

RADIO PICTORIAL, December 27, 1935. No. 102.

RENÉE HOUSTON says **"RADIO SUCCESS BRINGS HAPPINESS"**
AL BOWLLY—ELISABETH ANN LORING—DUDLEY CLARK

**ALL THE LUXEMBOURG
PROGRAMMES**

RADIO PICTORIAL



3!
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2^D.

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Those readers of "Radio Pictorial" whose binding cases are nearly full should now send for the new ones which accommodate 26 of the 1935 issues.

Send for Yours TO-DAY!



Vera LENNOX

Dainty soubrette and also versatile comedienne and dramatic actress, Vera Lennox has built up a big reputation on the London stage. She has brought a lilting voice to adorn several radio shows, and this striking contribution to our series of page portraits is a tribute to one whom radio is proud to welcome to its ranks.

GET YOUR COPY!

THE FINEST AND MOST COMPLETE
BOOK ON RADIO STARS AND RADIO
ENTERTAINMENT EVER PUBLISHED

This is SAM
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B.B.C.'s Christmas Pudding
HARRY CHARLIE
ROY KUNZ
Announcers' Horrors
Rev. DICK SHEPPARD
200 STARS
WHO'S WHO

At last the great moment has arrived! Throughout the length and breadth of the country newsagents are busy selling the big "Radio Pictorial" ANNUAL as fast as they can. There is every indication that it will be "sold out" within a very short time, so hurry—get your copy to-day! Surprises . . . thrills . . . and excitement in plenty will be yours when you open your ANNUAL. When you see its 84 grand pages, printed throughout in glorious photogravure—each one sparkling and scintillating with wonderful pictures, secrets, intimate stories—you'll agree that it is a book after your own heart. Everything you have ever wanted . . . everything you'll ever want to know, about that host of brilliant men and women whom you hear night after night, but never see, will be found between the covers of "Radio Pictorial" ANNUAL.

Below are just a few of the fine things that await you. Remember, there are 84 pages of them altogether!

360 RADIO STAR PHOTOGRAPHS

A. J. Alan Short Story
Jane Carr on Fashion
How to Make the B.B.C.'s Christmas Pudding
Rev. Dick Sheppard on Christmas
Britain's Broadcasting Centre—a pictorial peep
into Broadcasting House
Dance Music's Amazing Story, by Charlie
Kunz
I look after Harry Roy—by His Brother
All about B.B.C. Music Halls
200 RADIO STARS WHO'S WHO

THERE'S NOT A MOMENT TO LOSE!—otherwise you are sure to be disappointed. Don't forget, there are nearly 8,000,000 listeners in this country and they'll all be wanting a copy—go straight to your newsagent NOW and say—"Radio Pictorial" ANNUAL, please!"

This Year's Finest 6^D Annual

Borrah Minevitch and his Harmonica Rascals rehearsing a hot number



HAPPY WEEK-END BAND!

Sam and Diana a Success: The Whispering Soprano: What Navarre owes to Dame Melba.

TO-MORROW night, from 11 to 12, sees the first of what may be a regular Saturday Night feature—a programme devised by Charles Brewer and called "Happy Week-End." To us, one of the brightest facts about this programme is that it brings back to the "mike"—after too long an absence—one of the slickest bands we have heard. That of Lloyd Shakespeare, a cousin of Bill Shakespeare, the hot trumpeter. Lloyd is himself one of the finest trumpeters and cornettists in the country.

Florence Oldham, Vocalist

WOMAN announcers are in the news and Lloyd's announcer and vocalist is none other than Florence Oldham. This Lancashire lass has strong claims to be known as the first girl crooner, for in her early career on the radio she was known as "The Whispering Soprano." But Florence is considerably more than a crooner. She started out on a classical musical career as a pianist. She was asked to sing and, lo, a new radio voice was born. Lloyd and Florence have charm, talent, ambition and the will to work. The combination should be irresistible. Good luck!

Fine Supporting Bill

FOR the late night variety experiment to-morrow night Charles Brewer has also booked Arthur Askey, Jean Harley and George Barker and Ashmoor Burch. By the way, this is how Lloyd Shakespeare's band secured the coveted "spot." Charles Brewer was out enjoying himself at the Concert Artists' Association dinner in the Park Lane Hotel. He heard a band, liked its music and scribbled the name on his cuff. Remembered next day at the office and turned up the files. Found that Lloyd Shakespeare was one of the bands to get a good mark at the Maida Vale auditions and so he booked the boys for "Happy Week End."

The Man on the Cover

AS far as we know Navarre has no other name! But if he had, it would certainly be "Versatility" for it is not often that a fully-fledged opera singer can adapt himself so brilliantly to the needs of radio and music hall. He is an Australian and he was studying in Milan when he heard—and fell under the spell of—the voice of Melba. He went around to see her and she took an interest in her fellow-countryman and helped him in his studies. With Melba's death Navarre came to England and being unable to find work in the

operatic field decided on a new line—that of imitations. He now uses his magnificent vocal talent to good purpose, and gives uncannily realistic imitations of such singers as Caruso, Dame Clara Butt, the "Street Singer" and many others. He made his radio debut early this year and can claim to be one of the most successful and popular of the newer radio stars.

Sam and Diana a Hit!

WE don't take any credit for having forecast that the new team of Sam Browne and Diana Clare would be an instant success. It was obvious from the word "Go"! However, their Tuesday evening concerts from Radio Normandy have proved so overwhelmingly popular that their sponsors are now going to feature them twice a week. So from next week you can hear this magnificent pair every Tuesday and Friday at 6.30 p.m. from Radio Luxembourg. That sounds good to us!

Harmonica Rascals

BORRAH MINEVITCH and his Harmonica Rascals share with Larry Adler the distinction of having made this a mouth-organ age. This crazy band of brilliant comedians are established favourites in America and already we, in this country, have taken them to our hearts. Borrah is only thirty-two. At the age of ten he was selling newspapers on the streets of Boston. At twenty he had worked his way to a New York college. Now this young man who was born in Russia has reached the dizzy pinnacles in his own particular field. Maybe you have already heard him and his Rascals broadcast with Henry Hall and in the Gala Variety programme last Saturday? Well, you can be assured that the radio will be starring him quite a lot more in the near future.

Important Service

SUNDAY brings to the air a broadcast of more than usual significance. For the first time, will be broadcast a service from Lambeth Palace, conducted by the Archbishop of Canterbury.

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Editor-in-Chief ... BERNARD E. JONES
Managing Editor ... ROY J. O'CONNELL

The congregation will consist of His Grace's officers and servants. Here is a relay that will appeal to many thousands of listeners. The O.B. Department is to be congratulated on its enterprise.

Meet "Bob Cratchitt"

IF you heard "A Christmas Carol" last night you heard Clifford Bean as "Bob Cratchitt" and knowing what a splendid radio actor Clifford is there can be little doubt that you enjoyed the performance. If you missed it in the middle of all the Boxing Day festivities you have another opportunity to-night. Clifford Bean has been on the air for eleven years and has appeared over a thousand times! He spends most of his time travelling from studio to studio and during the railway journeys he makes wool rugs! This, he says, helps him to concentrate on learning his parts.



"Sign, please!" Buddy Rogers, radio and film star, with some fair admirers. Buddy has lately been conducting Jack Hylton's band while Jack is in America.

