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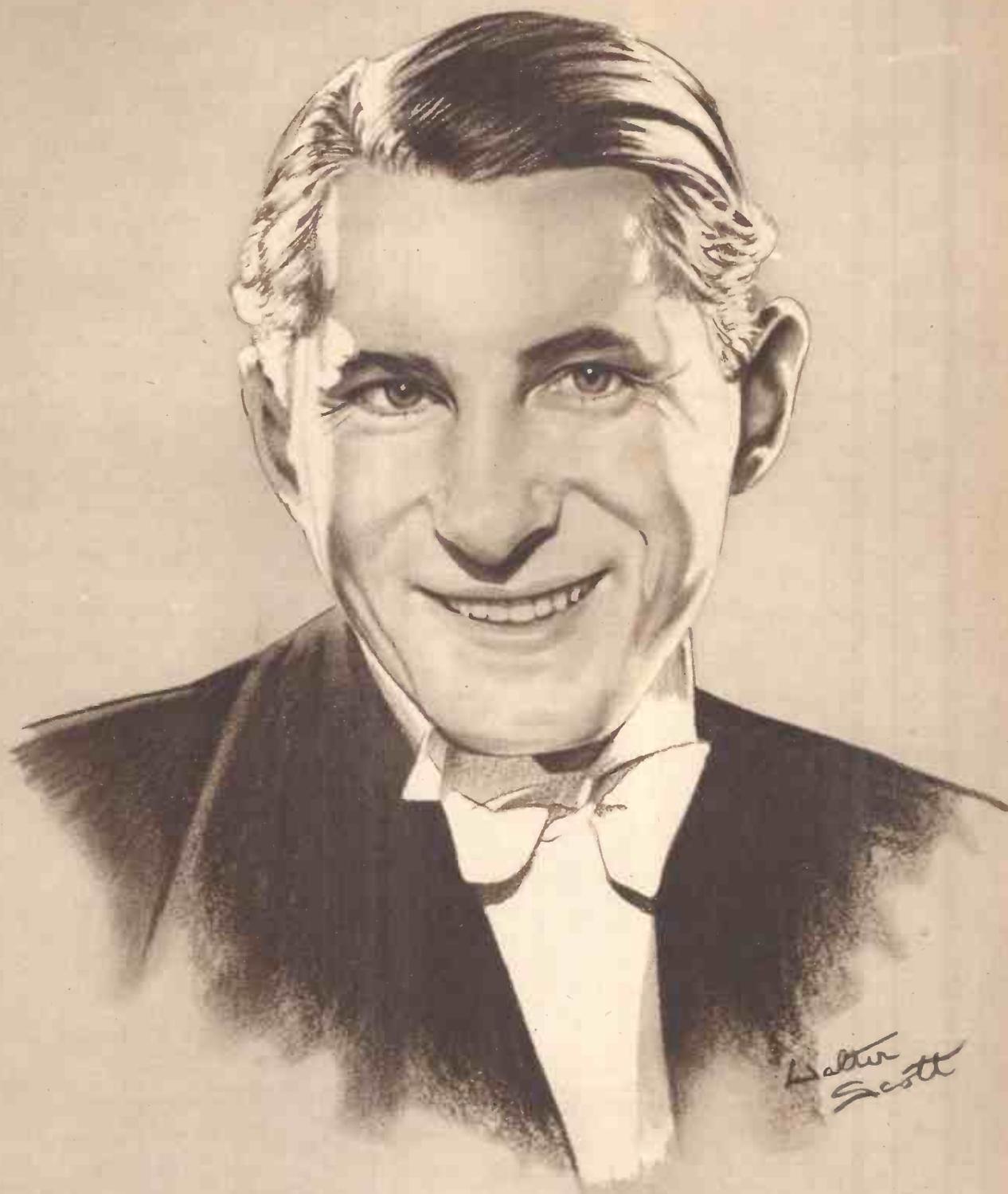
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AERO AND AIRWAYS

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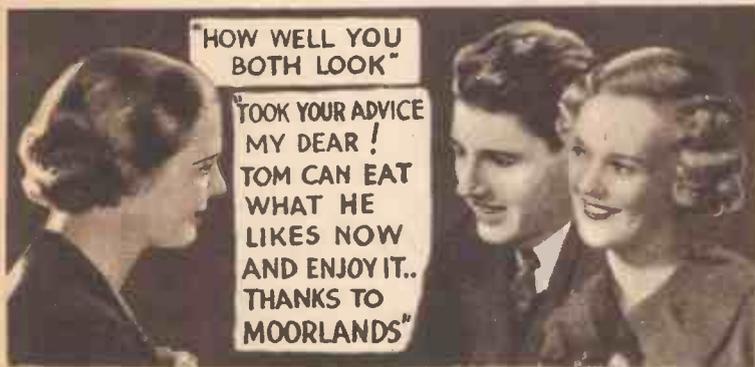
popular maestro of the Dorchester Hotel
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a WALTER SCOTT crayonette portrait

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ADELAIDE GREY

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Editorial Manager ROY J. O'CONNELL
Editor KENNETH ULLYETT



This Announcing Business!

By An
Ex-B.B.C.
Official

that "this programme comes to you by the courtesy of 'Pinkerton's Pink Pills' and your announcer is Silas P. Ginks, jun."

It gives me a sick headache, but they think it is the right policy. One good feature this policy of continuity has is that it never allows the air to be "dead," for that is considered highly undesirable and bad showmanship. On the other hand, I do not like being disturbed by this gratuitous padding right on top of the last chords of a fine performance. I like just a little break.

Now here is one point on which I think our B.B.C. might improve. Their breaks are too long. That is definitely bad showmanship and bad timing, nor is the inclusion of a record of church bells enough. A few seconds and not more should be enough interval between items.

Another point is that, whereas I should never advocate adopting the American system, I feel that I should like, at any rate, some of the announcements to be a little more personal, a little more highly coloured. Have you noticed the smile which spreads round the room when Mr. Hibberd catches his foot in the carpet or drops a brick? People like him all the more for that. It seems to take them into his confidence, whereas the impersonal touch does the other. It is as well to remember that many people cannot get over the feeling that they are eavesdropping when listening, especially when the broadcast is an O.B., and this feeling is only strengthened by excessively formal announcing. Accurate it must be, polished, courteous, yes, but just a little confidential and human, too.

My friend Mr. Hibberd is everyone's friend, too. We all feel we know him intimately. He has been at the game for years and has more experience from his end of the business than you have from your end. He is very conscientious and takes his job most seriously. He takes great care of his throat and sprays it at the least sign of a "fog in the Channel." He used to take singing lessons, too, in order to produce his speaking voice as well as possible. He is, too, the best announcer we have got, but I venture to think that even he would be still better with a little more intimacy with his hearers, a little more humanity, and a little less formality. Of course he has to remember that he is speaking to everyone from the King down to the poorest listener and has to steer a middle course. Nevertheless, I don't think anyone would resent a slight deviation from the line of strict impersonality which has so far been adopted. Naturally, it could be frightfully abused as in America, but try everything once, say I.

Here is Ann Harding in a new rôle—that of announcer. Fortunately she has not deserted the screen altogether and this photograph was taken at one of her rare visits to the National Broadcasting Company's studios in America.

ANNOUNCING is by no means as simple as it sounds. We sit in our homes with our slippers close to a good fire, with smokes at hand and probably the odd "Snifter" at our elbow, and we take it all as a matter of course.

Behind the announcements is a good deal of thought and policy. The B.B.C. believe that, taking it by and large, announcing should be as impersonal, courteous, cultured, and unobtrusive as possible. I am bound to agree that in principle this is the best way. Recently I have been forced to listen over a long period to American announcing, which has an entirely different principle behind it. As the programmes are produced on a purely commercial basis, the idea must be that each programme should be as individual and attractive as it can be made in order that the public will look forward to a weekly repetition of it and so be spoon-fed with more advertising.

Now the American programmes have a great deal of very good matter in them; for instance, the Philadelphia Orchestra or broadcasts from the Hollywood Bowl. But they have, also, a preponderance of treacly, slushy, sentimental, oozy nonsense. In fact, everything in American programmes is slimed over with cloying sentiment under the pretext of "presentation." But it is the announcing rather than the programmes themselves about which I am thinking at the moment. We know that in the films they have a "continuity girl" whose job is to see that, no matter what time or event may intervene between "shots," the hero must be wearing identically the same clothes, shoes, flower, and so on as he was last time. This same thing occurs in American broadcasts and announcers have to link together their programmes with a string of written "continuity" in a chatty, dough-boy, he-man kind of way, loading on the agony with little references and stories of the character of *East Lynn*, capping the lot with the information

Shepherd MUNN

the author of this outspoken article on announcing (photo on right), is an ex-B.B.C. official and first faced the microphone in 1925. He arranged programmes, conducted orchestras and took all auditions for new stars, so he should know something about microphone technique and the difficulties of an announcer's job!



Tension is dangerous in the studio where nerves are on edge and reputations are in jeopardy. Can you picture the scene when something goes wrong?



HOW SIR JOHN STOPPED A BROADCAST!

Moments that seem like years when things go wrong!

“OH Yes, if you consider that we broadcast for thousands of hours every year, it is extraordinary how few mistakes are made, but” It is that “but” and all it implies that I want to explain.

The programmes run smoothly, item succeeds item in an orderly way and the unruffled tones of the announcers never suggest that crisis is often close to the mike. Behind the scenes it is a different story. For every incident that makes copy for the newspapers, twenty occur which do not. Causes are frequently trivial, but tension is dangerous in the studio, where nerves are on edge and reputations are in jeopardy.

A distinguished company had assembled at Broadcasting House to take part in a *News from Yesterday* programme. There were present, as the social writers say, Kathleen Mayo of *Mother India* fame, the first woman home in the Monte Carlo rally, and the only English woman who has ever sat on the picturesque Ashanti stool. They had rehearsed their programme and were ready to say their piece. But crisis intervened. An international situation had developed, the signal was not given and their words were never uttered.

Sir John Simon had arrived and from a studio below on the third floor the Foreign Secretary was propounding Britain's policy to the country. It was an awkward moment for Cecil Lewis, who is responsible for these *News from Yesterday* programmes. He explained to the speakers what had occurred, and they departed. It was just bad luck and they understood.

Cecil Dixon has accompanied artists since the earliest days at Savoy Hill, but even now situations develop which cause her embarrassment. Singers sometimes cut it fine and the other day an artist arrived just in time to thrust music in her hand as he ran to the mike.

The artist was in good voice and all went well until Cecil, at the piano, turned the third page and discovered that the last sheet of music was missing. Too late for explanations, no time to search for the singer's music case, too late to send a boy to the music library—they were on the air. Five more bars, four, three, two, one and the music would come to an end. But the artist singing to another mike must not know. His reputation would suffer if he faltered, and knowledge would mean agitation. Cecil Dixon had played that song before—could she remember the score?

She did and the situation was saved.

Most evenings an accompanist waits around Broadcasting House just in case his services should be needed, but one night Cecil Dixon had gone home when the programmes were nearly over. A play was in progress when she left and at ten o'clock a German singer was due from the Opera House for a recital. He was going to bring an accompanist. As Cecil Dixon rang her doorbell in Chelsea the B.B.C. rang her telephone. The

famous tenor was arriving without an accompanist. It was nine forty-five, and would she kindly return at once?

In a quarter of an hour that famous singer had to broadcast, could she make it on time? With the aid of a pre-Belisha taxi, she did it and millions were *not* disappointed.

If music and accompanists are not always handy when wanted, tact is always present and is often needed in the studios. Despite most meticulous care in timing, talks will sometimes overrun, and it is difficult to keep a soloist in a good temper while he is waiting for the preceding programme, already late, to end. I recall the occasion when a speaker finished his talk seven minutes behind schedule, which meant that a recital, carefully timed and rehearsed to last for a quarter of an hour, had to be cut in half. In that case my sympathy was all with the singer who had removed his coat and collar and was waiting impatiently by a piano for the signal to start; while in another studio a distinguished speaker droned on. Every minute that passed meant a further cut in the artist's recital, but the announcer sat chatting as though nothing had happened. Tactful words soothed that angry tenor and he was calm when eventually he faced the mike.

Timing causes more heat and heartburning behind the mike than any other single factor. Listeners are irritated and producers get blamed when programmes exceed their time allotment, so artists just have to conform to the schedule or they risk being faded out in the middle of their act. If a variety programme overruns, it is the last and often the best turn in the bill that suffers.

Producers have the ticklish job of timing their programmes, so that this misfortune never happens. This work is invidious and never easy. Although she will not like it a soubrette can be asked to sing only two of her three numbers. A sketch usually cannot be cut, and when the programme has to be pruned the real trouble occurs with the comedy. Comedians and patter acts need a certain time to “build up” their effect. As gag follows gag, and comedy turns to sentiment and back again to comedy, the performance seems so casual and simple, but actually

the turn has been planned and developed on scientific lines. As a whole it is a work of art.

Imagine the consternation in the studio when the producer has to say “Sorry, old man, but time has been cut and I can only let you have five minutes.” I have seen a comedian turn on his heel and leave the studio. It is moments such as this that seem like years.

John Sharman, who is responsible for *Music Halls*, has a stop watch and a method. He sees that lopping the last three minutes from an act is not the way to do it. Such a course inevitably weakens the “patter” by removing some of the best gags. So when it is necessary to cut he insists that an artist repeats his act at rehearsal and by removing a word here and a word there he is often able to reduce the time without impairing the effect.

Of course he is dealing mainly with music hall acts and for presentation on the stage more padding is needed than in the studio.

I would not claim that most acts are better when pruned, but many are at least as good. Sympathetic treatment and a stop watch avert many an awkward situation.

Plugging and advertising cause a lot of bother and most of the trouble is quite unintentional. An artist likes to sing the most popular number of the moment and how is she to know that it has been broadcast three times that day already? A comedian knows by experience on the halls that he gets a laugh by reference to a pill or a drink and often the proprietary name is in a rhyme that he always uses.

The artist has to change her tune and the comedian must invent another jingle. It is a nuisance and often they don't like it and sometimes can't see why it should be necessary.

Then there is the funny man whose jokes are rather “blue.” His script is cut at rehearsal, but once before the mike, a producer can never be certain that he will not forget. The B.B.C. is jealous of its reputation. Round the fireside hundreds of thousands of families are listening and nothing offensive may be transmitted.

The man who insists upon speaking without a script is always a worry to the Talks Department. It is ten to one that he will forget his piece at a crucial moment, but the official in the corner has the “words” in his pocket. Be certain that he will step forward when inspiration fails, but it is a delicate problem all the same.

The playwright who likes to advise on production and the author who *will* take part in his play causes uneasiness in the dramatic department. The mike needs special treatment and, however distinguished a playwright may be, it is wiser to leave it to those who know.

It is not often that an actor forgets his lines; most read their parts anyway, but I have once seen an artist standing tongue-tied before the mike. And no one dared prompt him because the world would hear.

For 99.999 per cent. of the time the programmes run sweetly, but every day brings its awkward moment for workers behind the mike.

JOHN TRENT

lets you into some secrets of those ghastly moments in the studios when something goes wrong and almost in a split second an announcer or a broadcaster has to step into the gap.

THE grey panelled walls of the study in the home of Serge Krish may not have ears, exactly, but they can tell a tale. On them is to be seen portraits of the really great men in music.

Pachmann, Heifetz, Mischa Elman, Albert Coates, Piatigorsky, Thibaud, Cortot and many others—just the pick of the world's virtuosi. All are presents to Krish, who has been fortunate enough to number these men amongst his closest friends.

There is a Steinway grand piano and there are little trinkets here and there—snuffboxes of the Louis XVI period and the like. I was deeply intrigued by this quiet room. Obviously the study of a man immersed in good music.

Serge Krish has been a British subject for many years—long before the War. He is Russian by birth. He was born at Lodz in Russian Poland.

His father was dead against his being a musician at all, but his mother allowed him to have violin lessons at the age of seven. Before he was eleven years of age he was engaged to play at private dances. Money was scarce with the family, but little Serge managed to keep his end up and bring in a little. The German conductor with whom he studied told him to give up dance music and take to serious music.

Here Serge had his father to face. The idea was medicine. Once more his mother came to the rescue, but life in the home became unpleasant and at thirteen the little boy decided to run away.

He smuggled clothes and a few personal belongings to friends, and at last took the plunge by running away to the German frontier. Fearing he might be followed, Serge wrote a letter saying he was going to Paris. He travelled all night by stage coach to Karisz, which lay in the opposite direction from Warsaw. As luck would have it, on arrival Serge espied a placard containing the name of a conductor in a variety theatre. This conductor had heard him play in Lodz.

Serge called on the conductor and asked him for a job, telling him his story. The conductor said there was a vacancy, but for a trombonist. Now as it happened Serge's father used to play the trombone. Every time an opportunity occurred young Serge used to get hold of that trombone and practise on it. Consequently he knew something about tromboning. As a matter of fact, the boy had a great urge to become a conductor one day, and had wisely determined to learn to play as many instruments as possible. Anyhow, he got the job at four shillings a day.

Then some of the artists appearing at the theatre asked the conductor to have their numbers

At Home With the Stars—69

Serge ("Septet") KRISH

orchestrated. The conductor was not much of a hand at orchestrating, but he realised Serge was, and offered him the various jobs as they came along on a fifty-fifty basis.

At the rehearsals Serge began pointing out to the artists the various mistakes they had made with the pleasing result he got all the work. Then a piano was added to the orchestra and Serge gave up blowing down a trombone and took to playing the piano instead. This suited him much better.

A doctor happened to be in the audience one night. This resulted in an invitation for Serge to go to his house. This doctor and his wife were very musical. Kind also. They arranged a concert for Serge, with the proceeds of which he set out a few days later to Germany in order to study at Berlin. This he found he could not do without a passport and moved on to Hamburg. Same restrictions there. So, after some consideration, Serge bought himself a steerage ticket and sailed for America.

Before being allowed to land he had to face the Immigration Officer. Things became a little awkward.

"How much money have you got?" said the officer.

"The equivalent of twenty cents," said Serge.

"Any relatives in America?"

"Afraid not."

"What are you going to do, then?"

"Study."

"But people go from America into Europe to do that."

Result: detention in Ellis Island for four days.

Then followed an examination before a committee. He was to be sent back. He would have been, but for the fact that the proprietor of a Hungarian café in New York took a fancy to him and offered to look after him. So he was allowed to land.

Then followed an introduction to the leader of a Gypsy Orchestra. Membership of this orchestra followed the introduction, and Serge resolved to stay and study in America.

He had to let his mother know where he was, and it was her pleading that caused him to leave America and return to Lodz. No further objections were raised against his studying music and he was sent to Berlin, complete with passport. He studied composition with the great Humperdinck and the piano with no less a person than Busoni himself. A picture of this great pianist hangs on his study wall to this day.

Then Serge really began meeting people. Arthur Nikisch, the greatest, or one of the greatest, conductors the world has ever known, advised him to take up the career of a conductor. In 1905 he came to Ireland and Scotland on tour. The following year he settled in England and became a British subject, took up the violin again, and started with his own orchestra.

In 1914 he married an Englishwoman and spent his honeymoon in Germany, narrowly escaping internment at the outbreak of War. Returning to England, he proved himself English spiritually by joining up with the Artists Rifles, and his career was interrupted "for the duration." After he was demobilised at the end of the War Krish toured extensively with Lionel Powell and his International Celebrity Concerts. During this period he formed the Modern Trio in which he toured America, stopping to conduct opera at the Institute of Musical Art in New York.

Krish broadcast with his Trio as early as 1923. In 1928 he formed the Serge Krish Septet with which he is regularly broadcasting.

Some career!

Now he has formed what is called the Metropolitan Symphony Orchestra. You should lose no opportunity of hearing this orchestra. During the slump, when things were so bad for musicians, Krish was approached by musicians of worth who were finding things bad. He formed the orchestra of eighty chosen musicians and conceived the idea, not of asking the public to go to some hall to hear this band play good and popular music, but, instead, of taking the orchestra to the people, so to speak.

He appeared at the Trocadero (Elephant and Castle) Cinema a few Sundays ago. Evelyn Scotney, the famous American soprano who possesses one of the loveliest voices in England, sang; and Melsa, the celebrated violinist, played.

Serge Krish is the father of four jolly boys. He says he has a bad feeling about the youngest who is showing signs of being a musician. The other three seem safe, he thinks. Well, if the youngster suddenly decides to study music, his father cannot very well refuse after what happened in his own case.

He will just have to absorb him into the Septet and make an octet of it. We see no other way out of the difficulty.



Serge Krish, the popular leader of the famous Septet which bears his name and now director of the new Metropolitan Symphony Orchestra, is visited at home this week by "Radio Pictorial's" special representative.

Take tea with Serge Krish in the heart of his family. Serge is the father of four jolly boys. The youngest shows signs of becoming a musician. The other three seem safe, he thinks!



In a Trance!

Meeting in the studio after her show, Berthe Gross-Bard told me the secret of her success. The announcer from Rome is in love with the mike, and whenever she broadcasts she speaks as one in a trance. The remarkable thing is that it never fails to happen. As soon as she realises that millions are listening she loses herself in her art. Before she left Italy Berthe had to choose someone to take her place while she was in London. Her choice fell on a young man! She was delighted to come to England in April to greet another Spring. In Italy they had it in January.

Beauty and the Mike

I asked the Senorita where she would look for the perfect microphone voice and she replied that it was rarely to be found in "the fair sweet little thing." The best test of a voice, she thought, was to listen without knowing the language spoken. It was evident from letters that many listeners enjoyed listening to the Italian women announcers without understanding a word that was said. It

was a great compliment. In case I should be misunderstood I should mention that those who merely "hear" Berthe Gross-Bard miss a lot. She is charming, and her job will be secure before the televisor, too.

Two New Works

Two distinguished musicians, both of whom are well-known in Australia, have composed works specially for the occasion, Sir Granville Bantock a fanfare for six trumpets which will be sounded by the State trumpeters of the Coldstream Guards, and Haydn Wood, a Homage March for massed bands. If Mendelssohn is excepted, all music and hymns are British.

RECREATION!

Where do they go for a change of scene,
These folk of the B.B.C.?

Does Henry Hall go on the five-fifteen
To The Teddy Bears' Picnic tea?

Does A. J. Alan ply a spade
On a garden, in disguise?

Or is the Mystery Man afraid
Of the cute potato's eyes?

Does Leslie Bailey go to fights,
Or box himself perhaps?

We gather from the books he writes,
He's very fond of "Scraps."

Does John Watt to the hostels go
And break all good resolves?

We mean no harm, but want to know
Just why "The Stage Revolves"?

The Announcer, when Missing From Home, no
doubt,

May be found in the valley and dell,
Where "rustling of leaves" isn't worried about,
And Fat Cows All Weights look just swell.

A portion of this service, from four till four-twenty, will be broadcast on the National wavelength. This will include the hymns, Kipling's "Recessional," delivered by the distinguished young actor Ion Swinley, and a chorus from Mendelssohn's Hymn of Praise, *All men, all things*.

Still Going Strong

The last broadcast of the season from that very popular pantomime *Tammie Shanter* will come from the Royal Princess's Theatre, Glasgow, to-night, May 10, at 7.30 p.m. This pantomime has been running since the middle of December, and there appears to be no reason why it should not continue to attract full houses throughout the whole year.

Players, however, need to rest occasionally, and preparations will have to be made for the pantomime which is to take its place. George West, of course, is the presiding genius and plays the title part. He is supported by a brilliant company of other artists already known to Scottish listeners. The scenes to be broadcast include *The Railway Station*, *The Landing Stage*, and *On Board the "Jolly Roger"*.

Henry Goes to Elstree

We say good-bye to Henry Hall for a fortnight after his Jubilee guest night on Saturday, May 11. The Dance Band leader tells me that he starts filming at Elstree on May 13, so obviously he is not superstitious. Herbert Powell, another violinist, is the latest addition to the band. He and the other boys will be seen in the picture. There's keen competition to broadcast while the band is away and I am told that the honour will be shared. For the Jubilee guest night Henry is bringing some of the most famous music-hall stars of the reign to the mike. Old-timers will be among them, of course.

Nightingales

Listen for the nightingales any night from May 13, and let me tell you a secret. They will not be the same birds this year. The pretty little inn by the river will see the outside broadcasters no more. They are off to fresh fields and pastures new. Retiring fellows, these engineers who trail through the undergrowth with microphones in search of those pretty notes. Once their lair is discovered, they shift their camp, and last year their presence near Pangbourne got known. This time they will be south of London, I hear, but not at Oxted, the original site. It would be unfair to say more.

A. J. Alan at Home

A. J. Alan gave a dinner party last week, but as his guests were all sworn to secrecy I cannot disclose the address of his most remarkable home. The man of mystery is appealing for the St. Marylebone Health Society on May 19, and on Derby Day, June 5, he is telling a story. The B.B.C. never presses this genius to broadcast before he is ready, but I felt it was time that we heard from him again. Bedtime is the right hour for yarns and A. J. has agreed to broadcast at ten o'clock on June 5.

J. W.'s Vacation

John Watt is off on holiday. Hopes to see America, and may get ideas there, then back to Europe for a lazy time. The producer has had a busy spell lately and deserves a rest. "Railway Rhythm" this week was his idea. It must have been great fun driving an engine at Camden Town. Claude Hulbert had to go to Cambridge for his stunting act and the "van" went to Swindon to record the sounds of the carriage works for the same programme.

Engaged

So the secret is out and all the world reads what her friends have known for weeks, that pretty Joan Carr is engaged to Lord Moore, heir of the Earl of Drogheda. He has just sailed for the

Jubilee News

The Jubilee Celebrations will conclude with an open-air Service of song and praise in Hyde Park on Sunday afternoon, May 12. The well-known, Australian musician, Gibson Young, who introduced the community singing movement into Great Britain, in 1925, will conduct the singing. So vast a crowd is expected that the police authorities have advised the choice of a new site in the Park in which a crowd of one hundred thousand can safely congregate.

Hitherto, community singing festivals have been held in the Cockpit, hard by the Serpentine and Powder Magazine, with Rima as a background. The new site is much nearer to Bayswater Road, half way between Marble Arch and Cumberland Gate.

Broadcasting the Flood

It never rains in Aberdeen, but it pours. Other parts of Scotland have had their inundations, but nothing on the scale (as Aberdeen would have us believe) of the Muckle Spate of 1829.

In that year the River Dee swept far beyond its normal channel and carried away in its reckless course crops, cattle, haystacks, bridges, houses, and even men and women. Aberdeen, from a broadcasting point of view, is going to make the most of the great flood on Saturday, May 11, at 6.30 p.m.

Spate of "Celebrations"

It was certain to happen—this spate of Jubilee numbers, and the B.B.C. simply had to call a halt. Lots of dance bands want to play Jubilee programmes and Broadcasting House is explaining politely that it is celebrating the event in its own way and would be glad if the dance bands would just carry on as usual. Everyone wants to show his loyalty, but it would be a pity to overdo it.

At ten-thirty the B.B.C. switches over to one of the famous West End hotels or restaurants for late-night dance music. Harry Roy, Jack Jackson, Ambrose, Charlie Kunz, and many other favourites come to the mike. In next Friday's "Radio Pictorial" are two pages of pictures in colour of the chief dance bands in their broadcasting "homes."

States where Joan spent six successful years. Did you notice that the papers described her as a radio star, though she has played big parts in some excellent films and only started broadcasting over here two months ago? A lot of rubbish is written about radio discoveries, but Joan's success has been quite sensational.

Only Four

Eric Maschwitz claims that only four really big artists have broken into radio since he became variety director, and Joan Carr is one of them. It would be invidious to mention all the names, but Beryl Orde is another. You met Joan Carr in this column after her first broadcast in the February revue, and since then she has faced the mike several times. Eustace Robb, always quick to spot fresh talent, found her in the studio after a broadcast and booked her for his television programmes.

Bitter Sweet

Bitter Sweet, to be broadcast on May 30 and June 1 will be one of the longest programmes on record. No one wants to cut Noel Coward's masterpiece. It is a wise decision, as every note and every word is good entertainment. So it will be given in two parts on each night and listeners will have a quarter of an hour to rest between the acts. Evelyn Laye will play the lead, but unfortunately Ivy St. Helier is engaged. Hers was a difficult part.

"Broadcasting" Past and Present

Heard last week of the fellow who claims to have been the first broadcaster. He is J. Tupman, evangelist, who was employed as a signalman, and long before 2LO sent out a signal he used to sing to his harmonium in his box.

On Sunday evenings, when trains were few and far between, the railway telephone lines connected his box to others along the system and through the telephone mouthpiece his hymns were relayed all round the system!

Pioneer Oboist

I suppose that Helen Gaskell, oboist in the B.B.C. Symphony Orchestra, is really a pioneer. Anyway, a woman playing wood-wind in a first-class orchestra must be a rarity, because foreign visitors always comment on it. Dropping into rehearsal yesterday, I can report that the



"Christopher Stone Calling..."

WHEN I told you about a fortnight ago about the Jubilee Song "Let Us Sing Unto Their Majesties," I did not realise that I should be present when Jack Payne and his Band broadcast it on May 6. But I was at the Corn Exchange at Brighton last Monday evening during that really remarkable show, which the town arranged for the benefit of the people and visitors to celebrate the Jubilee.

No wonder arrangements were made to broadcast the entire entertainment, for seldom has even the B.B.C. collected together such a galaxy of stars as the brilliant bunch who thrilled us that evening. In addition to Jack Payne and his Band, who later played for the dancing, there was Anona Winn, who introduced that marvellous Jubilee "baby" song (and who is now also under the Rex banner), Norman Long, as cheery as ever—what an engaging personality is his—Leonard Henry, Elsie and Doris Waters.

It is far too long since we had records from Leonard Henry and Mrs. Water's daughters, but presumably their stage and broadcasting engagements keep them too busy to pay visits to the recording studios.

