is in the air—order your supplies of Gilby, Son & Webb's delicious mineral waters—Gilby, Son & Webb, Ltd., Southampton.  
Ellalaine Terriss and Seymour Hicks Medley.  
Ellalaine Terriss and Seymour Hicks.

5.45—6.0 p.m.  
Part III—**FRED HARTLEY AND HIS QUINTET**  
(Gramophone Records)  
Songs of Jerome Kern ... Kern  
Outdoor Girl Olive Oil Face Powder nourishes your skin. Week's free trial from Outdoor Girl, 32 City Road, E.C.1.  
Serenade ... Toselli  
(With Webster Booth.)  
Let the Essa Co., 93 Chancery Lane, W.C.2, (and in Ramsgate) solve your housing problems. Estates in all parts of the country.  
Song of the Nightingale ... Ailbott  
Petalac makes no tax on the most delicate digestion. It's made by Cow and Gate. Always  
(With Frank Titterton.)

**Evening Programmes**

11.0 p.m.  
VARIETY  
(Gramophone Records)  
Selection—Wonder Bar ... Warren  
Chas. Stevens' booklet will tell you how South African plants are revolutionising tuberculosis treatment. Write 204 Worple Road, S.W.20.  
My Gal Sal ... Dresser  
Memories of the Ball.  
Spinks, 5 King Street, St. James's, S.W.1, are always prepared to pay good prices for important diamonds.  
Hand in Hand ... Hammerstein  
Other People's Babies ... Jeans  
Make Hungary your winter playground. Comfortable and inexpensive hotels. Details from Hungarian Travel Bureau, 3 Berkeley Street, W.1.  
A Thousand Goodnights ... Donaldson  
Shirts ... Lane  
When you fit Vidor Batteries to your radio, you'll wish you'd tried them before. 6s. 6d. for 120 volts.  
Build a Little Home ... Dubin

11.30 p.m.  
**IRISH HOSPITALS SWEEPSTAKES CONCERT**  
Arranged by the I.B.C. (Ireland), Ltd.  
"LONDON ROUNDABOUT"  
Night Life Cameos  
by Michael Fane  
The Irish Sweep Night Rover  
DANCE MUSIC  
I.B.C. Time Signal.

**RADIO NORMANDY—cont.**

12 (Midnight)  
**WILLIAM S. MURPHY'S**  
(Edinburgh) BROADCAST  
LIGHT MUSIC  
Who Made Little Boy Blue?—Fox trot George  
Who's Been Polishing the Sun?—Quick Step Gay  
Ida Sweet as Apple Cider ... Leonard  
Sweetheart, I'm Dreaming of You ... Desmond  
Tiddlewinks ... Carr  
José Collins Memories. ... Rudolphe  
I Kiss Your Lips ... Boulanger  
Regrets—Tango ... Stuart  
Lily of Laguna ... Rodgers  
Evergreen Medley ... Rodgers  
Where the Mountains Meet the Sea—Waltz Butler  
Let's All Go Into the Ballroom ... Allen  
Has Anyone Here Seen Kelly? ... Murphy  
The Butterfly ... Benáix  
Yes, Sir! I Love Your Daughter ... Magidson  
The Juggler ... Groitsch  
Sing as We Go ... Parr  
Fortunes waiting! Why not for you? Send for football coupons to Wm. S. Murphy, Staunch Buildings, 12 Blenheim Place, Edinburgh 7.  
1.0 a.m. I.B.C. Goodnight Melody and Close Down.

**I.B.C. SHORT WAVE EMPIRE TRANSMISSIONS**  
E.A.G. (Madrid)  
30 m., 10,000 Kc./s., 20 kW.

12 (Midnight)  
**CONCERT OF GRAMOPHONE RECORDS**  
Etude in G Flat ... Chopin  
The Cossack Prisoners ... Traditional  
Old Times.  
I'll Give Her a Ring ... Farrar  
Meditation, Thais ... Massenet  
Happy ... Lupino  
Play of Butterflies ... Heykens  
12.30 a.m. I.B.C. Goodnight Melody and Close Down.

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

1.0 a.m. LIGHT MUSIC  
The Clock is Playing, Blaaw; Little Dutch Clock, Reaves; The Clock and the Dresden Figures, Ketelbey; Tick Tock, Vienna; Tarantelle (A Day in Naples), Byng; The Whistler and His Dog, Pryor; Carmen Fantasia, Bizet; The Huntsman, Nelson.  
1.30 a.m. GRAMOPHONE RECORDS  
Song of the Highway, May; Burlington Bertie, Hargreaves; The Dream is Over, Coward; Jota, de Falla; Don't Send My Boy to Prison, Conrad; Spanish Serenade, Heykens. One of the Ruins that Cromwell Knocked About a Bit.  
2.0 a.m. I.B.C. Goodnight Melody and Close Down.

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

10.30 p.m.  
**STRANG'S FOOTBALL POOLS**  
BROADCAST  
VARIETY  
Lady Rainbow ... Damerell  
A British Mother's Big Flight (Streamline) ... Ellis  
Gracie Fields Medley.  
Speak Easy—Rumba ... Murphy  
Selections from The Blue Mazurka ... Lehar  
Don't Let Your Love Go Wrong ... Whiting  
Mad Dogs and Englishmen ... Coward  
A Paradise for Two (The Maid of the Mountains) ... Tate

Are you taking part in Strang's £1,000 National Pool Free Competition—open to every Strang client? Coupons from Hawkhill Avenue, Edinburgh, 7.  
Ingersoll Time.

11.0 p.m.  
PIANO RECITAL  
Waltz in A Flat, Op. 39, No. 15 ... Brahms  
Hungarian Dance No. 5 in F Sharp minor ... Brahms  
La Cathédrale Engloutie ... Debussy  
Jeux d'Eau ... Ravel  
Valse in A Flat Op. 69 No. 1 ... Chopin

11.15 p.m.  
**VERNON'S ALL-STAR VARIETY CONCERT**  
(Gramophone Records)

Signature Tune.  
Side of Heaven  
Guy Lombardo and His Royal Canadians.  
Let's Keep the Party Clean ... Frankau  
Ronald Frankau.  
Who's Been Polishing the Sun? ... Gay  
Jack Hulbert.  
Love in Bloom ... (Gracie Fields.) Robin  
Why Wasn't I Told? ... (Bobby Howes.)  
Chu Chin Chow ... Norton  
Malcolm McEachern.  
I Only Have Eyes for You.  
Derickson and Brown.  
Signature Tune.  
Vernon's Football Pools, Liverpool, pay splendid dividends, and every client can enter free for £1,500 weekly competition.  
11.45 p.m. I.B.C. Goodnight Melody and Close Down.

"PRINCESS"



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DELIGHTFUL NEW BISCUIT 1/- lb.  
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**EVERYBODY** who ever uses a typewriter at home knows how essential it is to own a noiseless one, to avoid annoying your family and yourself with a nerve-wracking clatter. A machine such as the Remington Noiseless Portable is a necessity for home use. It will do your work or write your letters with the greatest of ease, neatness and efficiency. Full particulars will be sent to everyone interested, free. **127**

**I HAVE** just been reading Booklet RC14—not an attractive title, but a very attractive subject. It describes The Ideal "Cookanheat" Boiler, an oven and boiler in one, which means perfect cooking and ample hot water warmth from a single fire—all for £10, or instalment payments. It is finished in good vitreous enamel. I am sure every housewife will be interested in Booklet RC14. **128**

**RUG-MAKING** is a fascinating winter employment, and the Readicut Wool Co. are offering a Free Rug Book, containing 81 coloured rug designs, and hints on rug-making. With this book you will find it easy to choose and make the rug you want, and to help you further, over 100 Free Samples of wool, cut into lengths ready for use, are sent with the book. With Readicut Wool you have no-cutting or gauging or winding to do. Send for your book to-day. **129**

**AMONG** distinguished people who have personally ordered new sets from Alfred Imhof, Ltd., at Christmas, are the King of Spain and Col. Moore Brabazon, who has been president of the

Radio Manufacturers' Association for many years. Anyone who is thinking of choosing a new set should send for "This Year of Radio," published by the House of Imhof. It is a beautifully printed and illustrated book, containing an introduction by Christopher Stone, and appreciations from many famous people, and full of information about the leading sets. **130**

## In Their Spare Time

Climbing the Alps is Sinclair Logan's favourite pastime.

Give Howard Marshall a fishing line and he is happy.

Gordon McConnel likes a game of golf.

H. Temple Abady prefers squash.

Reginald Dixon likes experimenting on ultra-short waves.

Helen Simpson collects old books on witchcraft.

Florence Easton spends her spare time knitting and sewing.

Jean Harley wields a useful golf club.

Golf also interests Sydney Keith.

A long walk satisfies Harold Scott—if it's in the country.

May Busby likes climbing mountains.

Greta Keller loves a dance as much as a motor drive.

Jack Martin spends his spare time golfing and gardening.

Phyllis Robins takes exercise in Richmond Park.

Norman Shelly is learning to fly.

Fishing is the main hobby of the Western Brothers.

Reginald New is keen on tennis and gardening.

## Moving On

**THE** last Sunday in the year you might think was the time for looking back, perhaps for being rather satisfied with our progress, like a schoolboy with his report. But not so the Christian; he is bidden to let the dead bury the dead. Rather a heartless counsel, that may seem, until you come to see that in Christ there need be no such thing as death—only life, an ever deepening fullness of life.