English Programmes for the Swiss

WIRE-RADIO, known as *Drahtfunk*, plays an important part in Swiss entertainment with programmes in German, Italian and French. Now it promises to be even more exciting for the programmes are to be enlarged to embrace programmes in English as well. They will be diffused by means of cables so that every owner of a telephone will be able to listen to them provided he possesses by the side of his phone, a small special apparatus and a loudspeaker. There will be a choice of three different programmes, which sounds like good listening for the Swiss.

All The Favourites

IN an inquisitive mood the C.B.S. in America decided to find out which among the classical composers stand favourite in the esteem of Americans. So they arranged a special programme and asked for comments. Among the dead composers Beethoven came first with 1878 votes. Next (way down among the "nine hundreds") came Brahms, Wagner and Tchaikowsky, in that order. Contemporary composers were all outstripped by Sibelius with 1888 votes, followed by Ravel, 910 votes, Strauss 616 and Stravinsky with 418 votes. A similar struggle between modern jazz composers would be amusing and probably more even. Cole Porter, Irving Berlin, Jeromy Kern and Harry Revel might easily fight it out between them.

Radio Proposal

ONE of the brightest yarns that has yet emanated from the United States concerns a young man named Bill Holt who ardently loved a Miss Evelyn Bothwell. But, alas, poor Billy was shy and the fickle lady became so impatient waiting for him to propose that she left for Philadelphia where Cupid stalked her and persuaded her to fall in love with another man. Bill Holt (you remember—the young man who was shy!) somehow heard about this grave catastrophe and desperation lent him courage and gave him an inspiration. He broadcast a proposal to Miss Bothwell and she heard his radio-plea, changed her mind and decided to marry Bill. So Radio acted as Cupid. We like this story well enough to believe it!



"Christopher Stone Calling"

Two
Clever
Sandies!

IT is rather astonishing to me that no advertiser has yet used Sandy Macpherson for special advertising programmes. The way in which month after month he makes his various musical interludes at least as attractive to frequenters of the Empire in Leicester Square as the films and newsreels, is a constant source of admiration to me; and the other evening I was amused to find that his new interlude consists in an extremely clever dig at the theme songs of our commercial advertisers from Luxembourg.

I never remember more applause and laughter at any of his musical sallies than when he suggested "Red Sails in the Basement" as a suitable theme song for Selfridge's and "Little Man, You've Had a Busy Day" as the obvious introduction to a Kruschen Salts programme.

Another Sandy who has unaccountably been missed by the advertisers who might be expected to want the most widely popular favourites to be associated with their products is Sandy Powell, whose personality and Road Show never fail to please the great public on the air or on the stage.

I suppose by this time he is convulsing the Birmingham audiences in pantomime, but when I last saw him the rehearsals of "Puss in Boots" were being conducted in a small upper room near my London office where he and the glamorous Eve Becke, just arrived home from America,

were reading their parts from typescript.

His "Sandy the Window-Cleaner" (Rex. 8637) must have been one of the most popular Christmas party records; but this is only one from a really remarkable list of Rex records for this time of year when—if you have any money left after buying your Christmas dinner—you will be looking for jolly records for your New Year parties. Get a Rex list from your local dealer and make your choice from a list which has something for everybody at everybody's price.

From The Empire to Sandy Powell—now from Sandy Powell to Eleanor Powell, bright particular star of "Broadway Melody of 1936" recently shown at the Empire. She is a new personality in films with her incredibly clever dancing, her unaffected personality and charming voice.

On B8396 she sings, to the accompaniment of Tommy Dorsey and his Orchestra, "You are my Lucky Star" and "I've got a Feelin' You're Foolin'" in a clear and very pleasing voice. Incidentally you also hear those magic feet at work. Altogether a promising recording debut.

Now for a few records that I think are suitable for the prevailing spirit of gaiety. Firstly two records of "An Old Time Music Hall" on Regal-Zono MR1936 and 7 and the Two Leslies in their latest bit of nonsense "Umpa, Umpa" and "Miss Porkington Would Like Cream Puffs" (Regal-Zono MR1920). Then a jolly medley called "Out of the Rag Bag" played by Harry Roy and his Orchestra (Parlophone F338) and Lew Stone and his Band in a twelve inch disc of "Broadcast Favourites" (Decca K808).

For the romantically-minded, Turner Layton in "East of the Sun" and "In the Dark" (Columbia FB1224) and Greta Keller in "I Wished on the Moon" and "When Budapest was Young" (Decca F5814).

A Happy New Year to All!

Christopher Stone

Change of Time

THE many listeners who regularly tune-in to Radio Luxembourg each Wednesday morning at 8.30 to 8.45 to hear the scintillating programme of musical comedy selections sponsored by "Ovaltine" will be interested to know that, as from January 18, the time of the programme will be changed to 8.45 to 9 a.m. But we can assure you that the change is only one of time—certainly not in the general standard of excellence of this popular programme.

His Majesty's Voice

JOLI DE LOTBINIERE, outside broadcasting chief, decided to be on the spot for the King's broadcast to the Empire from Sandringham. A big responsibility falls on O.B. engineers when

His Majesty's voice is relayed and it is a credit to their work that no hitch has ever occurred. All the gear is duplicated, they never take a chance. There are two mikes on the table in the study and the King's words are brought to London by two different telephone routes. Now Christmas is over their next big job will be the Harvey-Peterson fight at Wembley on January 29, when the heavyweight championship of Great Britain is at stake.

An Offer Declined

A CHANCE to appear with Mistinguett does not fall to every young singer. Billy Milton accepted, and has never regretted it. Michael Grisar declined, but that was some years ago, and now he is broadcasting with Jack Payne's



Beautiful Babette Odeal is Cinderella at the Theatre Royal, Nottingham. Part of this panto will be relayed from the theatre on Midland Regional on Friday next

band. It happened this way. Sent by his father, big business man in Belgium, to study for opera at the Paris conservatoire, he started to fix up a music hall number behind his master's back. Sang it at a party where Mistinguett happened to be guest and was offered an engagement at the Moulin Rouge with the star. Music master and father horrified at idea, but youth was determined. Then father came on scene, offered salary that revue would have paid and sent boy back to academy and study. But opera was not to Michael's taste and later the music halls claimed him. Must be a moral in this story somewhere.

A Weighty Matter

MET Frank Titterton just back from the North in time for his broadcast in Joe Lewis' programme on Monday. Travelling to Newcastle he discovered John McCormack and Richard Tauber on the train. What a glee club! But no, they didn't sing. "You see," said Frank with a chuckle, "we are no lightweights, so rode in different compartments to distribute the load."

Stanelli's Problem

STANELLI tells us that he is broadcasting again on January 9, and while touring the halls is thinking out a new title for his Stag Parties. Seems a pity that he should have to change it for the radio just when he has put the act on the stage. We ran down to Portsmouth one fine night to see how things were going and found the Navy liked the show. Every Jack who wasn't in the Mediterranean seemed to be in the theatre. So we can chalk up another success on the halls for an act produced for the radio. It is a long list now.

Death Not Taking a Holiday

WE'VE had "Death at Broadcasting House," "Death on the Set" and "Death on the Range," and then some more. Eric Maschwitz and cousin Val began it and now we see that the vogue is spreading to the Sunday programmes. On January 5 we are to hear "Murder in the Cathedral." It is a play about Thomas à Beckett by T. S. Eliot, the poet.

Men Who Double

LOOK out for a new name in Variety programmes—L. Mitchell, the announcer, is joining the producing staff. It is surprising how many key men at Broadcasting House began their B.B.C. life as announcers. Ajax, for instance, of the Childrens' Hour and John Snagge of sports broadcasting fame. Queer how some fellows "double" too. Ajax is an administrator when he is not at the mike and John Snagge read the epiogue on Sunday.