The question of recording for artists who write their own material is a delicate one, about which there are two distinct points of view. Some artists maintain like Elsie and Doris, that if the public can hear their latest gags over and over again on their gramophone at home they are not likely to go to the music hall to hear the artists in the flesh. Any artist who wants to keep on supplying the public with fresh material cannot afford to record.

On the other hand people like Norman Long,

manage to write most of their own songs, record them for your private pleasure and still be a tremendous success at the public appearances. I for one am only too anxious to see Norman Long after hearing his latest epic on my own gramophone.

But it is obviously a difficult problem for the artists themselves to solve.

If you are one of those keen gramofans who always have the latest lists sent to you by your dealer, you will have noticed that the Brunswick list this month is enveloped by a picture of Mr. and Mrs. Bing Crosby. Mrs. Crosby is the charming film star Dixie Lee, who has recently made the most successful comeback in a film called, strangely enough, *Love in Bloom*. Brunswick has not lost the opportunity to record her in the songs from this film. I can assure you that "Got Me Doin' Things" and "My Heart is an Open Book" (Brunswick 02014) are likely to be very popular.

Paramount, the film company who is responsible for the Crosby family's pictures, have an amusing story to tell about Bing. Apparently his fan mail contains hundreds of letters from distracted mothers whose children have strayed from their homes. The mothers, one and all, feel sure that if only Bing will ask these erring children to return home during one of his broadcasts, they are bound to be listening in and will, for love of him, communicate with their anxious parents.

Obviously, Bing cannot turn himself into an agency for lost, stolen and strayed children of all ages, but on one occasion recently he did manage to say something of the sort over the air, with the most surprising results.

Bing was inundated with letters of thanks from the hundreds of mothers whose children had promptly written to tell them of their whereabouts.

There's popularity for you!

Christopher Stone

harp is certainly the most graceful instrument, as it is the most appropriate for the ladies. Sidonie Goosens is a picture as she flicks the strings, and I give full marks to Marie Wilson with her violin, but it takes a Suggia to look attractive with a 'cello.

written by Herbert Farjeon, is to be broadcast. *Willow the King* is its title and it is the first cricket play of the air. It follows in the wake of the West's novel programme of circus life which was produced last Christmas.

For Oak Apple Day

Alan Curthoys, the Bristol journalist who regularly broadcasts to the children about the Clifton Zoo, spent most of the Easter polishing up his history for a programme on Charles II's escape from the battle of Worcester. In the course of his travels, apparently, Charles went to Bristol and Cromwell's men searched the house in which he was hiding. Charles was rushed to the kitchen where he was put on an apron and made to look like a kitchen boy. He was also beaten by the cook for not attending to a joint of meat properly. This incident has been introduced into the programme which is to be broadcast in the Western Children's Hour on Oak Apple Day, May 29. It should be good.

From Exeter

On May 17 we are to hear what the West can produce in another "You Pays Your Money" programme. This will be relayed from the Gaumont Palace, Exeter, following recent auditions which were held in the same cinema. The organ of the Gaumont Palace will also be featured in the programme. This in itself, is something of an event because organ recitals from West Country cinemas are few and far between.

Farjeon on Cricket

Whatever may be the criticisms of the Western programmes they are of a novel and original nature. On May 18 a cricket programme,

- Dance Music of the Week-**
- Monday**—Sydney Kyte and his Band—Piccadilly Hotel.
 - Tuesday**—Lew Stone and his Band—Studio.
 - Wednesday**—Casani Club Orchestra, directed by Charlie Kunz—Casani Club.
 - Thursday**—B.B.C. Dance Orchestra, directed by Henry Hall.
 - Friday**—Harry Roy and his Band—May Fair Hotel.
 - Saturday**—Ambrose and his Embassy Club Orchestra—Studio.



Millions of Pounds for Programmes

Fifteen million pounds a year on radio programmes . . . that's how they do it in America. For one hour every Sunday afternoon the Lux Radio Theatre of the Air entertains listeners with potted editions of successful Broadway plays. During the week appear Rudy Vallee, Ray Noble, Grace Moore, Eddie Cantor and hosts of others, says

Frank LAMPING

ONE of the first of many questions which greeted me on my return to England after a recent trip to the United States was "How does America compare with England in radio broadcasting?" My technical knowledge of radio being limited, in fact without exaggeration it is nil, I shall wisely leave that side of the argument in more capable hands than mine. However, in spite of having read twice in one edition of a London evening newspaper that "British Broadcasting is the best in the world," I regret to say that from the entertainment viewpoint, there is little or no comparison between the two countries.

As all RADIO PICTORIAL readers probably know already, radio in America is commercial. There is no licence fee and all the stations depend on the revenue obtained from advertising programmes. This, however, does not mean that all the programmes are sponsored by advertisers. In fact nearly 70 per cent of them are "sustaining" programmes, carrying no "commercials," and are put on by the stations at their own expense.

During many of these "sustaining" programmes listeners can hear some of the finest symphony orchestras, led by such world-famous conductors as Toscanini, frequent relayed broadcasts of international events from Europe and elsewhere, political talks, church services, and, in fact, all broadcasts similar to many of those which we often hear in our own home programmes. But it is when we come to the sponsored programmes that the similarity ceases.

With few exceptions these advertising programmes are far superior to anything broadcast on this side of the Atlantic.

The comparatively low standard of entertainment value prevailing here, however, is not surprising when one considers that a radio producer in this country was only allowed £120 to pay for eight first-class acts during a recent all-star variety broadcast.

Fortunately for Americans, their system is quite different. Over there advertisers, having found that radio is one of the best advertising media, are willing to spend colossal sums on providing the finest entertainment obtainable for their present or hoped-for future customers. Rightly or wrongly, the listening audience judges a manufacturer's product by his radio programme, and such being the case, no advertiser who is "on the air" can afford to endanger his whole campaign by putting on anything but the very finest programme.



An amazing array of serious and gay programmes come to the microphone in America for the entertainment of millions. This cavalcade of radio Variety is typified by this striking composite photograph of the world-famous Cab Calloway.

A glance through the programme schedules of the National Broadcasting Company and the Columbia Broadcasting System, America's two leading radio chains, will illustrate what I mean.

Every Sunday, for instance, the American can listen to Morton Downey, Jack Benny, Malcolm La Prade ("The Man from Cooks"), Walter Winchell, Joe Penner, Mario Chamlee, the New York Philharmonic, the Detroit Symphony Orchestra, etc., etc.

For one hour every Sunday afternoon the Lux "Radio Theatre of the Air" entertains him, or her, with potted editions of successful Broadway plays in which appear actors and actresses of the calibre of Walter Huston, Margaret Sullivan, Helen Hayes, etc. During the week appear Rudy Vallee, Ray Noble, Amos and Andy, Guy Lombardo, Lanny Ross, Whispering Jack Smith, Grace Moore, Lowell and Thomas, Sigmund Romberg, Eddie Cantor and hosts of other entertainers.

I have mentioned only a few of the artists who are heard regularly every week, as space does not permit giving any but a partial list. If some of the above names are unfamiliar to my readers, let me hasten to assure them that they represent the finest in the theatrical and musical world in the States.

Saturday afternoons bring a three-hour relay

of a whole opera direct from the world-famous Metropolitan Opera House. In contrast, in the evening there is also a three-hour broadcast of dance music relayed over more than a hundred stations.

Three bands play continuously, and to their tangos, rumbas and rhythmic foxtrots dance the feet of thousands of Americans in countless homes all over the United States.

"Aren't Americans sick of so much advertising on the air?" is a question I am often asked. My answer is "Yes and no." When such advertising is blatant and badly done, the answer is certainly "yes." When, however, the "commercials" are made interesting and not too long, the listener feels that three or four minutes of his or her attention in return for a half-hour or an hour's entertainment is a very small price to pay, and willingly the listeners pay it. American advertisers are astute enough to know that too many commercial announcements in a programme will have the opposite effect to that intended. Radio is used to create and build up good-will for a product or a firm, and the sponsors are naturally anxious to leave the listener with a feeling of pleasure, rather than with the determination neither to tune-in to that programme again nor ever to sample the product advertised.

All this free feast of entertainment which is laid in the lap of our American listener cousin, of course, costs money. Probably 75,000,000 dollars (£15,000,000) a year is spent by radio advertisers on station time alone.

To this amount are to be added the huge sums spent on artistes, musicians, producers, writers, etc. Radio in the States is one of the important businesses, and gives well-paid employment to thousands.





I don't know about
others, but I like to be
sure about myself, so
I use —



IT PREVENTS "B.O." (*body-odour*)

The Week at Radio Athlone

Details of the Programmes you can hear from Radio Athlone, 565 kc./s., 531 metres; 60 kw. Relayed by Dublin, 1348 kc./s., 222.6 metres; and Cork, 1240 kc./s., 241.9 metres

SUNDAY

- 8.30 p.m. Orchestral and Vocal Concert.
- 9.30. Variety Programme.
- 10.30. Sports Talk.
- 10.40. Dance Music.

MONDAY

- 7.00 p.m. Irish Lesson.
- 7.15. Talk.
- 7.30. Concert by the Station Orchestra with Vocal Solos.
- 8.30. Dramatic Programme.
- 9.00. Bass Solos.
- 9.15. Violin Recital.
- 9.30. Variety Programme.
- 10.30. News.
- 10.40. Ceilidhe Music.

TUESDAY

- 7.30 p.m. Concert by the Station Orchestra with Soloists.
- 9.30. Variety Programme.
- 10.30. News.
- 10.10. Dance Music.

WEDNESDAY

- 7.15 p.m. Talk.
- 7.30. Band Concert with Vocal Solos.
- 9.00. Entertainment.
- 9.15. Traditional Fiddle Solos.
- 9.30. Variety.
- 10.30. News.
- 10.40. Ceilidhe Music.

Every day from 1.30 to 2.30—time, weather, exchange and records.

Also every day at 6 o'clock—Children's Hour (except Saturday). 6.45—News.

THURSDAY

- 7.15 p.m. Poetry Recital.
- 7.30. Concert of Irish Music by the Station Orchestra, with Vocal Solos.
- 8.30. A Play in Irish.
- 9.00. Old Irish Traditional Airs, arranged by Herbert Menges.
- 9.15. Harp Solos.
- 9.30. Variety Programme.
- 10.30. News.
- 10.40. Dance Music.

FRIDAY

- 7.15 p.m. Talk.
- 7.30. Concert by the Station Orchestra with Vocal Solos.
- 9.30. Variety Programme.
- 10.30. News.
- 10.40. Ceilidhe Music.

SATURDAY

- 7.15 p.m. Talk.
- 7.30. Concert by the Station Orchestra, with Variety Items.
- 8.30. Variety Programme.
- 9.30. Sponsored Programme.
- 10.30. News.
- 10.40. Dance Music.

By Air to Luxembourg!

STEPHEN WILLIAMS, Chief English Announcer to Radio Luxembourg, tells you of his air trip from London back to the broadcaster

I AM afraid that I have very little to tell you about Luxembourg this week, for the very excellent reason that I have been in London for nearly a fortnight, but as you read these words I shall, unless you are a very early or late riser, be in the aeroplane on my way back.

I am taking back with me a souvenir of the Jubilee festivities last Monday. It is a film I took on my Campro camera which I brought over from Luxembourg for the purpose. When I get back to the broadcasting station, I am going to see if I can make the studio dark enough to show the film. If I can, I shall run it through the Campro during the concert, sponsored by the makers of this excellent apparatus, which takes place on Sunday, at 7 p.m., I think it is (you can make sure by looking at the Luxembourg programmes, which are printed elsewhere in the RADIO PICTORIAL). Unfortunately we are not, as yet, possessed of a television transmitter in Luxembourg, so, I'm afraid, you'll have to rely on my description of what the Campro is throwing on to the studio wall.

My visit to London has given me the opportunity of seeing Christopher Stone *chez lui* instead of *chez moi*. When I looked in at 10a Soho Square the other day, I found that he was immensely busy on the preparation of the autumn and winter programmes for Radio Luxembourg. From what he has told me of his plans, Radio Luxembourg's programmes ("for those of her listeners who understand the English language") during the season 1935-1936 are going to be really super. The sort of things which will make the "Radio Bughouse" boys green with envy, but will, I'm afraid, make it more difficult for them to

find material for those amusing little skits which are heard from time to time from the "Portland Place Pavilion" (as I once heard it called!).

Before I left the Grand Duchy, I had already received quite a number of letters from listeners who are proposing to spend their holidays in or near Luxembourg. They were unanimous in their inquiries as to whether it is possible to visit the radio station. It is, provided requests for authorisation to do so are addressed to the station director a week or two in advance, and, of course, Gerald Carnes, Laurie Townes or myself are always delighted to show our listeners the other side of the microphone. But do please note that, on account of the risk of upsetting a transmission by unexpected visits, it is *only* possible for readers and listeners to visit Radio Luxembourg when they have received a written appointment to do so from the station director. Letters of application should be sent to "Monsieur le Directeur, La Compagnie Luxembourgeoise de Radio-diffusion, Luxembourg," and they should (let me whisper) bear a 2½d. stamp. I hope we shall see a lot of you during the holidays this year. Luxembourg is a marvellous spot for a holiday. It is probably the only place in the world where such a variety of marvellous scenery is compressed into so small a space. It has a happy knack of combining the beauties of nature with some very interesting relics of bygone days, and most of the nationals speak English, French, and German. If I can help further, drop me a line.

Stephen Williams

Are You Air-Minded?

MANY of those who are interested in aviation have found it very difficult to track down just the news and information that they desire to see. It is for that very reason that AERO AND AIRWAYS, the sumptuous new aviation monthly, has been produced.

"Everything in Aviation for Everybody" is the slogan adopted by this new journal—a slogan that can, indeed, only be lived up to by the greatest endeavour on the part of its staff.

Nobody, we think, can fail to be interested in the first issue of this magazine. Its black-and-red cover design is one of the most striking to be seen on the bookstalls this month, and as for its 72 pages of contents—well, they cover simply every aviation interest.

There are articles by such acknowledged experts and record-breakers as Owen Cathcart-Jones (who is Consulting Editor), H. L. Brook, John Scott-Taggart, G. W. Ferguson, W. O. Manning, Pauline Gower, Charles Dixon, and others.

Whatever branch of aviation appeals to you, you cannot fail to be interested in AERO AND AIRWAYS, an entirely new force in aviation journalism. One of the unique regular features, for example, will be a series of two-colour maps of air routes of Great Britain, Europe, and the world.

If you take the slightest interest in what is going on in the air you must get the May issue of this new publication from your newsagent.



By air to Radio Luxembourg! Stephen Williams tells you of his air trip to the world-famous broadcaster in the Luxembourg Weekly Notes above, and here is a striking photograph of an Imperial Airways liner—a picture taken from a passing plane. If you are air-minded then you will have a special interest in the announcement on the left

THE KING is now in his seventieth year, but, unlike many people of his age, he keeps up with the times and takes the greatest interest in new inventions and discoveries. When broadcasting became a practical proposition about twelve years ago, the King was one of the first in the country to have a wireless set installed. Like thousands of his subjects in those early experimental days, he found the problem of obtaining satisfactory reception one that passed baffling if interesting hours!

His Majesty once told a wireless engineer at a Radio Exhibition that the manipulation of his first wireless set caused him more trouble than the navigation of his yacht!

The King has always at his disposal the finest wireless experts in London, to adjust his sets when necessary, but in the pioneer days of radio, His Majesty always liked to experiment with the "works" himself.

Nowadays, the King possesses in each one of his residences one of the very latest wireless installations—and he has no trouble at all in "tuning in" when he wishes—like millions of other people. The names of the makers of the sets chosen by the King—and he chooses them all personally—are kept a close secret, in conformity with the rigid rule that the purchases of the Royal Family must never be made a matter for public advertising.

It can be said, however, that His Majesty does not confine himself to one kind of set. The one at Sandringham, for instance, is of another make and type from the one in Buckingham Palace.

It is while at his Norfolk residence and at Balmoral Castle, Scotland, that the King enjoys listening-in most, for in both these places he has more spare time than in London or Windsor.

Windsor Castle was the last Royal residence to be installed with a wireless set, and even to-day the King and Royal Family find it a little hard to get accustomed to hearing the latest dance music in the great historic apartments of the ancient and splendid home of English kings.

The feudal air of Windsor refuses to be dispelled by "hot air" from the radio!

Buckingham Palace is the place where the King is always busiest, but despite that, seldom a day passes without His Majesty "listening" for at least an hour.

It would hardly be fair to state the favourite wireless personalities and features of the King, but it can be said that he is no great admirer of "crooners"!

When in London, His Majesty prefers light music to plays or talks on the radio, but at Sandringham and Balmoral it is the reverse.

The King once told a Labour Cabinet Minister that he heard so much talk every



The King Listens, too - - -

By the Hon. Mrs. Francis LASCELLES

day in Buckingham Palace—at audiences, presentations and official luncheons—that he relished radio music in the evening.

His Majesty is a very conscientious listener. He simply cannot converse when anything good is on the air, and expects other people to follow his example in this respect. Conversation conducted when the wireless is blaring away is simply "not done" when His Majesty "listens in." During light music, of course, the position is different and the King himself likes to control the volume of sound, so that the music and conversation will not clash unduly.

The King prefers to sit with his back to the receiving set, and this is the arrangement made in all his residences.

His Majesty prefers British programmes to foreign, and very seldom does he switch over to the Continent, unless there is something there which particularly appeals to him.

The King is a fluent French and German speaker, and he also has a good understanding of Russian, Spanish and Italian, and thus foreign programmes present few difficulties to His Majesty. But he frankly prefers home programmes, and it is interesting to note that he "tunes in" regularly to all the Regional stations.

From these he learns a great deal of what is happening locally all over the country; and this particularly pleases him, for the King has no "London complex" and looks on the country as a whole.

When he is at Holyrood or Balmoral, His Majesty follows the Scottish programmes entirely.

His experiences at the microphone have increased, if anything, the King's interest in "listening in" and he does not hide his pleasure at the fact that the B.B.C. consider him one of the best radio voices in Great Britain.

It is not generally realised what a special boon the wireless is to Royalty. Before its advent, Royal personages could only hear music, speeches, and accounts of everyday things, after enduring wearisome formality and ceremony. Thus if a British monarch wanted to hear an opera, attendance at the theatre was imperative, and this meant the customary fuss and trouble. King George V shares the blessing of radio with millions of his poorer subjects—he can hear almost anything that he wants, at his own fireside, and without strain or search he has his hand, as it were, on the pulse of the nation.

By the turning of a knob he can learn about all the lives, likings and ways of his millions of subjects, and through this knowledge he comes in closer contact and understanding with his people.

"I thank God for wireless," His Majesty once told a certain Cabinet Minister; and the King spoke from his heart. The overwhelming love and affection which he enjoys to-day from the country is due in no small measure to the radio.



"King George V shares the blessing of radio with millions of his poorest subjects—he can hear almost anything he wants at his own fireside . . ."

The Microphone Let Loose

by Dudley CLARK

in order to broadcast a round of play at Table No. 7 during the annual Whist Drive held by the Nether Chobbleswick Guild of Joyous Uplift

(At this table Old Mrs. Parsnipp, Nether Chobbleswick's most venerable inhabitant, is partnered by Albert Gooby, a flushed and simple youth in an uncomfortable collar. They are opposed by Mr. Samuel Hamfist, the leading local Corn and Seed Merchant, and Miss Tweete, the Founder and Secretary of the Guild. The starting bell has rung, but some delay has been occasioned at Table No. 7 by a misdeal on the part of Albert, and by Mrs. Parsnipp's persistent habit of sorting her cards by holding some in each hand and spreading the rest on her lap. I expect you can hear the snorting sounds being made by Mr. Hamfist who is an impatient man at the best of times.)

HAMFIST: Come along, Mrs. Parsnipp, if you please.

MRS. P.: Don't you flurry me. It's that there boy's fault. I 'ad a lot better 'and the first time. Where's that King I 'ad just now. Pick it up for me, someone. Well, go on. What's trumps?

MISS TWEETE: Spades, dear Mrs. Parsnipp. Mr. Hamfist's lead.

MRS. P.: Spades, drat it. It would be. Wait a minute. I likes to 'ave my trumps in front so's I don't get muddled. One—two—three—four. I thought I 'ad five trumps. Go on, Hamfist, ain't you ever going to begin.

HAMFIST: Well, partner, my motto is the best should be first.

(Mr. Hamfist leads the Ace of Spades.)

MRS. P.: That's trumps, ain't it?

HAMFIST: Trumps it is.

MRS. P.: No need to behave as though you'd laid a golden egg studded with diamonds. You won't get more than the 6 out of me. 'Ere, wait, I'll 'ave that back. I didn't notice I'd got the 2.

MISS T.: Dear Mrs. Parsnipp, is that quite . . .

MRS. P.: You bet your false teeth it is. I played whist afore you was born, and precious sharp we 'ad to be at it in them days.

(Miss Tweete meekly plays the 4, and Albert, obviously relieved that he cannot go far wrong, follows with the 3.)

HAMFIST: And now what-ho for the King.

MISS T.: Splendid, partner. You carry all before you.

MRS. P.: There's many a true word spoke without meaning to. You ought to do something about that waist-line of yours, Hamfist. You can 'ave my 6 now. Albert, ain't you ever going to do anything more useful than sit there wriggling your neck.

ALBERT: It's my collar, Mrs. Parsnipp.

(Miss Tweete has played the 5 of Spades.)

MRS. P.: That's what comes of these 'ere moving pictures. My father would as soon 'ave jumped over the church tower as played whist with a collar on. Well, go on, do; my inside's fair crying out for refreshments.

(Albert, in playing the 10 of Spades, drops his entire hand face upwards on the table.)

HAMFIST: Steady now. You're flurrying the lad.

MRS. P.: 'Oo's flurrying 'oo. I ain't supposed to 'old 'is cards as well as me own, am I? 'E ought never to 'ave been let in at the door.

MISS T.: Excuse me, Albert, you've picked up the card I just played. That's right. Now you're all right, aren't you.

MRS. P.: 'E ought to be, seeing 'is dratted collar's burst.

(Mr. Hamfist, smiling happily, has led the Ace of Clubs.)

HAMFIST: Come on, Mrs. Parsnipp. Do your worst.

MRS. P.: I'm going to. I ain't got none of them, see. Not one Club I 'aven't got. Now, young Albert, I've trumped that, so don't you go and be silly. You'd better let me look.

MISS T.: Oh, Mrs. Parsnipp, is that quite . . .

MRS. P.: You never know with him. I've paid my 'alf-crown same as the rest. That's right, you play that one.

HAMFIST: Your lead, missus.

MRS. P.: I know it's my lead. Don't you be so impatient. I'll lead when I've blown my nose and not afore, not if you was the King 'imself sitting there with a crown on. Albert, ask that Wilkins girl for my 'andbag. I must 'ave left it under the last table.

(The handbag has been discovered and handed to old Mrs. Parsnipp, who is now leading the 6 of Diamonds.)

That's so as you can do something for your living if you've got sense enough.

(Mr. Hamfist is making frantically eloquent grimaces at Miss Tweete, who consequently plays her 3 of Diamonds. Albert, after much fumbling, unearths the Queen.)

'Ere, you must do better than that. Look again, Albert.

ALBERT: 'Strewth, I can't.

(Mr. Hamfist has captured the trick with the Ace, and now leads the 5 of Hearts with a hopeful glance towards Miss Tweete, who endeavours to register the Joyous Uplift she is obviously far from feeling.)

MRS. P.: Well, if I'm to win the prize to-night it's no manner of good leaving anything to my partner for a muckier lot I've never 'ad, and that's Gospel . . . 'Ere, 'oo's took my Ace of 'Earts?

MISS TWEETE: Really, Mrs. Parsnipp, is that quite . . .

MRS. P.: I'll take oath I 'ad the Ace of 'Earts when I started, and it's gone. Come on, now, 'oo's got it? Albert, show me your cards.

MISS T.: Really, Mrs. Parsnipp, d'you think it's quite . . . I mean, I don't think the Committee . . .

MRS. P.: Don't talk to me about no Committees. I don't 'old with the way they runs these things. Potted meat sandwiches and seed cake, and so far as I can see 'alf the cards missing.

HAMFIST: Now, now, hold hard, hold hard, woman. Like as not you're wanting a new pair of glasses at your age.

MRS. P.: I don't want no sauce from you, Hamfist. My old father was wearing these here glasses twenty years before you was breached. Took 'em as a bad debt, he did, and left 'em special to me in his will.

MISS T.: Dear Mrs. Parsnipp—please. The bell will go in a minute, and the hand isn't half played.

MRS. P.: I'll 'ave my Ace of 'Earts if they ring all the bells in Christendom. 'Alf-a-crown I paid to come in and 'ave a go at the prize, and this is what I gets for it. 'Old my cards, somebody, while I see if it's slipped down inside my bodice.

MISS T.: Oh, Mrs. Parsnipp, you can't.

MRS. P.: What d'you mean—can't? It's my bodice, ain't it?

MISS T.: Yes, yes, oh, quite. But the Vicar has just come among us.

(You are hearing the gratified applause which greets the Vicar as he stands beaming jovially through the steamy atmosphere.)

HAMFIST: Now, see here. I came to play whist, not charades.

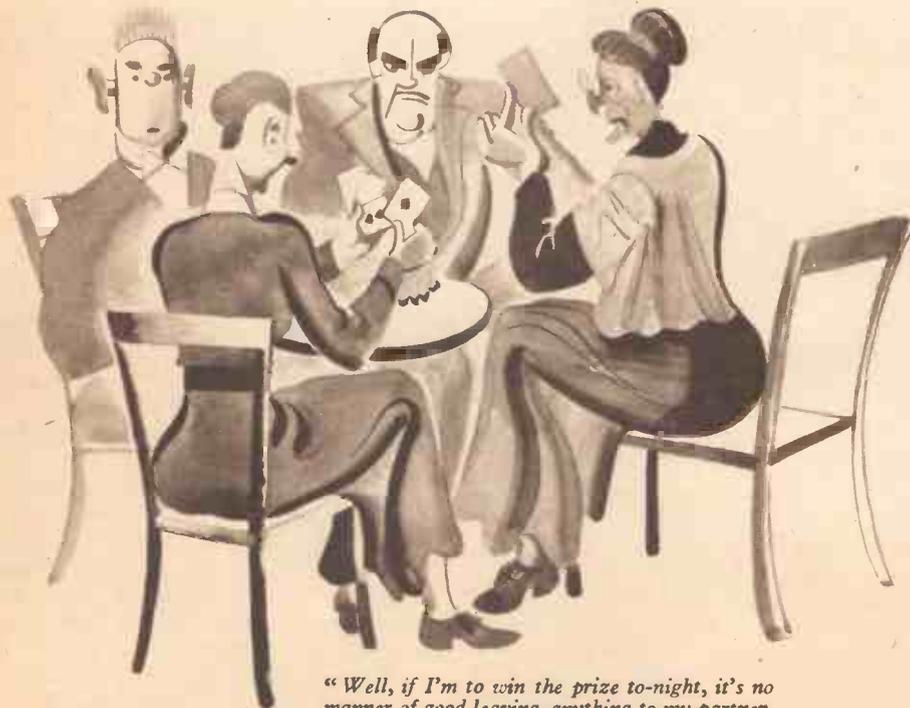
MRS. P.: Where's this Committee you're talking about. I'll committee 'em. Bandits, that's what they are. Bandits. I'll 'ave my Ace of 'Earts if I 'ave to search everybody in the place.

ALBERT: P-please, Mrs. P-parnipp, when you were blowing your nose you p-put your cards under your—I mean you sat on them.

(To the general relief, Mrs. Parsnipp, having struggled to her feet, discovers the Ace of Hearts on her chair. The bell rings, and the hand is concluded in a flurry from which Miss Tweete and Mr. Hamfist emerge the victors by 10 tricks to 3.)

MRS. P.: The way people play whist nowadays is enough to make my old father screech in his grave. Ain't we never going to 'ave no refreshments?

That concludes the relay from Nether Chobbleswick. We are now taking you over to the studio. . . !



"Well, if I'm to win the prize to-night, it's no manner of good leaving anything to my partner, for a muckier lot I've never 'ad . . ."

"One day I was invited to make a test for the B.B.C. myself . . . it was one of the greatest moments of my life, but very frightening. Now, while envious friends are slaving away in their offices, I spend my days chasing from one publisher's office to another, all over London, selecting songs for broadcasting. And then we go on rehearsing for hours until perfection is reached," says **Elsie CARLISLE**

PEOPLE often say to me: "What an easy life you have. You've only to walk into the studio, sing a few choruses, and then go home—with a fat cheque in your pocket!"

They draw comparisons between my life and theirs. They work in an office; they have to get up early; they have to work long hours; their lives are colourless, and look like remaining so. How lovely to be famous like me! Just a few choruses and I earn so much more money than they do. Couldn't I possibly give them an introduction to the B.B.C. or to Mr. Ambrose? They feel sure that they would sing just as well as I can, and they'd love to get away from the awful drudgery of the office, and they'd adore to be famous.

I wish I had a penny for every time I have heard that story, or had read it in my fan mail. I might not then have to sing "those few choruses" at all, but might be living in happy retirement instead! Happy retirement? No, I don't think I really should be happy, as I love my work too much. But I should like to contradict those stories that it's an easy life singing "those few choruses."

In fairness, I must say that before I started to broadcast I rather used to believe those stories, myself. With my earphones disarranging my hair, I used to listen in on my crystal set to 2LO and picture the life of leisured ease led by those artists who used to entertain us then.

The whole atmosphere seemed so natural. There seemed no hurry or excitement. The golden voice of the announcer was heard introducing an artist, then came her song. That golden voice again introducing the next artist, just as though it was all taking place in one's own drawing-room at home. It fascinated me, too. And one day I was invited to make a test for the B.B.C. myself . . . It was one of the greatest moments of my life, but very frightening.