Of course, we cannot but be the richer for our memories. Some moments during the past year, there were, I hope, when we felt that it really was good to be alive, when we seemed to stand outside of time altogether—as when, in that lovely verse of the Bible, "Jacob served seven years for Rachel, and they seemed unto him but a few days, for the love that he had unto her." Other memories may not be so pleasant—perhaps they are of meanness afterwards regretted, or of chances let slip, never to return. Maybe happenings quite outside our control, sickness, separation, or death, have left their wounds in our lives which time can never heal.

Still, the river of life flows on, and we must perforce move on with it. The past is

gone. God himself cannot undo what has been done. But he can heal, by giving everything a new significance; he can wipe out the sting of past follies with forgiveness and the ensuing renewal of the consciousness of sonship. Death and physical parting he can swamp up by showing us that as his children, we may live and move in eternity.

The coming year may be little different from the one that is now closing. It will be, I expect, no better for most of us; materially it may serve us worse. Yet we should be nothing but grateful for it and for whatever it brings, for it can, if we will, enable us to move on a long way nearer the city of God.

If each one of us, singly and all together, strives to maintain that purpose, of living always to promote the welfare of the kingship of Love, through and in company with Jesus Christ, the joys and sorrows of life will but serve to enrich our souls. And as we strive to attain a new Heaven, we shall suddenly notice one day that we have incidentally built up a new Earth. This address was broadcast by Canon Wall from Radio-Normandy at 4.15 p.m. last Sunday. Another "Thought" next week.

By The

Rev. JAMES WALL, M.A.

Precentor of Durham Cathedral

# Pompeian

**STARS PROGRAMME**  
Every Sunday from 3 to 3.30 p.m.  
RADIO LUXEMBOURG. 1304 metres

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January 6

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and  
**MARY LAWSON**  
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Songs by Mary Lawson. Wit and  
wisdom by Lady Charles Cavendish.  
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Next Sunday's Star will be **EVE BECKE**

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**LARGEST & BEST**  
NOTHING BARRED  
**FOOTBALL POOLS**

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Every Saturday night at 11.15 p.m. for ALL-STAR VARIETY CONCERT and declaration of dividends.  
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Special Broadcast RADIO LUXEMBOURG 1,304 every SATURDAY NIGHT 11.30 p.m. till midnight. Dividends for the same day will be announced. Programmes on Sunday 1.30 p.m. as usual.

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## Our Technical Dictionary!

**CONDENSER:** Official to whom listeners to broadcast talks have reason to be grateful.

**BIAS:** Constitutional defect in most radio grumblers.

**BATTERY:** (See ASSAULT).

**LOUD-SPEAKER:** Device for supplanting head-phones and giving men no excuse for not attending to their wives' conversation during broadcasts.

### Madame Colombo

Colombo could not lead so strenuous a life if his home background were not a perfectly harmonious one; and the real genius behind the scenes is Madame Colombo, a tall, beautiful, golden-haired Italian. Like her husband, Madame Colombo speaks about six languages, and her English is rather more fluent than his, so most of the social duties rest on her shoulders. It is no wonder that she is by this time a most experienced homemaker, for she has had to make homes for her husband in all parts of the world. Their beautiful places in Russia all had to be left, with all their treasures, when they fled after the Revolution; then followed long years of wandering, in the course of which Madame Colombo had to make various temporary quarters in China, in Japan, in the Pacific Isles, and in America, comfortably home-like. Finally, the Holborn flat became a sort of haven, and here she has been able to lavish all her feminine arts. The little dining-room with its low muslin-curtained window running right along one wall, and its white ledge filled, summer and winter, with growing plants; the savoury Italian smells issuing from her spotless kitchen; the vases always so tastefully arranged with flowers—these and other feminine touches reveal the hand that keeps the domestic wheels revolving—and the temperamental musician always well and happy!

It is Madame Colombo's greatest regret that she cannot make her energetic husband rest a little more.

### André ("Uncle") Charlot

Uncle André has been in London for twenty-two years now, and is naturalised.

Early in his career he longed to be a composer. To that end he studied at the Conservatoire in Paris under a pupil of the great César Franck, whose music he adores.

The day came when he made his great decision. After being very honest with himself he concluded he would never be a second Beethoven or another Chopin. To him music was so sacred that he would not permit himself to take it up and be inferior in any way.

So he gave up the idea altogether. He rarely listens to a broadcast of a light character unless out of duty—light shows like his own, for example. He does listen to them because of the value of contrast with his own productions.

Otherwise he leaves wireless alone—except when there is serious music on.

He listens intently to Beethoven, but not Mozart or Haydn; to Schumann, César Franck, and Debussy but not to Bach; to the Russians except Tchaikovsky, but never to Italian music. So that he has definite likes and dislikes.

He is a man whose self-estimate is made hardly and without mercy; a man who could never bear to be a mountebank. When he broadcasts you will have noticed a slight French accent. It is subconscious.

He finds himself unconsciously slipping into a French style, and has noticed it himself, especially on the Blattnerphone. But he lets it go like that. Yet, in ordinary conversation he is very English. He may soon be doing some more broadcasting variety shows.

**SOLUTION**  
to "Can You Solve It?" on page 9  
**BERYL ORDE**



# BEAUTY THAT LASTS

By Jane CARR

**W**HEN the beauty experts have had their say and the advertisers have used their best persuasions, we are left with the knowledge that, after all, beauty cannot be applied. However delicate the lotion or the powder, if it is only a mask it can do more harm to the complexion than good.

Impurities that are hidden from sight will only reappear, more obstinate than ever. The skin must be first cleaned and purified and kept in a condition of perfect health, if lasting beauty is to be yours.

The foundation of the complexion perfect is not the powder base or the cold cream but that nightly tonic of pure soap and water which gets rid of the dust and stale make-up of the day, and leaves the skin in the right condition for rest and rejuvenation. There are few skins so delicate that they cannot stand a pure, mild soap and, remember, it was soap and water which was the sole protector of your complexion in the famous "schoolgirl" stage.

Every evening after you have removed your make-up with cleansing cream, wash with a light lather of soap and luke-warm water, and finish with cold water—a little astringent, too, if you like. Rinse your face several times a day with cold water.

For an oily skin, a soap with a lemon or an oatmeal base is preferable. If your skin is dry and "flaky" you should be more sparing in your applications of soap and water—or rather, never wash without first smoothing a little cold cream into your skin. After this, a wash with a mild soap and warm water will leave your face without any of the smarting that the dry skin is sometimes subject to.

Another useful tip—if your skin is dry, add a little starch to the bath water—your bath will be all the more soothing and refreshing for it. For normal skins, oatmeal has a softening and refining effect.

Here is a way of using up your odds and ends of soap; shred them, mix with an equal quantity of oatmeal and add a teaspoonful of ground almonds. You put all this into a bath glove and tie up the end, so that you have a delightfully fragrant home-made "bath mit," that will make every wash a luxury.

In the matter of perspiration, frequent washing with luke-warm water and soap is an effective treatment, followed by a rinse with cold water

to which a little toilet vinegar has been added. Finish with a dust of powder which should contain a certain amount of alum.

If your water is hard, it should not be tolerated for a moment. Hard water will not do justice to any soap, it uses it up fast, and harms your skin. Water can be softened with a little oatmeal or perfumed ammonia, which makes an admir-



*Lasting beauty lies in perfect health and cleanliness. Soft water and a pure mild soap, such as the new Vinolia, are the foundation of all beauty treatments*



able substitute for bath salts.

A soap and water wash can be just as luxurious as any salon treatment. Complete cleanliness is the first step to keep your skin fine and soft. When you emerge from the bath, with your pores steamed and open, then is the time to apply a pore cream or astringent to close the pores on their beautiful cleanness. But first treat your body to a brisk massage with a rough towel; and afterwards, dust yourself all over with a fine talc.

### JANE CARR

"Radio Pictorial" Beauty Editress, will be very glad to answer personally any letters from readers who would like her advice on beauty matters. Please address your letters to JANE CARR, c/o "Radio Pictorial," 58/61 Fetter Lane, E.C.4.

# A CARDIGAN SUIT IN KNITTING

**T**HE photograph below shows you how smart, how practical, how well designed this suit is. It is made in stocking stitch and moss stitch, and is certain to appeal to the woman with chic.

**Materials.**—1 lb. 6 oz. Copleys 4-ply "Excelsior" wool (10 oz. for the Cardigan alone). 1 pair each of No. 8, 9, and 10 needles. 2 inch wide elastic for the waist band. 10 buttons. 2 hooks and eyes.  
**Measurements.**—Cardigan—Width all round at underarm when closed, 35 inches. Length from top of shoulder to base, 22 1/2 inches. Length of sleeve seam, 20 inches.

**Shirt.**—Length 32 inches after pressing. Width all round at base 60 inches after pressing.

**Tension.**—Work to produce 6 sts. to 1 inch on No. 8 needles.

**Abbreviations.**—K., knit; p., purl; st., stitch; tog., together.

## THE SKIRT

### THE SIDE PANEL

Using No. 10 needles, commencing at the waist, cast on 47 sts. Working into the back of the sts. on the 1st row only, proceed as follows.