Sorry, All Full!

A HUNDRED letters asked, "May I reserve a table?" the day after John Watt announced his Floor show for January 10. We are afraid their writers will be disappointed for all invitations have already been accepted. Pity, because the chance of a dance to Carroll Gibbons' band doesn't occur every day unless you are ready to pay.



Florence Oldham is singing with Lloyd Shakespeare's band to-morrow night (see page 5). Here they are

A Helpful Listener

POST often brings queer correspondence to Broadcasting House—last week a letter from Czecho-Slovakia which, when translated, read: "In a heavy dream I have heard the devil talking and since I remember that you are curious about his voice I am writing to tell you . . ." That listener has a good memory. It was in November, 1932, when John Watt was producing a play based on "Paradise Lost" that he needed a voice for the part of Satan.

Romantic Figure

ON Thursday in a programme called "Variety of Music," on Regional, you will be able to hear Paloma, a most romantic troubadour. He will be playing hot "Boleros" and haunting Spanish and Mexican music on his guitar—and playing them with a rhythm that will cause your blood to surge with animation. Paloma is a gay, debonair young man who is a native of Guatemala in Central America, and he was a diplomatic representative in Cuba until the revolution (or, rather, a revolution for the country has so many!) broke out. He was suspected of being one of the instigators of this revolution and he had to flee for his life to the hills, where he lived with the natives and learned their music.

Film Forecasts Television

TELEVISION gets its real send-off next March. What a television programme will be like has been filmed for the British Lion Film *Soft Lights and Sweet Music*, whose cast includes Ambrose and his Band, Elizabeth Welch, Billy Bennett, Turner Layton, Western Brothers, Harry Tate, and the Tiller Girls.



A view of Lambeth Palace from which a Service will be broadcast on Sunday.

A mammoth television studio, complete in detail, was built and the story shows how the Western Brothers invent a television set and tune in an all-star programme.

Ambrose, who has broken a lifetime rule by appearing in the film, is getting a record fee.

New Team

ON January 2 a new song team hits the air. Robert Chisholm is joining up with Angela

Parselles for radio and vaudeville work. These two very popular singers should make a magnificent team and we wish them luck in their venture. Robert Chisholm has been filming in *Father O'Flynn* lately with Tom Burke and Dennis O'Neil, and previously he has had great success in America and Australia. Angela Parselles is an Australian girl and you may care to look out for her as the Fairy in the pantomime *Cinderella*, which is being broadcast on Tuesday and Wednesday.



Olive Blakeney is to broadcast an amusing feature soon

THE 'FLU HITS HARD! STUDIO SMALL-TALK by NERINA SHUTE

By the way, Enid has changed the colour of her hair. It used to be lavender coloured. It looked rather lovely, but when she was seen in public little boys would make discouraging remarks. So now she is a blonde again.

She tells me that ever since her baby was born she has been lucky.

Baby is now eighteen months old, and Enid has made fifteen films. So she makes a film every month, or pretty nearly.

Of course, I asked her the usual question: "How does married life combine with a film and stage career?"

"Well," said Enid, with the faintest suggestion of a very small smile, "I think it must be very hard on the husband."

Anyway, look out for Enid Stamp Taylor broadcasting from Radio Normandy. I believe the songs out of her latest film are marvellous.

The other day I was sitting in St. George's Hall watching Val Gielgud direct a rehearsal of a show called "The Castle on the Hill."

You ought to see Val Gielgud at work. He waves his hands, and tries to get rhythm, and you think he is conducting an orchestra. I was fascinated.

Val Gielgud takes a rehearsal so seriously. On the other hand, if you go to a rehearsal of the "Air-do-Wells," you think everyone has gone potty. They shriek with laughter. They invent the gags and write the dialogue as they go along.

I thought "The Castle on the Hill" was a pretty old-fashioned show. But the part of villain was played by Phillip Leaver. And he's really clever.

Phillip Leaver is a playwright as well as an actor. His latest comedy is called "To Please a Lady." He's arranging for a West End production early in the spring.

Phillip said to me. "I'm not a very interesting person for you to write about." Then he scratched his head for a couple of minutes. Then he said: "By the way, I've written a sketch for myself and Olive Blakeney. We're going to broadcast together. The sketch is about an American woman, and I've called it 'Mrs. Tuttle Visits London.'"

It seems that Mrs. Tuttle is one of those peculiar tourist ladies. Olive Blakeney (what a good actress!) will know what to do with her. If you people find her amusing she will visit Paris and several other towns. Remember that "Radio Pictorial" gave the first exclusive news of this new feature. way back?

But please remember Phillip Leaver. He is so modest, and so extremely clever, and you ought to encourage him.

Well, I have already received a good many letters about my idea to do film gossip as well as radio, and I really believe you do want to read the latest gossip from Elstree. Since film stars are always broadcasting, and radio stars are constantly making films, it is all of interest to the average reader.

And it seems a good idea, anyway, because I happen to be in touch with nearly all the film celebrities in this country.

But I want more letters from you! I want you to sit down now and write me a postcard or a letter saying exactly what you think of my idea!



Poor Betty Ann Davies has been ill

THEY are all having gastric 'flu. Effie Atherton has had it, and has lost 6 pounds in weight. (Which is no joke when you are as slim as she is.) Betty Ann Davies has been very ill. Douglass Montgomery (film star, and Betty's leading man in Stephen King-Hall's film called "Tropical Trouble"), recovered from 'flu and then broke his wrist.

The latest victim is Enid Stamp Taylor.

I have just been talking to poor Enid. She lay in bed looking lovely and feeling dreadful. All wrapped up in pink linen sheets, and a pink pillow behind the blonde hair.

"Yes, I'm going to do some broadcasting," she said weakly. "I've got to make some records of the songs out of my films. The records will be sent out to Australia, and then broadcast. Apart from that, I've got to work from Radio Normandy. It's the same idea. They want me to sing songs out of my latest film, 'Two Hearts in Harmony.' "Oh lord," she added, "I don't want to sing. I want to die."

Poor Enid.

She has been working in a stage show called "Vicky," and at the same time in the new Gracie Fields film. (Which is called "The Queen of Hearts.") She has overworked. That is why she has been so ill.

Still, it is something to look so attractive when you lie in bed. I wish somebody would give me some pink sheets for Christmas!

CHRISTMAS *in an* HOTEL

By ELISABETH ANN LORING

CHRISTABEL answered the "buzzer" without thinking. There was no longer need to think when she was summoned to Gordon Cragg's office. She went to take dictation from him—dictation which must be transcribed on to the typewriter, and tabulated, then checked. It was mostly figures. The monotony of the work was rather like her own life, without relief. No, that was hardly fair, but she had lived so long with her mother in their small flat, without meeting or making outside contacts, she had forgotten almost how to be charming—or how to be gay.

She had developed into the perfect secretary, quiet, discreet; her brown-gold hair was drawn back severely from her brow—only her eyes compelled attention. They were green-blue and long, and they had an inquiring lift when occasion offered. But Christabel was quite unaware of them.

Gordon Cragg waved her notebook aside. He was a heavily built man, with thick, fair hair which fell untidily over his brow. One of the leading figures in the world of finance.

"I have been wondering what to give you for Christmas," he began. "I know you have a pretty dull time of it. Well, this is my suggestion. Go to the Talbot Hotel—it's a little way out on the Dorking Road—and have a quiet week-end. They make a special business of Christmas—they'll look after yourself and your mother—and I've asked them to send me the bill."