And for the benefit of my many friends who write to me, I must tell you exactly how that test came about. I was lunching with a friend one day, who, at the last moment, brought another man with him. As I am told is usual, I seemed to do all the talking. At the end of lunch, that other man said that if I could sing as nicely as I talked, he thought that I might make a microphone artist. I then found out that he was an important official of the B.B.C. Needless to say, I have talked more than ever since then! And my frightening test was happily successful.

Microphone fright has almost disappeared now, although I have never really got over it. I always visualise these millions of listeners, sitting comfortably in their homes (you will notice that I do not become green with envy that they are sitting at their ease in their homes while I have to work!).

I always realise that a slip is heard by millions. So much work has to be done before I ever reach that microphone.

Let me tell you something about what happens prior to a broadcast. While my envious friends are slaving away in their offices, I spend my days chasing from one publisher's office to another, all over London, selecting songs for broadcasting.

That part is no easy task for one's strength alone. Song after song is produced for my inspection, and song after song do I sing through. Then, just as I am leaving, a little hoarse and tired, a song-writer rushes in with his new masterpiece. I simply must hear it! It's a sensation.

So the publisher and I stand by while the song-writer feverishly sings it through to us. Will I just try it over? It was made for me! So I put down my bag and etceteras and start all over again.

**NO
GLAMOUR
IN RADIO!**

And I've got appointments with four other publishers before I rush off to a rehearsal with Mr. Ambrose at 6 p.m. And I've spent all the morning in Tin Pan Alley as well, which is our name for the colony of Music Publishers around Charing Cross Road and Denmark Street.

Then come rehearsals. Sam Browne and I have new duets to learn—and new duets to find, for we must always be up to date. (In between all this, of course, is my own work on the stage, and my own appearances at the B.B.C. without Mr. Ambrose and his Band.) And rehearsals for broadcasting are no easy matters. Little do people realise that one has to time to split seconds almost.

One may practise a song for hours at home, but the stop-watch of the Controller must be obeyed, which may alter one's own interpretation of the song on which one had worked for hours, and which one had rather liked. So one starts again.

And we go on practising for hours and hours until absolute perfection is reached—even before our final rehearsals in the actual B.B.C. Studios.

So when you next listen in to our broadcasts, you must realise that I have not been leading

that leisurely life you thought, lying in bed until lunch time, lunching in some expensive restaurant, filling my life with glamour, and doing all those lovely things that people seem to imagine that I do. I have, instead, been working, just as you have in your office in the City, and for the same long hours that you have. And when you go home at nights, I am either just making up to start work again on the stage, or am rushing from place to place (as I often play two different Halls at the same time), or

Rehearsals for broadcasting are no easy matter. Little do people realise that one has to time to split seconds almost—one may practise a song for hours at home but the stop-watch of the controller must be obeyed. Here you see Elsie at the microphone, rehearsing one of her new numbers.

I am rehearsing for a broadcast, or am actually before the microphone.

So you see, it isn't such an easy life after all. And I have gramophone records to make as well, apart from dealing with a tremendous correspondence. But if I am asked whether I would change my work, I would answer emphatically "No." It is a fascinating life, but you've got to be made for it. You've got a great many disappointments and hard knocks to face, and you've got a great deal of satisfaction at the same time—if you've done your job well. You're working at high pressure all the time, and I suppose you're living on your nerves most of the time, too. But it's glorious fun, as all work is—if you like work at all. But please don't think it's an easy life!

**ALL IN YOUR RADIO PICTORIAL
NEXT FRIDAY**

"Bringing the nightingale to town"—exclusive details of the nightingale broadcasts next week and of forthcoming B.B.C. outside broadcasts for the summer—"My Week-end," by Jack Payne; Ellen Wilkinson on "Where's the B.B.C.'s Personality?" Pages of pictures of famous broadcasting bands at work in the restaurants and hotels, where they play the late night dance music.

And pictures of artists in variety from the Continent on Sunday . . . full details of Continental programmes for English listeners.

Radio Pictorial's Short Story

Strange Eyes

By Kelvin RHODE



Harvey drank it in one draught, and then clutched the other's shoulder as the room rocked and swayed. Gosh, it was like liquid fire. The voice of his host broke on his senses: "By the morning the drug will have taken effect. You had better let me put you up for the night . . ."

HARVEY JACKSON followed the retreating tail light in an agony of apprehension. How he hated fog! Despite the years he had been driving he had never been able to get used to it. Its swirling tentacles seemed to choke his very senses and once darkness fell he was utterly at a loss.

The car ahead had overtaken him as he was blindly struggling along and he had just managed to accelerate sufficiently to keep the tail light in view. Now he was engaged in keeping up with his unwitting pilot, following recklessly in his wake. Anything rather than grope along alone again.

The chap ahead must have eyes like a cat. Could cats see in fog, he wondered? Anyhow, this fellow seemed to be able to—or else he knew the road. If only this heaven-sent guidance lasted till they reached the next town he would put up for the night. Nobody but a lunatic would try to keep going on a night like this.

The car ahead suddenly swung to the left. With a sharp wrench on the wheel, Harvey followed blindly and chased after the vanishing light. Suddenly it seemed to loom up at him. He braked fiercely as he realised the car had stopped. A voice broke through the gloom.

"Hullo. What are you doing?"
"Following you."
"So it seems, but you're off your course. This is where I live."

"Sorry. I'll pull round you."
"That won't help. We left the road fifty yards back."

Harvey groaned. The other laughed.
"Come in and have a drink, anyway. I'll set you on the road afterwards."

Harvey accepted with alacrity. He got out and peered at the tall lean shape, surmounted by a soft hat, waiting for him. They stumbled together through the fog to the faint radiance of the house which could just be made out beyond the cars.

The stranger led the way to a timbered lounge in the corner of which blazed a cheerful fire.

"Make yourself at home," he said, pulling off his things. "What would you like? I have some excellent Amontillado."

"Sounds good to me."
"Right." Harvey watched him as he got the glasses from the cocktail cabinet and poured out the drinks. He seemed older than his manner indicated. His hair was distinctly greying at the temples, yet his voice was crisp and his eyes were clear. Harvey felt a little uncomfortable under

their steady scrutiny. He took the glass offered to him and raised it in salute.

"Going far," queried the other.
"No farther than I can help. I shall put up at the next town."

"Well, that's another five miles."
"Hell!" exclaimed Harvey feelingly.
The stranger laughed. "Stay and have some food with me," he invited suddenly. "The fog can't get any worse. You'll face the journey better after a meal."

"Won't that be an awful nuisance?"
"Not a bit. I'll be glad of your company."

And so it was arranged. Over dinner his host introduced himself as Dr. Sinnott, formerly Professor of Biology at one of the Universities, but now retired and carrying out research privately.

The subject of fog naturally came in for its share of the discussion, and Harvey bewailed his own inability to make any headway at such times. His job as a traveller forced him to take the road, but all his driving experience seemed to stand him in no stead whatever.

"How you manage to get on so fast beats me!" Dr. Sinnott was silent. At length he said, "As a matter of fact, I can see through fog."
"See through fog?" echoed Harvey incredulously.

"Yes, but only partially. You see, I have discovered a drug which makes the eye sensitive to infra-red light."

"What's that?"
"The light rays beyond the red end of the spectrum. You know that red light penetrates better than blue or white. Infra-red rays penetrate fog completely, but we cannot usually observe such light without special photographic plates."

Harvey nodded. He remembered having seen photographs taken by this infra-red light.

"My drug alters the sensitivity of the optic nerve," went on the other, "so that the eye becomes responsive to infra-red."

"Good Lord! It sounds incredible."

The doctor's eyes gleamed. "It does, doesn't it? Unfortunately, the drug is only partially successful with me. My eyes are wrongly pigmented, and I can only see dimly by infra-red light. But it is enough to show that I am on the right track."

"What sort of eyes do you need?"
"A hazel iris ought to be best according to my calculations."

Harvey's heart missed a beat. His own eyes were hazel. Where was the conversation leading?

"Can you still see by ordinary light?" he asked casually.

"Oh yes! The infra-red rays are still there. Your ideas of colour change, of course. In fact,

it is difficult to distinguish ordinary colours, but you soon get used to that."

Harvey swallowed and ran a finger round his collar. He could see now why the doctor had invited him to dinner. Sooner or later he would be asked to make a trial of this drug. What should he say?

The idea seemed fascinating, but the risk seemed so large. Yet the doctor was apparently quite normal in every other particular. He became increasingly aware of the silent scrutiny of his host at the other end of the table.

"Are you . . .?"
"Am I offering you the chance?" interrupted the doctor. "Yes! Think of it! To be able to see through fog—the only man in the world who can!"

"You're sure I shall still be able to see when it isn't foggy?"

The other nodded. There was a pause.
"All right. I'll do it," he blurted out.

With a chuckle of satisfaction the doctor left the room and returned in a few minutes with a small tumbler containing an iridescent amber liquid. Harvey drank it at one draught and then clutched the other's shoulder as the room rocked and swayed. Gosh, it was like liquid fire!

The suave voice of his host broke on his senses. "By the morning the drug will have taken effect. You had better let me put you up for the night. I should naturally like to be with you when you wake."

Yes, thought Harvey bitterly, I'm a patient now—the subject of an experiment. Hell! Why did I ever get into this mess. The other cut short his speculations, however, by piloting him to bed, and in due course he climbed between the sheets and fell into a troubled sleep.

He woke with a jerk some hours later to see a white figure bending over him. With racing pulses he sat up, gripping the bedclothes as he regarded this strange apparition.

"Breakfast will be ready in half an hour," came the doctor's voice. "How do you feel?"

"Breakfast in the middle of the night?" Harvey retorted. "What's the idea?"

"It's half-past eight," was the reply. "The fog is still pretty thick. You will be able to try your eyes out."

Certainly something seemed to have happened. The surroundings were decidedly strange. There was no colour anywhere—no reds and greens. All the objects in the room—the bed, the chairs, even his host—were a curious sort of white against a dark grey background. He rushed to the window to find the same state of things outside. The sky was as black as if there were an eclipse, but the extraordinary thing was that he could see the road fifty yards away and could observe people walking about like white spectres.

He turned to his companion.
"That chap will be up the kerb in a minute," he said excitedly.

A smile spread over the other's face.
"I cannot see him. You forget I told you the fog was just as thick."

"Then your stuff seems to have worked," Harvey exclaimed with a laugh. This was going to be fun after all!

Over breakfast Harvey's antagonism vanished completely. He felt as jubilant as the doctor at the success of the experiment, and he was full of enthusiasm as they planned how best to use this new-found power. Fogs did not last indefinitely, and they would have to find the quickest and most remunerative market. Piloting ships would be an obvious one—yet one had to know the river.

Continued on page 22

Haydn Wood, here conducting in the studio, has composed a work specially for the open-air service which concludes the Jubilee Celebrations in Hyde Park, May 12, at 4 p.m. Nat.

On the Air this Week



At the Paramount, Leeds, with his nineteen unit Wurlitzer, Henry Grondson, whom you will hear on May 16, at 11.5 a.m., Nat.

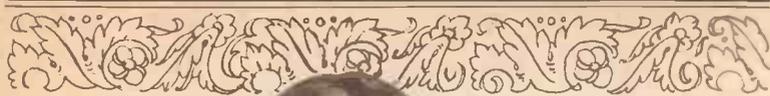


In native costume! Mantovani and his gaily clad Tipica Orchestra. They are broadcasting again on May 13, 5.15 p.m., Nat.



He teaches his own children before playing in the Children's Hour! You will hear Rudy Starita again on May 13.





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THE numerous requests for copies of the two Ovaltiney League Songs can now be met. Words and music have been printed in convenient form and will be sent post free on receipt of the application form provided at foot.

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Please send me, free and post free, a copy of the Ovaltiney League Songs.

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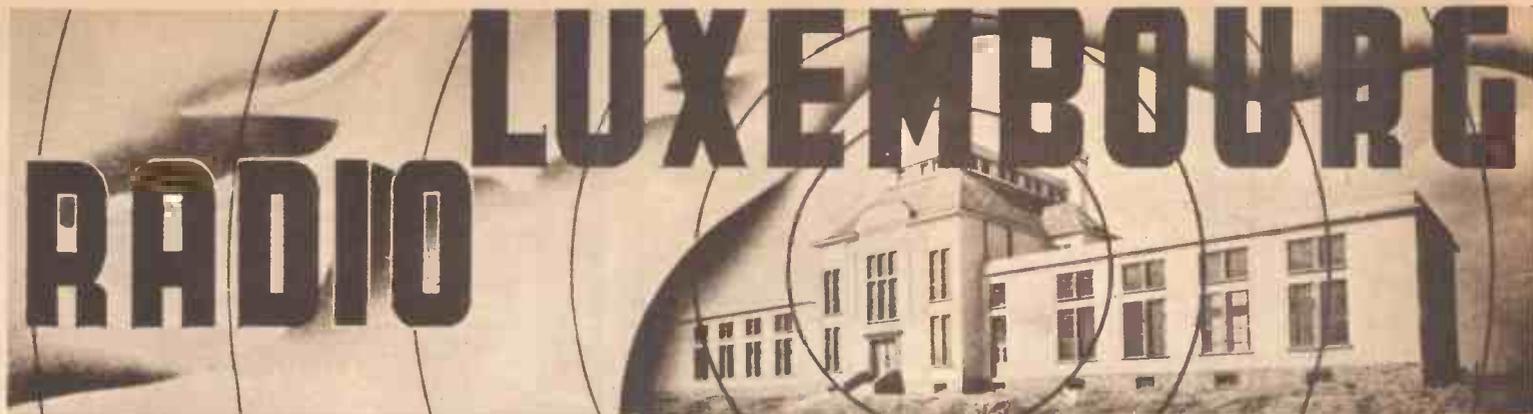


SUNDAY, MAY 12

- 7.45 a.m.**
GRAMOPHONE CONCERT
Colonel Bogey.
Waltz Memories: Charmaine—Ramona—
Sleepy Valley—Three o'clock in the
Morning.
The Black Forest Chiming Clock
- 8 a.m.**
NEWS BULLETINS
(in French and German)
- 11 a.m.**
CARTER'S LITTLE
LIVER PILLS
POPULAR SONGS
- 11.30 a.m.**
RELIGIOUS TALK
- 11.50 a.m.**
NEWS BULLETINS
(in French and German)
- 12 noon.**
MUSICAL VOYAGE
Bobbie Comber and Reginald Purdell
in the "Musical Voyage," Episode
No. 5.
- 12.15 p.m.**
SCO CONCERT OF INTER-
NATIONAL CELEBRITIES
- 12.30 p.m.**
THE IRISH CONCERT
GOLDEN HOUR OF MUSIC
- 1 p.m.**
ZAM-BUK BROADCAST
THE LATEST DANCE MUSIC
- 1.30 p.m.**
LITTLEWOOD'S CONCERT
LIGHT MUSIC
- 2 p.m.**
KRAFT CHEESE
THE MUSIC SHOP
Introducing Velveeta
- 2.30 p.m.**
CASHMERE BOUQUET
CONCERT
The "Cashmere Bouquet Trio."
I'm a 100% for You. Trent
A Little White Gardenia. Parish
Chevalier Medley. Katcher
I Believe in Miracles. Oakland
Nobody's Sweetheart Now. Kahn
- 2.45 p.m.**
LIGHT MUSIC AND SONGS
- 3 p.m.**
PROFESSOR EL-TANAH'S
CONCERT
Street in Old Seville.
On an Old Paddle Steamer.
St. James's Park.
I Was Lucky.
- 3.15 p.m.**
SYLVAN SWEETHEARTS
POPULAR SONGS OF LOVE
AND ROMANCE
Signature Tune.
Whisper Sweet ... + Trent
Hands Across the Table ... Parish
When Day is Done ... Katcher
Like a Bolt from the Blue ... Oakland
Nobody's Sweetheart Now ... Kahn
- 3.30 p.m.**
BALLITO CONCERT
The Pig Got Up and Slowly Walked Away.
Whisper Sweet.
My Old Flame.
The Animal Trainer.
Beauty Must be Loved.
Home James.
- 4 p.m.**
HORLICK'S TEA-TIME
HOUR
Debroy Somers and His Band. Guest
Artists: Al and Bob Harvey.
Mr. and Mrs. is the Name.
Esther Coleman and Brian Lawrence.
I'm a 100% for You.
Gerry Fitzgerald.

HORLICKS—cont.

- Clouds. Gerry Fitzgerald.
Straw Ride. Al and Bob Harvey.
Spring is Here Again. Al and Bob Harvey.
Vienna in Springtime. Gerry Fitzgerald.
Glamorous Night. Full Chorus.
Flirtation Walk. Gerry Fitzgerald.
Got Me Doing Things. Gerry Fitzgerald.
Bitter Sweet. Full Chorus.
- 5 p.m.**
PHILLIPS' LIVE YEAST
CONCERT
Compered by Christopher Stone.
- 5.30 p.m.**
ENTERTAINMENT
BROADCAST ESPECIALLY FOR
THE LEAGUE OF
OVALTINEYS
Songs and stories by the Ovaltineys
themselves and by Harry Hemsley,
accompanied by the Ovaltineys'
Orchestra.
- 6 p.m.**
SPILLERS' CONCERT
- 6.15 p.m.**
CAMPRO CONCERT
Marie Burke and Sextette, and Paul
Robeson.
Selections from Show Boat.
Campro Commentators: John Noel Taylor
and Charles N. Spencer.
Novelty Broadcast, "Twelve Months Back."
- 6.30 p.m.**
RINSO CONCERT
Davy Burnaby and his Rinsoptimists,
including Mrs. Goodsort, Gwen
Lewis, Alice Lilley, Fred Yule,
Walter Williams, and Percy Haydn.
Reckless Reggie.
Concerted.
On the Promenade.
Gwen Lewis.
Baby Show.
Walter Williams and Percy Haydn.
Keys of Heaven.
Alice Lilley and Fred Yule.
The Girl With Dreamy Eyes.
Davy Burnaby.
O Alice, Where Art Thou?
Concerted.
Leader of the Town Brass Band.
Fred Yule.
Eldorado.
Concerted.
- 7 p.m.**
"PARSLEY" BRAND
SALMON CONCERT
Come for another trip to the Parsley
Salmon Camp for songs and fun
around the camp fire, where you will
find a new kind of entertainment.
- 7.15 p.m.**
MONKEY BRAND CONCERT
Another Musical Medley of Reminis-
cences of the films.
- 7.30 p.m.**
COPE'S POOLS CONCERT
Including a Talk on Current Racing
by the well-known Racing Journalist
Geoffrey Gilbey.
- 8 p.m.**
PALMOLIVE CONCERT
The Palmollivers with Olive Palmer
and Paul Oliver and Miss Binnie
Hale.
Rhythm of the Rain.
Got Me Doing Things.
Binnie Hale.
Bing Crosby Selection.
Rhythm is My Business.
Olive Palmer and Paul Oliver.
My Heart is an Open Book.
- 8.30 p.m.**
LUXEMBOURG NEWS



9.15 p.m.
WILLIAM S. KING
 "The World's Most Famous Clairvoyant," with musical programme.
 Melody.
 Fairy Tiptoe.
 Vienna Blood.
 Incorporating an unusual Competition.
 Send a Scrubb's Ammonia Seal to Scrubb and Co., Ltd., Glasshouse Street, Lambeth, S.E.11.

9.30 p.m.
SYMINGTON'S CREAM OF A PARTY
 A bolsterous, unconventional gathering of famous stars. Among those present are:
 Alexander and Mose
 Elsie Carlisle
 Billy Bennett
 The Two Leslies
 (Leslie Holmes and Leslie Sarony)
 Stanelli (assisted by Mrs. Stanelli)
 The Symington Twins
 Presented by the makers of Symington's Table Creams and Jelly Crystals, the ideal summer sweets.
 Produced by the Mather and Crowther Radio Dept.

10 p.m.
POMPEIAN BEAUTY PREPARATIONS
 Jane Carr—and songs by other popular Pompeian Stars.
 When You Look at Me that Way.
 The Blackbird in April.
 Mimi of the Chorus.

10.15 p.m.
LIGHT MUSIC AND SONGS

10.30 p.m.
BILE BEANS BROADCAST THE LATEST DANCE MUSIC

11 p.m.
THE IRISH CONCERT GOLDEN HOUR OF MUSIC

11.30 p.m.
SONGS FOR MALE VOICE
 (Gramophone Records)
 Little Grey Home in the West ... Lohr
 Richard Tauber—Tenor.
 Tramps at Sea ... Sothart
 Lawrence Tibbett—Baritone.
 The Old Brigade ... Barri
 Peter Dawson—Bass-Baritone.
 I'm a Roamer (Son and Stranger)
 Malcolm McEachern—Bass. Mendelssohn

11.45 p.m.
LULLABY TIME
 Evening Lullaby ... Squire
 Hush-a-Bye (Island) Waltz ... Morgan
 The Song that Reached My Heart ... Jordan
 Gipsy Princess Waltz ... Kalman

MONDAY

7.45 a.m.
GRAMOPHONE CONCERT
 Les Adieux du Gladiateur... Blankenburg
 Hyawathia's Lullaby—Fox trot Donaldson
 Live, Laugh and Love, tiré du "Congres'amuse" Leigh & Heymann
 Sizilietta ... F. von Blon
 Je t'ai donné mon Cœur ... Lohr

8 a.m.
NEWS BULLETINS
 (In French and German)

12 noon
CONCERT
 Radio Luxembourg Orchestra, directed by Henri Pensis.
 La Fille du Régiment (Donizetti).
 Vie d'Artiste (Strauss).
 Des Yeux charmants (Kochert).
 Cavalleria rusticana (Mascagni).
 Frau Luna (Lincke).
 Nell Gwyn (German).
 Attaque des Spahis (Alster).

1.5 p.m.
GRAMOPHONE CONCERT
 Polonaise en Mi Bémol Mineur (Chopin), piano solo by Marcel Ciampi.
 Prélude en do Dieze Mineur Op. 3 No. 2 (Rachmaninoff), piano solo by Sergei Rachmaninoff.

GRAMOPHONE CONCERT—cont.
 Ungarische Lustspiel-Ouverture Op. 108 (Kler Béla).
 Fortissimo, fantaisie (Emmerich Kalman).
 La Fille de Madame Angot, fantaisie (Lecocq).

6.15 p.m.
THE U.P.C. LIGHT ORCHESTRA
 Signature Tune—One Night of Love.
 Stay As Sweet As You Are ... Revel
 I Saw Stars ... Sigler
 Trees ... Rasbach
 Don't Say Good-bye.
 Boulevard of Broken Dreams ... Dubin
 Ah, But Is It Love?

6.30 p.m.
THE IRISH CONCERT LIGHT MUSIC
 Signature Tune—Come Back to Erin.
 Ambrose's Jubilee Cavalcade.
 Valentina ... Barry
 Charlie Kunz Medley No. 1.
 Skylark ... Rogers
 La Donna e Mobile ... Verdi
 Love is in the Air Again ... Miller
 I Travel Alone ... Coward
 Ambrose's Jubilee Cavalcade.

7-7.15 p.m.
THE OXYDOL QUARTER-HOUR
 Starring Jack O'Day, The Oxydol Minstrel.
 Signature Tune—Stay As Sweet As You Are.
 Maybe I'm Wrong Again ... Trent
 A Seat in Old Seville ... Cowern
 She Wore a Little Jacket of Blue Fisher
 Vienna in Springtime ... Leon

7.25 p.m.
GRAMOPHONE CONCERT
 March of the Italian Royal Marines. A Musical Switch, Coldstream Guards
 La Feele du Jazz—selection.

7.45 p.m.
NEWS BULLETINS
 (In French and German)

8.10 p.m.
CONCERT
 Radio Luxembourg Orchestra.
 The Lord Mayor, marche (Byford).
 Idylle passionnelle (Rasigade).
 Le Chemin du Coeur (Lincke).
 Pavana dogale (Mariotti).
 Premieres Fleurs de Printemps (Kochert).
 Le Rêve passe, marche (Helmer-Krier)

8.40 p.m.
SONG RECITAL
 Othon Schockmel.
 Ocessate di piagarmi (Scarlatti).
 Caro mio ben (Giordano).
 Mon t'amo più (P. Tosti).
 Musica proibita (Gastaldon).
 Turandot : Nessuno dorme (G. Puccini).

9.5 p.m.
"THO-RADIA LABORATORIES" GALA CONCERT
 Radio Luxembourg Orchestra, Magda Tagliafero, pianist.
 Coriolan (Beethoven).
 Concerto pour Piano et Orchestra (Reynaldo Hahn).
 Hungarian March (Schubert-Liszt).
 Symphonie en Do Majeur "Jupiter" (Mozart).
 Rhapsodie espagnole (Liszt).
 Le Chasseur maudit (César Franck).

10.30 p.m.
DANCE MUSIC
 (Gramophone Records)

TUESDAY

7.45 a.m.
GRAMOPHONE CONCERT
 Marche des Grenadiers (Bender).
 Paraphrase sur les Valses de Strauss (arr. de Groot).
 Keep me in Your Dreams—Fox-trot (Ingraham).
 Cuckoo in the Clock (Collins).

8 a.m.
NEWS BULLETINS
 (In French and German)

12 noon
CONCERT
 Radio Luxembourg Orchestra.
 With Honour Crowned—Marche (Ketelbey).
 Mondnacht auf der Alster—Valse (Fetras).
 Berlin wie es weint und lacht—Ouverture (Conrady).
 Fünfuhrtée im Froschteich (Ailbout).
 Tiefland—Fantaisie (E. d' Albert).
 Pavillon bleu (Armandola).
 Lockenköpfchen (Powell).
 La Mascotte—Sélection (Audran).

1.5 p.m.
GRAMOPHONE CONCERT
 Prince Igor, musique de ballet (Borodine).
 Suite orientale (Popy).
 Sanctuary of the Heart (Ketelbey).
 Potpourri sur les Oeuvres de Puccini (arr. Marek Weber).

6.15 p.m.
SOME CELEBRITIES
 (Gramophone Records)
 Ombra mai fu (Largo) ... Handel
 Caruso.
 Dance of the Marionette ... Winternitz
 Kresler.
 Lo' Here the Gentle Lark ... Bishop
 Galli Curci.
 Ave Maria ... Bach-Gounod
 Gracie Fields

6.30 p.m.
THE IRISH CONCERT DANCING WITH COLE PORTER
 Signature Tune—Come Back to Erin.
 Night and Day—Fox trot.
 Miss Otis Regrets—Fox trot.
 How Could We Be Wrong?—Fox trot.
 I've Got You on My Mind.
 Experiment—Fox trot.
 Thank You So Much, Mrs. Lowsborough
 Goodby.
 Cole Porter Medley.

7-7.15 p.m.
THE U.P.C. DANCE ORCHESTRA
 Signature Tune—I've Got Rhythm.
 I Wish I Were Twins ... Lange
 My Baby's On Strike ... Sigler
 For All We Know ... Lewis
 Carioca ... Youmans
 Don't Let It Bother You ... Revel
 Ole Faithful ... Carr
 Long May We Love ... Hillman
 Live and Love To-night ... Coslow

7.25 p.m.
GRAMOPHONE CONCERT
 Prince Léopold—Marche militaire (V. Bury).
 Les Lèvresuses silencieuses—Valse (Cassini Geisser).
 Air des Trompettes, Timballes et Hautbois pour le Carrousel de Monseigneur.

GRAMOPHONE CONCERT—cont.
 L'Heure exquise (Reynaldo Hahn).
 Murmure de Source (Schreiner).
 En avant—Marche (Doppler).

7.45 p.m.
NEWS BULLETINS
 (In French and German)

8.5 p.m.
ACCORDION MUSIC
 Marc Braun.

8.20 p.m.
"VIN DE FRILEUSE" CONCERT

8.40 p.m.
BELGIAN CONCERT
 Radio Luxembourg Orchestra.
 Le Songe d'une Nuit d'Ete (V. Vreuls).
 Confidence (Rasse).
 Week-end (Caludi).
 Tartuffe (La Gye).
 La Procession qui passe (Dupuis).
 Badinage (Jongen).

9.15 p.m.
GRAMOPHONE CONCERT
 Swan Lake (Tchaikovsky).
 Hochzeitstag auf Troidhaugen (Greig).

9.30 p.m.
GALA CONCERT
 Radio Luxembourg Orchestra, Marcelle Meyer, pianist.
 Concerto en Ré Mineur pour Piano et Orchestre (Mozart).
 Ballade pour Orchestre à Cordes (de Greef).
 Concerto pour Piano et Orchestre (Igor Stravinsky).

10.20 p.m.
GRAMOPHONE CONCERT
 Sonnerie à Cheval et Marche du ler Régiment des Guides (Bender/arr. Pruvost).
 L'Auberge de Cheval Blanc, sélection (Benatsky and Stolt).
 Thé-dansant (Fletcher).

10.35 p.m.
DANCE MUSIC
 Radio Luxembourg Dance Orchestra directed by Ferry Juza.

WEDNESDAY

7.45 a.m.
GRAMOPHONE CONCERT
 Les Mitrailleurs, marche avec clairons (V. Bury).
 Les premières Valses d'Horace Nicholls (Nicholls).
 Holloh, Du süsse Frau, du film "Le Chemin du Paradis" (Heymann).
 Sérénade chinoise (Ludwig Siede).

8 a.m.
NEWS BULLETINS
 (In French and German)

12 noon
CONCERT
 Radio Luxembourg Orchestra.
 Si j'étais Roi (Adam).
 Voix du Printemps (Strauss).
 En Société joyeuse (Micheli).
 Autumn Shadows (Clark).
 Nic et Nac (Demare).
 Andrée Chenier (Giordano).
 Aulzug der Stadtwahe (Jessel).