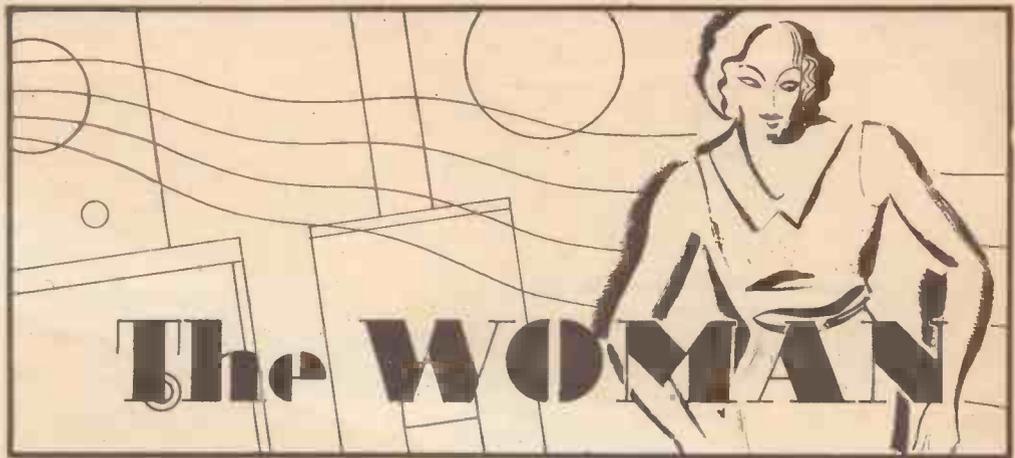
**1st row**—\*\* K. 1, p. 1., repeat from \*\* to the last st. K. 1. Repeat this row until 3 inches of moss st. have been worked. Change to No. 9 needles and work 3 inches in moss st. Work the rest of the panel with No. 8 needles, working in moss st. and increasing 1 st. by working into the front and then the back of a st. at both ends of the needle, on the next row and every eighth row following, until the sts. number 83.

Continue straight until the work measures 30 inches or the length required. It will be found that after pressing the skirt will be 32 inches. Cast off in moss st. loosely. Work another panel in the same manner.

### THE FRONT PANEL

Using No. 10 needles, commencing at the waist, cast on 67 sts.

Working into the back of the sts. on the 1st row only, proceed in moss st. for 3 inches. Change to No. 9 needles and work 3 inches in moss st. Continue on



The green and platinum Shelley china on the right makes a gay show on the tea-table. The Spoonful Pourers (below) tilt out just a teaspoonful and no more. One for tea, one for sugar, one for salt.



No. 8 needles increasing at both ends of the next row, and every following 14th row until the sts. number 87. Continue straight until the work is the same length as the side panels. Cast off in moss st. loosely. Work the back panel in the same way.

## MAKE UP

Press each panel carefully to the length required, with a warm iron and a damp cloth. Join the seams neatly, leaving 6 inches open from the top of the left front seam for a placket. Stitch the elastic round the waist arranging any slight fullness there may be, at the back. Attach 2 hooks and eyes on the elastic to fasten. With double wool, crochet a chain long enough to lace up the placket, lacing through the fabric about 3/4 of an inch from the edge and tying at the top.

## THE CARDIGAN

### THE RIGHT FRONT

Using No. 10 needles, cast on 63 sts. Working into the back of the sts. on the 1st row only, proceed as follows.

**1st row**—\*\* K. 1, p. 1. Repeat from \*\* to the last st. **2nd row**—As the 1st row. These 2 rows form moss st.

**3rd row**—K. 1, p. 1, twice, cast off 3 sts. for a

buttonhole, work in moss st. to the end.

**4th row**—Work in moss st. to the cast off sts., cast on 3 sts., moss st. to the end.

Working a buttonhole every 2 1/4 inches, proceed as follows. Work in moss st. until 1 inch has been worked from the commencement, finishing at the buttonhole edge. Change to No. 8 needles. **Next row**—Moss st. 9 sts. K. to the end. **Next row**—Slip 1, knitwise, p. to the last 9 sts., moss st. 9. Repeat these 2 rows until 5 1/4 inches of smooth fabric with the moss st. border have been worked, finishing at the end of a p. row. **Next row**—Moss st. 9 sts. K. 16, cast of 23 sts. for the pocket, k. to the end. Leave this piece of work for the present.

Using No. 8 needles cast on 23 sts. for the pocket piece and working into the back of the sts. on the 1st row only, proceed as follows. Proceed in smooth fabric for 3 1/2 inches, finishing at the end of a k. row. Return to the main part of the work.

**Next row**—Slip 1, p. 14, take up the pocket piece and purl across these sts. P. to the last 9 sts. on the main piece of work, moss st. 9 sts.

There are now 63 sts. on the needle again. Using No. 10 needles and working the buttonholes in the correct places, proceed as follows.

**Next row**—Moss st. 9 sts. \*\* k. 1, p. 1. Repeat from \*\* to the end.

**Next row**—\*\* K. 1, p. 1. Repeat from \*\* to the last 9 sts., moss st. for 9 sts. Repeat these 2 rows until 2 inches of ribbing with the moss st. border have been worked.

Change to No. 8 needles and proceed in smooth fabric with the moss st. border until 6 1/2 inches have been worked above the ribbing at the waist, finishing at the end of a k. row.

## SHAPE THE ARMHOLES AS FOLLOWS

Working the moss st. border and the buttonholes, cast off 6 sts. at the beginning of the next row, then decrease by working 2 sts. together at the armhole edge on the next 6 k. rows. There are now 51 sts. on the needle. Continue without further shaping until 2 1/4 inches have been  
*(Continued on page 34)*



The cardigan suit described on this page. It is easy to knit

**NEXT WEEK :** Full directions for knitting a jumper with a polo collar.



MRS. R. H. BRAND  
on  
HERRING DISHES

POTTED HERRINGS

*Ingredients.*—6 herrings; salt and pepper; 2 bay-leaves or three or four cloves; ½ gill of vinegar; ½ gill water.

Clean the fish and cut off the heads. Split them and take out the backbones, sprinkle with salt and pepper, and roll up inside out.

Put them into a small pie-dish, sprinkle with a spoonful of flour, pour over the vinegar and water, mixed, add the cloves and bake in a moderate oven for about 50 minutes.

FRIED HERRINGS (SCOTCH WAY)

Allow two herrings for each person, and be sure they are very fresh.

Remove the heads and split them open. Take out the backbones (begin at the tail end and pull up towards the head). Sprinkle with salt and pepper, dip them in milk and then in coarse oatmeal, and fry in boiling fat until a golden-brown. Drain well on soft paper and serve hot.

STUFFED HERRINGS

*Ingredients.*—6 fresh herrings; 1 tablespoonful each of chopped suet and chopped parsley; 3 tablespoonfuls white breadcrumbs; ½ teaspoonful of chopped mixed herbs; salt; pepper; a little milk.

Clean the herrings, split them and remove the heads and backbones. Cut them into halves and sprinkle the insides with salt and pepper. Make the stuffing with the above ingredients, spread some on each piece of fish and roll up, beginning at the thick end. Put them into a greased baking-tin with some dripping and bake for about half an hour in a moderate oven, turning once during the cooking. Serve with thick brown gravy.

THIS WEEK'S  
FIVE SHILLING HINTS

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

A GREASE REMOVER

**EUCALYPTUS** is an excellent grease-remover and will take out the most stubborn grease stain without affecting the colour or texture of the fabric.

It is particularly effective in the case of a greasy



This very smart scarf is a model by Kynoch. The cavalier hat on the right is of black hairy felt spotted with white and topped with large pom-poms of black and white. It comes from Margaret Marks. Photographs by Blake.

JEANNE DE CASALIS  
on HATS  
FOR THE NEW YEAR

WE are told that the small, pill-box hat has already gone out, but, personally, I see nothing but the smallest of caps and toques and turbans everywhere I go. They are close-fitting, tightly swathing the forehead; then they rise suddenly to a peak with the help of pleats and folds, emphasised by tufts and topknots.

Some are of velvet and end with a thin stalk, on a gnome-like point; others are of short-haired fur, astrakhan or leopard, and rise high and square, with a decidedly Russian air. Others are of black sequins; and most attractive "airforce" caps are made of felt, cocked to one side, with a feather stuck in the back.

The more exaggerated hats have something of a concertina look about them. One end is pressed firmly down on the forehead, while the rest of the instrument, or hat, is squashed down on itself sliding a little forward.

Some hats affect the "scuttle-bonnet," with a long eye-shadowing peak, and the brim pinched up sharply at the sides. If your hat does possess a brim, it will most probably be stitched, turned up slightly all round or up at the back and down in front, and decorated with ribbon or cord tied in front.

*Jeanne de Casalis*



collar on a serge suit. Dip a piece of clean white cloth in the eucalyptus and rub the stain gently. Then rinse the garment in warm water and hang it in a current of air to dry.

A few drops of eucalyptus in the bath make it most invigorating, and if a few drops are placed in a copper the clothes will be whiter in consequence. Eucalyptus will also remove tar.