For a moment Christabel stared at him. Then a slow surprised smile lifted the corners of her mouth.

"Thank you," she managed to say, slowly. "It's—it'll be wonderful."

The Talbot Hotel, on the Dorking Road, had been left over from history. It still retained various relics of an illustrious past; it boasted oak beams, and corner nooks, and wide fireplaces where it was a joy to watch the flame curling up and over the huge logs. When Christabel arrived with her mother, it was raining.

Inside, the atmosphere was warm and inviting. The hostess, a young woman of about thirty-five, with large luminous grey eyes; ushered them in. She looked a little out of place, Christabel thought, as she watched her. She had a ready smile, yet there was grief beyond the grey calm of her eyes.

"When you are settled, I must introduce you," she said. "We're only a small party, but I'm sure you'll be happy. Your room's on the first floor. I'll see you later, then."

Christabel's mother surveyed their room. Old oak closet and bed, a low fire, throwing a circle of flame on to the ceiling, touches of blue on the bedspread and at the casement windows.

"I'm not sure I'm going to like this," she said, glancing about her. "Spending Christmas away from home." She was a tired-looking woman, happiest when she was busy. Only about the eyes did she resemble Christabel.

"Oh, you'll like it," Christabel assured her. "It's so comfortable—and—and jolly." She went towards the window and in her eyes dwelt excitement. "But it isn't going to snow. And it should, to complete the picture. Oh, I know I'm going to love this."

She dressed herself carefully for dinner on that eve of Christmas in a blue velvet gown, high at the throat, with trailing wing sleeves which lent her the grace of a goddess. She had made it a Christmas gift to herself after she had received the invitation. Even her hair had recovered some of its gleam as she went downstairs to the dining-room, and she had coiled a plait of it about her head. There were about a dozen people there, loudly discussing the prospects of the morrow. There was the whirr of a taffeta gown, the clink of glasses, the captured reminiscence of Christmases ago.

"Oh, there will be a tree," Christabel heard someone say. "I've come here for five years and they always have a tree. Who's that girl in the blue velvet—attractive—"

A slow flush crept up into Christabel's cheeks—it was so long since she had been called attractive. So long since they had given up their home, sent her brother abroad, and settled down to make ends meet on her salary from Gordon Cragg's.

At the foot of the stairs she halted. Seated at a corner table was Gordon Cragg, studying the menu. Amazement swept through her like a quick flame. Why, only that morning, before leaving the office, she had given him a gift for Robin. Mrs. Cragg always spent Christmas at home, with the child. Unless she were coming here, too. She went forward.

She was half-way through her dinner before Gordon Cragg noticed her. He was making his way from the room.

"Ah, Miss Mills," he greeted her; "there you are. Having a good time?"

"Very. Thank you." She felt a little self-conscious. It was one thing to sit in the room and take dictation; another to meet him in this atmosphere of gaiety.

"I hoped you would." He did not sound enthusiastic.

"Where is—Mrs. Cragg?" Christabel inquired later. "And Robin?"

"Joining me later this evening," he told her. "Oh—er, excuse me," as the hostess came towards him with a letter.

Christabel watched him as he went upstairs, rather heavily, without opening his letter. He had always struck her as a busy man, a financier, someone to be feared yet respected. He gave people little opportunity of liking him. Now she found herself wondering. At the top of the stairs he looked back, and his eyes smiled down at her, but there was no mirth in the smile. That was the last she saw of him.

The hostess, whom everyone called Linda, though she had been there a very short time, introduced her to a young man—a press photographer. "I believe this is the first Christmas from home for both of you," she said, "so you must be friends."

Fredric Grant looked at her—a vision in blue, with gold-brown hair and hazel eyes—and smiled. He had nice eyes, keen and appreciative, with crinkly dark hair, and the sort of smile which reflected all over his face, Christabel thought—as if it mattered.

"My first Christmas from home," he told her. "Folks up north, and I have to stand by for work to-morrow—yes, Christmas afternoon. Yes, just started, so I can't afford to miss an opportunity."

Later they danced to the strains of music. The Talbot boasted a small orchestra, and Christabel was enchanted. It seemed to her that life had decided to take the lead out of her hands and guide her into a strange new world—a captivating world.

"Don't disappear," Fredric warned her later that evening. "I shall be lost if you do. By the way, I thought I glimpsed Gordon Cragg here, minutes ago. The financier. Didn't you?"

Christabel nodded. "He was. You see, I work for him. This—this was his Christmas box to me."

Fredric stared. Then: "Well, that's interesting. I heard—never mind what I heard. Dance this waltz with me, won't you?"

They were climbing stairs together—near to midnight. The evening had been a huge success. The tree had been brought in—its presents distributed—there had been the laughter and surprises, the pulling of bonbons, dancing—and a flutter of balloons, flinging colour over the sombre tables.

"I never thought it would be such fun," Fredric remarked on the first landing. "I'm glad I met you."

Christabel said nothing.

"Are you going to wish me a merry Christmas?" he inquired, tilting her chin.

"Oh, I do."

She felt the pressure of his lips on her's, gently, persuasively; felt herself drawn within his arms and held, as if he would never let her go. And for the first time in all these years she felt safe. Harboured, ecstatic. It happened only in fiction, of course, but it had happened to her. In a brief evening away from office life, it had turned her world about. She was in love.

Finally she freed herself.

"Happy?" he inquired.

"I've never been happy before," she announced, breathlessly. "Please—" and went to her room.

Her mother was already in bed. From the other side of the room she watched Christabel, as she sat before the mirror, cheeks flushed, her eyes eloquent.

"Anything happen?" she said, a awakened interest in her voice.

Christabel turned. She had been companion and friend to her mother for eight years. Swiftly she made her way over to the bed.

"I never thought it could," she said, in a whisper. "To-night, everything's changed. It isn't Christmas, it—it's the beginning of everything. Did you like him, mother?"

After she was asleep, her mother thought into the darkness. One day she knew she would have to lose her daughter. The time had come. She couldn't tie Christabel for ever. It wouldn't be fair. Of course, she wouldn't lose her—not exactly—but she would have her own life. Christabel's mother would in future be the background. She sighed. She was surrendering herself in sleep when a heavy thud disturbed her. She sat up, as Christabel turned heavily fringed eyes in her direction.

"What was that?" she inquired.

"It sounded like someone falling. I thought I heard—"

Then there was silence. An uncomfortable, heavy silence. Christabel's mother sank back on the pillows. "I don't know that I quite like it," she repeated, "this spending Christmas away from home."

In the morning the air was charged. The hostess wore a worried air. She was persuading everyone to go for a run in their cars after breakfast, or use the hotel car—she didn't mind.

Christmas morning in the hotel. There were the more intimate gifts ranged by plates on the tables. Numerous cards

CHRISTMAS is still in the air, and here is a charming story told to you by Elisabeth Ann Loring. She reveals herself as skilful a short story writer as she is a Beauty Expert.

ONE HEAVENLY EVENING AWAY FROM OFFICE LIFE AND IT HAD TURNED CHRISTABEL'S WORLD AROUND. SHE WAS IN LOVE, AND ECSTASY WAS IN HER HEART. FOR HER THE CHRISTMAS GAIETY SPELLED HAPPINESS, BUT FOR OTHERS A TANGLED SKEIN OF TRAGEDY WAS BEING UNWOUND. THE STORY OF A STRANGE CHRISTMAS GIFT FROM AN EMPLOYER TO HIS SECRETARY AND WHAT HAPPENED AFTERWARDS

and letters—everyone sharing the beginnings of Christmas Day. Fredric came over to Christabel's table and pushed a small package under her hand.