12.45 p.m.
CARTER'S LITTLE LIVER PILLS
 Radio Luxembourg Orchestra.
 Frasquita—Potpourri (Lohr).
 Le Fille aux Cheveux de Lin (Debussy).
 Paris-Béguin—Marche (Yvain).

1.5 p.m.
GRAMOPHONE CONCERT
 Danse orientale Op. 52 No. 6 (Glasounow).
 La Vie parisienne, fantaisie (J. Offenbach arr. Chapelier).

1.15 p.m.
NEWS BULLETINS
 (In French and German)
 Continued on page 36

Tune in to Radio Luxembourg at 6.15 p.m. every weekday for a fine variety concert in English . . . immediately after the National news! From 6.15 to 7.15 p.m. there is a specially-arranged concert which is bound to attract you—in addition to all the other programmes from Luxembourg in English.



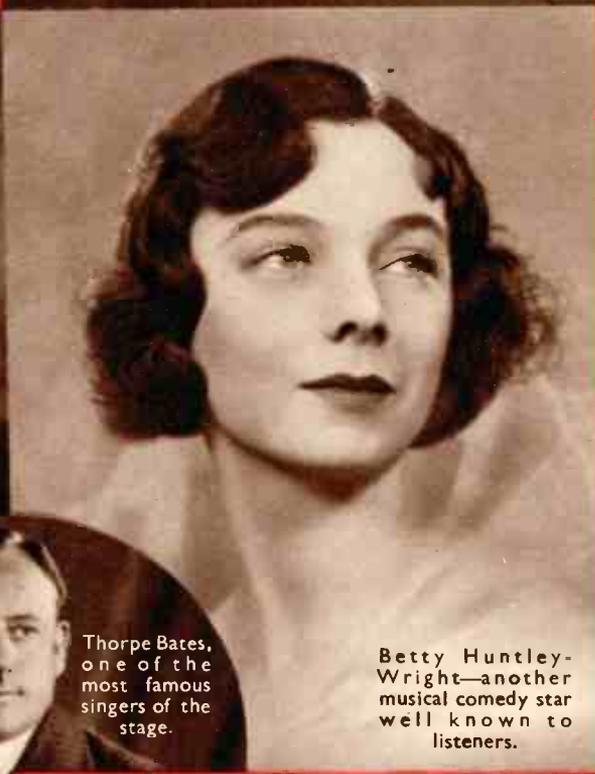
A spectacular scene from *Show Boat*.



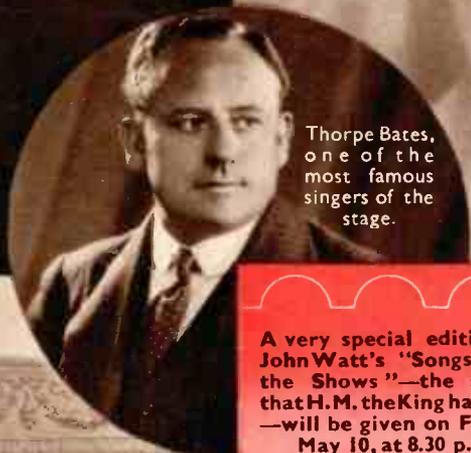
Edith Day sings her original songs from *Rose Marie* and *Show Boat*.



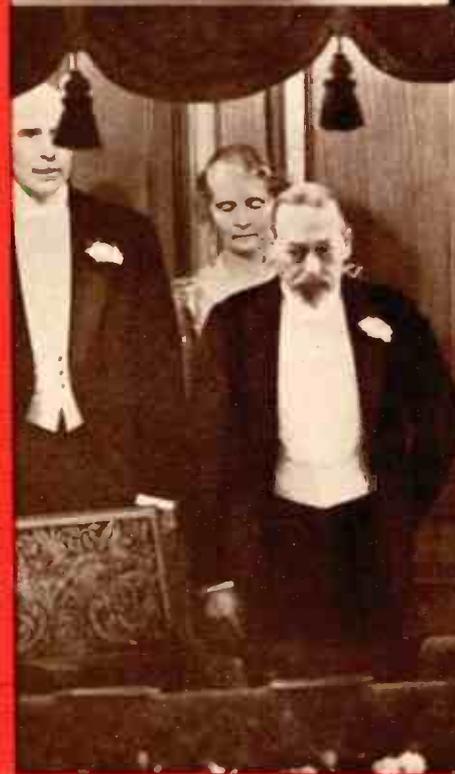
Derek Oldham, handsome hero of *Rose Marie* and *The Vagabond King*.



Betty Huntley-Wright—another musical comedy star well known to listeners.



Thorpe Bates, one of the most famous singers of the stage.

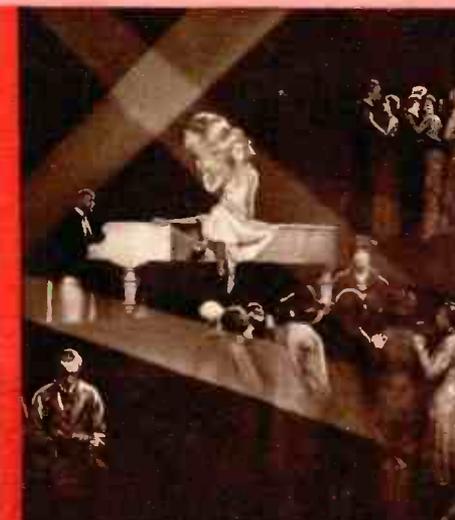


A very special edition of John Watt's "Songs from the Shows"—the shows that H.M. the King has seen—will be given on Friday, May 10, at 8.30 p.m.

From the



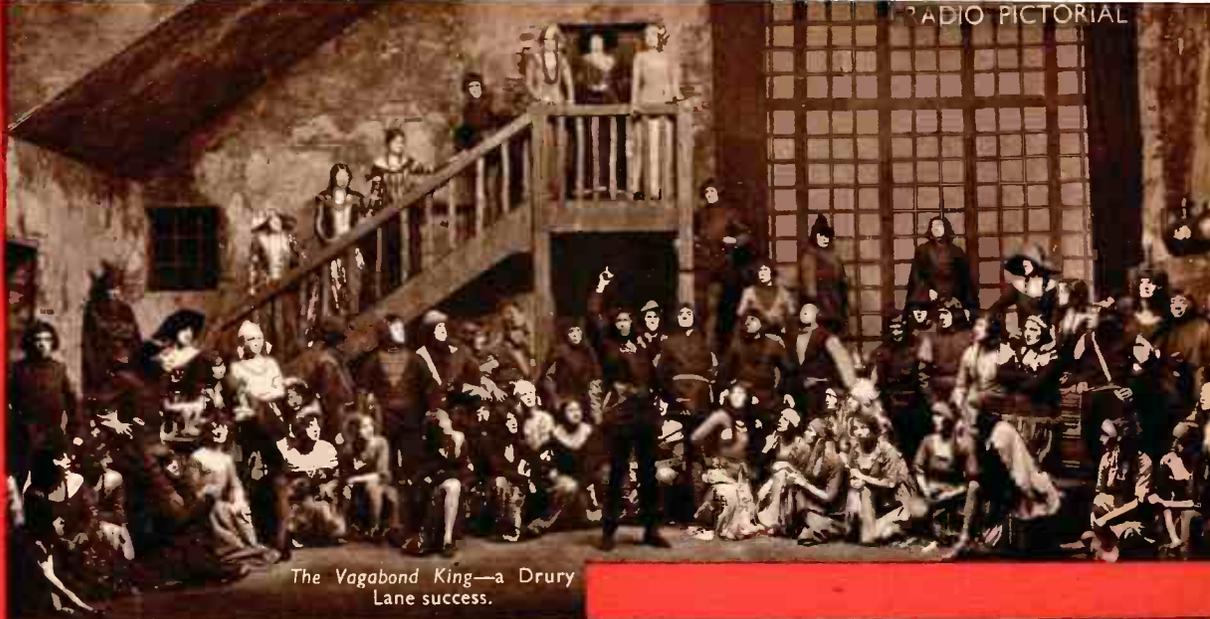
The grand climax of *Lilac Time*, when Schubert sings his wonderful love song.



Noel Coward's *Cavalcade*—perhaps the most successful of all Drury Lane plays.



Percy Hemming, popular radio and stage singer.



The Vagabond King—a Drury Lane success.



Adele Astaire, now Lady Charles Cavendish, will repeat her old successes from *Lady Be Good*.



W. H. ("Bill") Berry, genial humorist of *The Marriage Market*, *Who's Hooper* and *Princess Charming*.



Olive Groves, radio favourite, is also included in the programme.

Royal Box

Here is a selection from some of the shows you will hear, and the artists who will sing their old songs from their original parts once again.



One of the King's particular favourites—*Rose Marie*, with Edith Day.

Strange Eyes

Continued from page sixteen.

Merely being able to see was not enough. What about flying? He could take up an air liner with impunity in the thickest fog.

Hot foot, they set out for London. Harvey's enthusiasm grew as they progressed. Certainly, this curious grey background with the white figures took a bit of getting used to, but there was no doubt that he could see. He made great speed through the fog, often doing forty or fifty miles an hour.

The first call they made was at the offices of the London Transport Board, where they took an astonished official for a lightning tour through the disorganised metropolis. In the afternoon they repeated the process with some officials from the Air Ministry and Imperial Airways.

It was after tea that the trouble first started. They had made numerous appointments for the morrow and had decided to celebrate the occasion by a visit to a theatre. As they drove away to garage the car, Harvey noted an increasing difficulty in seeing where he was going. In fact, had it not been for the scanty traffic due to the fog, he would quickly have been in difficulties. He said as much to his companion.

"Darkness is falling," was the reply. "The infra-red light from street lamps is very small."

"Damned small!"

"Perhaps you would rather go straight home?"

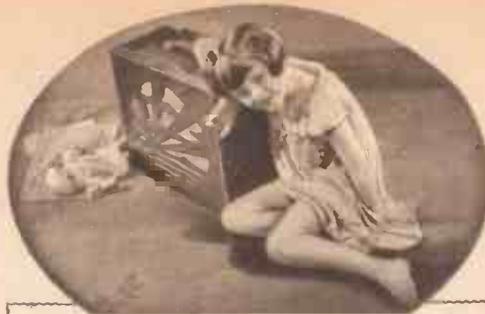
"I think so. I can barely see."

So they had changed their plans and threaded their way out of London again. As they progressed, Harvey gradually became accustomed to the half light.

And then had come the accident! Without any warning, he suddenly found the car falling. A yawning hole had appeared in the road, and with a crashing of wood the car pitched headlong on its nose and turned over.

He pulled himself together and called out to his companion. There was no reply.

Harvey stared moodily at the table in front of him. The inquest had been decidedly unpleasant.



Children's NEWS MOTTO

by Commander Stephen KING-HALL

"Hope springs eternal in the human breast."

This line was written by the English poet, Alexander Pope in his "Essay on Man." Pope lived from 1688 to 1744. You will find the key on page 35.

It was admitted that there had been a very large hole in the road at that spot, but why had he not seen the red lights? There was a ring of red lamps all round. If he had failed to pull up when he saw them he must have been driving at a dangerous speed.

Harvey had not dared to admit that he had been doing forty miles an hour, nor that he had not seen the lamps. The watchman had given evidence that the lamps were there, but he had never seen any red . . . red! . . . of course not! He was unable to distinguish colour. That had been the trouble right from the first.

There had been no more fog. The weather had cleared up and had given place to glorious sunshine. At least, so he was told. As far as he was concerned, the sky still looked grey and people appeared like ill-nourished ghosts. And still there was no colour. The green fields, the spring flowers, meant nothing to him.

What was he to do? Who would believe him now if he said he could see through fog? Besides, he was not sure of himself. His nerve had gone. He was condemned to spend the rest of his life in a smudgy universe peopled by phantoms.

No. There was nothing for it. He drew from his pocket the little bottle he had purchased that afternoon. Another quick drink, but not such a harmless drug this time. One which would put an end to this upside-down existence once and for all.

Well, he had made up his mind quickly enough over the first drink. The same tactics would do here. He started to remove the cork, only to stop short. Was he dreaming? Surely the bottle was not the colourless white which it had been previously! Was there a trace of colour in it?

He looked around the room, rushed to the window, and looked outside. Yes, the sky was distinctly lighter. He could perceive colour in the trees, in the people. Could it be that the drug had only a temporary effect . . . ?

With a cry of exultation, he picked up the bottle of poison and flung it in the grate, seized his hat and coat, and dashed downstairs.

It was true. He was normal again. Who wanted infra-red eyes in this glorious sunshine!

Stanelli's Parties

THAT popular radio star, Stanelli, is doing four special broadcasts for the Symingtons organisation, makers of the world-famous Symingtons tablecreams and jellies. These broadcasts will be given on May 12, 19, 26, and June 2, from Radio Luxembourg, Paris (Poste Parisien) and Radio Normandy. The idea of these half-hour broadcasts is a happy party, the cast including Billie Bennett, Alexander and Mose, the Symington Twins on two pianos, Elsie Carlisle, the Two Leslies, Mrs. Stanelli, and Stanelli himself as compère and general nuisance. The first Happy Party will be in Stanelli's flat, the second on a launch, the third in a golf club and the fourth in his cottage. Don't miss these Parties, which are sure to be full of fun as they are devised, written and produced by Stanelli himself.

Tune in and laugh!



BOBBIE COMBER
as Walter

REGGIE PURDELL
as Hubert

Every Sunday — 12 noon RADIO LUXEMBOURG

1304 Metres

Laugh at the world with these TWO FAMOUS RADIO STARS on a health cruise aboard the good ship "VITALITY." Also Nat Ayer and his Band.

Presented by the Proprietors of
HALL'S WINE

REAL PHOTOS OF RADIO STARS!

Below are over 160 to choose from:—

- | | | | |
|---------------------|--------------------|---------------------|----------------------|
| James Agate | Denny Dennis | Olive Kavann | Rae Robertson |
| Les. Allen | Florence Desmond | Eda Kersey | The Roosters |
| Norman Allin | Lauri Devine | Harold Kimberley | Concert Party |
| George Allison | Reginald Dixon | Reginald King | Phyllis Robins |
| John Armstrong | Pierre Fol | Commr. S. King-Hall | Patricia Rossborough |
| Yvonne Arnaud | Reginald Foort | | Harry Roy |
| Felix Aylmer | Roy Fox | | Arthur Salisbury |
| Alexander and Mose | Flotsam and Jetsam | Charlie Kunz | Jack Salisbury |
| Norman Austin | Muriel George | Brian Lawrence | Ivan Samson |
| Isobel Baillie | Hermione Gingold | Sydney Lipton | Albert Sandler |
| George Baker | Walter Glyne | Norman Long | Leslie Sarony |
| Ethel Bartlett | Ronald Gourley | Joe Loss | Irene Scharrer |
| Vernon Bartlett | Hughie Green | Percival Mackay | Cedric Sharpe |
| Sydney Baynes | Dora Gregory | S. P. B. Mais | Ernest Selson |
| Eve Becke | Gershon Parkington | Aranka von Major | Dale Smith |
| Billy Bennett | Quintet | Mantovani | Solomon |
| Harry Bentley | | Kitty Masters | Stanelli |
| Jan Berenska | Garda Hall | Jessie Matthews | Rudy Starita |
| Len Bermon | Henry Hall | Alec McGill | M. Stephan |
| Bertini | Tommy Handley | Jean Melville | "Stainless Stephen" |
| May Blyth | Lillian Harrison | Isolde Menges | Christopher Stone |
| Sam Browne | Fred Hartley | Billy Merrin | Lew Stone |
| Davy Burnaby | Charles Hayes | Joseph Muscant | Mamie Soutter |
| Ernest Butcher | Percy Heming | Heddle Nash | Von Straten |
| The Carlyle Cousins | Harry Hemsley | Reginald New | Richard Tauber |
| Jane Carr | Roy Henderson | Denis O'Neill | Maggie Teyte |
| Jeanne de Casalis | Leonard Henry | Beryl Orde | Frank Thomas |
| Cecil Chadwick | Stanley Holloway | Ann Penn | Frank Titterton |
| Andre Charlot | Leslie Holmes | Sydney Phasey | John Thorne |
| Vivienne Chatterton | Claude Hulbert | Mario de Pietro | Robert Tredinnick |
| Clapham and Dwyer | Leslie Hutchinson | Eugene Pini | Gwen Vaughan |
| John Coates | Walford Hyden | Jack Plant | Capt. Wakelam |
| Peggy Cochrane | Jack Hylton | Eddie Pola | Frank Walker |
| Esther Coleman | Haver and Lee | Lou Preager | Doris and Eisle |
| Emilio Colombo | Howard Jacobs | Arthur Prince | Waters |
| Mabel Constanduros | A. Lloyd James | Reginald Purdell | Leslie Weston |
| Billy Cotton | Leslie Jeffries | Harold Ramsay | Bransby Williams |
| Marion Cran | Tom Jenkins | Helen Raymond | Anona Winn |
| Bill Currie | John Johnson | Wyn Richmond | Maurice Winnick |
| Dawn Davis | Parry Jones | Don Rico | Sir Henry Wood |
| Odette de Faras | Tom Jones | Phillip Ridgeway | Gladys Young |
| | Trefor Jones | | |

This hobby of collecting photographs of the favourite radio stars is becoming quite a craze. "Radio Pictorial" is the only source from whence these postcard-sized portraits can be obtained. These photographs are supplied with a semi-matt finish, and can be obtained *price 1/3 per dozen post free.

Just select any twelve from the list above, write them on a sheet of paper, together with your name and address, fix the coupon cut from the bottom left-hand corner of page 38 of this issue and send together with a Postal Order for 1/3 to:

"RADIO STARS," RADIO PICTORIAL, 37-38 Chancery Lane, LONDON, W.C.2.

* If more than a dozen required increase amount of P.O. by 1/3 per dozen. (Please note that a COMPLETE dozen or dozens only supplied.)

Sunday, May 12 to Saturday, May 18, 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, May the Twelfth

All Times Stated are British Summer Time

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

Announcer: J. Sullivan.

Afternoon Programme

5.0 p.m. **ORCHESTRAL CONCERT**
The Cockney Lover (Cockney Suite) ... *Ketelbey*
Paradise ... *Brown*
Danse Orientale ... *Glazounov*
L'Enfant et les Sortilèges ... *Ravel*

5.15 p.m. **SYLVAN SWEETHEARTS**
Popular Songs of Love and Romance
Signature Tune
March Winds and April Showers ... *Samuels*
With all my Heart and Soul ... *Hudson*
Wish me Good Luck, Kiss me Good-bye ... *Ager*
So Red the Rose ... *Kent*
Swanee ... *Gershwin*

Special Orchestrations by Van Phillips
Programme Production by
Universal Programmes Corporation, Ltd.

Sylvan Soap Flakes—just as good for washing-up as for washing clothes—look for the blue and white check packet.

5.30 p.m. **SYMINGTON'S CREAM OF A PARTY**
A boisterous, unconventional gathering of famous stars.
Among those present are:
ALEXANDER AND MOSE
ELSIE CARLISLE
BILLY BENNETT
THE TWO LESLIES
(Leslie Holmes and Leslie Sarony)
STANELLI, assisted by **MRS. STANELLI**
THE SYMINGTON TWINS
Presented by the makers of Symington's Table Creams and Jelly Crystals, the ideal summer sweets. Produced by the Mather and Crowther Radio Department.

6.0 p.m. **CONCERT OF OLD FAVOURITES**
Czardas ... *Grossmann*
I Love You So (The Merry Widow) ... *Lehar*
Humoresque ... *Dvorak*
Pale Hands I Love ... *Woodforde-Finden*
Myself when Young ... *Lehmann*
Down in the Forest ... *Landon Ronald*
Whisper and I Shall Hear ... *Piccolomini*
Selection—The Belle of New York. *Kerker*

6.30—7.0 p.m. **STRANG'S RACING POOLS BROADCAST**
VARIETY
La Petite Tonkinoise ... *Scotto*
Sweet Wilhelmina ... *van Dusen*
Lily Lucy Lane ... *Hedges*
Daisy, Tessie, and Mabel ... *Walsh*
Life Begins at Oxford Circus ... *Nicholls*
Vocal Gems from The Lilac Domino ... *Cuvellier*
Roll Along, Covered Wagon ... *Kennedy*
Maracas—Rumba ... *Maerzedo*
Remember! Strang's Address is Hawkhill Avenue, Edinburgh 7.

(Continued on page 25, column 1)

RADIO LUXEMBOURG
1304 metres, 230 Kc/s., 200 kW.

Announcers: S. H. C. Williams and Gerald Carnes.

12 (Noon) **BOBBIE COMBER AND REGINALD PURDELL**
in the **MUSICAL VOYAGE**
EPISODE No. 5
Hall's Wine strengthens you when tired or run down.

12.15 p.m. **SCO CONCERT OF INTERNATIONAL CELEBRITIES**
(Gramophone Records)
Sco Powder—Speedily cleans ovens. Easy and pleasant to use—does flat surfaces, grids, burners, shelves and all. For free sample tin write to: Sco, 99 Smedley Street, London, S.W.8.

12.30 p.m. **THE IRISH CONCERT**
GOLDEN HOUR OF MUSIC
A Symphony in Rich and Glorious Melody ... a Rhapsody of Tuneful Song
Special Orchestrations by Van Phillips
Programme Production by
Universal Programmes Corporation, Ltd.

1.0 p.m. **ZAM-BUK BROADCAST**
Of the Latest Dance Music
Zam-Buk heals quickly and cleanly. Sold by chemists and stores everywhere.

1.30—2.0 p.m. **LITTLEWOOD'S BROADCAST**
3.15—3.30 p.m. **SYLVAN SWEETHEARTS**
Popular Songs of Love and Romance
Signature Tune.
Whisper Sweet ... *Trent*
Hands Across the Table ... *Parish*
When Day is Done ... *Katcher*
Like a Bolt from the Blue ... *Oakland*
Nobody's Sweetheart Now ... *Kahn*

Special Orchestrations by Van Phillips
Programme Production by
Universal Programmes Corporation, Ltd.
Sylvan Soap Flakes—just as good as washing-up as for washing clothes—look for the blue and white check packet.

9.30—10.0 p.m. **SYMINGTON'S CREAM OF A PARTY**
A boisterous, unconventional gathering of famous stars.
Among those present are:
ALEXANDER AND MOSE
ELSIE CARLISLE
BILLY BENNETT
THE TWO LESLIES
(Leslie Holmes and Leslie Sarony)
STANELLI, assisted by **MRS. STANELLI**
THE SYMINGTON TWINS
Presented by the makers of Symington's Table Creams and Jelly Crystals, the ideal summer sweets. Produced by the Mather and Crowther Radio Department.

(Continued on page 24, middle of column 4)

RADIO NORMANDY
269.5 metres, 1113 Kc/s.

Announcers: C. Danvers-Walker, A. Campbell and E. J. Osterman.

8.15 a.m. **FILM REMINISCENCES**
Selection—Gold Diggers of Broadway.
Paris Stay the Same (The Love Parade).
Just Once for All Time (Congress Dances) ... *Leigh*
Singin' in the Bath Tub (Show of Shows).
I.B.C. Time Signal.
Selection—The King of Jazz.
To-day I Feel so Happy (Sunshine Susie) ... *Carter*
Under the Roofs of Paris ... *Moretti*
The White Dove (The Rogue Song) ... *Grey*

8.45 a.m. **SELECTIONS FROM KALMAN'S OPERETTAS**
Dorfkinder Waltz (Gipsy Princess).
Come, Gipsy (Countess Maritza).
Sari Waltz (Sari).
There's Heaven in Your Eyes (Countess Maritza).

9.0 a.m. **LIGHT MUSIC**
Uncle Pete ... *Jones*
Californian Blues ...
I'm Forever Blowing Bubbles ... *Kenbrovin*
If you want your friends to tell you how young you're looking, begin taking nightly doses of Bile Beans.
Piano-forte Solo—Mistletoe ... *Mayerl*
You, Me, and Love ... *Connor*
How the First Song was Born ... *Hill*
My Old Dog ... *Sarony*
Sing 'Em Again Selection.

9.30 a.m. **"RADIO PICTORIAL" CELEBRITY CONCERT**
(Gramophone Records)
Signature Tune—
When a Soldier's on Parade ... *Sarony*
Jack Jackson and his Orchestra.
Pardon My English (Frances Day) ... *Carter*
Xylophone Solo—Kitten on the Keys ... *Confrey*
Harry Robbins.
I'm Afraid to Open Your Letter ... *Sigler*
Elsie Carlisle.
Romanesca ... *Gade*
Panama ... *Lambert*
Café Colette Orchestra.
Love Everlasting (Richard Crooks) ... *Friml*
Dancing with my Shadow (Elsie Carlisle) ... *Woods*
I'll Show You Off ... *Hammerstein*
Jack Jackson and his Orchestra.
"Radio Pictorial," price 3d., gives you new points of contact with your radio favourites.

10.0 a.m. **FIFTEEN MINUTES WITH CHRISTOPHER STONE**
(Gramophone Records)
Christopher Stone's Medley.
Sweethearts of Yesterday.
Every bottle of genuine Maclean Brand Stomach Powder is clearly marked "Made by Macleans, Ltd., Great West Road, London."
A.B.C. of Decca Artists.

10.15 a.m. **BALLITO CONCERT**
DANCE MUSIC
Signature Tune—Happy Feet.
Throwin' Stones at the Sun—Fox trot ... *Simon*
Romanesco ... *Miller*
In a Blue and Pensive Mood—Fox trot ... *Neiburg*
Waltz of Love—Waltz ... *Jones*
Chiffon sheer ... exquisitely dull ... extra long ... Ballito Pure Silk Stockings, sold by good drapers everywhere.

(Continued on page 24, column 1)

Be sure to tune in to RADIO NORMANDY (269.5 m.) every morning at 8.15 for bright breakfast-time broadcasts.

Sunday, May the Twelfth

RADIO NORMANDY

Continued from page 23, col. 3.

10.30 a.m.

ORCHESTRAL CONCERT

Selection—The Gondoliers *arr. Sullivan*
 Make sure of securing high prices for your old gold by selling it now to Spink & Son, Ltd. Tales from the Vienna Woods *Strauss*
 Looking for a used car? Write for list of bargains to Geo. Fitt Motors, Ltd., Tankerton, Kent.
 Songs—Down in the Forest *Landon Ronald*
 The Last Rose of Summer *Moore*
 The creamy richness of Cutey Toffee is delighting young and old alike—and it costs only 2d. for 4 oz.
 Under Heaven's Blue *Payan*
 Shurzine Ointment heals cuts and burns like magic—keep it handy for emergencies.
 Barcarolle *Waldteufel*
 Sparshatt's of Portsmouth stock all the newest models of Deafnis Commercial Vehicles.
 'Cello Solo—Harlequinade *Squire*
 Hampshire and Dorset listeners—make your choice of a second-hand car at Grand Parade Motors, The Square, Bournemouth—sole district agents for Vauxhall Cars.
 Woodland Peace *Favilla*

11.0 a.m.

SACRED MUSIC

All People that on Earth do Dwell (Tune: Old Hundredth).
 Now My Tongue the Mystery Telling *Merbecke*
 If With all Your Hearts *Mendelssohn*
 For all the Saints.

11.30 a.m.

MILITARY BAND MUSIC

Shamrockland *arr. Sloddon*
 Hobotomoko *Reeves*
 Cutey Cream Toffee—a health food and a sweet combined; contains all the vitamins, and costs only 2d. for 4 oz.
 Cornet Solo—Carnival of Venice *Bricciardi*
 Præliudium *Jarnefeld*
 Keep that attractive silhouette with nightly doses of Bile Beans, the safe slimming treatment.
 Selection, Floradora *Stuart*
 Perfectly situated and equipped to meet the holiday maker's every demand—The Hotel Regina, Torquay.
 Cornet Solo—Il Bacio *Arditi*
 The music lover's ideal holiday—June Fortnight in Budapest. Full particulars from Dean & Dawson, Ltd., 7, Blandford Square, London, N.W.1.
 A Life on the Ocean *Binding*
 Genuine Maclean Brand Stomach Powder is sold in bottles—smallest size 1s. 3d. You can't buy it loose.
 La Dame Blanche *Boieldieu*

12 (Noon) Ingersoll Time Signal.

Afternoon Programme

2.0 p.m.

CONCERT OF GRAMOPHONE RECORDS

Sandler Serenade.
Albert Sandler and his Orchestra.
 The Song is You *Hammerstein*
Lawrence Tibbett.
 Piano Medley.
Ronald Gourley.
 Laughing at the Rain *Gilbert*
Layton and Johnstone.
 A Trip to Brighton.
Mabel Constanduros.
 The Snake in the Grass *Alden*
Primo Scala's Accordion Band.
 Leo Fall Potpourri.
Marek Weber and his Orchestra.

2.30 p.m.

TUNES FROM THE TALKIES AND SHOWS

I'm Yours for To-night (Rumba) *Rainger*
Zigeuner (Bitter Sweet) ... Coward
 Why keep that old jewellery under lock and key? Spink & Son, Ltd., will convert it into ready cash.
 Yes, to You (365 Nights in Hollywood) *Clare*
 Selection—Stop Press.
 Down by the River (Mississippi) *Rodgers*
 The Night is Young (The Night is Young) *Hammerstein*
 You Bring out the Savage in Me (Oh I Daddy) *Coslow*
 Next time you're in Brighton, be sure to visit the unique Log Cabin Saloon at Martin's Club, 50 Middle Street.
 A Little Bit of Heaven (Barnacle Bill) *Brennan*

3.0 p.m.