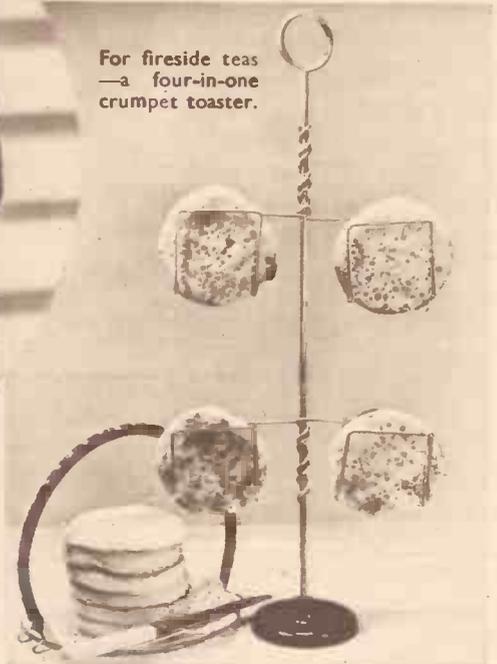
THE UNEXPECTED GUEST

ONE or two ounces of breadcrumbs added to scrambled eggs or minced meat will always make an extra helping for an unexpected guest. Without spoiling the flavour, it merely increases the bulk. A useful tip in time of need.

CHOCOLATE MOUSSE WITHOUT CREAM

Beat *very stiffly* 3 whites of eggs, then melt two ounces of chocolate in a basin over boiling water, with 1 tablespoonful of milk and 1 dessert-spoonful of castor sugar. Stir well and when perfectly smooth stir it gently into the egg whites until all the white streaks have gone, turn into fruit glasses or one large glass dish, sprinkle with chopped pistachio nuts, and leave in a cold place for two hours before serving.

For fireside teas—a four-in-one crumpet toaster.



FRESH HERRINGS AND ONIONS

This is a very tasty dish. Slice a lot of onions, sprinkle with salt and fry them a golden-brown. Drain on paper and keep them hot while you fry as many herrings as are required in the same fat in which the onions were cooked. Serve together.

Write to "MARGOT" About It

If you are worried over any household or domestic problems, then tell your troubles to "Margot." Fashion, cookery, and home-craft, to mention only a few examples, can be dealt with in this service. Send stamped addressed envelope for reply to "Margot," RADIO PICTORIAL, 58-61 Fetter Lane, E.C.4.

# The Evil Genie of the B.B.C.

Continued from page Nineteen

takes off—engine settles to steady throb, crowd cheering fades gradually away. Superimpose Grahame-White on engine.)

GRAHAME-WHITE: Good luck, they say—yes, and I'll need it! I'm off now, anyhow. I'll circle for Willesden gasometers. I must turn round them to comply with the conditions. There they are, directly ahead. What's the matter, the machine will hardly climb! It must be the heavy load of petrol. I'll take a wide turn in the hope that heading up wind will help me to lift. Thank heaven, I have just cleared the gasometers by inches. I wave to the Aero Club observer on the top of the gasometer. I now head due north, when I see another obstacle. Shall I clear the overhead electric tram cables on Willesden Junction railway bridge, only 200 yards ahead? Will she do it? By Jove, it looks impossible! No, she can't clear, I shall crash! A puff of wind, she's lifting. Yes, she's clear, I'm over. Phew! That was a near shave! Now for Harrow and the old route I know so well, to Bletchley, Rugby and Lichfield. It's a lovely evening, the wind's dropping, and my engine's running perfectly.

(Brief pause during which engine alone is heard)

GRAHAME-WHITE: It's nearly 7.30 now, and getting dark. Hundreds of motor-cars are following me along the roads. How far has Paulhan got? Where will he land? Can I catch him? I must keep going as long as possible. I cannot fly after dark. I have no compass, height indicator, or lights of any kind. Halloa, here's Bletchley. I cannot go much farther. It's almost dark. Where can I land? All the fields seem too small for a take off, but some would do to land in. By Jove, this looks a good field, adjoining the railway lines. I'll go for it.

(Wind and engine.)

(Cheering crowd approaches. Stop engine.)

A VOICE: Bravo! Well done, Mr. Grahame-White!

GRAHAME-WHITE: Where am I?

VOICE: This is Roade, sir, near Northampton. Sixty miles from London.

GRAHAME-WHITE: Where's Paulhan?

VOICE: He passed over here about an hour ago.

(Fade crowd out.)

(Fade in music.)

NARRATOR: At the same time Paulhan descends at Trent Valley Station, near Lichfield, 57 miles further on. The news is brought to Grahame-White, resting, half-frozen, in a house at Roade. A council of war is held there.

(Fade music out.)

GRAHAME-WHITE (in more reflective mood): The question is how can I catch Paulhan? I think

my only chance is to try a flight through the night. Night flying has never before been attempted. Yes, there certainly are difficulties and dangers and most of my friends urge me not to undertake such foolish risks, but others persuade me that this is the only chance of success. Yes, I'll do it! We must light up the boundaries of the field. We've only got cycle and motor-car lamps, but they'll do. Halloa, here are my mother and sister, who have been following the flight by car. The nervous strain has been as great for them as for myself. They implore me to abandon this mad night flight, and for the moment I wonder if they're right. However, I try to convince them that I shall be quite safe. At 2.30 a.m., I go out to the field. It's pitch dark.

(Fade in crowd noise.)

Thousands of people have gathered from the surrounding towns and all roads are blocked with motor-cars. All's ready. I kiss my mother and sister. They are in tears. I climb into my seat. (Engine starts. Crowd cheers. Superimpose on this.)

1ST YOKEL: He be a-warming 'is engine up, Ted. 'E's a-go'in' to take off down the meader to'ards yonder railway embankment, I reckon, where they motor lamps be a-shining.

2ND YOKEL: Suicide, I calls it. 'E'll break 'is bloomin' neck, you'll see.

GRAHAME-WHITE: All clear, boys! Let her go! (Engine revs up. Crowd cheers. Machine takes off and engine fades.)

A FRIEND: 'He'll never clear the embankment! Yes, he will! He's over! He's done it! Here he comes, back over the tree-tops.

(Motor gets louder.)

1ST YOKEL: Looks like a great black bat in the sky, don't it, Ted?

(Motor swoops over, very loud, then fades down and up, again. Continues for a moment, hesitates, and stops. Wind.)

GRAHAME-WHITE: My God! My engine has stopped. I fumble in the darkness for the engine switch, which in a flash I realise must have got caught in my coat sleeve when raising my arm to adjust my goggles. I find the switch.

(Engine starts. Superimpose.)

GRAHAME-WHITE: Phew! That was a close shave, and not a hundred feet up. I look around for the signal lights, for I know that a little farther on the railway branches left for Rugby and right for Northampton. Yes, there are the two routes. Keep left. Below me the headlights of hundreds of motor-cars are following me on the main road to Rugby. I'm making good progress. Suddenly I lose trace of the railway. Is it a tunnel? Where are the cars and their lights? Am I off my course? I bear left, soon pick up the cars. There are the

lights of Rugby. I have difficulty in keeping awake. The drone of my engine seems to lull me to sleep. It is very cold; I munch some chocolate and take a swig of brandy. That's better. I feel more awake. I have now passed Rugby. Dawn's breaking. I can see the railway lines quite plainly. I'm now heading for Lichfield. Has Paulhan started yet, I wonder? The wind is rising. My machine seems as heavy as lead. Halloa, that was a nasty gust, almost bumped me out of my seat. High hills all around. The wind is treacherous. The machine is tossed about like a feather. Another nasty gust. I struggle to keep her on a level keel. I feel exhausted. Can I hold on? We're much nearer the ground. The country must be rising ahead. Another gust hits me. My machine has turned completely round and is heading towards London. She's within 50 feet of the ground. I endeavour to turn, but am losing height. I must land or I shall crash. There's a meadow adjoining the railway line, near a signal-box.

(Engine stops.)

Not a soul in sight. I run to the signal-box and learn that I'm near Polesworth, 10 miles south of Lichfield, that Paulhan has just started again, flying high and going strong.

(Fade in music.)

1ST NARRATOR: Grahame-White now has only 70 miles to go to Manchester, and over 12 hours to do it, within the time limit. His mechanics soon arrive, and feverishly prepare the machine for a renewed attempt. And then the signalman comes from his cabin and speaks to Grahame-White. The young airman climbs on to a motor-car. A large crowd gathers around him.

(Fade out music. Fade in crowd chatter.)

GRAHAME-WHITE: Ladies and gentlemen!

(Crowd noise hushes.)

Ladies and gentlemen, I have just received a message that Paulhan has landed within five miles of Manchester and has won the £10,000 prize. The best man wins. I'm beaten by a more experienced aviator, but I hope not disgraced. Now, three cheers for the winner, Louis Paulhan. Hip, hip!

CROWD: Hurrah!

GRAHAME-WHITE: Hip, hip!

CROWD: Hurrah!

GRAHAME-WHITE: Hip, hip!

CROWD: Hurrah!

(Fade out during cheering.)

(Fade in Gnome engine and superimpose.)

2ND NARRATOR: Although the Englishman had lost, his gallant effort avowed Britain from her indifference to aviation. Grahame-White went on to success after success, capping his achievements of 1910, and sealing his fame as Britain's pioneer aviator, by winning for Great Britain the Gordon Bennet Race against France and the United States. (Engine zooms, then out.)

## A Cardigan Suit

Continued from page Thirty-two

worked after the eighth buttonhole, finishing at the front edge.

### SHAPE THE NECK AS FOLLOWS

1st row—Cast off 13 sts. K. to the end.