"There was no time for anything," he said. "There never is when it's important. But I wanted you to have it. It can't be wrong. And I hope you like it."

It was an antique bracelet with a curious setting. She remembered then she had seen a showcase as she came into the hotel. She raised her eyes and her glance brushed his. There was wonder there and newly awakened dreams.

"Merry Christmas. What are you doing this morning?"

"I think I shall go for a ride," Christabel's mother interrupted. "I'd like to."

"Would you mind," Christabel said, "if I don't?"

"I'd rather you stayed. That nice Mrs. Frayle has asked me to go with her." Her mother smiled. "If you'll excuse me."

It was ten o'clock when Mrs. Cragg arrived. Most of the guests were concerned with breakfast. She came directly to the bureau clerk and in her manner was agitation. She mentioned a letter.

"I came to join my husband," she added. "He was here last night. Yes, Gordon Cragg." She turned to meet Christabel as she emerged from breakfast, and recognition lit her eyes.

"Oh, Miss Mills, you're here. Well, this is a surprise. I couldn't get here last night—"

The bureau clerk was behaving queerly. He was not willing to take Mrs. Cragg to her husband's suite. He wanted to find Linda. Mrs. Cragg stood there, a beautiful woman, fair, young, exquisitely gowned, and into her manner crept irritation.

"What is all this mystery?" she demanded suddenly. "Miss Mills, can you explain it?"

Christabel shook her head.

The hostess came up, her eyes more luminous than ever.

"A letter," Olive Cragg said. "Really, it's most important. It was to have been delivered last night."

The hostess met her gaze.

"There was no letter," she said deliberately.

"But—"

"And I have bad news for you," she added. "An accident—Mr. Cragg—last night—"

Olive Cragg's face blanched. Fear dulled her blue eyes.

"I don't understand. How could anything happen. Why—"

"Surely there *was* a letter came last night—"

Christabel broke in, her eyes wide as she looked towards Linda.

"Then where is it?" the hostess shrugged. "Nothing has been found."

Christabel stared. She had seen Gordon Cragg go upstairs, that curious lag in his step.

"You may know best what reason he had," the hostess went on to Mrs. Cragg, "but in the interests of our hotel, naturally, the matter has had to be kept quiet. We can't spoil the Christmas spirit for our guests."

Christabel became conscious of Fredric standing behind her, tense, eager. He stepped forward.

"Perhaps I can help," he suggested.

"Perhaps you can," the hostess complied. "If you'll come this way."

Christabel never forgot that morning. It was a nightmare for which there was no remedy. She was aware of Olive Cragg's bitter eyes, the hostess's queer glances, of Fredric—Fredric wanted the story for his paper. It was his chance, he said. He couldn't see the tragedy of it.

The day wore on. Christmas dinner was a happy occasion—nothing could mar its happiness with Fredric at their table, making plans for a rosy future. But Christabel's mother once said:

"I can't understand what has happened to Mr. Cragg. He hasn't been seen all day. Did Mrs. Cragg turn up, Christabel?"

There was a short silence. Then:

"Yes, I believe she did," Frederic broke in. "A tall, fair woman. Oh, well, they seem to have gone. I'm going to take you north, Christabel, to meet the folks."

"But my work," she remembered. Two days following she was due back at the office. But there was no office. No Gordon Cragg for whom to work. She would be out of a job. She hadn't realised that. And as if her companion understood, his hand closed over her's.

"There won't be any need," he told her.

At Dorking station a tall, fair woman was tapping her heels while she awaited the London-bound train. She shivered frequently and avoided the glances of the porters. If only she had known Anthony would fail her. If only she had realised Robin counted more than all—and Gordon. She had been so impatient of his money-making, so hard, so cold. With Robin in Scotland—she wondered what had happened to the letter. If it turned up to-morrow, everyone would know. It mustn't.

That letter—the letter telling Gordon she had decided to go with Antony. He must have suspected when she insisted on their not spending Christmas at home. Must have realised she was not coming back to him. They had been strangers in the home for six months past.

The train steamed in. Without looking back, she hurried into a carriage, and sat down.

Back in the hotel, the hostess stood by the fireplace in the lounge, her eyes distant. Christabel felt there was something about her—something she had not explained. She had managed the whole affair so quietly, no one else suspected. She had taken her place with them, arranged their games, their amusements, as if nothing had disturbed the quiet of the night.

At the close of the evening, from Fredric's arms, Christabel went to her. She caught her in a deserted corner of the lounge.

"I want to ask you something," she said quickly. "I was Mr. Cragg's personal secretary. I expect you know. He sent me here. I—I must know more about it before I report at his office. And I feel—I saw you hand him a letter. I know he went upstairs—"

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"I never thought it would be such fun," Fredric remarked on the first landing. "I'm glad I met you"

RADIO Waves

By
Henry Albert Phillips

Its Magic Wand

JUST as Oslo is different from all other cities in the world, and as Norway is different from all other countries, so is radio and broadcasting something other from what one finds elsewhere.

Coming from Germany, where I had stood before the mike on five different occasions, under the thrilling conditions that prevail in Nazi-land, Norway seemed a bit placid, though none the less interesting.

My radio round of experience began as I sat in the Promenade Kafeen in Oslo having afternoon coffee, when I was startled by a penetrating American voice shouting at us all in nasal accents from the top of the telephone booth in the corner: "All our troubles will be over . . ." and so on till the end of the song. The voice came from a box directly connected with the telephone service.

Since both telephone and radio are government enterprises, they have been linked together mechanically and technically in a service that commends itself to the favourable attention of the rest of the radio-conscious world. At the moment, of course, we were hearing a gramophone record, offering lighter diversion after hours of the heavier-than-air programmes which are preferred by the serious-minded Norwegians.

It reminded me that I should be off to the studio to meet the hour of my appointment. I knew my way and started off on foot, so that I might get the "feel" of Oslo before arriving at the broadcasting studios; across the park where the band played at tea-time, pausing reflectively in front of Ibsen's statue, by the opera house and round by the Tivoli, the restaurant gardens and pleasure park, where soon all the Arry's and Arriets of Oslo would be having their *smorgasbord* and beer and making love behind cosy corners among the plants and trees, under the sentimental stimulation of "There's An Old Spinning Wheel in the Parlour."

Some of the many tiny Austin cars go spinning by; soldiers of the Royal Guard in green with tassels on their hats, trams with realistic advertising cut-outs of crowing roosters, revolving windmills, a man fishing with a real rod and line and a papier mâché fish dangling on the end of it and legends of "Hold dem Frick!" or "Spis Gjaer!"; old women driving sleepy long-maned, long-backed heavy horses hitched to lumbering drays; a traffic policeman wearing a pith helmet in this shivery climate and manipulating the familiar cross-street sign of red for "Stopp!" and green for "Klart!"

Radios everywhere were clamouring—in the lobby of the theatre, on the street corner, from the interior of a shop, in every café I pass—reminding me that Norway stands near the top for the maximum number of radios *per capita*.

One understands something of the reason and the urge for this passion for radio intercommunication with the outside world, after travelling over the greater part of this beautiful but bleak land, two-thirds of which is so majestically isolated amongst its mountain crags in summer and frozen half-way up to the sky amidst barriers of ice and banks of snow throughout the long dark winter. Radio has been a gift of God to Norway.