SOME POPULAR SONGS

Marching Through Georgia *Wark*
 Twankydllo.
 Ching-a-Ling *arr. Leslie*
 Have you been wondering what to do with that old-fashioned silver? Sell it to Spink & Son, Ltd., 5 King Street, S.W.1.
 The Veteran's Song *Adams*
 High Barbaree *Traditiona1*

RADIO NORMANDY—cont.

3.15 p.m.

DEAN & DAWSON BROADCAST

CELEBRITY CONCERT OF GRAMOPHONE RECORDS
 Gipsy Love *Lehar*
International Concert Orchestra.
 Du and Du Waltz *Strauss*
Ernst von Dohnanyi.
 Sicilienne et Rigaudon *Francoeur-Kreisler*
Joseph Szigeti.
 Visit Budapest by the Special Anglo-Hungarian Exchange trains. Details from Dean & Dawson, Ltd., 7, Blandford Square, London, N.W.1.

3.30 p.m.

REQUEST PROGRAMME

Cherokee *Carr*
 Accordion Cora *Graham*
 Driftrin' Tide *Castleton*
 Isle of Capri *Kennedy*
 Sam's Medal *Hogan*
 Copies of "Investor's Simplified Account Book" can be had on approval from Mortimer Harley & Co., Ltd., Bank Buildings, St. James's Street, S.W.1.
 I Passed by Your Window *Taylor*
 Dodging a Divorcee *Foresythe*
 Maureen O'Dare *Siever*

4.0 p.m.

ORCHESTRAL CONCERT

When the Lemons Bloom *Strauss*
 Chanson d'Amour *Suk*
 The first step towards good health... good shoes from Chas. H. Baber, Ltd., Regent Street, W.1.
 Song, Night Brings Me to You *Lockton*
 The Last Drops *Kratzl*

4.15 p.m.

The Thought for the Week

THE REV. JAMES WALL, M.A.
Precator of Durham Cathedral

ORCHESTRAL CONCERT—continued

Les Sylphides *Cussans*
 Pianoforte Solo—My Song for You *Spoliansky*
 Glow Worm *Lincke*
 Song of Paradise *King*

4.30 p.m.

LONDON'S PLAYGROUNDS

Old Father Thames *Wallace*
 St. James's Park *Leon*
 End your digestive troubles with Maclean Brand Stomach Powder—made by Macleans, Ltd., Great West Road, London.
 'Appy' Ampstead *Ketelbey*
 Hyde Park Corner *Hargreaves*

4.45 p.m.

The I.B.C. Nursery Corner

with the Uncles
 BIRTHDAY GREETINGS

5.0 p.m.

A MUSICAL MOUNTAIN TOUR

Alpine Memories *arr. Winter*
 A Day in the Tyrol *Romer*
 In the Hall of the Mountain King
 When it's Springtime in the Rockies.
 In the Hills of Colorado *Leon*
 Procession of the Sirdar (Caucasian Sketches) *Ippolitov Iuanov*
 The Mountains of Mourne *French*
 Hieland Laddie *Carruthers*

5.30 p.m.

ODEON THEATRES

BROADCAST

Quarter-Hour

of Melody

and Film Topics.

To see fine films under ideal conditions go to your local Odeon Theatre.

5.45 p.m.

ACCORDION-BAND INTERLUDE

Argentina *Damcrell*
 Good-bye, Hawaii *Leon*
 Spink & Son, Ltd., 5 King Street, S.W.1, are experts in the valuation of important diamonds.
 Because I Love You *Berlin*
 On the Other Side of the Hill *Kennedy*

6.0 p.m.

Request Programme

compiled by
 E. Prentis, of Ifford
 "HEARTS"
 My Heart was Sleeping *Kennedy*
 I'll Follow My Secret Heart *Coward*
 Pop! Goes Your Heart *Dixon*
 An International Tennis Tournament and a Military Horse Show are just two of the attractions of June Fortnight in Budapest.
 Zigeuner, You Have Stolen My Heart *Egen*
 Two Hearts in Waltz Time *Fogwell*
 You Have Taken My Heart *Jenkins*
 You'll be sure of genuine Maclean Brand Stomach Powder if you see the name Macleans, Ltd., Great West Road, London, on the carton.
 You Are My Heart's Delight *Lehar*
 The Beat of My Heart *Burke*

RADIO NORMANDY—cont.

6.30 p.m.

SYLVAN SWEETHEARTS

Popular Songs of Love and Romance

Signature Tune.
 March Winds and April Showers... *Samuels*
 With all My Heart and Soul *Hudson*
 Wish Me Good Luck, Kiss Me
 Good-bye *Ager*
 So Red the Rose *Kent*
 Swanee *Gershwin*

Programme Production by
 Universal Programmes Corporation
 Ltd.

Sylvan Soap Flakes—just as good for washing-up as for washing clothes—look for the blue and white check packet.

6.45—7.0 p.m.

SCO CONCERT

OF

INTERNATIONAL

CELEBRITIES

(Gramophone Records)

SCO Powder—Speedily cleans ovens. Easy and pleasant to use—does flat surfaces, grids, burners, shelves and all. For free sample tin write to: Sco, 102 Smedley Street, London, S.W.8.

Evening Programme

9.30 p.m.

SYMINGTON'S CREAM

OF A PARTY

A boisterous, unconventional

gathering of famous stars.

Among those present are:

ALEXANDER & MOSE

ELSIE CARLISLE

BILLY BENNETT

THE TWO LESLIES

(Leslie Holmes and Leslie Sarony)

STANELLI, assisted by Mrs. STANELLI

THE SYMINGTON TWINS

Presented by the makers of Symington's Tabled Creams and Jelly Crystals, the ideal summer sweets. Produced by the Mather and Crowther Radio Department.

10.0 p.m.

MUSIC FROM THE OPERA

Prelude to Act I, La Traviata *Verdi*
 Yon Assassin is My Equal (Rigoletto) *Verdi*
 A Song of Tender Memories (I Pagliacci) *Leoncavallo*
 "Radio Pictorial" is on sale every Friday, price 3d.
 Gaily Go My Horses' Fleet (Cavalleria Rusticana) *Mascagni*
 Prize Song (The Mastersingers of Nuremberg) *Wagner*
 Cortège des Nobles (Mlada) *Rimsky Korsakow*
 O Charming Hour (Manon) *Massenet*
 Dance of the Apprentices (Mastersingers of Nuremberg) *Wagner*

10.30 p.m.

LIGHT ORCHESTRAL CONCERT

The Clatter of the Clogs *Flynn*
 Persian March *Frimi*
 Songs—Love Everlasting *Frimi*
 For You Alone *Geehl*
 Don't be misled—the only genuine Maclean Brand Stomach Powder is made by Macleans, Ltd., Great West Road, London.
 I Kiss Your Lips *Rudolph*
 Bal Masqué *Fletcher*
 Violin Solo—Serenade (Les Millions d'Arlequin) *Drigo*
 Chimes of Normandy *Planquette*

11.0 p.m.

REQUEST PROGRAMME OF OLD

RAGTIME FAVOURITES

Back Home in Tennessee *Donaldson*
 Europe's leading opera singers will be in Budapest for the June Festival. Details from Dean & Dawson, Ltd., 7, Blandford Square, London, N.W.1.
 Nola *Zamecnik*
 Polly *Arndt*
 Alexander's Ragtime Band *Berlin*
 That old silver is out of keeping in a modern room—sell it to Spink & Son, Ltd., 5 King Street, S.W.1.
 The Ragpickers' Party.

RADIO NORMANDY—cont.

11.15 p.m.

"RADIO PICTORIAL"

CELEBRITY CONCERT

(Gramophone Records)

Signature Tune—You Oughta be in Pictures.
 Make Those People Sway—Fox trot *Jackson*
 Jack Jackson and his Orchestra.
 I've Got an Invitation to a Dance... *Symes*
 Elsie Carlisle.
 Tobermory (Sir Harry Lauder) *Lauder*
 Poor Old Flo—Comedy Waltz *Jackson*
 Jack Jackson and his Orchestra.
 News, articles, gossip, pictures, programmes... all for 3d. in "Radio Pictorial," published Friday.

11.30 p.m.

THE IRISH CONCERT

GOLDEN HOUR OF

MUSIC

A Symphony in Rich and Glorious Melody... a Rhapsody of Tuneful Song
 Special Orchestrations by Van Phillips
 Programme Production by
 Universal Programmes Corporation,
 Ltd.

12 (Midnight)

Club Concert for Aberdare Listeners

Part I—DANCE MUSIC

Someone to Sew Your Buttons On—Fox trot *Gay*
 Georgia's Gorgeous Girl—Fox trot *Parish*
 Popeye the Sailor—Comedy Waltz *Lerner*
 Caramba—Rumba *Don Marsedo*
 Save a Little Love for Me—Fox trot *Somers*
 A Street in Old Seville—Fox trot *Towers*
 Malola—Slow Fox trot *Carler*
 Streamline Strut—Fox trot *Phillips*
 On An Old Paddle Steamer—Fox trot *Sarony*

I.B.C. Time Signal.

12.30 a.m.

Part II—DANCE MUSIC BY HARRY ROY

AND HIS ORCHESTRA

(Gramophone Records)

Sarawaki—Quick step *Gordon*
 She Wore a Little Jacket of Blue—Fox trot *Bryan*
 Valentina—Rumba *Barry*
 Mister Magician—Fox trot *O'Flynn*
 Dixie Lee—Fox trot *Hill*
 Old Mammy Mine *Kennedy*
 I'm Somebody's Sweetheart Now—Quick step *Moreton*
 Better Think Twice—Fox trot *Seymour*

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

RADIO LUXEMBOURG

Continued from page 23, col. 2.

10.30 p.m.

BILE BEANS BROADCAST

Of the Latest Dance Music

Slim figures and clear complexions aren't accidents—they belong to the people who make a regular practice of taking Bile Beans.

11.0 p.m.

THE IRISH CONCERT

GOLDEN HOUR OF

MUSIC

A Symphony in Rich and Glorious Melody... a Rhapsody of Tuneful Song
 Special Orchestrations by Van Phillips
 Programme Production by
 Universal Programmes Corporation,
 Ltd.

11.30 p.m.

SONGS FOR MALE VOICE

(Gramophone Records)

Little Grey Home in the West *Löhr*
 Richard Tauber—Tenor.
 Tramps at Sea *Sohart*
 Lawrence Tibbett—Baritone.
 Safeguard your health by insisting on genuine Maclean Brand Stomach Powder—1s. 3d. a bottle.
 The Old Brigade *Barri*
 Peter Dawson—Bass Baritone.
 I'm a Roamer *Mendelssohn*
 Malcolm McEachern—Bass.

11.45 p.m.

LULLABY TIME

Evening Lullaby *Squire*
 Hush-a-bye (Island) Waltz *Morgan*
 The Song that Reached My Heart *Jordan*
 Gipsy Princess Waltz *Kalman*
 12 (Midnight) Goodnight Melody and Close Down.

Listen to THE GOLDEN HOUR OF MUSIC to-day (Sunday) from RADIO LUXEMBOURG (1304 m.), at 12.30 p.m. and 11 p.m., and from RADIO NORMANDY (269.5 m.) at 11.30 p.m.

Sunday—cont.

Monday, May the Thirteenth

PARIS (Post Parisien)
Continued from page 23, col. 1.

Evening Programme

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

- Signature Tune.
- Old Bohemian Town ... *Kennedy*
- Jack Payne and His Band.
- Song—Turn Ye To Me (Songs of the North) ... *Wilson*
- Sydney MacEwan.
- The Postman Passes My Door ... *Dyrenforth-Smith*
- Patricia Rossborough.
- Maybe I'm Wrong Again ... *Trent*
- Norah Blaney and Gwen Farrar.
- All Poshed Up with me Daisies in me 'and ... *Shuff*
- Charlie Higgins.
- Vocal Medley.
- John and Bill Mitchell.

Have you had your free gramophone record of Murphy's Signature Tune? Write to Wm. S. Murphy, Stauch Buildings, 12 Blenheim Place, Edinburgh.

11.0 p.m.
BILE BEANS
CELEBRITY CONCERT
(Gramophone Records)

- Signature Tune—Young and Healthy.
- A Night with Paul Whiteman at the Biltmore.
- Paul Whiteman and His Orchestra.
- From the Land of the Sky Blue Water ... *Cadman*
- Fritz Kreisler.
- Lover Come Back to Me (The New Moon) ... *Romberg*
- Lawrence Tibbett.
- Down Beside the River Side ... *Carter*
- Hetty King.
- Pianoforte Solo—Allah's Holiday (Katinka) ... *Friml*
- Fred Elizalde.
- I'm a Tree ... *Byng*
- Douglas Byng.
- The Man in the Street ... *Longstaffe*
- Peter Dawson.
- Selection—The Bohemian Girl ... *Balfé*
- Selecta Plectrum Orchestra.

Feel gloriously fit ... It's so easy when you keep your blood stream pure with nightly doses of Bile Beans.

11.30 p.m.
SOME TANGOS
Rodriguez
Mi provinciana ... *Rodriguez*
When the Tyrolese Dance the Tango ... *Muller*
Maclean Brand Stomach Powder can cure your digestive troubles, but don't be put off with cheap imitations.
Mi Guitarra ... *Greco*
Orchids in the moonlight—(Tango Foxtrot) ... *Kahn*

11.45 p.m.
INGERSOLL SLUMBER HOUR
Turn Down the Lights for a Programme of Sweet Music

- Signature Tune—Close Your Eyes. ... *Mozart*
- Andante from Flute Concerto ... *Cadman*
- At Dawning ... *Tierney*
- Alice Blue Gown ... *Brahms*
- Cradle Song
- Programme Arrangement by Universal Programmes Corporation, Ltd.

Be on time all the time ... Ingersoll clocks and watches never let you down.

12 (Midnight) Ingersoll Time Signal
I.B.C. Goodnight Melody and Close Down.

RADIO-COTE D'AZUR
(Juan-les-Pins)
240 m., 1249 Kc/s., 10 kW.

Announcer: Miss L. Bailet.

10.30 p.m.
LIGHT ORCHESTRAL CONCERT
Bees Among the Clover ... *Barker*
Narcissus ... *Neuin*
Song—Love is a Song ... *Kester*
Liesbehold ... *Kreisler*
Minuet ... *Bocherini*
Song—The Temple Bells from Four Indian Love Lyrics ... *Woodforde-Finden*
Friend o' Mine ... *Sanderson*
Pizzicato from Sylvia ... *Delibes*

RADIO NORMANDY
269.5 m., 1113 Kc/s.

8.15—8.45 a.m.
Morning Programme

- CONCERT OF GRAMOPHONE RECORDS
- I'm Forever Blowing Bubbles ... *Kenbrovin*
- Alexander's Accordions.
- Waiting for a Train ... *Rodgers*
- Jimmie Rodgers.
- Charlie Kunz Piano Medley.
- Charlie Kunz.
- Selection—College Rhythm.
- Jay Wilbur and His Band.
- I.B.C. Time Signal.
- The Moon Was Yellow ... *Leslie*
- Turner Layton.
- The Golliwog's Cake Walk ... *Debussy*
- The Wireless Military Band.
- It's Home ... *Yellen*
- Gerry Fitzgerald.
- Gipsy Love—Waltz ... *Lehar*
- International Concert Orchestra.

Afternoon Programme

4.30 p.m.
Chichester, Bognor, Hastings and Eastbourne Concert
DANCE MUSIC
Dodging a Divorcee—Fox trot ... *Foresythe*
Save a Little Love for Me—Fox trot ... *Somers*
Insist on the genuine Maclean Brand Stomach Powder, made by Maclean's Ltd., Gt. West Road, London.
That Tiny Teashop—Tango ... *Raymond*
Let's Have a Jubilee—Fox trot ... *Hill*

SUNDAY—Continued

RADIO-COTE D'AZUR—cont.

11.0 p.m.
VARIETY CONCERT
In Town To-night—Fox trot ... *Hargreaves*
How're You Getting On? ... *Sarony*
Happy Memories.
The Kunz Medley.
Old Sam—'Alt! Who Goes There? ... *Holloway*
Little Girl ... *Henry*
Blaze Away ... *Holzman*
If I Have My Second Time on Earth ... *le Clerq*

11.30 p.m.
MILITARY BAND CONCERT
Entry of the Gladiators ... *Fucik*
Praeludium ... *Jarnfeld*
Tally Ho! ... *Barsotti*
Songs—Stonecracker John ... *Coates*
Uncle Ned ... *Foster*
Overture—Zampa ... *Harold*
By the Blue Hawaiian Waters ... *Ketelbey*
Marche Militaire ... *Schubert*

12 (Midnight)
DANCE MUSIC
Looking for a Little Bit of Blue—Fox trot ... *Woods*
Goodbye Broncho Bill, Goodbye—Slow Fox trot ... *Butler*
When's It Coming Round to Me?—Fox trot ... *Carr*
Dancing With My Shadow—Fox trot ... *Woods*
I'm Lonesome for You Caroline—Waltz ... *Burke*
It's Home—Fox trot ... *Yellen*
Freckle Face, You're Beautiful—Fox trot ... *Friend*
Don't Let It Bother You—Fox trot ... *Gordon*
Oopsala—Comedy Waltz ... *Butler*
My Song for You—Fox trot ... *Eyton*
That's the Way I Like to Hear You—Talk—Fox trot ... *Sigler*
Out in the Cold Again—Fox trot ... *Koehler*
Little Valley in the Mountains—Tango ... *Kennedy*
Let Go the Painter—Fox trot ... *Neville*
Tiny Little Finger Prints—Fox trot ... *Tobias*
Sweetheart Darlin'—Fox trot ... *Kahn*

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.

Announcer: S. H. Gordon Box.

1.0 a.m.
VARIETY CONCERT
Evergreen Selection ... *Woods*
Nelly Grey ... *Cobb*
Ridin' Around in the Rain ... *Austin*
The Future Mrs. 'Awkins ... *Chevalier*
The Birds and the Brook ... *Poleakin*
Climbing Up those Golden Stairs ... *Richards*
Happy Days

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

RADIO NORMANDY—cont.

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

5.0 p.m. Ingersoll Time Signal.
DANCE MUSIC—continued
She Wore a Little Jacket of Blue
Fox trot ... *Bryan*
Old Timer—Fox trot ... *Carr*
There's no need to feel "off colour" if you safeguard your health with nightly doses of Bile Beans.
Popeye the Sailor Man—Comedy
Waltz ... *Lerner*
I Believe in Miracles—Fox trot ... *Wendling*

5.15 p.m.
SYNCOPIATED PIANO DUETS
Ain't She the Dainty? ... *Woods*
There's a Ring Around the Moon ... *Green*
Buy a jar of Cook's "Pavillon" Chutney. Stocked by all leading grocers in Kent, Sussex, Surrey, Hampshire, and London.
You've Got Everything ... *Kahn*
The Way to Love.

5.30-6.0 p.m.
ORCHESTRAL MUSIC
Minuet in G ... *Paderewski*
Ballet from Petite Suite ... *Debussy*
You can be certain of "moulded fit" when you buy Ballito Pure Silk Stockings.
Song—Jewel Song from Faust ... *Gounod*
Souvenir ... *Drda*
La Tosca—Fantasia ... *Puccini*
Free to knitters—beautifully illustrated booklet "Practical Knitting Hints." Also bargain price list Tuscan Wools Knitwear. Selwyn Knitwear Co., Brighton.
Morning was Gleaming with Roseate Light. From The Meistersingers ... *Wagner*
Barcarolle from Tales of Hoffmann ... *Offenbach*
Hungarian Dance—No. 6 ... *Brahms*

Evening Programmes

11.0 p.m.
MILITARY BAND CONCERT
Forge in the Forest ... *Michaells*
Barcarolle ... *Tchaikowsky*
Why not turn that unwanted jewellery into ready cash? Spink & Son, Ltd., are paying excellent prices.
Song—The Garden Where the Praties Grow ... *Liddle*
The Teddy Bears' Picnic ... *Bratton*
Jolly Peter Waltz ... *Werner*
June Festival in Budapest is a fortnight of wonder and delight. Details from Dean & Dawson, Ltd., 7, Blandford Square, London, N.W.1.
Song—The Little Irish Girl ... *Lohr*
Selection—The Belle of New York ... *Kerker*
Knightsbridge March ... *Prevost*

11.30 p.m.
Club Concert for Cardiff Listeners
Part I—VARIETY
(Gramophone Records)
Okay Toots ... *Kahn*
Twilight Yoelling Song ... *Ted & Ezra*
The Only Girl I Ever Loved ... *Bennett*
Smoke Gets in Your Eyes ... *Kern*
Sitting on the Ice in the Ice Rink ... *Cottrell*
Cooking the Dinner ... *Clapham & Dwyer*
The Merry-makers' Carnival ... *Haenschel*

RADIO LUXEMBOURG 1304m., 230Kc/s., 200kW.

6.15 p.m.
The U.P.C. Light Orchestra
Signature Tune—One Night of Love.
Stay As Sweet As You Are ... *Revel*
I Saw Stars ... *Sigler*
The guarantee of genuine Maclean Brand Stomach Powder—the signature Alex. C. Maclean on the carton. ... *Rasbach*
Trees ... *Rasbach*
Don't Say Goodbye.
Boulevard of Broken Dreams ... *Dubin*
Ah, But Is It Love?

6.30 p.m.
THE IRISH CONCERT
LIGHT MUSIC
Signature Tune—Come Back to Erin.
Ambrose's Jubilee Cavalcade.
Valentina ... *Barry*
Charlie Kunz Medley No. 1.
Skylark ... *Rogers*
La Donna e Mobile ... *Verdi*
Love is in the Air Again ... *Miller*
I Travel Alone ... *Coward*

RADIO NORMANDY—cont.

12 (Midnight)
Part II—DANCE MUSIC
The Wedding of the Garden Insects ... *Sarony*
An Earful of Music—Fox trot ... *Kahn*
A Little White Gardenia—Fox trot ... *Coslow*
El Puchó—Tango ... *Rennce*
On an Old Paddle Steamer—Fox trot ... *Sarony*
Down by the River—Fox trot ... *Rodgers*
St. James' Park—Quick step ... *Sarony*
The Waltz of Love—Waltz ... *Jones*
Jack o'Diamonds—Fox trot ... *Gay*

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

YANKEE NETWORK CONCERT
Arranged by the I.B.C. of London, Radio City, New York
DANCE MUSIC
Someone to Sew Your Buttons On—Fox trot ... *Gay*
Toreador—Paso Doble ... *Clemens*
Rhythm of the Rain—Fox trot ... *Meskill*
Back to Those Happy Days—Fox trot ... *Nicholls*

12.45 a.m.
DANCE MUSIC
You and the Night and the Music—Slow fox trot ... *Schwartz*
I'm a Hundred Per Cent. for You—Fox trot ... *Oakland*
Oopsala—Comedy Waltz ... *Butler*
I Only Have Eyes for You—Fox trot ... *Dubin*

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

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

10.30 p.m.
REQUEST PROGRAMME
Unrequited Love ... *Lincke*
Two Lovely Black Eyes ... *Forman*
See Me Dance the Polka ... *Grossmith*
Pick Up That' Musket ... *Holloway*
Speak to Me of Love ... *Lenoir*
Trees ... *Rasbach*
Rollin' Home ... *Hill*
Serenata ... *Moskowski*
Where My Caravan Has Rested ... *Lohr*

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

YANKEE NETWORK
WNAC, BOSTON, MASS.
243.8 m., 1230 Kc/s., 25 kW.
WEAN, PROVIDENCE, R.I.
384.4 m., 780 Kc/s., 5 kW.
4.30—4.45 a.m.
(11.30—11.45 p.m. E. Summer Time)
I.B.C. Concert
Arranged by the I.B.C. of London, Radio City, New York.

Every evening at 6.15, immediately after the "First News," switch over to RADIO LUXEMBOURG (1034 m.) for an hour of the finest entertainment.

Tuesday, May 14th

Wednesday, May 15th

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.15-8.45 a.m. DANCE MUSIC
Dust Off That Old Pianna—Quick step
What's the Reason?—Fox trot
Life Begins at Oxford Circus—Fox trot
Adios—Rumba
I.B.C. Time Signal.
Just Once Too Often—Fox trot
For All We Know—Fox trot
Love Songs of the Nile—Waltz
It's Home—Fox trot

Afternoon Programme

4.30 p.m. Torquay, Exeter, Plymouth and Devonport Concert
DANCE MUSIC
Back to Those Happy Days—Fox trot
Dulce Mujer—Rumba
Swing Brothers, Swing—Fox trot
Home Again—Fox trot

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

5.0 p.m. Ingersoll Time Signal. DANCE MUSIC—continued
When My Ship Comes In—Fox trot
When My Prince Charming Comes Along—Waltz
Sult the occasion with a Ballito Stocking—service weight for hard wear, chiffonette for daintiness, crepelette for luxury.
Jack O'Diamonds—Fox trot
Clouds—Fox trot

5.15 p.m. BALALAIKA ORCHESTRA
Along Petersburg.
Broken Life—Russian Waltz.
If it bears the signature Alex C. Maclean on the carton, it's the genuine Maclean Brand Stomach Powder.
Over the Waves
Down the Paved Street.

5.30-6.0 p.m. LIGHT MUSIC
Pizzicato Polka
A Day in the Tyrol
Song—Life is a Dream
Piano Medley.
Chimes of Normandy
Song—That Handsome Accordion Man
Creola—Tango
Gee Whizz

Evening Programmes

11.0 p.m. Talkie Time
TUNES FROM THE TALKIES AND SHOWS
Signature Tune—Sittin' in the Dark.
Selection—Stop Press.
Oh! Leo (Transatlantic Merry-go-Round)
Pardon My English (Jill Darling)
Such a simple exchange—old gold for treasury notes. Make it at Spink & Son, Ltd., 5 King Street, S.W.1.
I'm Yours for To-night (Rumba)
I Only Have Eyes for You (Dames)
Putting on weight? Don't worry. The simple reducing remedy is a nightly dose of Bile Beans.

6.15 p.m. SOME CELEBRITIES (Gramophone Records)
Ombra mai fu (Largo)
Dance of the Marionette
"Radio Pictorial," with full details of Continental Programmes, is on sale every Friday, price 3d.
Lo' Here the Gentle Lark
Ave Maria
Gracie Fields.

6.30 p.m. THE IRISH CONCERT
DANCING WITH COLE PORTER
Signature Tune—Come Back to Erin.
Night and Day—Fox trot.
Miss Otis Regrets—Fox trot.

6.30 p.m. THE IRISH CONCERT
DANCING WITH COLE PORTER
Signature Tune—Come Back to Erin.
Night and Day—Fox trot.
Miss Otis Regrets—Fox trot.

RADIO NORMANDY—cont.

11.0 p.m.—Talkie Time—Contd.
Mandy (Kid Millions)
Ciribiribin (One Night of Love)
Water sports and Athletic Contests form a part of the June Festival in Budapest. Book the date—June 6 to 20. Selection—Happiness Ahead.

11.30 p.m. THE IRISH CONCERT "TANGO TIME"
Announcer:—John Charles Sinclair.
Signature Tune—Come Back to Erin.
Romaneca
Juramentita.
Lamento Esclave.
Solitario
Aunque Chiera Ovidarme.
Kyrene
Nanow
That Tiny Teashop.
Programme Arrangement by Universal Programmes Corporation, Ltd.

12 (Midnight) Club Concert for Rhondda and District Listeners
DANCE MUSIC—Part I
Back Home in Tennessee
In a Blue and Pensive Mood
Clavelito—Tango
One Night in Napoli—Fox trot
I'm Growing Fonder of You
Let's Have a Jubilee—Fox trot
Memories of Hours Spent With You—Waltz
Put On An Old Pair of Shoes
What a Little Moonlight Can Do.

I.B.C. Time Signal.
2.12.30 a.m. Part II
There's a Body on the Line
What's the Reason?
Conchita—Rumba
Looking for a Little Bit of Blue
Goodbye Hawaii—Fox trot
Lolo—Tango
It's Easy to Remember—Fox trot
Baby Gaby and the Music Box
Plessow

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

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

10.30 p.m. VARIETY CONCERT (Gramophone Records)
Ambrose's Jubilee Cavalcade—1924-1935.
Abdul Abdulbul Amir
Billy Reid Rambles.
Mary Rose
Stay As Sweet As You Are
We Parted on the Shore
Happy and Free Yodel
Back Home in Tennessee

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

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

10.30-11.0 p.m. I.B.C. CONCERT ORCHESTRAL MUSIC

RADIO LUXEMBOURG 1304m., 230Kc/s., 200kW.

6.15 p.m. SOME CELEBRITIES (Gramophone Records)
Ombra mai fu (Largo)
Dance of the Marionette
"Radio Pictorial," with full details of Continental Programmes, is on sale every Friday, price 3d.
Lo' Here the Gentle Lark
Ave Maria
Gracie Fields.

6.30 p.m. THE IRISH CONCERT
DANCING WITH COLE PORTER
Signature Tune—Come Back to Erin.
Night and Day—Fox trot.
Miss Otis Regrets—Fox trot.

6.30 p.m. THE IRISH CONCERT
DANCING WITH COLE PORTER
Signature Tune—Come Back to Erin.
Night and Day—Fox trot.
Miss Otis Regrets—Fox trot.

6.30 p.m.—Irish Concert—Contd.
How Could We Be Wrong?—Fox trot.
I've Got You on My Mind.
Experiment—Fox trot.
Thank You So Much Mrs. Lowsborough Goodby.
Cole Porter Medley.

7.0-7.15 p.m. The U.P.C. Dance Orchestra
Signature Tune—I've Got Rhythm.
I Wish I Were Twins
My Baby's On Strike
For All We Know
Carioca
Don't Let it Bother You
Ole Faithful
Long May We Love
Live and Love To-night.

7.0-7.15 p.m. The U.P.C. Dance Orchestra
Signature Tune—I've Got Rhythm.
I Wish I Were Twins
My Baby's On Strike
For All We Know
Carioca
Don't Let it Bother You
Ole Faithful
Long May We Love
Live and Love To-night.