2nd row—Slip 1, p. to the last 3 sts, p. 2 tog., p. 1. 3rd row—Slip 1, k. 2 tog., k. to the end.

Repeat the 2nd and 3rd rows until 25 sts. remain, finishing at the neck edge.

### SHAPE THE SHOULDER AS FOLLOWS

1st row—K. 19, turn. 2nd row—P. back to the neck. 3rd row—K. 13, turn. 4th row—P. back to the neck. 5th row—K. 7, turn.

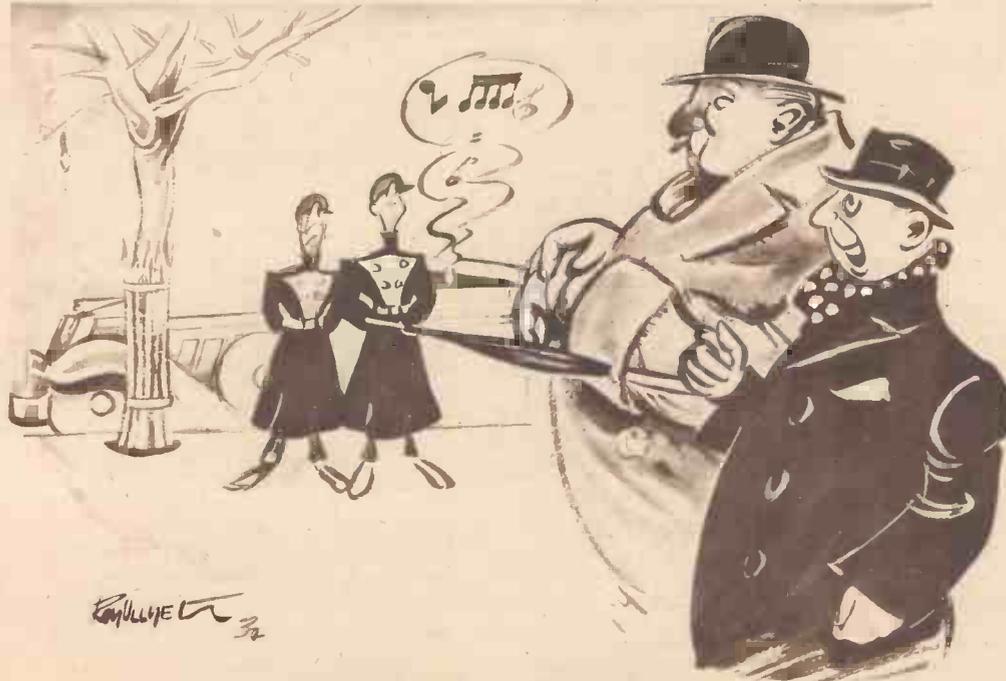
6th row—P. back to the neck. 7th row—Cast off right across.

### THE LEFT FRONT

Work this to match the right front omitting the buttonholes and the pocket. The moss st. border will be worked at the end of the k. rows and the armhole shaping will commence at the beginning of a k. row. The shoulder shaping will be commenced on a purl row.

### THE BACK

Using No. 10 needles, cast on 93 sts. Working into the back of the sts. on the 1st row only, proceed in moss st. for an inch. Change to No. 8 needles and work in smooth fabric for the same depth up to the waist ribbing as on the fronts. Using No. 10 needles, work in k. 1 p. 1 ribbing



"Two chauffeurs for the new car? Extravagance isn't it?"  
"Well, you see, James doesn't appreciate music."

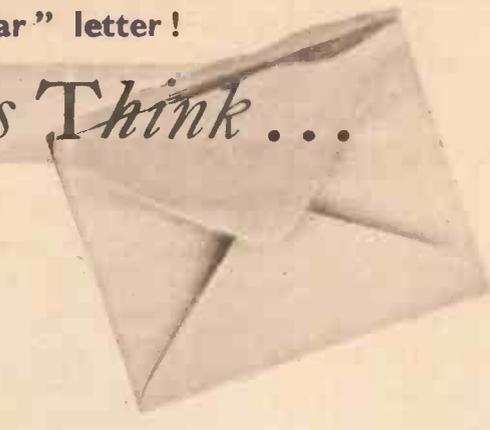
Send us your guinea "star" letter!

# What Listeners Think...

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 paper only. Address to "Star" Letter, "Radio Pictorial," 58-61 Fetter Lane, London, E.C.4.



## To All Regions

AS there is no light entertainment offered to northern listeners this evening in either the Regional or the National programme, I am spending part of the time in writing to you to make a suggestion which, if adopted, would bring additional pleasure to the majority of listeners, and also save the B.B.C. a deal of money. The suggestion is that every important item whose appeal (or lack of appeal) is not limited to the region from which it emanates should be broadcast to all regions.

"As an example, apply this idea to to-night's programmes. The items offered to the London region are: light music, dance music, more serious music, and a musical comedy (none lasting more than an hour). The northern programme consists of a short talk and three hours of Handel's *Messiah* (a week ago it was the *Damnation of Faust*).

"If to-night's London programme were given to all regions there would be few complaints, but a general broadcast of the northern programme would bring the B.B.C. the biggest deluge of protests it has ever received. As a result, we should eventually be offered more of the entertaining type of programme which is what the majority want when they return home from their work in the evening, and which we are entitled to expect from the regional stations, seeing that

for 2 inches. Change again to No. 8 needles and proceed in smooth fabric until the same depth up to the armholes as on the fronts has been worked, finishing at the end of a k. row.

### SHAPE FOR THE ARMHOLES

Cast off 6 sts. at the beginning of the next 2 rows then decrease 1 st. at both ends of the needle on the next 4 k. rows. 73 sts. remain on the needle. Continue without further shaping until the work measures 6 inches from the commencement of the armhole shaping, finishing at the end of a p. row.

### SHAPE THE SHOULDERS AS FOLLOWS

1st row—K. to the last 10 sts. then to prevent a hole when turning, bring the wool to the front of the needle, slip the 1st st. of the left-hand needle on to the right-hand needle, take the wool round the slipped st. to the back of the needle, pass the slipped st. back to the left-hand needle then turn.

2nd row—P. to the last 10 sts. then take the wool to the back of the needle ready for knitting, slip the 1st st. on the left-hand needle on to the right-hand needle, bring the wool forward, pass the slipped st. back to the left-hand needle, turn.

3rd row—K. to the last 20 st., turn as before.

4th row—P. to the last 20 sts., turn as before.

5th row—K. to the last 25 sts., turn as before.

6th row—P. to the last 25 sts., break off, and slip all the sts. on to one needle.

Rejoin the wool and cast off right across.

### THE SLEEVES

Using No. 10 needles, cast on 45 sts. Working

the National programme is nearly always of a serious nature."—L. Turnock, *Liverpool*, 18.

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

## The Solution

HAS not Jack Hylton given the solution to this 'crooning business,' by his recent broadcast successes? Whatever highbrow critics or writers say about it, crooning cannot be killed—its grip on the masses is too great—and it has been reared so successfully by modern electrical amplification. But no doubt about it, ask the keenest dance-band fan, crooning is overdone. To hear Bing Crosby or Al Bowlly or any other star in sentimental mood is something that soothes and gives the greatest of pleasure, but what about some bands with quite good crooners that sing almost every item? The same voice—the same passionate (?) voice singing the most inane lyrics—spoiling good crooning numbers—no sparkle in the peppy lyrics. . . . It would sound a lot better if we heard the playing and stopped most of the crooning.

"Jack Hylton has solved the problem in no uncertain manner—and nearly every number is vocalised—but how? Beside using the customary female and male crooner, he has sets of three and four vocalists and the vocalists of the band, providing a variety of refreshing rhythm and style and characterisations, combined with the excellent musicianship, make it a band we want to hear more of.

"Some of the radio bands could do with them—but is the upkeep of so many vocalists prohibitive? If so—cannot the B.B.C. help? What about forming a group of 'rhythm vocalists'? They

into the back of the sts. on the 1st row only, proceed in moss st. for 3 inches.

Change to No. 8 needles and proceed in smooth fabric, increasing by working into the front and then the back of a st. at both ends of the needle on the 9th row and every following 8th row, until the sts. number 75. Now continue straight until the edge of the work measures 20 inches.

Shape the top of the sleeves by casting off 3 sts. at the beginning of every row until 15 sts. remain. Cast off the remaining sts., then work another sleeve in the same manner.

### THE COLLAR

Using No. 8 needles, cast on 17 sts. Working into the back of the sts. on the 1st row only, proceed in moss st. for 3 rows.

Next row—Moss 2 sts., cast off 3 sts. for the top buttonhole on the cardigan, moss st. to the end. Next row—Moss st. to the cast off sts., cast on 3 sts., moss st. 2 sts. Now continue in moss st. until the work measures 12 inches from the commencement. Cast off.

### MAKE UP

Join the shoulder, side and sleeve seams and stitch the sleeves into position, 1 inch to the front of the underarm seam.

Stitch the collar round the neck, commencing and finishing at the edge of the fronts and leaving a space 4 sts. from the right front edge to form a buttonhole.