But here we are at the studio house, which enters by descending into what at first appears to be the cellar. No, it is rather an elaborately-furnished series of waiting-rooms for would-be artists—as all performers on the radio are called, whether they play the piccolo or the bass fiddle, or simply deliver a lecture on Splitting Up the Atom or a few minutes of Travel Talk—as I often did.

It is a bit dismal down in this subterranean purgatory and not a place calculated to calm the nerves of timid talkers or "first-timers." The only diversion were thumbed and rag-eared copies of "The Musical Courier" of New York, a dispiriting publication at best even to those few who could probably read English. The covers looked



A busy street in Oslo

A snowy scene in Norway

Over NORWAY

as though they had been chewed or torn off bit by bit by half-distracted candidates for auditions for which they had had to wait for hours and hours, only to be told to "come along to-morrow, please. Impossible to-day. Sorry."

There are bronze plaques of native Norsemen, Henrik Ibsen and Bjorne Bjornesterne, frowning dourly down upon one, which is neither interesting nor funny in moments like these. So we wallow about the over-sized leather furniture of that ghastly type that is associated with interminable waits in cinema and radio studio waiting-rooms. We study the notice on the wall: "Havostet samtale mo ikke finne sted i disse rum da det forstyrree arbeidet i kontorene ved eidem av. (Signed) Norsk Riksringkasting."

A blinding streak of terror flashes through the mind of the foreigner, at the thought of the utter futility of addressing an audience to whom English no doubt must sound something like this. After all, one has an inalienable right to one's own native tongue, even though it sounds like gibberish! In our despair, we turn on the radio at the end of the room and our ears are assaulted by a blare of concertinas and guitars playing the "Carioca!" For crying out loud!

Ah, but what a relief. There follows a Mexican troupe (actually at large in a studio somewhere in the house, away up here in Norway!) who proceed to rend and render that plaintive Spanish ballad that goes something like: "Ahh-yah-h Yah-yah!"

That changes everything. We became bold, defiant, aggressive. So, if they allow that sort of thing up here in Norway—if they can stand for that, then they can surely stand for anything. What are ten or so minutes of innocent, inoffensive English compared to that? No, we are not afraid to face the whole of Norway after that. Let them bring on their mike!

But the strain is not over yet. A Mexican lecturer comes on, and continues over his allotted time—which can happen only outside America, where minutes are diamonds and seconds are golden, under lucrative contract with billion dollar firms paying for advertising on the air.

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(Top) At the controls of the Oslo broadcaster
(Below) A view of the Talks Studio



Inside the B.B.C.
Recording Van
and (right) the
vital recording
machines

GODFREY WINN VISITS ST. GILES' FAIR WITH THE B.B.C. RECORDING VAN AND SHOWS HOW THE EVENTS OF TO-DAY ARE BEING PRESERVED FOR ENJOYMENT YEARS HENCE

WHEN my telephone rang to invite me to watch the recording van at work, I accepted with alacrity, for I am more than enthusiastic about this new branch of the B.B.C.'s activities. Several times I have written articles urging the authorities to use more and more of these out-of-door features programmes as a contrast to the purely studio affair, so stereotyped, so static, of which we have had more than enough in the past.

Of course, we have had plenty of O.B. broadcasts in the past, too. But there's all the difference in the world between an ordinary O.B. and a broadcast in which the recording van is used. In the former, the actual broadcast is made not only from the scene of action, but during it. That is to say, there's no time to cut, reshape, edit, or mix the materials. The result is a story in the raw, full of atmosphere and vigour and "native noises," but full of drawbacks, too, which are too obvious to need enumeration.

Precious Records

Whereas by using the recording van the B.B.C. are able to gather their material *en masse* (by the use of dozens of wax records that look like gramophone recordings), and then, returning to Portland Place with the precious records stored in the van, proceed to reshape them into a composite picture that loses nothing of its authentic atmosphere, on the one hand, and on the other gains enormously by being properly balanced and edited and rearranged for the purposes of contrast and climax, before it is finally presented to the public, a professional programme with an amateur cast and genuine effects, twenty-four hours later: *Come with us and spend half an hour at St. Giles' Fair, Oxford.*

I spent a whole day there myself. I was enthralled with watching the unit at work, under the inspired direction of Lynton Fletcher (whose diary I have just done) and David Gretton from Midland Regional, whose show it was. I love fairs, anyway, and this was a super one. I could not help smiling to see the main street of Oxford, with its dreaming spires surrendered up to a host of roundabouts and hoop-la tents, boxing booths,

cocoanut shies, menageries, and rival "Crash Ems" and "Dodge Ems," blaring out their jazz invitations, above the cries of the barkers. What a din! By the end of the day I had the sort of headache that advertisements are written about. But I didn't care. Wasn't I watching mike history in the making?

Imagine a plain, dark green van drawn up at the side of the market place. The back is half open, and you can just see one of the engineers in his shirt sleeves, with a headphone over his ears, giving a cue to the little group standing round the movable mike that has been erected on a tripod, a few yards away.

What a Showman!

Mr. Wilks, whose memory goes back a long way, is going to recount his experiences in the days when fairs were fairs. Born and bred in the business, he's seen some changes. And he's too good a showman to be mike-conscious. He's left his show for a few minutes to come to the van: otherwise the mike would have gone to him. Because I must explain there's four hundred yards of cable that can be used, when the mike has to go to Mohammed.

As a matter of fact, it's being planted now, behind a row of booths, first to catch the strains of the hurdy-gurdy music, destined to be used as the recurring background of the show, and then to register a back-chat dialogue between a couple of mechanics, that one of the contingent has just unearthed.

We hurry along to hear them. They're grand. They sit on the back steps of "Mont Blanc" in their overalls, with grease all over their faces, rather like a black edition of Laurel and Hardy, and without any prompting, produce more spontaneous wit than most music-hall turns. And they seem to be enjoying themselves as much as we are.

It's only at the end, when they hear that they are to be immortalised over the air, that their faces fall. Oh dear, says one, will me old woman be able to recognise me voice? She's a great one for the wireless, and I did 'ope that I'd got away this time.

I was particularly struck by the charming way in which all sorts of different types, from a man

who sold a patent needle for mending ladders in silk stockings, to a girl from the Flea Circus, were only too ready to accept the B.B.C.'s invitation to "do their stuff" in front of the mike.

It's true that a certain number of half-crowns were also broadcast in the course of the day, but lots of the performers neither asked for any reward nor expected to get one. Instead of being mike-conscious, they were radio-conscious. Keen on the wireless themselves, they were keen to play their part, however small, in the making of the programme. And they all took the presence of the van and its staff in their midst, absolutely for granted. No crowd collected, no opposition of any kind was raised to its activities.

On the contrary, every other minute someone arrived with a new suggestion. You must "do" Mr. Collet. He remembers what happened in the Ottmoor riots. You must "do" the Living Doll. She's only twenty-two inches high. And there's Jack Gage and his boxing troupe, and what about The Great Carmo? He's never been in a circus before. And there's the Chocolate King. Don't leave him out.

Versatile Chocolate King

The Chocolate King wore black city clothes, and turned out to have a dual rôle. He was also Chairman of the Western Counties Showman's Guild and had served at one time, too, as sheriff for the City of Gloucester, which was his manufacturing headquarters. In the course of conversation, as we were "feeding" him at the mike, he told me that he had sold as much as fifty hundred-weight of chocolate in one day before now. All the same, I chipped in curiously, why do you still go on travelling round on the road, when you've got a comfortable home waiting for you at Gloucester. At which he dried up completely. If only the mike could have registered the look he gave me!