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.15-8.45 a.m. Request Programme
Compiled by Mr. B. G. Pittock and Family, of Dover, Kent
The Cowboy's Last Wish.
Breakfast in Bed
Won't You Buy My Pretty Flowers?
Sanctuary of the Heart
I.B.C. Time Signal.
Roll Along Covered Wagon
Accordion Joe
Lazy Pete
Ole Faithful

Afternoon Programme

4.30 p.m. Isle of Wight, Portsmouth and Southsea Concert
DANCE MUSIC
Rhythm of the Rain—Fox trot
Have your furniture removed by experts—Manchip & Co., London Road, Portsmouth. Storage arranged.
One Night in Napoli—Fox trot
Easter Parade—Fox trot
Crepuscule—Tango

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

5.0 p.m. Ingersoll Time Signal. DANCE MUSIC—continued
Since Charlie Did His Courting in a Chalk Pit—Fox trot
Till We Meet Again—Waltz
The London Boot Repairing Co., 68 London Road, Portsmouth, have been awarded two silver cups in open competition. St. James' Park—Quick step
Someone to Sew Your Buttons On

5.15 p.m. FIFTEEN MINUTES WITH JACK BUCHANAN AND ELSIE RANDOLPH (Gramophone Records)
Fancy Our Meeting
One Good Tune Deserves Another
See Bulpitt's "Jubilee Offer" of 2s. Tweeds and suitings 54 in. wide at 29-41 King's Road, Southsea, or 8 London Road, Portsmouth.
The Sun is Round the Corner
Oceans of Time

5.30-6.0 p.m. LIGHT ORCHESTRAL MUSIC
Sandler Serenades.
Blue Danube Waltz
Ankle-clinging hosliery means extra comfort and extra charm—that's why wise women insist on Ballito Stockings.
Uncle Pete
Songs—Two Hearts that Beat in Waltz Time
In Old Vienna
When the Woods are Green
Alex. C. Maclean Brand Stomach Powder has many imitators—only genuine if the signature Alex. C. Maclean appears on the carton.
Blonde or Brunette
Occhi Neri (Black Eyes)

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RADIO NORMANDY—cont.

11.0 p.m.—Orchestra Raymonde—Contd.
By the Sleepy Lagoon
Old gold has reached an astonishingly high level—and you'll get the best price of all from Spink & Son, Ltd.
Electric Girl.
Chanson d'Amour
Indian Mail
Reduced railway fares are being arranged for visitors to Budapest's June Fortnight. Details from Dean & Dawson, Ltd., 7, Blandford Square, London, N.W.1.
Night on the Waves.
Glow Worm—Intermezzo
Dance of the Merry Mascots

11.30 p.m. THE ANNOUNCERS' VARIETY HALF-HOUR
12 (Midnight) Club Concert for Bridgend Listeners
Part I—DANCE MUSIC
Old Timer—Hill Billy Fox trot
Dust Off That Old Pianna
A Garden of Illusion—Waltz
Whisper Sweet—Fox trot
Two Trumpet Too—Fox trot
I Was Lucky—Fox trot
Sidewalks of Cuba—Rumba
Tiny Little Finger Prints—Fox trot
Ha-Cha-Cha—Fox trot

12.30 a.m. I.B.C. Time Signal. Part II—DANCE MUSIC BY BILLY COTTON AND HIS BAND (Gramophone Records)
My Girl Don't Love Me—Fox trot
The Big Bad Wolf Was Dead
Popeye the Sailor Man
The Tattooed Lady
Save a Little Love for Me—Fox trot
On An Old Paddle Steamer
You're Nothin' but a Nothin'
We're Just Simple Folk—Fox trot

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

Thursday, May 16th

Friday, May 17th

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.15-8.45 a.m. LIGHT MUSIC Musical Comedy Selections. I Believe in Miracles ... Lewis Oh! Fred, Tell Them to Stop Hit-Bits. ... Meen I.B.C. Time Signal. The Butterfly ... Bendix Phantom Brigade ... Myddleton "Radio Pictorial" is published to-morrow, Friday, price 3d. I'm a One Man Girl ... Grey The Whistler and His Dog ... Pryor

Afternoon Programme

4.30 p.m. Worthing, Littlehampton, Brighton and Hove Concert DANCE MUSIC Be Careful, Young Lady—Fox trot Coslow Cheap imitations may be harmful, so insist on genuine Maclean Brand Stomach Powder —from 1s. 3d. a bottle. On an Old Paddle Steamer—Fox trot Sarony Adios—Rumba ... Madriguera The Wedding of the Garden Insects —Fox trot Sarony

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

5.0 p.m. Ingersoll Time Signal. DANCE MUSIC—continued I Was Lucky—Fox trot ... Stern The Church Bell Told—Fox trot ... Schwartzs Ballito Pure Silk Stockings in the season's smartest shades await your inspection. See them at your draper's. To-night I'm Going to Be Gay—Tango Discepolo Happiness Ahead—Fox trot ... Wrubel

5.15 p.m. ORGAN RECITAL A Garland of Roses. Traumerlei ... Schumann Organ and Violin—I'll Sing These Songs of Araby ... Clay Pan and the Wood Goblins ... Rathke

5.30-6.0 p.m. OLD FAVOURITES I Do Like to Be Beside the Seaside Glover Old Folks at Home ... Foster A new issue of "Radio Pictorial" comes out to-morrow, Friday, price 3d. After the Ball ... Harris The Old Rustic Bridge ... Skelly Silver Threads Among the Gold ... Rexford Increase the pleasure of your stay in Brighton by enrolling as a temporary member of Martin's Club, 50 Middle Street. Memories of the Ball. Lily of Laguna ... Stuart She's a Lassie from Lancashire ... Murphy

Evening Programmes

11.0 p.m. CONCERT OF GRAMOPHONE RECORDS Banjo Medley John and Billy Mitchell. A Little Bit of Heaven ... Brennan Denis O'Neil. Spink & Son, Ltd., 5 King Street, S.W.1. will arrange immediate purchase of your old gold and diamonds.

RADIO NORMANDY—cont.

11.0 p.m. Gramophone Records—cont. At the Palais de Danse (from The Cockney Suite) ... Ketelbey Ketelbey's Concert Orchestra. Du and Du—Waltz ... Strauss Ernst von Dohnanyi. Hungarian Folk Songs and Dances in their native setting will be given during the June Festival in Budapest—June 6 to 20. Love Everlasting ... Friml Richard Crooks. Cavalcade of Martial Songs. Band of H.M. Welsh Guards. Rock and Roll ... Clare The Boswell Sisters. By a Waterfall ... Kahal Eight Piano Symphony.

11.30 p.m. THE IRISH CONCERT THE ROMANTIC BACHELOR The Romantic Bachelor Presents Melodies of Youth and Songs of Love Signature Tune—Come Back to Erin. Trees: Only a Rose ... Friml The Pagan Love Song ... Brown Dust on the Moon ... Adams Kashmiri Love Song. Woolforde-Finden Hands Across the Table ... Parish Waltz Serenade A Night in Venice ... J. Strauss Programme Arrangements by Universal Programmes Corporation, Ltd.

12 (Midnight) Club Concert for Merthyr Listeners DANCE MUSIC—Part I She Wore a Little Jacket of Blue—Fox trot Bryan Home Again—Fox trot ... Carter That Tiny Teashop—Tango ... Raymond Rhythm of the Rain—Fox trot ... Stern My Old Dog—Fox trot ... Sarony An Old Lullaby—Waltz ... Hirsch The Song of the Trees—Fox trot ... Damerell Ali Baba—Rumba ... Lecuona It's Home—Fox trot ... Yellen

I.B.C. Time Signal. 12.30 a.m. Part II I Only Have Eyes for You—Fox trot ... Dubin Faith—Waltz ... Damerell Old Mammy Mine—Fox trot ... Kennedy Three Little Fat Girls—Comedy Fox trot ... Morton Sons of the Sand—March ... Noble La Cucaracha—Rumba ... d'Lorah Stay as Sweet as You Are—Fox trot ... Gordon Sarawaki—Quick Step ... Gordon

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

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

There will be no I.B.C. Transmissions from PARIS (Poste Parisien) To-night

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.15-8.45 a.m. MARTIAL MOMENTS Soldiers in the Park ... Monckton Splendid Guards March ... Prevost Song—Marching Through Georgia ... Wark Twist and Twirl ... Kottaun I.B.C. Time Signal. Cavalcade of Martial Songs. Guards Brigade March ... Dareuski "Radio Pictorial" is on sale at all bookstalls to-day, price 3d. Song—The Trumpeter ... Dix With Sword and Lance ... Starke

Afternoon Programme

4.30 p.m. Bournemouth, Weymouth, Southampton and Winchester Concert. DANCE MUSIC Throwin' Stones at the Sun—Fox trot ... Simon Old Bohemian Town—Slow Fox trot ... Kennedy My Girl Don't Love Me—Fox trot ... Somers Ali Baba—Rumba ... Miller

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

Cutey Cream Toffee—hygienically made, hygienically protected. Caramels and Toffee Rolls sold in cellophane packs at 2d. and 4d.

5.0 p.m. Ingersoll Time Signal. DANCE MUSIC—continued Dust Off That Old Pianna—Quick step Caesar Old Mammy Mine—Fox trot ... Kennedy Your guarantee of genuine Maclean Brand Stomach Powder—the signature Alex. C. Maclean on the carton. Oh! Fred—Comedy Waltz ... Meen Back to Those Happy Days—Fox trot ... Nicholls

5.15 p.m. HAWAIIAN GUITAR BAND Hawaiian Sweetheart of Mine ... Haugney Naughty Hawaii ... Carlo Now that you've bought a jar of Cook's "Pavilion" Chutney take the next opportunity to try some cheese and chutney sandwiches. Honolulu Bay. ... Brodsky Cara Mia ... Brodsky

5.30-6.0 p.m. TEA TIME VARIETY A Bouquet from Jerome Kern ... Kern Rain ... Hill You'll like the extra length and special stretch of Ballito Pure Silk Stockings—and they won't shrink in the wash. Naughty Nellie Gwynn ... Byng Waltz Me Round Again. Be Yourself ... Ellis A new issue of "Radio Pictorial" comes out to-day, Friday, price 3d. Toyland Holiday ... da Costa Music ... Crick Jollification ... Reeves

Evening Programmes

11.0 p.m. MUSIC FROM OPERA Gaily Go My Horses' Fleet (Cavalleria Rusticana) ... Mascagni Woman's a Fickle Jade (Rigoletto) ... Verdi Expert advice and courteous treatment await you when you take your old gold and diamonds to Spink & Son, Ltd. March of the Smugglers (Carmen) ... Bizet

RADIO NORMANDY—cont.

11.0 p.m.—Music from Opera—cont. Your Tiny Hand is Frozen (La Bohème) ... Puccini Gipsy Song (Carmen) ... Bizet Fashionable clothes demand slim figures—and the easy way to a slim figure is a nightly dose of Bile Beans. Selection of Airs from Verdi's Operas ... Verdi, arr. Pecconi One Fine Day (Madame Butterfly) ... Puccini See the beauties of Hungary. Terms from Dean & Dawson, Ltd., 7, Blandford Square, London, N.W.1. Waltzes and Interlude Act 3 (Arabella) ... Strauss On With the Motley (Pagliacci) ... Leoncavallo

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

Signature Tune—You Oughta be in Pictures. Jack Payne Memories. Jack Payne and his Band. The Girl with the Dreamy Eyes ... Carr Phyllis Robins. Blue Yodel No. 4 ... Rodgers Jimmie Rodgers. March Winds and April Showers ... Samuels The Casani Club Orchestra. Albert Comes Back ... Edgar Stanley Holloway. Another One Gone ... Nicholls Norah Blaney and Gwen Farrar. A peep behind the scenes of Broadcasting in "Radio Pictorial," out to-day, price 3d.

12 (Midnight) Club Concert for Neath Listeners

DANCE MUSIC—Part I Swing Brothers, Swing ... Scott Wood To-night I'm Going to be Gay Discipello When My Ship Comes In—Fox trot Kahn St. James's Park—Quick step ... Leon Popeye the Sailor Man ... Lerner I'm Afraid to Open Your Letter... Sigler Someone to Sew Your Buttons On La Majestica—Rumba ... Burman There's No Green Grass Around the Old North Pole—Fox trot ... Lorraine

I.B.C. Time Signal. 12.30 a.m. Part II My Heart was Sleeping ... Kennedy Dancing With My Shadow ... Woods Samun—Classical Fox trot arr. Robrecht Georgia's Gorgeous Gal—Fox trot Parish Arlene—Waltz ... Seymour Clouds—Fox trot ... Donaldson Night and Day—Fox trot ... Porter

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

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

10.30 p.m. SELECTIONS FROM MUSICAL COMEDY Selection—Follow Through ... de Sylva Indian Love Call (Rose Marie) ... Friml You Are My Heart's Delight (The Land of Smiles) ... Lehara A new issue of "Radio Pictorial" came out to-day. Get a copy from your newsagent—price 3d. Gems from No, No, Nanette ... Youmans Dancing with a Ghost (Jill Darling) ... Carter Wanting You (The New Moon) ... Romberg Zigeuner (Bitter Sweet) ... Coward Night and Day (Gay Divorce) ... Porter

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

RADIO LUXEMBOURG 1304 m., 230 Kc/s., 200 kW.

6.15 p.m. The U.P.C. Light Orchestra Signature Tune—One Night of Love. Irene ... Tierney If I Have You ... Shapiro Time On My Hands ... Youmans "Radio Pictorial" is published to-morrow, Friday, price 3d. Mean to Me ... Turk Out of the Clear Blue Sky ... Cleary Hands Across the Table ... Parish

6.30 p.m. THE IRISH CONCERT DANCE MEMORIES THREE MONTHS BACK Signature Tune—Come Back to Erin. Two Cigarettes in the Dark—Fox Trot ... Webster

6.30 p.m. The Irish Concert—Cont. One Night of Love—Waltz ... Schertzinger For All We Know—Fox trot ... Ravel Ache in My Heart—Fox trot ... Siewier Temperamental—Blues ... Roy Dames—Fox trot ... Dublin Teresina—Paso Doble ... Santenguini Sing as We Go—Selection.

7.0-7.15 p.m. INSTRUMENTAL INTERLUDE Accordion Band—One Night in Napoli ... Ingram Pianoforte Solo—Love is in the Air Again ... Miller Banjo Selection—Gaits and Styles. Organ Solo—Selection, The Mikado ... Sullivan

RADIO LUXEMBOURG 1304 m., 230 Kc/s., 200 kW.

6.15 p.m. MILITARY BAND CONCERT Light Cavalry Overture ... Suppé In a Clock Store ... Orth Song—Song of the Buccaneer ... Mortimer London Bridge March ... Coates

6.30 p.m. THE IRISH CONCERT VARIETY (Gramophone Records) Signature Tune—Come Back to Erin. Clouds ... Donaldson My Old Dog ... Sarony Bashful Tom ... Kemp Billy Reid Rambles. Xylophone Medley.

6.30 p.m. The Irish Concert—cont. Old Fashioned Love ... Mach Limehouse Blues ... Furber Just Once Too Often ... Stept

7.0-7.15 p.m. The U.P.C. Dance Orchestra Signature Tune—I've Got Rhythm. Dancing With My Shadow ... Woods Wish Me Good Luck ... Davis Dust on the Moon ... Adams Indigestion sufferers! You need genuine Maclean Brand Stomach Powder—don't risk your health with cheap imitations. A Needle in a Haystack ... Herb A Mile a Minute ... Peckerclear Out of a Clear Blue Sky ... Clearv

"The King of Jazz," Paul Whiteman, poses with two other well-known musicians, his father and son. Paul Whiteman and his Orchestra play in a Celebrity Concert from Paris (Poste Parisien) at 11 p.m.

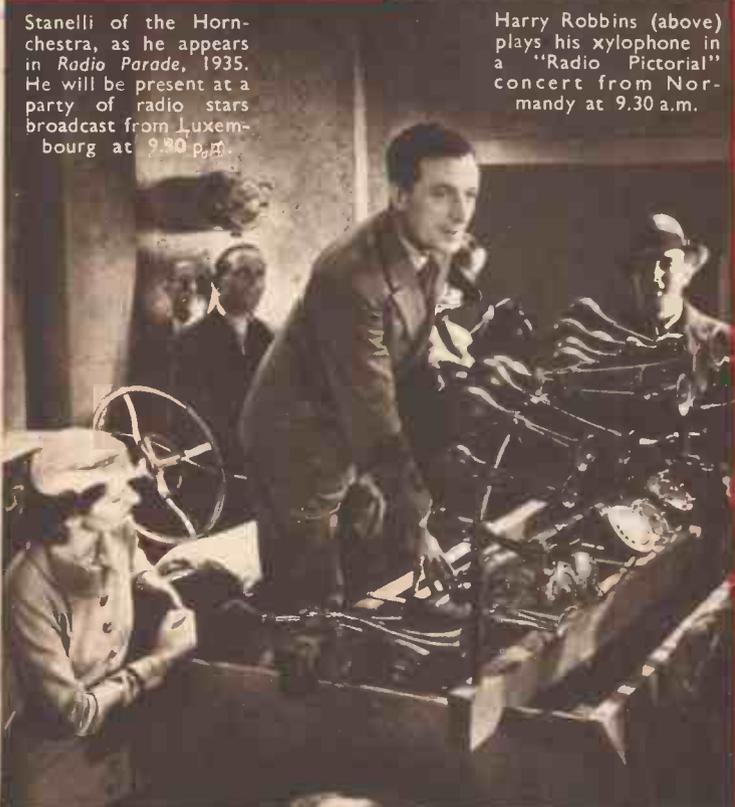


Mabel Constanduros will take us for a "Trip to Brighton." She is included in a concert from Normandy at 2 p.m.

THIS SUNDAY'S VARIETY

from the **CONTINENT**

Stanelli of the Horn-chestra, as he appears in *Radio Parade, 1935*. He will be present at a party of radio stars broadcast from Luxembourg at 9.30 p.m.



Harry Robbins (above) plays his xylophone in a "Radio Pictorial" concert from Normandy at 9.30 a.m.



She takes part in many of the most popular sponsored programmes—the charming French announcer at Radio Luxembourg

Saturday, May the Eighteenth

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.15-8.45 a.m.
REQUEST PROGRAMME
I Believe in Miracles—Fox trot *Wendling*
Rhythm of the Rain—Fox trot *Stiern*
Butterfly—Waltz *Weber*
Easter Parade—Fox trot *Berlin*
I.B.C. Time Signal.
Burlington Bertie from Bow *Hargreaves*
Sidewalks of Cuba—Rumba *Oakland*
Old Timer—Fox trot *Carr*
The Early Twenties—Fox trot.

Afternoon Programme

4.30 p.m.
Tunbridge Wells, Isle of Thanet, Dover and Folkestone Concert
DANCE MUSIC
The Object of My Affection—Fox trot *Tomlin*
Dodging a Divorce—Fox trot *Foresythe*
That Tiny Teashop—Tango *Raymond*
Baby Gaby and the Music Box... *Plessow*
4.45 p.m.
The I.B.C. Nursery Corner with the Uncles
BIRTHDAY GREETINGS

Have you bought your supply of Cutey Toffee for the week-end? Toffee Rolls, Caramels, Slabs and Bars—all at 2d. for 4 oz.

5.0 p.m. Ingersoll Time Signal.
DANCE MUSIC—continued
She Wore a Little Jacket of Blue... *Bryan*
Alchemists turned base metal into gold—Spink & Son, Ltd., turn old gold into currency notes.
Goodbye Hawaii—Fox trot *Leon*
Old Missouri Moon—Waltz *Leon*
Fit as a fiddle—and looking years younger—he's begun taking regular nightly doses of Bile Beans.
Streamline Strut—Fox trot *Phillips*

5.15 p.m.
LIGHT ORCHESTRAL MUSIC
Poppies *Moret*
When the Lemons Bloom *Strauss*
Well-dressed women know the importance of smart stockings—that's why they insist on Ballito.
Vision *Chuckerbutt*
Musical Box *Heykens*

5.30-6.0 p.m.
SATURDAY AFTERNOON
When Work is Through *Sherman*
Holiday *Ponce*
Don't be misled—buy genuine Maclean Brand Stomach Powder with the signature Alex. C. Maclean on the carton.
Laughing at the Rain *Gilbert*

RADIO NORMANDY—cont.

5.30-6.0 p.m.—continued
I Like to Jump Upon a Bike *Box and Cox*
Advertise your hotel for less than 10d. a week—in Firmin's Gallery, 2 Adelaide Street, Strand, W.C.2.
Happy *Lupino*
International Football Match—Scotland v. England.
Teas, Light Refreshments and Minerals *Sarony*
Barnes Stores, Arundel Street, Portsmouth—see their weekly Bargain Squares in Saturday's newspapers.
Let's All Go to the Music Hall *Butler*

Evening Programmes

11.0 p.m.
HIGH FINANCE
Brewster's Millions *Noble*
Gold and Silver.
Brother, Can You Spare a Dime? *Harburg*
Spink & Son, Ltd., the firm with over a century of experience in the valuation of important diamonds.
The Millionaire Kid Medley *Mayerl*
The Dollar Princess *Fall*
For full details of June Fortnight in Budapest consult Dean & Dawson, Ltd., 7 Blandford Square, London, N.W.1
The Gold Digger's Song *Dubin*
Jimmy Had a Nickel *Sigler*

11.30 p.m.
THE IRISH CONCERT
"GOING PLACES"
Dermot O'Neill, globe trotter and adventurer, guides you each week to lands of quaint custom and strange music
Programme Arrangement by Universal Programmes Corporation, Ltd.

RADIO LUXEMBOURG 1304m., 230 Kc/s., 200kW.

6.15 p.m.
The U.P.C. Light Orchestra
Signature Tune—One Night of Love.
You Are My Heart's Delight *Lehar*
The World is Waiting for the Sunrise... *Romberg*
I Only Have Eyes for You *Dubin*
Let's Fall in Love *Koehler*
The Very Thought of You... *Noble*
With My Eyes Wide Open *Gordon*

6.30 p.m.
THE IRISH CONCERT
DANCING TIME
Signature Tune—Come Back to Erin.
Square Dance—Fox trot *Schwartz*
She Wore a Little Jacket of Blue—Fox trot *Bryan*

RADIO NORMANDY—cont.

12 (Midnight)
Club Concert for Swansea Listeners
Part I—DANCE MUSIC
One Night in Napoli—Fox trot *Ingram*
Crazy Weather—Fox trot *Sigler*
Temptation Rag *Lodge*
It's Home—Fox trot *Yellen*
Back Home in Tennessee—Fox trot *Donaldson*
Rose of Seville—Tango *Mora*
Be Careful, Young Lady—Fox trot *Coslow*
Back to Those Happy Days—Fox trot *Nicholls*
Au Revoir l'Amour—Fox trot *Meskill*

I.B.C. Time Signal.

12.30 a.m.
Part II
DANCE MUSIC BY JAY WILBUR AND HIS BAND
(Gramophone Records)
On an Old Paddle Steamer—Fox trot *Sarony*
College Rhythm Selection.
Love—Waltz *Parr*
Let's Have a Jubilee—Fox trot *Mills*
Silly Symphony Selection.
Oh! Can't You Hear that Guitar?—Tango *Ingram*
Happiness Ahead Selection.
Sing As We Go—One Step *Parr*

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

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

10.30 p.m.
STRANG'S RACING POOLS BROADCAST
VARIETY
Dorfkinder Waltz *Kalman*
Abdul Abdulbul Amir *Crumit*
Mouth Organ Solo—Bolero *Ravel*
Just Two Hearts and a Waltz Refrain *Stolz*
On an Old Paddle Steamer *Sarony*
My Old Dog *Sarony*
Smiling Eyes *Nawahi*
The Merry Middies *Brooke*

Remember! Strang's address is—Hawkhill Avenue, Edinburgh 7.

11.0 p.m. Ingersoll Time Signal.

MILITARY BAND CONCERT
May Day Revels *Cope*
Every bottle of genuine Maclean Brand Stomach Powder has the signature Alex. C. Maclean on the carton.
Selection—Patience *Sullivan*
"Radio Pictorial" was published yesterday, price 3d. Get a copy before your newsagent sells out.
Down South *Myddleton*
Riders of the Flag *Sousa*

11.15 p.m. POPULAR MELODIES

The Waltzing Doll *Poldini*
Lover, Come Back to Me *Romberg*
In a Persian Market *Ketelbey*
Until *Sanderson*
Vilia (The Merry Widow) *Lehar*
Waltz in A Flat *Brahms*
Hungarian Dance No. 5 in F Sharp Minor *Brahms*
Springtime Serenade *Heykens*
Kashmiri Song *Woodforde-Finden*
Siciliana (Serenata)... *Schmalstich*

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

VIOLENT INDIGESTION FOR 2 YEARS

Improved "beyond belief"

If you know what it is to suffer from indigestion so badly that everything you eat brings pain and discomfort; what would you give to be well and normal in a few days?

Here is a letter, short and sincere, from one who suffered just as you do, Mr. Douglas Parker of Alcester Road, Studley, Warwickshire.

"I have suffered," he says, "from Gastric Ulcers for 2 years and everything I ate used to give me violent indigestion and pain. About four months ago a friend advised me to try Maclean Brand Stomach Powder, and I am delighted at the improvement in my appetite and general condition. My appetite has improved beyond all belief and I feel a different fellow altogether."

You, too, can obtain just as great and speedy relief as Mr. Parker. But be sure to get the original Maclean Brand Stomach Powder. Do not accept an inferior substitute for the sake of a few pence, but ask your chemist for Maclean Brand Stomach Powder and be sure to see the signature "ALEX. C. MACLEAN" on bottle and carton before you buy. It is not sold loose but only in bottles in cartons, of Powder or Tablets, at 1/3, 2/- and 5/-.

Do You Know...

When Joseph Muscant is away from music, he plays golf and enjoys motoring.

Denis Noble's second love is also driving a car as fast as possible. His first love is playing cricket, and he is a member of several famous clubs.

Eric Maschwitz plays a pretty game of tennis.

Dogs, gardening, golf and criminology are Tommy Handley's spare time pursuits.

Walter Glymme plays bowls.

Florence Desmond collects antiques, especially Staffordshire figures. And another like of hers—roast beef and Yorkshire pudding.

LAUGH—with DAVY BURNABY and his Concert Party of Stars!

LISTEN—to what MRS. GOODSORT says!

TUNE IN—to the

"RINSOPTIMISTS"

SUNDAY at 6.30 p.m.

RADIO LUXEMBOURG 1304 m., 230 Kc/s., 200 kW.

R.2092-476

PRESENTED BY THE MAKERS OF RINSO

TUNE IN TO RADIO LUXEMBOURG
(1304 METRES) SUNDAYS AT 8 P.M.



THE
FOUNDATION
OF HER
PERFECT
COMPLEXION
*is the
Olive Oil
in
Palmolive*

THE maintenance of the skin's natural beauty is not a matter of expensive or elaborate "beauty treatments," but of regular natural cleansing with soap and water. This is the view expressed unanimously by no less than 20,000 famous beauty specialists.

At the same time they stress the importance of choosing the right soap and urge that a pure Olive Oil soap is the best of all. Palmolive is a pure vegetable oil soap, containing nothing but a scientific blend of natural olive and palm oils. There is no artificial colouring matter in it.

So you cannot follow the advice of these beauty specialists more closely than by giving your skin the daily benefit of Palmolive's rich, beautifying lather.

3^d PER TABLET

Price does not apply in I.F.S.

This amount of Olive Oil goes into every tablet of Palmolive.

— TO THE
PALMOLIVE HALF
HOUR OF LIGHT MUSIC
**PAUL OLIVER
OLIVE PALMER
AND THE
PALMOLIVERS**

A new-comer on the air . . .
and an old friend!

LISTEN TO THE
**MONKEY BRAND
RADIO PROGRAMME**
FROM
RADIO LUXEMBOURG
every Sunday at 7.15 p.m.

M 429-200

How to Dress Well—
on 10/ or £1. per month

OPEN A CREDIT ACCOUNT WITH SMARTWEAR. No references required even from non-householders. Call or write to Dept. M. 285, for Ladies' Summer Catalogue also Gentlemen's.

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VOICE

Tune up the Throat membranes
and keep your voice vibrant with

Allenburys
Glycerine & Black Currant **PASTILLES**

FROM ALL CHEMISTS IN TINS 8' & 1'3"

HAS HE A LETTER FOR YOU?

How dull life can be without letters! How interesting it can be if the postman brings you—quite frequently—a nice, long letter from someone interested in precisely the same things that appeal to you. If you would like to be introduced to really nice, suitable pen-friends, send your address and 1d. stamp to:

The Secretary, INTERNATIONAL CORRESPONDENCE CLUB, 172, Bishopsgate, E.C.2.



YR my meals
so tasty?

It's the NEW sauce
with the NEW flavour
3d. 6d. 9d.

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THICK**

Goodall, Backhouse & Co., Ltd., Leeds

YT17

BETTY NORTON



NESTLÉ
ColorINSE
HAIR BEAUTIFYING TREATMENT —
NOT A DYE — NOT A BLEACH

GLORIFIES EVERY SHADE OF HAIR
this harmless colouring neither stains
nor rubs off. Restores drab and faded
hair to glorious colour sheen...

From leading Hairdressers
and Chemists, or Post Free
From:—(STATE SHADE OF HAIR)

6^d PER PACKET
CONTAINING
ColorINSE
TREATMENT'S

C. NESTLÉ & COMPANY LTD.
48, SOUTH MOLTON ST. LONDON W.1

Grey Hair

Best Remedy is Made At Home

You can now make at home a better grey hair remedy than you can buy by following this simple recipe: To half pint of water add one ounce of bay rum, a small box of Orlex Compound and ¼ ounce of glycerine. Any chemist can make this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Orlex imparts colour to streaked, faded or grey hair, making it soft and glossy. It will not colour the scalp, is not sticky or greasy and does not rub off.