Omitting the ribbing at the waist, press the garment on the wrong side with a warm iron and a damp cloth. Now press the smooth fabric on the right side. Attach the buttons to correspond with the buttonholes.

could appear with the bands providing the late dance music to relieve the monotony of some of the crooning—or would the dance-band leaders have nothing to do with such a scheme? Anyhow, the future of singing with dance music lies with varied vocalising, so thank Jack for really showing how!"—"Hotcha," *Aberdeen*.

## The Difference

Mr. Symington is to be congratulated on running such an interesting Film Star competition.

"It was, of course, an electrical recording. Yes, but did you think that the first time you heard Mr. Symington from Radio Normandy? In what respect was this recording different from the usual we hear? Was it not those few whispered remarks from the 1st prize winner to Mr. Symington which gave the impression the party were in the studio facing the microphone at that very moment?"

"Quite a definite advancement in this form of radio entertainment offered by the I.B.C.

"Perhaps our good friends the I.B.C. could let us have a programme consisting of electrical recordings and artists in the flesh in order to test our powers in this direction.—C. N., *Perthshire*.

## Back to Shakespeare

In mediaeval and Tudor times plays depended but little on scenery and other paraphernalia. Modern play production depends more on 'adequate spectacle' in order to be fully appreciated. The 'Miracle' plays and Shakespearean plays needed little artificial assistance. The words were the main thing. The wireless is helping us to return to these essentials of drama, for certainly Shakespearean and *Miracle* plays seem to 'come across' very well on the wireless."—Bernard J. Leighton, *jun.*, *Walsall*.

## Vulgarity

Many listeners are complaining of the vulgarity that has crept into B.B.C. programmes recently. Undoubtedly many of the songs and jokes included in vaudeville and dance-band hours are decidedly vulgar, and one wonders how they manage to pass the variety director, to whom all material is submitted. Certain comedians seem to consider gags on beer the highest form of humour. Their imitations of drunken people are most objectionable, and more so when they add hiccups to give effect.

"Some years ago the B.B.C. sent to all comedians, entertainers and concert parties a form which had to be signed by the artists guaranteeing that they would not include in their programmes any clerical or political jokes, no frequent references to drink, no reference whatever to Pussyfoot Johnson, and many more restrictions. Above all, they were informed that many children listened, and were warned that all material should be absolutely free from vulgarity. These restrictions have apparently lapsed. Many of our funniest wireless entertainers never descend to vulgarity, and a stricter censorship on those who do would improve and elevate vaudeville programmes."—Pierrot.

*Children's NEWS*  
MOTTO

by Commander Stephen  
KING-HALL

"The destruction of the poor is their poverty."

This comes in the Old Testament in the Book of Jeremiah, Chapter x verse 15. You will find the key on page 37.

*Stephen King-Hall*

# Broadcasting Around the World

By Wilfrid  
THOMAS

**T**HE Australian Broadcasting Commission—a similar body to the B.B.C.—is offering contracts to British artists to tour the Commonwealth for the purpose of broadcasting from its twelve stations. No doubt this example will soon be followed by the authorities in our other dominions.

From the point of view of artists, this means that broadcasting has developed from a mere "fill-in" to a potential whole-time career. In fact, it is now possible to work one's way right round the world by means of broadcasting.

I know, because I have done it.

I was in Australia when broadcasting was born and, like most young men at the time, I became fascinated by the new discovery and used to sing in the early experimental programmes of amateur stations. When commercial stations were established, I sang for them, too, and I well remember being dragged from my bed at 2 o'clock one morning in order to broadcast to England and America.

In those days we were allowed a pretty free hand, and the same artist might act in a play from his own pen, sing a group of *lieder* songs, discuss foreign affairs, and croon with the dance orchestra—all in the one night, under different names!

After a few exciting years in Australian radio, I decided to travel abroad and to see for myself what the other countries were doing with wireless.

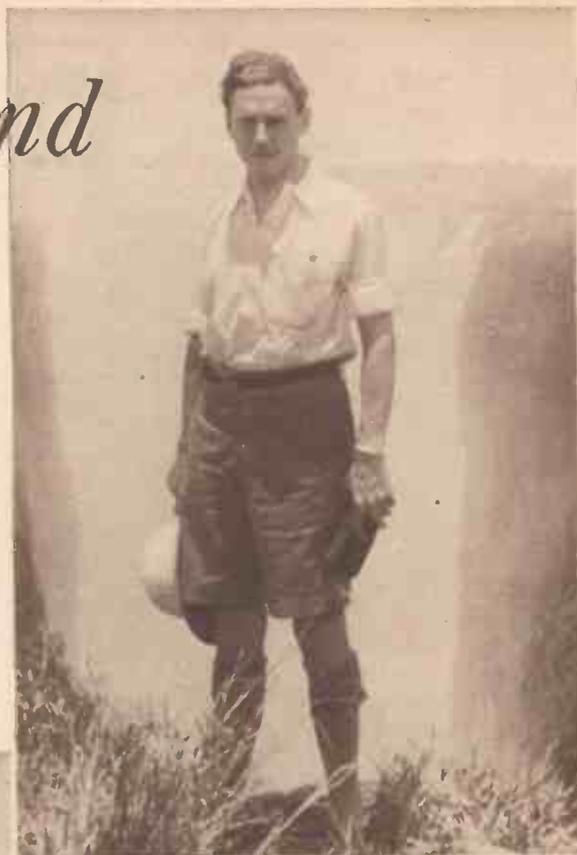
In three years I covered more than 100,000 miles, broadcasting from scores of different studios (most of them contrasting strangely with those at Portland Place), enjoying many curious adventures and, incidentally, seeing the world without cost to myself.

In the Far East I had many amusing experiences.

I was booked to broadcast over the South China network from Canton, and when I announced my intention of travelling by boat from Hong-Kong the authorities became quite worried. It appears that the river is infested with pirates, and they were afraid that I might be kidnaped and held for ransom, which would rather disorganise their programmes.

So my boat was stoutly barricaded and an armed escort stood guard over me for the whole of the trip!

At Canton I was accommodated on the island of Shameen, which bristles with



barbed-wire entanglements and concrete pill-boxes. When I had to cross over to the hall where I was to perform, I was escorted by a posse of Chinese policemen carrying preposterous great pistols.

Well, I got through my programme safely, although the announcer had difficulty in translating some of my song titles into Cantonese, and then a curious thing happened. I was thanked and farewelled with charming courtesy, but no escort accompanied me back to my little island.

Perhaps they decided that nobody, having heard my show, would bother to kidnap me!

In the tropical belt, atmospherics are extremely bad, and many a white man, isolated from his kind on some jungle station, has been driven crazier than usual when he installed a receiver.

The variety of languages and dialects in many of these countries is another barrier to the progress of broadcasting.

Yet in Siam I have visited native villages with thatched humpies, naked kiddies, primitive furniture, and all the evidences of semi-barbarism, and I have been amazed to find that every other house sports its aerial! In this country, by the way, announcements are made in English as well as Siamese, an interesting tribute to the universality of our language.

The backbone of the musical programmes is provided by the King's private symphony orchestra, which plays to the court at Bangkok. I became friendly with the conductor, and was surprised to learn that he has never been out of Siam and has never heard a Western orchestra in

*Continued on facing page*

The above snapshots were taken by Wilfrid Thomas, of the B.B.C. Concert Party, during his tour round the world. He has broadcast in Australia, China, Japan, Siam, and India.

# THE MONTH'S RECORDS

Some of the favourite records of the past month broadcast by the B.B.C.

## Robert TREDINNICK

talks about

Victoria HOPPER and Anona WINN on Records

VICTORIA HOPPER is almost a newcomer to the records, though she has done excellent stage and film work. She has a pleasing voice and has just recently recorded two of the songs from the film *Lorna Doone* (H.M.V. B8249). Perhaps one of the most amazing records of the year is that made by Lawrence Anderson, Mary Jerrold, Hubert Harben, and Company. It is a pictorial version of "Love's Old Sweet Song," and Columbia are to be congratulated on realising that in spite of everything we are honest to goodness sentimental people in this country. (DX597.) Brunswick have introduced us to a new singer who is good. Her name is Jane Froman, and she is doing a lot of radio work in America. I suggest you hear her, and enjoy her work (01927).

Rex have secured the services of Anona Winn, who with Robert Naylor makes a first-rate record of tunes from *The Merry Widow*. It is not surprising how this "gay lady" keeps so fresh and bright when one hears the music over and over again. In the days of her debut a show had to be a show (8344).

I am glad to see that the Gaumont British Dance Orchestra, under Louis Levy, have at last recorded. They play some of the tunes from *Road House*, and do their work so well (Regal-Zonophone MR1505).

Leslie Hutchinson sings as delightfully as ever, and if you have any doubt about it please listen to Parlophone R1971. On Sterno we find a singer who is good in the shape of Edward Malloy. He has a decided style and should be heard more often (1548).

Ambrose and his Orchestra appear on Decca, and are making some really first-rate records, not the least among which is their version of "I'm gonna wash my hands of you" and "No, No, a Thousand Times No" (F5318).