At that moment, up came a charming old gentleman, who looked like a typical club member, and lead us away to his stall, which turned out to be called Christian Colportage, full of tracts and booklets at a penny each. "I'm an Oxford man myself," he told us proudly, as he explained how anxious he was to carry on with his good work of saving souls, by saying a few words over the mike. Just one small text, he pleaded. Choose it yourself, gentlemen.

Alas, it could not be. As Fletcher was explaining that the programme was to be pure entertainment, I found myself thinking how strangely out of place this stall looked beside the hoop-las, and the cheap crockery stalls. There was nothing cheap about him. He had a vocation in life and he was carrying it out to the best of his ability, undeterred by disappointment, and the indifference of the crowds, that passed by his stall without a glance.

A Shilling a Time

Another strange sight was that of a young woman in a smock, doing sketches of people's heads at a shilling a time. "Connie from Hollywood" looked so very "Chelsea," as, in fact, she was, because intrigued by her presence there, I asked permission to bring her to the mike, where she explained that after leaving her art-school in London, she couldn't get any work to do, and she had no more money left. So she took to the fair grounds six months ago, and hadn't regretted her decision for a moment.

It was hard work, standing on her feet all day, travelling all night, often enough, but she was making a living, and that was better than wandering about Chelsea, idly bemoaning one's luck. The fair people are grand, she said. They leave me alone, and I get plenty of sitters. The Hollywood stunt attracts people who are movie-mad, and want to see if they have a film face.

I do my best for them, she added with a smile, looking past me at the little crowd of country types, encircling her stand with its brave show of Hollywood sketches, likenesses captured not

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LEONARD HENRY
gives one of his finest broadcast sketches

Third-floor BACK-CHAT!



"Next time I'll go
to a proper Doctor,
I sez, not a stur-
geon!"

SCENE: The third floor back of a block of flats. You are to imagine two windows, and an aerial with many corks strung on it running from the side of one window to "off stage."

CHARACTERS: PANSY and HEMMA, maids and next-door neighbours.

First window opens and HEMMA is heard humming cheerfully. Second window opens and PANSY appears. She has (you must imagine this) a large mat with "Welcome!" on it, which she shakes out of window. As clouds of dust fly out she sings: "I passed by your window." She eventually catches mat in aerial.

PANSY: — the aerial! [Pulls up much loose wire.]

HEMMA: Oh, Pansy, you are a one!

PANSY: 'Ullo, Hemma! Thank 'eaven your people 'aven't gone potty on Owe Hell or Two Hell Ows, or whatever it is.

HEMMA (looking at aerial): What's the corks for?

PANSY: To keep the birds away . . . I always thought they 'ad the h'opposite effect. But there, as I sez, if Master went on the loose 'e'd be too tight to enjoy 'isself.

HEMMA: Wonder what started 'im on the drink?

PANSY: Well, 'e 'ad to get them corks. [Hangs mat on aerial.]

HEMMA: I 'ad a boy in the wireless once. He started as a telegraph boy and worked 'isself up. 'E finished up in the ingine room at Daventry, poor lamb.

PANSY: 'Ow d'yer mean, finished up?

HEMMA: 'E took 'old of the wrong 'andle, and got picked up by eighteen foreign stations.

PANSY: I've got a boy, too. And what's more, we're going to be married.

HEMMA: You 'ave? I mean, you are? Oh, Pansy, you are a one.

PANSY: It's 'Erb, the milkman.

HEMMA: What, our 'Erb?

PANSY: My 'Erb, if you don't mind. Oh, I've known 'im for donkey's ears. I knew 'im when 'e used to work at the Doctor's down the road. 'E used to polish the pills and show the patience into the Doctor's insulting room. That's 'ow I first met 'im. You see, it was all through me 'aving a bag leg . . . I'd got 'aricot beans all down one side of it, so off I goes to the Doctor's. Well . . . directly 'Erb opens the door I knew Cupid 'ad 'it me in the 'eart! Oh, yes, I did, and I began to tremble just as if I'd got delicious trimmins. Well . . . when the Doctor sees me 'e gave me such a funny look, I can tell yer. Ho, 'e sez, your trouble is eternal—there's something wrong with your cistern. Ho, no, there ain't, I sez, it's me leg—I've got 'aricot beans down one side of it and it 'urts after the least excursion. Well, 'e sez, there is a slight information of the leg, but we'll soon shake it off. Ho, no, you won't, I sez, I'm taking it with me. Next time I'll go to a proper Doctor, I sez—not a sturgeon! Well . . .

'Erb was 'anging about in the 'all and 'e sees me out and leads me hup the garden and while we was walking under a lovely revenue of trees asked me if I'd go to the Pictures with 'im. Well . . ."

HEMMA (getting a word in at last): I saw a lovely picture last night—Dante Infirmary.

PANSY: My favourite one is the one where the dashing 'ero unties 'is moustache and

rescues the beautiful 'eroine from the wicked outlaws and they get married and 'ave a baby in three reels.

HEMMA: Yes, I like that one.

PANSY: I saw 'em put the film through backwards by mistake one night, and the baby got born before they were married.

HEMMA: Oh, Pansy, you are a one.

PANSY: Oh, but you should 'ave 'eard Missis when I give 'er notice last night. When I gets in she was sitting in the drawing room in front of one of them Aphrodite stoves. Well . . . just to sort of soften the blow a bit I sits down at the piano and strikes a chawd. Of course, I can't play from music properly, yer know, but I can vomit a bit. Mrs. 'Ornblower, I sez, I wishes and desires to give notice. Oh, she sez, 'aven't we treated you like one of the family? Yes, that's why I'm going, I sez . . . But what are your reasons for leaving, she sez? I'm getting married to 'Erb the milkman, I sez. Ho, she sez, but ain't 'e rather injudicious? No, Presbyterian, I sez— (Explosion, followed by glass crash. HEMMA screams.)

PANSY: That's done it.

HEMMA: O . . . h! What was that?

PANSY: That'll be the geyser. I forgot to turn it off.

HEMMA (looking off and upwards): It's your Missis—she's blown 'erself through the bathroom winder!

PANSY (unmoved): Ain't she a little ray of sunshine? Oh, well, it was 'er turn to go out . .

Here is Leonard Henry with Betty Frankiss in a scene from the film "Public Life of Henry the Ninth"



BEAUTY FOLLOWS THE FIGURE-LINE

THIS is in the nature of a promise. So many readers have asked for exercises for reducing, for straightening—and rather than prescribe for you physical jerks which will keep you fit but not always shapely, I want to introduce some individual corrective movements which will banish unwanted inches if you will persevere with them.

First of all, my STAR-TURN exercise. Take your position lying on the floor, arms outstretched at shoulder level. Ready? Now lift the right leg, cross it over the left, as in the photograph, and work it up until your toes reach the left hand. You will find they are reluctant at meeting, at first, but try, each time you bring the leg over, to get just a little nearer.

Take the right leg back to original position, and repeat with the left leg, stretching until it reaches the right arm. With alternate legs, twelve times, night and morning.

This movement has a definite flattening effect on the "tummy," influences the upper thigh, and slenderises the hipline. A three-in-one exercise which is ideal for all of you who sit for long hours each day, or who have already added unwanted inches below the waistline.