My Dentist Said

KOLYNOS
TOOTH PASTE

Of all Chemists
and Stores — THAT'S THE SECRET!
TRIAL SIZE 6s

TEN MINUTES

TO LOVELINESS

"The first ten minutes of the day can make all the difference to your complexion loveliness," says

ELISABETH ANN

Pat in a weak astringent before you put on your make-up

THE first ten minutes of the day, when you face your mirrored reflection, often decides the fate of your day. You can be negligent and hastily bathe your face and "dab" on face powder, with an attempt at covering your lips with colour—and right through the day regret the haste which deprived you of the complexion loveliness you desired.

But I cannot think you who are reading RADIO PICTORIAL'S Beauty Page are quite so negligent. . . .

The finest of face powders should never be applied to your naked skin surface, because it is certain to drive inward. And have you made a habit of soap and water for cleansing? Do try a new and very feminine toilet soap which costs only twopence a tablet. It is a particularly kind soap for many complexions.

Find the soap which best suits your skin, and don't persevere with any which seem to draw the skin about eyes and mouth. There should be a fresh, sparkling feeling after the use of soap and water or it is hardly worth while.

Then a cleansing cream. There is something at once soothing and friendly about a good cleansing cream smoothed over the face and throat and then removed with tissues. And one of these creams in particular has a way of probing the pores and lifting away impurities.

An astringent toning lotion—quite a mild one, patted in briskly to stimulate circulation and close open pores—will prepare your face for the cosmetic touch. But be sure to close those pores which are so often a sign of beauty neglect.

If your astringent stings when applied, dilute it by dipping your cottonwool pad (or one of those dainty tinted flannel pads) into cold water before applying the astringent. And always, with your patting, work upward and outward.

Your vanishing cream should be tinted, peach or pink, to lend the skin a faint, delicate glow, and banish that pallor which is no longer fashionable.

Have you tried one, for yourselves? Then dust on a harmonising face powder, in a slightly deeper tone, with a downward brushing movement. Brushes are being used as frequently as puffs now, to bring powder to the skin surface.

With your lipstick, begin from the centre curves of the upper lip. You can make or mar the loveliness of your lips with your lipstick. Smooth it with your finger-tip after the application, inward so that it shows no dividing line, and tucked well into the corners. You will find a certain piquancy in leaving the upper lip a slightly darker tone than the under lip—nothing actually discernible, but it matches the moods of the season, and has come into popularity with the halo-hat which reveals every angle of facial attraction.

Your lipstick can be used as a rouge cream, too, if you prefer to keep the colouring exact, but don't apply the lipstick to the cheek. Paint your fingertip then merge into the cheeks, outward and upward.

A touch of your eyebrow pencil, a final dusting

of powder . . . and have you tried the tempting smoothness of the fur puff which never betrays you by "fluffing" when used in public? It holds your face powder securely, too, and you can have it in a little leather jacket, or in a handkerchief, and uncovered for your dusting powder.

If you have experimented with eye-shadow and proved its attractions, you will find this best

applied before your powder—just over the rim of the eyelid.

So can you prepare for your day, in ten brief minutes and rest assured that your skin is beautified, protected and looking its breath-taking best.

Won't you let me send you details of this inexpensive morning beauty treatment?

Elisabeth Ann Answers Her Letters

Will you please publish my answer in RADIO PICTORIAL, which I take regularly. It isn't convenient to have letters here, at present. Well, my trouble is this. I have a lot of blackheads I want to get rid of, and I'd like to try a home-made mask, but I don't know how to make one. Can you give me a recipe, Elisabeth Ann? And may I say how much I admire your photographs?

Certainly a mask will help to bring the blackheads to the surface. Make one with half a teacupful of oatmeal to which has been added sufficient rosewater to make a stiff paste. Then add the beaten white and yolk of an egg and leave the mask on the face for seven minutes before removing with a cleansing cream. Don't use soap and water when removing a mask of this kind. I'm so glad you like the photographs.

I look forward to your articles in RADIO PICTORIAL so much, Elisabeth Ann, but I have never seen an answer to my problem. Is there such a thing as a good face powder in a real peach shade at a very low price? I have very little money for cosmetics, as I am not yet earning my living, but you said peach powder for brunettes, and ever since I have wanted one.—GOLDIE (London).

I can assure you there is a particularly attractive face powder packed in boxes at 2d., 3d., and 6d. And a vanishing cream to match. Would you like details by post?

Is there anything which will permanently tint my lashes? I have used mascara, but it is hopeless when swimming, and I feel horrible without it. I don't want anything which lasts a day, because most of these run in water, I find.—FIANCEE (Brighton).

Yes, there is a permanent eyelash darkener which lasts for five or six weeks after one application. It isn't as dark as mascara, but it will not remove when swimming, and the cost is 4s. for about four treatments. So many readers have found the same problem lately that I hope you will all write for details.

I have been embarrassed on the tennis court recently because I notice an unpleasantness about my tennis frocks, under the arms. I have tried deodorant liquids, but they sting and make the arms painful when playing.—FOUR-LOVE (Southend).

Won't you try a deodorant cream with a deodorant talc dusted on afterwards? I am sure these would not be painful, and they are both delicately perfumed.

I have noticed lately that my hair is dull and lank. It used to be very fair, but is darkening, and I am afraid it may be the shampoo I have been using. What do you advise?—BLOND VENUS (Salcombe).

I feel sure, if you use the soapless shampoo which was designed to enhance fair hair, you will be delighted with the results. And being soapless it cannot make the hair dull and lifeless. It costs sixpence a packet and should be used once-weekly until you feel your hair is sufficiently happy to leave it over ten days or a fortnight.

I have been advised by my doctor to use a medicated soap because I am troubled with acne a little, but some of them are so unpleasant. Do you know of one which is antiseptic but pleasant to use? I don't mind how much it is, if it is right.—WINNIE HOLLIS.

A particularly good medicated soap is a transparent soap, shaped like a tennis ball and so lasting that you will never notice the expense. There is quite a fresh, "pine" fragrance with it, too. But won't you let me have your address for closer details?

Write **ELISABETH ANN** c/o **RADIO PICTORIAL**, if your problem is health or beauty, and enclose a stamped addressed envelope, with the Home Service coupon for her personal response.

SCONES FOR TEA

by
Mrs. R. H. BRAND

POTATO SCONES

Ingredients.— $\frac{1}{2}$ lb. cooked potatoes; 2 table-spoonfuls milk; pinch of salt; 2 ozs. flour; $1\frac{1}{2}$ ozs. butter.

Sieve the potatoes and add the flour, salt, and melted butter, and enough milk to make a stiff dough. Flour a board and roll out very thinly, cut into rounds and prick with a fork. Grease a girdle or thick frying-pan and bake for about five minutes, turning once when half cooked. When baked, butter, fold in half and serve very hot.

CURRENT OR SULTANA SCONES

Ingredients.— $\frac{1}{2}$ lb. flour; 1 oz. castor sugar; 1 small egg; 2 ozs. currants or sultanas; $\frac{1}{4}$ pint milk; $1\frac{1}{2}$ teaspoonfuls baking-powder; 1 oz. butter or margarine; $\frac{1}{2}$ oz. lard; good pinch of salt.

Rub the butter and lard into the flour, which must be sieved with the baking-powder and salt. Add the fruit and sugar (1 oz. of finely chopped candied peel may be added, if liked). Beat up the egg with the milk and mix to a dough. Flour a board lightly and knead for a few minutes; then roll out about half an inch in thickness, cut into round, oval or square shapes, and brush over with beaten egg or a little milk. Bake in a moderate oven for 25 minutes.

MILK SCONES

Ingredients.—1 lb. flour; 1 teaspoonful (level) soda bi-carbonate; 2 level teaspoonfuls cream of tartar; 3 ozs. butter or margarine; 1 tablespoonful castor sugar; about $\frac{1}{4}$ pint milk.

Sieve the flour, soda, and cream of tartar together into a basin. Rub the butter into the flour and add the sugar; mix to a paste with milk. Flour a board and roll out the paste, cut into rather thick squares and bake in a hot oven for 15 minutes. After the first 10 minutes, brush the scones with beaten egg or milk. Split open, butter and serve.

RAISIN BREAD

Ingredients.— $\frac{1}{2}$ lb. brown flour; 3 ozs. raisins; 3 ozs. butter; 2 ozs. mixed peel; 3 ozs. castor sugar; 1 egg; $\frac{1}{4}$ teaspoonful salt; 1 teaspoonful baking-powder; $\frac{1}{4}$ pint milk.

Sieve the flour with the salt and baking-powder, rub in the

THE WOMAN

THIS WEEK'S FIVESHILLING HINTS

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

SHOULDER STRAPS

A WAY to prevent shoulder straps slipping off your shoulders and feeling uncomfortable is to sew a short piece of tape inside the shoulder seam of your dress with which to secure them. Sew one end, and press-stud the other. Shoulder straps can be slipped under the tape, which is then fastened.

Another "wrinkle" worth noting is to press-stud shoulder straps on instead of sewing them. You can then change them to match your frock.

A WAY WITH GREASE SPOTS

TO clean grease from valuable silks, cloth or wallpaper, buy two-pennyworth of french chalk. Lay it thickly on the marks—don't rub; leave for some hours, and the marks will have miraculously disappeared. I was told this by a dressmaker who cleans valuable dresses daily.

butter and add the sugar, peel and raisins (cleaned). Beat up the egg with the milk and mix to a soft paste, adding a little more milk if required. Bake in a small square buttered tin for 30 minutes in a hot oven.

SODA SCONES

Ingredients.—1 lb. flour; 1 teaspoonful salt; 1 teaspoonful soda bi-carbonate; 1 teaspoonful cream of tartar; $\frac{1}{2}$ pint buttermilk (about).

Sieve the flour, bi-carbonate, salt, and cream of tartar into a basin. Make a hole in the centre and gradually stir in the buttermilk until the dough is just stiff enough to roll out. Slightly flour a board and roll out about 1 inch thick after having kneaded the dough very lightly.

Cut across in four. Warm the girdle or large thick frying pan and bake until well risen and light brown underneath. Turn and cook the other side until the scones are dry in the centre.

GARDEN NOTES

by
F. R. CASTLE

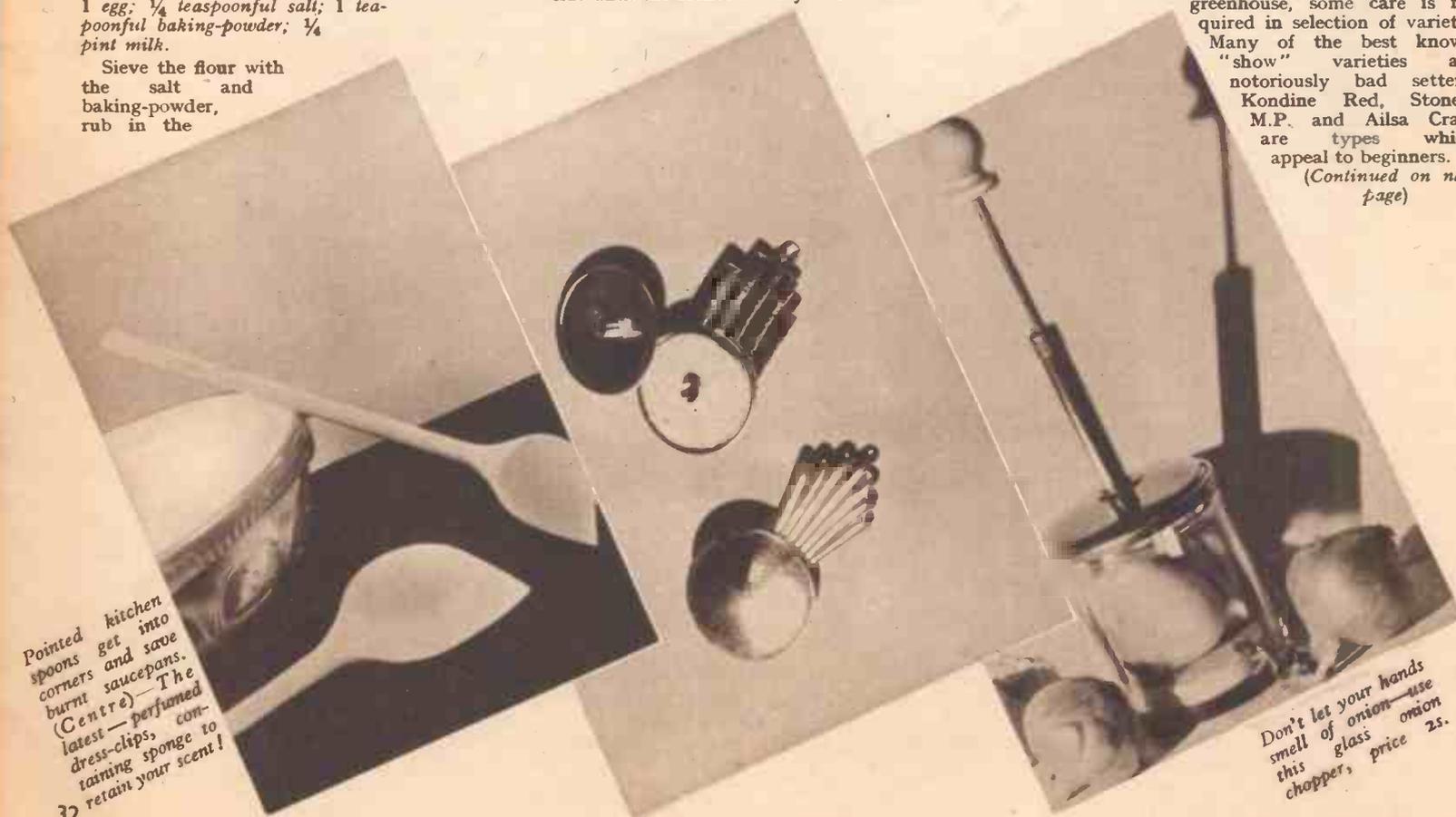
Cosmeas.—All lovers of dainty, as distinct from heavy, flowers should give a space to these, useful alike for beds, borders, or dot plants with other dwarf-growing subjects. The flowering period extends from June till the end of autumn. Thanks to their wiry stems, light foliage and delicate shades of colour, even the smallest vase suffices for them to make a pleasing show. The flowers last well in water.

Monarda Didyma.—This plant, the common name of which is Bergamot, deserves fuller appreciation. Ninety-nine per cent. among amateur and professional gardeners are ignorant of its existence, yet what a combination of good points it possesses—easy to grow in any ordinary soil, perfumed foliage, and beautiful flowers borne in whorls a few inches apart on long stems. Average height of plant three feet; flowering period from July until October. Plants may be bought from any specialist in hardy flowers, or seed sown now in the open garden will provide flowering plants next year.

Fibrous Begonias.—Although in the matter of size and colour of the individual flowers these compare unfavourably with the Tuberose Rooted variety, they are even more effective than their cousins when massed. The pink variety is the most popular and looks well with a border of Alyssum, but Vernon, having dark flowers and darker foliage, provides a not easily forgotten sight if edged with Dwarf Marigolds or *Tagetes pumila*.

Tomatoes for Small Houses.—In the hands of experienced growers any variety found in the seed lists of reputable firms invariably gives satisfactory results. With experienced amateurs who own a badly built and inadequately ventilated greenhouse, some care is required in selection of variety. Many of the best known "show" varieties are notoriously bad setters. Kondine Red, Stoners M.P. and Ailsa Craig are types which appeal to beginners.

(Continued on next page)



Pointed kitchen spoons get into corners and save burnt saucepans. (Centre)—The latest—perfumed dress-clips, containing sponge to retain your scent!

Don't let your hands smell of onion—use this glass onion chopper, price 2s.

LISTENER

Conducted by
MARGOT

Girls will be boys, when it comes to cruises! This outfit comes from Margaret Marks. As a contrast admire this flowered chiffon evening dress. From Emmé.

possible to wear flatter-heeled shoes. What sensible woman doesn't welcome the chance to wear low-heeled shoes, so that she can walk gracefully and keep her feet reasonably cool and untired in hot weather?

Though your silhouette will still be as straight and slender as possible—all the more so, for the contrast supplied by full sleeves gathered into old-fashioned leg-of-mutton puffs on the shoulders—both coats and skirts are sometimes cut with a wide flare at the bottom which gives a lovely swing. Or you may have a skirt that is pleated in the front; or gored with a partly straight and partly bias cut, to give it that extra fullness as well as a good "hang."

Jackets are in the news again. They have box-pleats at the back, held in by a half-belt, which makes you confident of turning an interesting back when you turn round. The front of your jacket will probably be cut-away, and even dresses have a cut-away jacket effect in front and a silk waistcoat to simulate a suit.

If your suit is of tweed it will be flecked with three or four different colours. Tweed coats are often made with a hand-knitted dress to match, and your dress trimmings, in as bright a colour as you like, will match the lining of the coat.

Hats are trimmed—delightfully—with flowers. Your straw sailor will have a nosegay placed right in front, and you must treat yourself to one of those romantic garlanded toques.



Broccoli for all Seasons.—Broccoli or Cauliflower are never out of season, but unfortunately many amateurs who grow Broccoli often have a feast followed by a long fast. This is because they insist on sowing only one variety. A tiny packet of each of the following, sown during the next week, should, if proper care be taken of the resultant plants, provide good heads from October until June: *Adams Early*, *Snows Winter*, *Self Protecting*, *Eastertide* and *Late Queen*. By the time the last head of the latter is cut, early cauliflowers will be ready.

Soot for Gooseberries.—From now onward, well established gooseberries more than any other small fruit in cultivation, appreciate old soot. Use this freely, over and beneath the bushes. Should any lodge on the branches, do not trouble to knock it off. It makes capital protection from pests and is also a deterrent to birds.

Runner Beans.—These may now be sown. A deep root run is of first importance, and whatever manure you use, bury it 15 or 18 inches below the surface. Allow each plant not less than 9 inches—1 foot is even better—in a double row. If the seed is allowed to stand in tepid water for a quarter of an hour before sowing, germination will be quicker. Should any seeds float on the water, give them to your neighbour, for their germination cannot be depended upon.

Planting Potatoes.—There is no "close season" for this operation. Good results often follow when prepared sets are planted at the end of June. If a good early variety is now planted and an equal number of "sets" of the same variety stood eyes upwards in boxes and kept very cool, these may be planted as the others are dug during June. Even then they will be ready to leave the ground in time for Winter Greens to occupy the plot.

SUITED FOR THE SUMMER by RENÉE DU CANE

TO talk about suits is the natural thing to do at this time of year when for most of us a suit of some sort, either of linen, tweed or figured silk, is the basis for a whole summer's wardrobe, and everything else we buy has to fit in with it.

One good suit, wisely chosen, will last all through the summer, and into the autumn, so no wonder it is a matter of some importance.

The tendency just now is towards shorter and wider skirts—so much easier for walking than those sheath-like, almost hobble skirts of last season. Another point—a slightly shorter skirt makes you look years younger, and at the same time makes it



Black and gold—a fine black straw hat trimmed with a bunch of Marsh Marigolds. (From Marshall and Snelgrove.)

Pompeian

STARS PROGRAMME

Every Sunday from 10 to 10.15 p.m.
RADIO LUXEMBOURG 1304 metres

Sunday, May 12th
at 10 p.m.

JANE CARR

(assisted by Mac and Ghillie)

at the Mike
introducing a

Sparkling New Series of
ALL-STAR PROGRAMMES

Music! Songs! Wit and Wisdom!

GIVEN BY

Pompeian

BEAUTY PREPARATIONS

Make a Special note of the time
10 p.m.—and NOT 3 p.m.

Results of

KIRBIGRIP

RADIO COMPETITION

for Best
Broadcast Programmes

JUDGED BY CHRISTOPHER STONE

A very handsome Gift Cabinet has been sent to the following prize-winners:—

Miss Mary Berry, 13 Blatchington Rd., Seaford, Sussex.
Mrs. Percy Lewis, 75 Lewin Rd., London, S.W.16.
Mrs. D. M. Herrin, 13 Heysham Rd., South Tottenham, London, N.15.
Miss Agnes Jeffries, 85 Cranbrook Rd., Handsworth.
Mrs. M. Jacobs, Roselea, 48 Stratford Rd., Thornton Heath, Surrey.
Mrs. M. Hyde, Elmstone, Preston, near Canterbury.
Miss M. Deighton, 6 Perry St., Anlaby Rd., Hull, Yorks.
Mrs. D. Green, 16 Fastpits Rd., South Yardley, Birmingham.
Mrs. E. Forster, 65 Burnt Lane, Gorleston-on-Sea.
Mrs. A. Heal, 88 High St., Newport, Isle of Wight.
Mrs. D. Heath, 1a Albert St., Harwich, Essex.
Mr. Max Gerrard, 18 Taylor Road, Kings Heath, Birmingham.

KIRBIGRIPS

are the Hair Grips that grip either invisibly in harmony with the hair, or as a form of adornment. Sold everywhere in gold, silver, black, and brown shades; covered with silk or shell; set in paste for evening.

Send us your
guinea letter!



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.

What Listeners Think . . .

★ Spring Clean the Air

"MR. WINN seems to forget that we've got to listen and let listen—that one listener's 'useless litter' may be another's 'treasured possession.' Twenty-eight million listeners cannot be expected to think alike, and if we all began to wield brooms there might be nothing but silence left! I don't agree that 'under present condition there is too much broadcasting.' The B.B.C. has not increased the quantity at the expense of quality, and the more there is, the more we can pick and choose, both in *fare*, and in *time* of listening. To complain of a surfeit is silly.

We don't grumble because we can eat twenty-four hours per day if we've no more sense! Restricting broadcasting to 'a couple of good things a night in their entirety' wouldn't work.

If we could agree about the 'good things,' which we couldn't, we couldn't all be present when they began. Whilst Mr. Winn enjoyed his night of Opera countless listeners would be driven to foreign programmes.

And what about the sick in our hospitals? No wireless all day and bedtime at 8 p.m. We don't need sponsored programmes to keep up the quality. We have countless gramophone records made by the world's finest artists, whilst the possibilities of the B.B.C.'s new mobile gramophone Recording Van

which can 'bottle' sound pictures of actual events at the time they happen are immense."

—C. Webster, Higham, Lancs.

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

Calling the Tune

"WHY shouldn't one day per fortnight be request item day? On that day only items requested by the majority of listeners would be broadcast. Such request programmes are highly popular during the various Children's Hours and could be emulated on a big scale with adult items.

We pay the piper so it is only fair we should have the chance of choosing the tune. Programmes of our own picking might prove so popular that they could become weekly affairs. There is nothing so satisfying as knowing that you have had a say in matters. And, with all respects to the B.B.C., this is a state of affairs lamentably lacking."—Albert Race, Sheffield.

Running Commentaries, Please!

"IN this week's issue of RADIO PICTORIAL a correspondent suggests running commentaries on golf matches. Might I suggest that if this comes to pass the commentator be allowed to play a few gramophone records in between the drives?

"He mentions commentaries on tennis, racing, football, and ice hockey. These are full of action and very little time is wasted, but golf, oh! No doubt very soon someone will want a running commentary on a tiddley-winks match."—F. M. I., Battersea, S.W.11.

Jubilee

By The
Rev. JAMES WALL, M.A.
Precentor of Durham Cathedral

TOMORROW is a memorable day in English history. We shall be reflecting with gratitude and pride how for a quarter of a century our King has done his duty with patience and whole-hearted devotion to our country—and through that, we believe, to the march of human progress.

His has been the most eventful of all the reigns of the kings and queens of England. During it the world has in different ways developed the most rapidly. The many troubles we have experienced and are experiencing must bring with them more anxiety than any of his predecessors has had to face. On the threshold of a new world-order, we are in the throes; and though these are not without the consolation of their hopes, they are still very difficult at the time.

Our King has seen many other crowns fall to the ground. Sometimes he has had the bitter experience of knowing that his own kith and kin have been deposed or exiled or even brutally murdered. Yet it requires no servile disregard for truth to suggest that his throne is as sure as ever it was; and that, in great measure, is due to the way in which he has discharged his great responsibilities, and led his country along the thorny paths of enlightened progress.

The whole world was sorry with him and for him in his recent illness, Yet I for one

can see at least one element of happiness in it, in that after his recovery he has been able to see—if he was in any doubt—how greatly he was and is respected and beloved. Very likely that knowledge is more dear to him than are the many glamorous emblems of sovereignty with which his difficult office is embellished and compensated.

The expression of emotion does not come easily to English people. Still less does flattery. If our King and his family had not done their duty, the heart of the nation would not be beating as quickly as it does to-day. But they have. The persistence of the Empire, and of the affection in which they are demonstrably held in every corner of it, are proof enough that they have. And we their subjects are deeply grateful.

So while we feel and try to express something of our gratitude to Almighty God for their devotion, may we renew the dedication of ourselves to the task that lies before us, and endeavour to make our own little contribution to the welfare of mankind as conscientiously and assiduously as has His Majesty the King, for whom we pray for all the blessings and for all the joy of service that life can offer.

This address was broadcast by Canon Wall from Radio-Normandy at 4.15 p.m. last Sunday. Another "Thought" next week.



Music Halls

"NOW that the music hall programmes are arranged to be altered from a Saturday to a Thursday I trust something quite as good will take its place on Saturday evenings.

"A relay from a theatre or a band concert would cover this, but we do not want to be put off with dance music, talks or orchestral works, as we get too much highbrow stuff as it is. Best luck to the Dancing Daughters, who used to open these Music Hall programmes in such an excellent manner, and trust something equivalent to them will be heard in future broadcasts."—F. E. Allen, Bournville.

Monthly Revues

"MAY I be allowed to express the opinion that, although the Monthly Revues, with Nelson Keys, are very well planned and amusing, there is a lack of atmosphere. For instance, when a good joke is produced, and the artist pauses, quite rightly, to allow the listening public to finish laughing, there is a lack of atmosphere in the studio, where a stony silence reigns. Surely a small audience could be admitted to the performance, in the same way as an audience is present at the Saturday-night Music Halls."—Constant Reader, Surbiton.

FREE TO YOU

SEND TO ME FOR CATALOGUES AND SAMPLES!

"Housewife" weekly reviews the latest booklets and samples issued by well-known firms. If you would like any or all of them **FREE OF CHARGE**, just cut out this coupon and send it to us, giving the index number shown at the end of each paragraph. Please write your name and address in block letters.

My name and address is:—

No. —

Send this coupon in an unsealed envelope, bearing 3d. stamp, to RADIO PICTORIAL Shopping Guide, Chancery House, 37-38 Chancery Lane, W.C.2.

MACDONALDS have long been known for their prize-winning permanent waves. Now they have perfected a new shampoo, for use at home, that is designed to encourage a natural wave in the hair. Experiments have proved that it leaves your hair definitely more vigorous and apt to curl than before. It should be used by everybody who has a permanent wave or is anxious to encourage natural curls. Detailed particulars will be sent on request. **160**

THE generous sample bottle, price 6d., which makes a full quart of a cooling lemon juice and barley drink, is worth trying. This new kind of lemonade, called Lembar, contains barley in just the right proportions to make a tonic alkaline drink. It does the good work of fighting the acid-forming foods and keeping you fit, as well as being a fresh and delicious summertime drink. Your sample bottle will be sent you post free for 6d. in stamps together with an attractive free booklet with recipes. **161**

LOYD LOOM furniture in woven fibre always looks charming—especially in the new "Popular" tub chair which costs only 25s. It can be had in any of thirty-four standard colours, to match any bedroom, bathroom, or lounge colour-scheme; they are also, of course, soundly made and comfortably designed. The beautifully illustrated catalogue is Free on request. **162**

KEY TO MOTTO on page 22

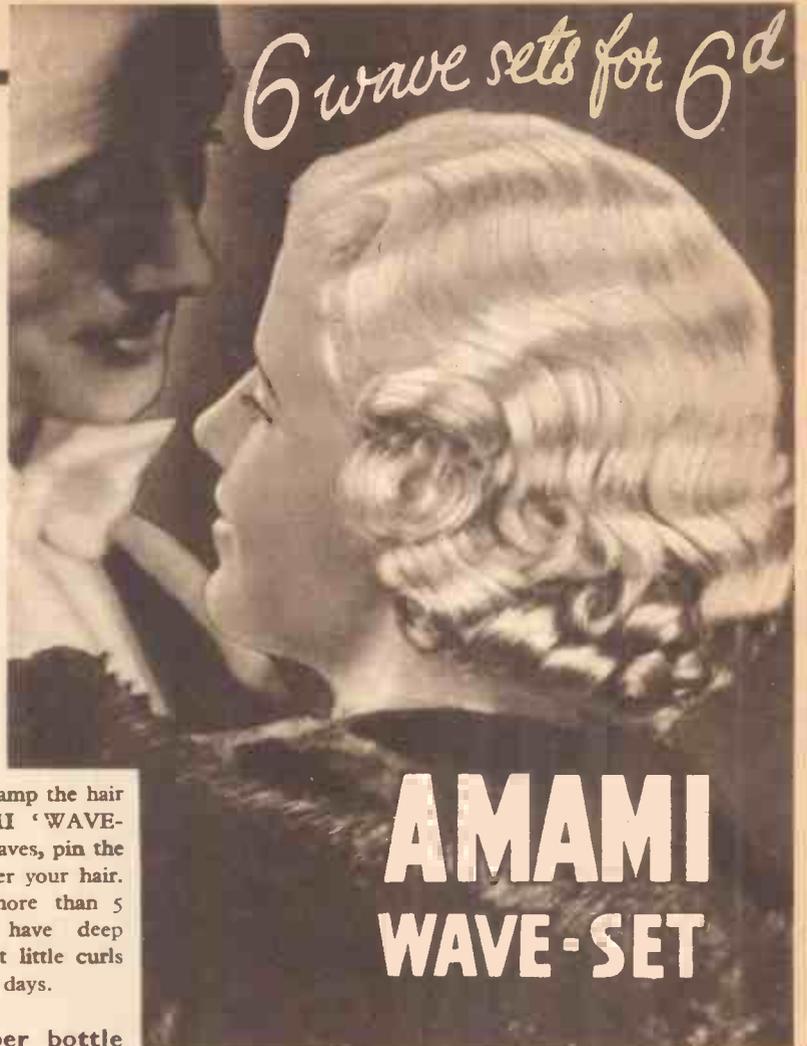
Yet another attempt is to be made to scale Mount Everest. The Tibetan Government has given its consent to an expedition under the leadership of Mr. Hugh Rutledge, and they will probably set out in the spring of next year. It is fourteen years since Europeans first surveyed at close quarters this huge mountain which has so far defied all efforts to reach its summit.