### RECORDS RECENTLY BROADCAST BY ROBERT TREDINNICK

Jack Wilson, "Medley No. 2" (Regal-Zonophone MR1499); Nat Gonella and his Georgians, "Medley" (Parlophone R1982); Edward Malloy, "I Travel Alone" (Sterno 1548); Morton Downey, "Love is the Thing" (Rex 8339); Gerald and his Orchestra, "I Love You Very Much, Madame" (Columbia CB808); Vine and Moore, "Louder, Louder, and Louder" (Decca F5296); Marcel Palotti, "Serenade" (Parlophone R1985); Ethel Waters, "You're Going to Leave the Old Home" (Brunswick 01914); Derek Oldham, "For You Alone" (H.M.V. B8239); The New Mayfair Novelty Orchestra, "Round the

Roundabout" (H.M.V. B8252); Maurice Elwin, "If You were the Only Girl in the World" (Rex 8338); Turner Layton, "Soon" (Columbia DB1477); Ambrose and his Orchestra, "Stars Fell on Alabama" (Decca F5282); George Barclay, "The Champagne Waltz" (Regal-Zonophone MR1490).

### Broadcasting Around the World

Continued from preceding page

his life, excepting on gramophone records. Neither have his seventy-five players, whose musical knowledge might still be confined to the beating of gongs and tom-toms had not their king been educated in England and had he not become interested in the violin.

He it was who appointed Duryanga (the conductor chap) to rope in the requisite number of boys. Because Duryanga's father was a German bandmaster, he had the necessary knowledge, and he has achieved the stupendous feat of teaching each one of his men to play some instrument! And remarkably well, too.

In India regular radio services are maintained by the stations at Calcutta, Bombay, Madras, and Colombo. At Madras there is an aquarium which is always referred to by tourists as being one of the wonders of the East, until they realise that you have been there yourself and that you are an honest man—I mean, it is rather disappointing.

But just outside the aquarium, on the beach, two loud-speakers have been lashed to a mast, and every evening, just before sundown, hundreds of Indians congregate there to enjoy the music and the refreshing sea breeze after the sweltering heat of the day.

Hindus and Mohammedans forget their differences, long-haired Tamils squat contentedly on the sands, bearded Arabs and picturesque Afghans add their quota of colour to the scene.

In restless India it is so unusual to see such a peaceable gathering of different castes and tribes, that one is forced to recognise that music has indeed those powers of which the poets rave, and one thanks God and Marconi for that daily armistice.

In Africa the broadcasting service is controlled by the principal theatrical trust. The three largest cities of the Union—Johannesburg, Cape Town, and Durban—have municipal symphony orchestras which frequently figure on the programmes, and a fair supply of entertainers of various types.

On one occasion a very special stunt was arranged, the relaying of jungle noises from a drinking pool, and in order that a genuine lion roar might be included, a lion was actually taken along to the location in a cage mounted on a lorry.

After the cries of a few animals and the singing of a gang of natives had duly been broadcast, it was decided that the time had arrived for the climax of the entertainment, the roar of King Leo.

But do you know, try as they might, that old lion just refused to roar—wouldn't even grunt!

The Kaffirs prodded him with sticks and teased him with chunks of raw meat, but he preserved an aloof silence. As you may guess, this was irritating for the fellows in charge of the stunt, but finally somebody noticed a hurricane lamp in the lorry, and he pulled the glass globe off and shoved it up to his mouth and let fly the most amazing series of groans into the microphone.

You won't believe it, but the listeners wrote in next day in innocent appreciation of the lion-roarings!

### Key to Commander King-Hall's Children's News Motto on page 35

The House of Commons have been discussing the new rates of benefit for those who are unemployed but are not drawing unemployment insurance money. Such people are to be looked after by the new Unemployment Assistance Board. A couple without children are to receive 24s. a week, and if they have one child they will get at least 28s.

STEPHEN KING-HALL.

### BEHIND THE MICROPHONE

In Town...  
...the other night

—but don't be led into believing that they really "fake" this popular feature



They started with a tenor  
Who made the cobwebs swing;  
Then a chap who had a cousin  
Whose wife's friend knew Miss W\*nn.  
And another, who got Paris  
Without Droitwich sounding, too,  
Told how. (It seems you live there,  
When a crystal-set will do)  
They gave another turn or two,  
And then, at half-past seven,  
That hefty voice cried: "Carry on!"  
And London cried: "Thank heaven!"

The announcer put a record on,  
And, switching on the mike,

Regarded the apprentice,  
Polishing the office bike.  
"That went down very well, my lad.  
You imitate quite well.  
Your tenor might have been improved  
By just a bit more yell,  
And when you do the Frenchman next,  
You'll find an increased hiss'll  
Make it sound more genuine,  
And less like Oswaldwhistle!  
That prelude thing of Back's, though,  
How did you manage that?"

The junior apprentice blushed.  
"I kicked the office cat!" RATZ.

# PROGRAMME HEADLINES of the WEEK

## NATIONAL

**SUNDAY (Jan. 6).**—A Short Religious Service, from a studio, followed by *The Way to God*. (Section 2) Does God Speak Through His Prophets?  
**MONDAY (Jan. 7).**—*One Crowded Hour*: A high-speed variety programme.  
**TUESDAY (Jan. 8).**—*The Life of Offenbach*: the first performance of a pot-pourri by Dr. Artur Kulka and Dr. Julius Bürger.  
**WEDNESDAY (Jan. 9).**—Bach-Handel Anniversary Programme, relayed from the Promenade Concert, at Queen's Hall, London.  
**THURSDAY (Jan. 10).**—*In the Shadow*, a play for broadcasting, by Horton Giddy.  
**FRIDAY (Jan. 11).**—Orchestral concert.  
**SATURDAY (Jan. 12).**—Last night of the Winter Series of Promenade Concerts at the Queen's Hall, London.

## LONDON REGIONAL

**SUNDAY (Jan. 6).**—A Religious Service, relayed from St. John's, Paddington.  
**MONDAY (Jan. 7).**—*The Black Dog of Hergest*, a dramatisation of a Herefordshire Folk Tale, by Helen Enoch.  
**TUESDAY (Jan. 8).**—Russian Night at the Prom, relayed from Queen's Hall, London.  
**WEDNESDAY (Jan. 9).**—*In the Shadow*, a play for broadcasting, by Horton Giddy.  
**THURSDAY (Jan. 10).**—Promenade Concert, relayed from Queen's Hall, London.  
**FRIDAY (Jan. 11).**—Sullivan Programme: Military Band concert.  
**SATURDAY (Jan. 12).**—Music Hall programme.

## MIDLAND REGIONAL

**SUNDAY (Jan. 6).**—*Saint Simeon Stylites*, a play by F. Sladen-Smith.  
**MONDAY (Jan. 7).**—*The Black Dog of Hergest*, a dramatisation of a Herefordshire Folk Tale, by Helen Enoch.  
**TUESDAY (Jan. 8).**—Elizabethan Songs, choral programme.  
**WEDNESDAY (Jan. 9).**—*The Campden Wonder*, a Cotswold Drama, by John Masefield.  
**THURSDAY (Jan. 10).**—Orchestral concert.  
**FRIDAY (Jan. 11).**—A programme of Celtic Music.  
**SATURDAY (Jan. 12).**—*The Babes in the Wood*, a grand Christmas pantomime, relayed from The Theatre Royal, Nottingham.

## NORTH REGIONAL

**SUNDAY (Jan. 6).**—A Religious Service, relayed from Lancaster Priory and Parish Church.  
**MONDAY (Jan. 7).**—*The Cab*, a Lancashire dialect comedy by John Taylor.  
**TUESDAY (Jan. 8).**—The Liverpool Philharmonic Concert, relayed from the Central Hall, Liverpool.  
**WEDNESDAY (Jan. 9).**—Orchestral concert.  
**THURSDAY (Jan. 10).**—Variety programme, relayed from the Argyle Theatre, Birkenhead.  
**FRIDAY (Jan. 11).**—A Recital of Finnish Folk Songs.  
**SATURDAY (Jan. 12).**—Orchestral Concert.

## Dance Music Next Week

**Monday.**—The Grosvenor House Dance Band directed by Sydney Lipton (Grosvenor House).  
**Tuesday.**—Jack Jackson and his Band (Dorchester Hotel).  
**Wednesday.**—Roy Fox and his Band (Studio).  
**Thursday.**—The B.B.C. Dance Orchestra directed by Henry Hall (Studio).  
**Friday.**—Harry Roy and his Band (May Fair Hotel).  
**Saturday.**—Ambrose and his Embassy Club Orchestra (Studio).

## WEST REGIONAL

**SUNDAY (Jan. 6).**—A Baptist Service, relayed from Norton Street Church, Knighton, Radnorshire.  
**MONDAY (Jan. 7).**—"Brown Earth": a programme in Praise of the Plough.  
**TUESDAY (Jan. 8).**—Orchestral Concert.  
**WEDNESDAY (Jan. 9).**—*Natur y Cyw yn y Cawl* (Child is Father of the Man), a fantasy by George Davies.  
**THURSDAY (Jan. 10).**—Welsh Choral Concert.  
**FRIDAY (Jan. 11).**—*Little Miss Muffet*, a pantomime, relayed from the Theatre Royal, Bath.  
**SATURDAY (Jan. 12).**—Police Band Concert.

## SCOTTISH REGIONAL

**SUNDAY (Jan. 6).**—A Scottish Religious Service, relayed from St. Cuthbert's Parish Church, Edinburgh.  
**MONDAY (Jan. 7).**—Orchestral concert.  
**TUESDAY (Jan. 8).**—Old-fashioned dance music.  
**WEDNESDAY (Jan. 9).**—Pipe music.  
**THURSDAY (Jan. 10).**—Choral programme.  
**FRIDAY (Jan. 11).**—An Impression in Sound of a Glasgow Night, exactly twenty-five years ago, devised by Robin Russell.  
**SATURDAY (Jan. 12).**—Orchestral concert.

## BELFAST

**SUNDAY (Jan. 6).**—A Religious Service, relayed from St. Columb's Cathedral, Londonderry.  
**MONDAY (Jan. 7).**—Flute Band and choral concert.  
**TUESDAY (Jan. 8).**—Light Irish Feature programme.  
**WEDNESDAY (Jan. 9).**—A Programme of Grand Opera.  
**THURSDAY (Jan. 10).**—*The Green Field*, a comedy by Thomas Kelly.  
**FRIDAY (Jan. 11).**—Violoncello recital.  
**SATURDAY (Jan. 12).**—Orchestral concert.

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



Some of the B.B.C. variety dancers rehearse their steps on the special patterned carpet of St. George's Hall

## HIGH SPOTS OF THE PROGRAMMES

**R**ATHER a jolly Prom on Saturday (5th). You ought to hear Conchita Supervia and Roy Henderson. Also Moiseiwitsch playing the Tchaikovsky piano concerto. This will be a thoroughly popular concert. The Saturday Prom has always been that. Quite right, too. Also you simply *must* hear Tchaikovsky's Pathetic Symphony on the 8th. There's a march in it to which a hemisphere might tramp. The following night Frank Titterton is singing "Sound an Alarm." Ever heard him do it? Brings the house down. Never fails. Thursday, another recommendation. Trifle more highbrow, but it won't kill you. Albert Sammons plays the Elgar violin concerto. Thrills me to the backbone, it does. And I ain't nearly so 'ighbrow as I used to be!

There is a good series of talks, done in dramatic style on a Sunday evening once a month, called "The Empire at Work." They are to be given at 6.45. Cecil Lewis is arranging them, and he tells me he thinks they will be better than he originally thought, by which he really means he is pleased with them. He is a tip-top producer, and I fancy they will be worth hearing. There will be one on daily life in the Sudan. I imagine the talks will have a ring of truth in them which, of course, always makes for good broadcasting.

Want a thrill? A nice, gurgly ghost story? I have been hearing a good deal about Lord Dunsany's ghost story to be given on the 4th. To-night as ever is, in other words. It is called *The Return*. Shan't tell who returns, or why. Spoil it if I did.

January 10.—Rather attractive variety show. Three girls, calling themselves the Radio Three are appearing with three men. Some comedy songs, sextet arrangements, and various piano stunts. One, two and three pianos. Some furniture removing will be going on during the day, I should imagine. However, I have been told this show is to be extra good, so don't miss it.

RONDO.



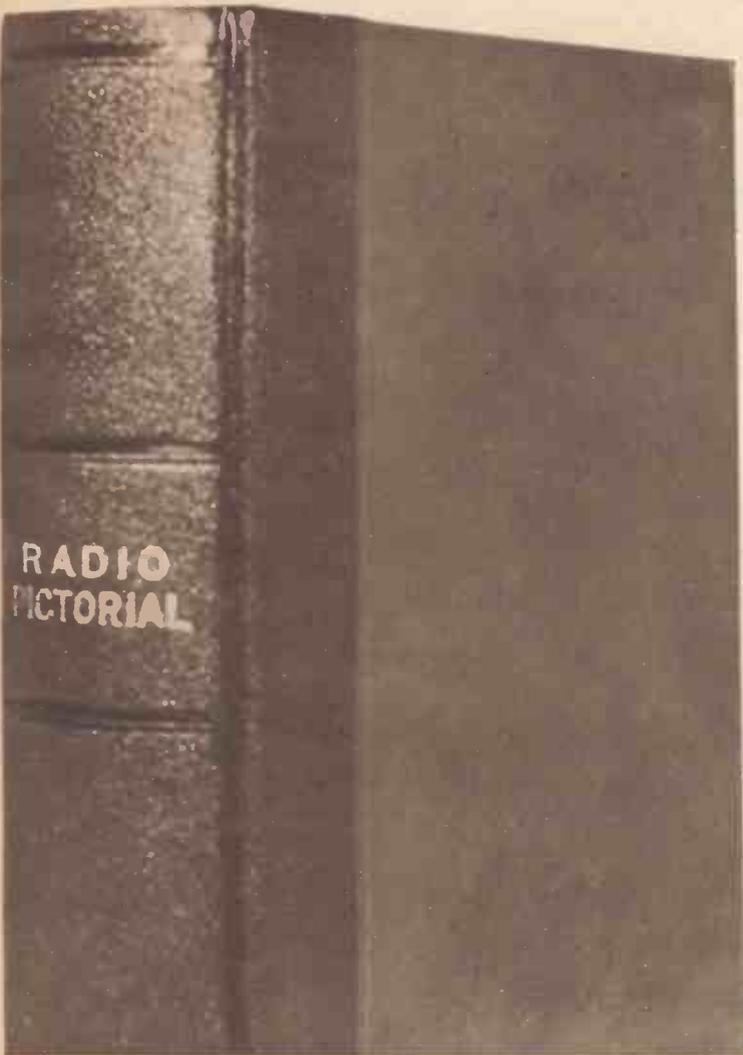
Jack Salisbury (January 6, 1.30 p.m., National), Pouishmoff (January 12, 8 p.m., National), Captain Featherstone (January 11, 7.15 p.m., Regional), Charles Woodhouse (January 8, 8 p.m. Regional)

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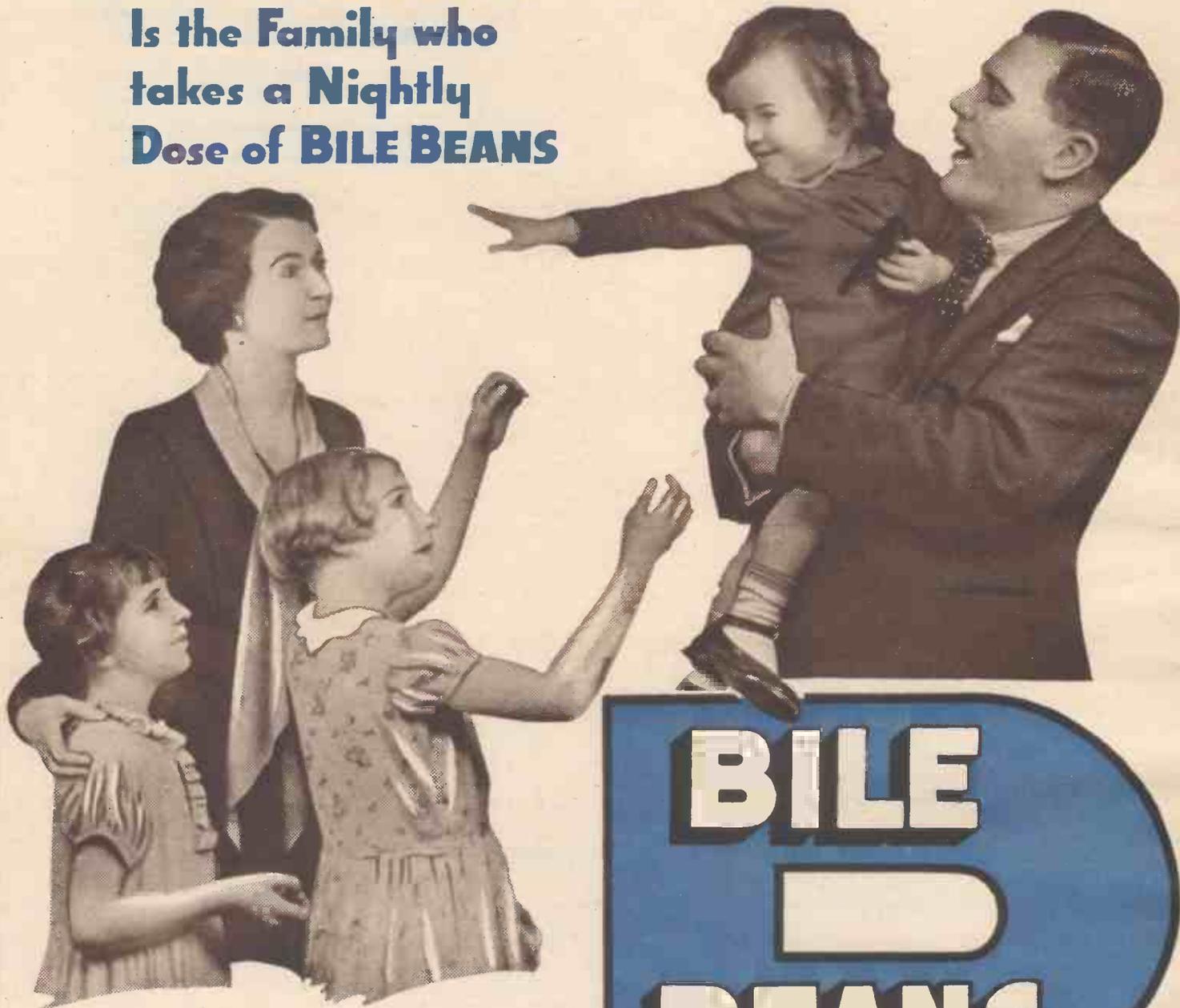
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