STEPHEN KING-HALL.



After your shampoo, damp the hair with fragrant AMAMI 'WAVE-SET.' Press in the waves, pin the curls, and slip a net over your hair. It won't take you more than 5 minutes, and you'll have deep entrancing waves, tight little curls that will last for days.

6d. & 1/3 per bottle



AMAMI WAVE-SET

There's **ROMANCE** in the air with

Sylvan Sweethearts



THE SYLVAN TIME-TABLE EVERY SUNDAY

POSTE PARISIEN 312 m. or 959 k/c.	5.15 .. 5.30
RADIO NORMANDY 269 m. or 1113 k/c.	6.30 .. 6.45
LUXEMBOURG 1304 m. or 230 k/c.	3.15 .. 3.30

As soon as the "Sylvan Sweethearts" programme begins, you'll know that here, at last, is something different in Sunday entertainment. Here is superb music raised to the highest beauty by the Sylvan Orchestra under the direction of Jack Harris. And here are well-loved tunes, old and new, sung by radio's golden-voiced couple, Sylvia White and Jerry Brooks. Romance comes to the microphone when Sylvan Sweethearts are on the air. Be sure to tune in on Sunday. Thomas Hedley & Co., Ltd.

Presented to you by

SYLVAN FLAKES

THE BIGGEST—AND FINEST—BOX OF SOAP FLAKES A SHILLING EVER BOUGHT

Luxembourg Programmes—

Continued from page Nineteen

6.15 p.m.
FIFTEEN MINUTES WITH
GEORGE FORMBY
(Gramophone Records)

A Request Programme.
 John Willie's Jazz Band ... *Hargreaves*
 You Can't Keep a Growing Lad
 Down ... *Gifford*
 If You Don't Want the Goods,
 Don't Maul 'em ... *Coltrell*
 The Best of Schemes ... *Gifford*

6.30 p.m.
THE IRISH CONCERT
FILMS AND SHOWS

Signature Tune—Come Back to Erin. *Gay*
 Jack o'Diamonds (Jack o'Diamonds) *Noble*
 I Think I Can (Brewster's Millions)
 What's the Reason? (Times Square
 Lady) *Tomin*
 Pop! Goes Your Heart (Happiness
 Ahead) *Dixon*
 Soon (Mississippi) *Rodgers*
 When My Prince Charming Comes
 Along (All the King's Horses) *Coslow*
 You Bring Out the Savage in Me
 (Oh! Daddy) *Coslow*
 Rhythm of the Rain (Follies Ber-
 gère) *Meskill*

7-7.15 p.m.
THE OXYDOL
QUARTER-HOUR

Starring Jack O'Day, The Oxydol
 Minstrel.
 Signature Tune—Stay As Sweet As You Are.
 Au Revoir, l'Amour ... *Meskill*
 Green Meadows ... *Leon*
 The Girl With the Dreamy Eyes ... *Can*
 One Night in Napoli ... *Ingram*

9.50 p.m.
LUXEMBOURG CONCERT
Radio Luxembourg Orchestra and
Gustave Simon.

Letzeburger Parademarsch (Albrecht).
 Le Retour (F. Gregorinus, Alph. Foos).
 Chanson d'Amour (P. Palgen/J. Faber).
 Berceuse (J. Krüger).
 Cimetière.
 Crépuscule.
 Idylle.
 Cortège (J. Krüger).
 Le Gong au Bord du Gange (A. Kowalsky).
 Chanson lunaire (P. Palgen/L. Koster).
 Festmarsch (Menager).

10.30 p.m. DANCE MUSIC
(Gramophone Records)

THURSDAY

7.45 a.m.
GRAMOPHONE CONCERT

Hoch Heidecksburg! (R. Herzer).
 Warum liebt der Franz die Theres?—
 Valse (Hinterstühl).
 In a Persian Market (Ketelbey).

12 noon. CONCERT
Radio Luxembourg Orchestra.

Im Reiche des Indra (Lincke).
 La Rose de Stamboul (Fall).
 Sérénade (Widor).
 Chant hindou (Rimsky-Korsakow).
 Polichinelle (Daneau).
 Isoline (Messager).
 Iseglio Sérénade (Mirandola).
 Les 3 Mousquetaires—Potpourri (Friml).
 Dans le Sud (Myddleton).

1.35 p.m.
GRAMOPHONE CONCERT

L'Arlesienne, suite (Bizet): Prélude—
 Menuet—adagietto—Danse provençale
 —Carillon.

6.15 p.m.
THE U.P.C. LIGHT
ORCHESTRA

Signature Tune—One Night of Love.
 Irene ... *Tierney*
 If I Have You ... *Shapiro*
 Time On My Hands ... *Youmans*
 Mean to Me ... *Turk*
 Out of the Clear Blue Sky ... *Cleary*
 Hands Across the Table ... *Parish*

6.30 p.m.
THE IRISH CONCERT
DANCE MEMORIES THREE
MONTHS BACK

Signature Tune—Come Back to Erin.
 Two Cigarettes in the Dark—Fox
 Trot ... *Webster*
 One Night of Love—Waltz ... *Schertzinger*
 For All We Know—Fox trot ... *Ravel*
 Ache in My Heart—Fox trot ... *Siewier*
 Temperamental—Blues ... *Roy*
 Dames—Fox trot ... *Dubin*
 Teresina—Paso Doble ... *Santenguini*
 Sing As We Go—Selection.
 Signature Tune—Come Back to Erin.

8.40 p.m. CONCERT
Radio Luxembourg Orchestra.
 Ronde d'Enfants (Honegger-Salabert).
 Donna Diana (Reznicek).
 Sérénade (Gounod).
 A toi (Czibulka).
 Czardas de "Coppélia" (Delibes).

9.10 p.m.
SONG RECITAL

Else Jansen.
 Das erste Veilchen (Mendelssohn).
 Gruss (Mendelssohn).
 Schneeglöckchen (Schumann).
 Frühlingsnacht (Schumann).
 Frühlingsstraum (Schubert).
 Im Frühling (Schubert).
 Gott in Frühling (Schubert).
 Minnelied (Brahms).
 Innere Heimat (Trunk).
 Liebesfeier (Weingartner).

10.30 p.m.
DANCE MUSIC
(Gramophone records)

FRIDAY

7.45 a.m.
GRAMOPHONE CONCERT

Grande-Duchesse Charlotte—Marche
 (Mertens)
 Erst kommt ein grosses Fragezeichen, du
 film "Le Chemin du Paradis" (Heymann)
 Chez l'Horloger (Orth).
 Frühling am Mühlbach, idylle (Zimmer).

12 noon
ORCHESTRAL CONCERT

The Station Orchestra.
 Salut à la France ... *Scassola*
 Doll Dance ... *Bayer*
 Suite Variée ... *Pierué*
 Demande et reponse ... *Taylor*
 Babillage ... *Gillet*
 Scenes pittoresques ... *Massenet*
 Humoresque ... *Demaret*
 Orpheus in the Underworld ... *Offenbach*

8.5 p.m.
ORCHESTRAL CONCERT

Radio Luxembourg Orchestra.
 Marche Slave ... *Tschaikowsky*
 Le Chant de la Source ... *Amadié*
 Cortège Humoristique ... *Fuon*
 Aragonese ... *De Falla*
 Musique de ballet ... *Lortzsig*
 Lichtertanz der Braute ... *Rubinstein*
 Das Tochterpensionat ... *Nohr*
 Suite orientale ... *Popy*
 Chopinata.

10.30 p.m.
DANCE MUSIC
(Gramophone Records)

SATURDAY

7.45 a.m.
GRAMOPHONE CONCERT

March
 Der Fledermaus.
 La Troika
 Dancing Butterfly.
 Wolferrine March.

12.45 p.m. CONCERT

The Station Orchestra.
 Hamlet overture ... *Gade*
 Berceuse ... *Dvorak*
 Chanson Triste ... *Tschaikowsky*
 Valse ... *Zichrer*
 Réverie ... *Schumann*

3.50 p.m.
GRAMOPHONE CONCERT

5.30 p.m.
GRAMOPHONE CONCERT

6.15 p.m.
THE U.P.C. LIGHT
ORCHESTRA

Signature Tune—Come Back to Love.
 You Are My Heart's Delight ... *Lehar*
 The World is Waiting for the Sun-
 rise ... *Romberg*
 I Only Have Eyes for You ... *Dubin*
 Let's Fall in Love ... *Koehler*
 The Very Thought of You ... *Noble*
 With My Eyes Wide Open ... *Gordon*

6.30 p.m.
THE IRISH CONCERT
DANCING TIME

Signature Tune—Come Back to Erin.
 Square Dance—Fox trot ... *Schwartz*
 She Wore a Little Jacket of Blue—
 Fox trot ... *Bryan*
 The Caranga ... *Noble*
 Kunz Piano Medley.
 On an Old Paddle Steamer—Fox
 trot ... *Sarony*
 When I Grow Too Old to Dream—
 Waltz ... *Romberg*
 It's Easy to Remember—Fox trot
 Regency Rakes—Waltz ... *Rodgers*
 Coward

7-7.15 p.m.
MUSICAL COMEDY GEMS

Dollar Princess Waltz ... *Fall*
 Rose Marie (Rose Marie) ... *Harbach*
 My Hero (The Chocolate Soldier)
 Selection—Chu Chin Chow ... *Oscar Straus*
 Norton

9.50 p.m.
GRAMOPHONE CONCERT

10.30 p.m.
RADIO LUXEMBOURG
MUSICAL LUCKY DIP

You are recommended to tune in to
LUXEMBOURG
 (1,304 metres)
 at
5 o'clock on
SUNDAY
MAY
 the **19TH**

MR. CHRISTOPHER STONE
 WILL COMPÈRE THE
WILLS'S
STAR
 CIGARETTE
 PROGRAMME

10
 for
4^D

WILLS'S
STAR
 CIGARETTES
 10 CIGARETTES 10
 CORK TIPPED

B.B.C. PROGRAMME HEADLINES

NATIONAL

SUNDAY (May 12).—Silver Jubilee Thanksgiving Service, relayed from St. George's Chapel, Windsor.
 MONDAY (May 13).—Götterdämmerung, Act 2, relayed from Covent Garden.
 TUESDAY (May 14).—Concert Party programme.
 WEDNESDAY (May 15).—The Moon in the Yellow River, a play about modern Ireland, by Denis Johnston.
 THURSDAY (May 16).—Music Hall programme.
 FRIDAY (May 17).—London Music Festival, 1935, organised by the British Broadcasting Corporation: second concert, relayed from the Queen's Hall.
 SATURDAY (May 18).—Sadler's Wells Gala Night: Die Fledermaus, Act 2, relayed from Sadler's Wells.

REGIONAL

SUNDAY (May 12).—Orchestral concert.
 MONDAY (May 13).—Willow the King, a Cricket Miscellany, feature programme.
 TUESDAY (May 14).—The Moon in the Yellow River, a play about Modern Ireland, by Denis Johnston.
 WEDNESDAY (May 15).—Orchestral concert.
 THURSDAY (May 16).—The Italian in Algiers, Act 1, relayed from Covent Garden.
 FRIDAY (May 17).—The Microphone at Large: King's Lynn, feature programme.
 SATURDAY (May 18).—A running commentary by F. J. Findon and Major Vernon Brook on the Shelsley Walsh International Open Hill Climb for Racing and Sports Cars, relayed from Shelsley Walsh.

MIDLAND

SUNDAY (May 12).—Orchestral concert.
 MONDAY (May 13).—Band concert.
 TUESDAY (May 14).—Instrumental concert.
 WEDNESDAY (May 15).—Variety, relayed from the Grand Theatre, Derby.
 THURSDAY (May 16).—Gentle Gertrude, or Drugged and Drowned in Digbeth, a melodrama by T. Edgar Pemberton.
 FRIDAY (May 17).—The Microphone at Large: King's Lynn, feature programme.
 SATURDAY (May 18).—Choral programme.

NORTHERN

SUNDAY (May 12).—A Purcell orchestral concert.
 MONDAY (May 13).—Instrumental programme.
 TUESDAY (May 14).—Orchestral programme.
 WEDNESDAY (May 15).—Concert Party programme, relayed from Rusholme.
 THURSDAY (May 16).—Variety, relayed from the New Hippodrome, Darlington.
 FRIDAY (May 17).—Band concert.
 SATURDAY (May 18).—Owt abaht Owt, a broadcast magazine, No. 7, Volume 2, feature programme.

WESTERN

SUNDAY (May 12).—A programme in Welsh of the Works of the late Caradog Roberts.
 MONDAY (May 13).—Russian Music: orchestral programme.
 TUESDAY (May 14).—A Welsh singing Festival, relayed from Llanelly.
 WEDNESDAY (May 15).—Variety, relayed from the Palace Theatre, Plymouth.
 THURSDAY (May 16).—A Programme of London Town—orchestral and vocal concert.
 FRIDAY (May 17).—Y Fatf Fawr (The Great Battle), a comedy by George Davies.
 SATURDAY (May 18).—Welsh Variety programme.

"Radio Times" gives full B.B.C. Programme details.

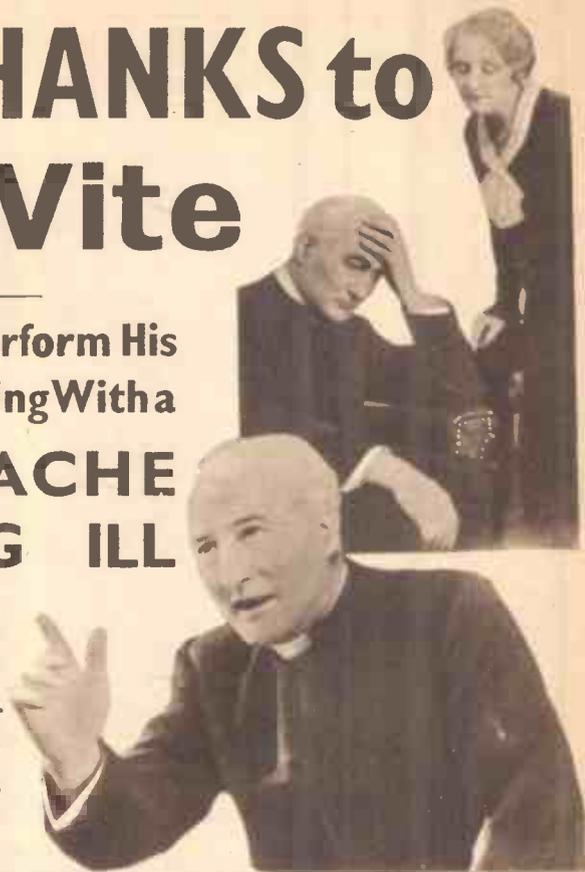
HOME SERVICE COUPON

For free advice on any subject, write to "Radio Pictorial" Home Service Department, 37/38 Chancery Lane, London, W.C.2. Please enclose this coupon and a stamped addressed envelope. No. 69

MINISTER'S WIFE GIVES THANKS to Yeast-Vite

Enables Husband to Perform His Sunday Duties After Rising With a **SICK HEADACHE AND FEELING ILL**

To-day we are privileged to place before the public the grateful thanks of a minister's Wife. There could be no more convincing testimony to the Wonder-Working Powers of Yeast-Vite Quick Tonic Tablets than her letter below. It contains a message to YOU—indeed for all who are suffering.



READ THIS LETTER

LONDON, N.E.

Dear Sirs,—I feel I must express my gratitude for benefit to health received from taking Yeast-Vite Tablets. They have proved to be all that is claimed for them, and I can thoroughly recommend them to anybody in need of a safe and sure pick-me-up.

Perhaps you may be interested in my experience with them as a Minister's Wife.

On more than one occasion my husband has risen from bed on a Sunday morning, ill with a sick headache, and feeling that it was impossible for him to carry out his duties for the day. I have given him two Yeast-Vite Tablets, and in an hour he has been quite fit and able to do his work.

I have also given a lot away to friends, and even to tradesmen's roundsmen who have been suffering from bad headaches, and all of them have been loud in their praises and have purchased a supply for themselves.

Having started this good work, I feel bound to carry on, and I shall be giving away almost as many as we use for ourselves.

Yours faithfully,
(Sgd.) Mrs. E. L.

Your QUICK-HEALTH Time Table

FROM	TO	TIME
NERVE PAINS	Glorious Relief	In 5/15 Min.
HEADACHES	Deliverance	In 5/15 Min.
LASSITUDE	Vim and Vigour	In 10/20 Min.
DEPRESSION	Buoyant Energy	In 10/20 Min.
"NERVES"	Steadiness	In 10/20 Min.
INDIGESTION	Keen Appetite	In 15/30 Min.
EXHAUSTION	Animation	In 15/30 Min.
SLEEPLESSNESS	Calm Repose	In 30/60 Min.
RHEUMATISM	Pain Relief	In 24 HOURS
CONSTIPATION	Regularity	In 36 HOURS
IMPURE BLOOD	Purification	In 36 HOURS

From the first dose of 'Yeast-Vite' you feel Renewed—Refreshed—Reinvigorated. PAIN disappears! WEAKNESS is changed to STRENGTH! Life becomes Happy—Joyous—WORTH LIVING.

NO CURE—NO PAY

This is unquestionably the Most Honest, Straightforward and Fair Dealing Offer Ever Made to the British Public. FOR YOUR HEALTH'S SAKE ACCEPT IT TO-DAY.

Simply obtain a 1/3 Bottle of "YEAST-VITE" Brand Tonic Tablets, and if you are not THOROUGHLY CONVINCED of the WONDERFUL POWER, PERFECT SAFETY, and TONIC PROPERTIES of "YEAST-VITE," return the empty carton to Irving's Yeast-Vite, Ltd., Watford, and your money will be refunded at once and in full without quibble or question.

YOU Need Yeast-Vite BRAND

TONIC TABLETS 3d., 6d., 1/3, 3/- & 5/- SOLD EVERYWHERE

A TAILORED CARDIGAN IN KNOT-STITCH

Materials.—11 oz. Copley's 4-ply "Excelsior" Wool; 1 pair of No. 12 needles, 1 pair of No. 10 needles.
Measurements.—Length from the top of the shoulder, 20½ inches. Width all round at underarm, 35 inches. Length of sleeve seam, 18 inches.

Tension.—Using No. 10 needles, work in pattern to produce 7 sts. (not counting the dropped sts.) and 8 rows to 1 square inch.

Abbreviations.—K., knit; p., purl; st., stitch; tog., together; wl. fwd., wool forward.

THE BACK

USING No. 12 needles, cast on 110 sts. Working into the back of the sts. on the first row only, proceed as follows:—

1st row—* K. 1, p. 1. Repeat from * to the end. Repeat this row for 48 rows of ribbing.

Using No. 10 needles, proceed in the following pattern which is worked throughout the garment.

1st row—K. 1, * wl. fwd., k. 2. Repeat from * to the last st. wl. fwd., k. 1.

2nd row—P. 1, * drop the wool fwd. of the previous row, miss the next st., p. the next st. but do not slip it off the needle, p. the missed st. then slip the two sts. off the needle together. Repeat from * to the last 2 sts., drop the wl. fwd. of the previous row, p. 1. Repeat these 2 rows until the work measures 8½ inches above the ribbing border, finishing at the end of a 2nd row.

Shape the Armholes as follows:—

1st row—K. 2 tog., k. 1, * wl. fwd., k. 2. * Repeat from * to the last 3 sts., wl. fwd., k. 1, k. 2 tog. **2nd row**—P. 2 tog. * drop the wool forward of the previous row, miss the next st., p. the next st. but do not slip it off the needle, p. the missed st. then slip the two sts. off the needle tog. Repeat from * to the last 3 sts., drop the wl. fwd. of the previous row, p. 2 tog. Repeat these 2 rows three times more.

Now decrease as follows:—

1st row—K. 2 tog., k. 1, * wl. fwd., k. 2. Repeat from * to the last 3 sts., wl. fwd., k. 1, k. 2 tog. **2nd row**—P. 2, work as the 2nd row of the pattern to the last 3 sts., drop the wl. fwd. of the previous row, p. 2. **3rd row**—K. 2 tog., * wl. fwd., k. 2. Repeat from * to the last 2 sts., wl. fwd., k. 2 tog. **4th row**—P. 1, work as the 2nd row of the pattern to the last 2 sts., drop the wl. fwd. of the previous row, p. 1. Repeat the last 4 rows once more.

There are now 86 sts. on the needle.

Now continue without further shaping, repeating the original 2 pattern rows until the work measures 6½ inches from the commencement of the armhole shaping, finishing at end of a 2nd row.

Shape the Shoulders as follows:—

1st row—Work as the 1st pattern row to the last 5 sts., wl. fwd., k. 1, turn. **2nd row**—Work as the 2nd pattern row to the last 8 sts. (counting the wl. fwd.'s of the previous row as a st.), drop the wool forward, p. 1, turn. **3rd row**—Work as the 1st pattern row to the last 9 sts., wl. fwd., k. 1, turn. **4th row**—Work as the 2nd pattern row to the last 14 sts. (counting the wl. fwd.'s of the previous row as a st.), drop the wl. fwd., p. 1, turn. **5th row**—Work as the 1st pattern row to the last 13 sts., wl. fwd., k. 1, turn.

6th row—Work as the 2nd pattern row to the last 20 sts. (counting the wl. fwd.'s of the previous row as a st.), drop the wl. fwd., p. 1, turn. Continue in this manner leaving 4 sts. more at the end of a row worked as the 1st pattern row and 6 sts. more (counting the wl. fwd.'s as a st.) at the end of a row worked as the 2nd pattern row until 38 sts. remain in the centre, finishing at the end of a row worked as the 2nd row. Turn and work as the 1st pattern row to the end. Cast off all sts., letting the wl. fwd. sts. drop.

THE RIGHT FRONT

Using No. 12 needles, cast on 72 sts. Working into the back of the sts. on the first row only, proceed in k. 1, p. 1 rib for 6 rows.

Next row—K. 1, p. 1, k. 1, cast off 3 sts. for a buttonhole, p. the following st., making 2 sts. on the right-hand needle after the casting off, rib to the end. **Next row**—Rib to the cast-off sts., cast on 3 sts., rib to the end. Working into the back of the cast-on sts., continue in rib, working

What smarter cardigan could you have than this—well-fitted, and knitted in a clever new stitch?

a buttonhole as before on every 13th and 14th row until 48 rows of ribbing have been worked, increasing 1 st. by working into the front and back of the first st. of the last row.

Using No. 10 needles, proceed as follows:—

1st row—K. 1, p. 1, k. 1, cast off 3 sts., p. the following st., k. 1, p. 1, k. 2, * wl. fwd., k. 2. Repeat from * to the last st., wl. fwd., k. 1.

2nd row—P. 1, * drop the wl. fwd. of the previous row, miss the next st., p. the next st., but do not slip it off the needle, p. the missed st. then slip the 2 sts. off the needle tog. Repeat from * to the last 10 sts. (k. 1, p. 1) twice, cast on

4th row, continue without further shaping at the armhole edge and keeping the pattern correct until there are 34 sts. on the needle.

Work one row after the last decrease.

The armhole should now measure the same as on the back. If it does not, continue without further shaping until it does, finishing at front edge.

Shape the shoulder as follows:—

1st row—(K. 1, p. 1) 5 times, work as the 1st row of the pattern to the last 5 sts., wl. fwd., k. 1, turn. **2nd row**—Work in pattern to the neck. **3rd row**—(K. 1, p. 1) 5 times, work as the 1st row of the pattern to the last 9 sts., wl. fwd., k. 1, turn. **4th row**—Work in pattern to the neck. **5th row**—(K. 1, p. 1) 5 times, work as the 1st row of the pattern to the last 13 sts., wl. fwd., k. 1, turn. **6th row**—Work in pattern to the neck. **7th row**—(K. 1, p. 1) 5 times, work as the 1st row of the pattern to the last 17 sts., wl. fwd., k. 1, turn. **8th row**—Work in pattern to the neck. **9th row**—(K. 1, p. 1) 5 times, work as the 1st row of the pattern to the last 21 sts., wl. fwd., k. 1, turn. **10th row**—Work in pattern to the neck. **11th row**—(K. 1, p. 1) 5 times, cast off the remaining sts. purlwise. Rejoin the wool to the 10 border sts. and continue in rib for 2½ inches. Cast off.

THE LEFT FRONT

Omitting the buttonholes, work this as the instructions for the right front, all shapings and the ribbing border being worked at opposite edges, increasing 1 st. at the end of the last row of the ribbing. The armhole shapings being worked on a k. row and the shoulder shapings on a p. row and casting off knitwise.

THE SLEEVES

Using No. 12 needles, cast on 58 sts. Working into the back of the sts. on the first row only, proceed in k. 1, p. 1 rib, 3½ inches.

Using No. 10 needles, proceed in pattern as on the back for 6 rows. Now increase as follows:—

**** 1st row**—Increase in the first st. * wl. fwd., k. 2. Repeat from * to the last st., wl. fwd., increase in the last st. **2nd row**—P. 2, * drop the wl. fwd. of the previous row, miss the next st., p. the next st. but do not slip it off the needle, p. the missed st. then slip the two sts. off the needle tog. Repeat from * to the end.

3rd row—* K. 2, wl. fwd. Repeat from * to the last 2 sts., k. 2. Repeat the 2nd and 3rd row twice more, then repeat the 2nd row.

9th row—Increase in the first st., k. 1, * wl. fwd., k. 2. Repeat from * to the last 2 sts., wl. fwd., k. 1, increase in the last st.

10th row—P. 1, * miss the next st., p. the next st. but do not slip it off the needle, p. the missed st. then slip the two sts. off the needle tog., drop the wl. fwd. st. of the previous row. Repeat from * to the last 3 sts., work the next 2 sts. in pattern, p. 1. **11th row**—K. 1, * wl. fwd., k. 2. Repeat from * to the last st., wl. fwd., k. 1. **12th row**—P. 1, * drop the wl. fwd. of the previous row, miss the next st., p. the next st., but do not slip it off the needle, p. the missed st. then slip the two sts. off the needle tog. Repeat from * to the last 2 sts., drop the wl. fwd. of the previous row, p. 1. Repeat the 11th and 12th row twice more.**

Now repeat from ** to ** 5 times more, then repeat rows 1 to 9. There are now 86 sts.

Still keeping the pattern correct, shape the top of the sleeve by working 2 sts. tog. at both ends of every row until 14 sts. remain. Cast off.

THE POCKETS

Using No. 12 needles, cast on 38 sts. Working into the back of the sts. on the first row only, proceed in k. 1, p. 1 rib for 28 rows.

Next row—(K. 1, p. 1) 8 times, k. 1, k. 2 tog., turn and work on these sts. as follows:—

Keeping the rib correct, decrease 1 st. at the beginning of the next row and on every following row at this edge until all the sts. are worked off. Fasten off. Rejoin the wool to the centre edge of the remaining sts. and work these sts. to match.



3 sts., rib to the end. Working into the back of the cast-on sts. and working the 10 border sts. in rib, proceed in pattern as the last 2 rows, working a buttonhole on every following 13th and 14th row until 6 buttonholes in all have been worked.

Still working the 10 border sts. in rib, work in pattern for 1 inch after the last buttonhole.

Now shape the front slope as follows:—

1st row—(K. 1, p. 1) 5 times, k. 2 tog. * wl. fwd., k. 2. Repeat from * to the last st., wl. fwd., k. 1. **2nd row**—P. 1, work as the 2nd row of the original pattern to the last 12 sts., drop the wl. fwd. of the previous row, p. 1 (k. 1, p. 1) 5 times. **3rd row**—(K. 1, p. 1) 5 times, k. 1, * wl. fwd., k. 2. Repeat from * to the last st., wl. fwd., k. 1. **4th row**—As the 2nd row.

5th row—(K. 1, p. 1) 5 times, k. 2 tog., k. 1 * wl. fwd., k. 2. Repeat from * to the last st., wl. fwd., k. 1. **6th row**—P. 1, work as the 2nd row of the original pattern to the last 10 sts. (k. 1, p. 1) 5 times. **7th row**—(K. 1, p. 1) 5 times, k. 2, * wl. fwd., k. 2. Repeat from * to the last st., wl. fwd., k. 1. **8th row**—As the 6th row.

Repeat the last 8 rows until the side edge measures the same up to the armhole as on the back, finishing at the side edge.

Shape the armhole as follows:—

Decreasing every 4th row inside the front border as before and keeping the pattern correct, cast off 8 sts. at the beginning of the next row (not counting and letting drop the wl. fwd. sts. of the previous row), then cast off 4 sts. at the beginning of the next row which commences at the side edge and finally cast off 2 sts. at the beginning of the following 2 rows which commence at this edge.

Still decreasing inside the border sts. on every

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