Another movement is the ACCORDION, so named because it resembles the opening and closing of the instrument. Won't you try it with me?

Take your position lying on the floor, arms relaxed at sides, palms down. Now—keeping feet together, lift them into the air, and over your head so that the hip and waist are raised from the floor. Bend the knees (together, of course) bring them down sharply to the chest, then thrust with the feet out and downwards to original lying position. Repeat ten times, but do relax between each movement.

And a warning. Don't take the feet too far over the head in case you find difficulty in keeping your balance.

This exercise also is ideal for the "tummy," and has a strengthening, suppling influence on the spine. Don't be disheartened if you cannot lift yourself from the waist at the first attempt—the suppleness will come.

And before trying either of these exercises I want you to take a note of your hip, waist, and thigh measurements. Each week, make

ELISABETH ANN'S RECIPE for the Figure Beautiful—

Light exercises that you will enjoy learning, the right corset to massage away extra inches and a sensible diet according to your needs

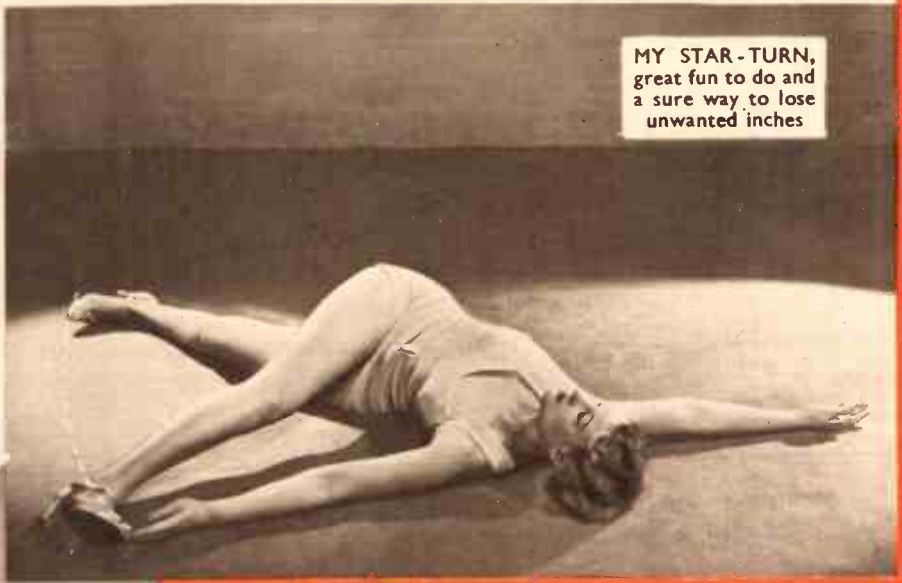
another note, and at the end of a month write and tell me what difference they have made. I am always pleased to have readers' reports—and usually they are particularly gratifying. On the chest-reducing exercise recently printed in RADIO PICTORIAL a reader reports a reduction of 3½ in. On a simpler, roll-type corrective movement another reader reports 4½ in. from her hipline—and this without dieting.

If you are very much overweight when you begin these movements, you will benefit from the moulding and reshaping of a slenderising corset, because where an extravagant reduction is taking place, the skin tends to sag at first until it can be massaged and firmed. The corset has this massaging influence.

Diet, too, plays an important part in this beauty of figure. And your diet, in some measure, should depend on your work. If you are sitting all day long, your diet should be quite different from the diet of the out-door girl. Not more elaborate, but lighter, yet equally sustaining. So I have prepared a special diet chart for those of you who work in offices and shops, and another for those who work out of doors. For the woman in the home nourishment is vital, but lightly-cooked meals so that the digestive organs are not overtaxed.

When sending for these diets, please let me know your present weight, height and age.

And if I can advise you more closely on this important business of keeping figure-trim and beautiful, write me c/o RADIO PICTORIAL.



MY STAR-TURN,
great fun to do and
a sure way to lose
unwanted inches

(Write ELISABETH ANN, c/o "Radio Pictorial," Chancery House, Chancery Lane, London, W.C.2, if you would like details of the treatments she mentions, enclosing stamped addressed envelope for her reply.)

MY BEAUTY LETTER BAG

IS it possible to have brown hair bleached to a platinum shade in one treatment, and how much would it cost? I want this done specially for some amateur theatricals I am appearing in at Christmas, and I am afraid to risk anything myself in case I ruin my hair.—JEAN HARLOW ADMIRER.

You can have a white henna application for the hair, to bleach it in one treatment, and this costs about one guinea. But if you don't mean to keep the hair platinum, why not wear a theatrical wig for the occasion? You see, the bleach will take months to grow out, and all that time the hair will look "streaky."

WOULD you please tell me what to do for thin weak-looking eyelashes. Not more than two shillings.—MISS HIBBERD.

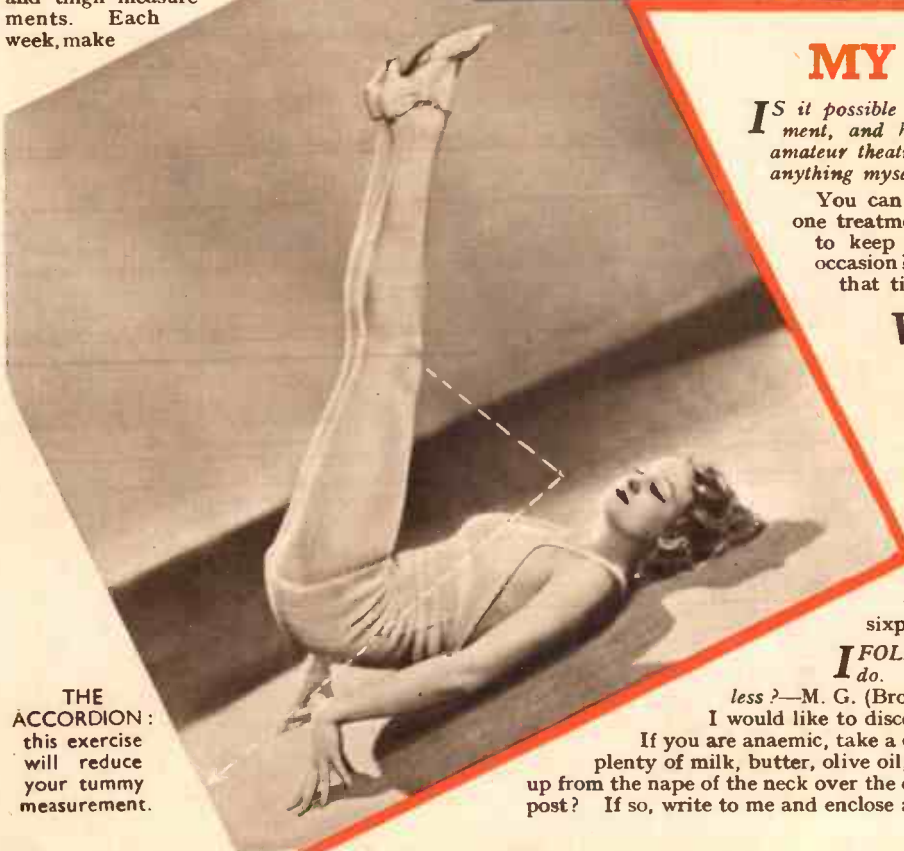
For one shilling there is a particularly good eyelash grower, colourless, or in three attractive dark shades. May I post you details? Use this regularly for at least a month, to achieve beautiful results.

IHAVE had to take a lot of medicine recently, and my teeth are not as white as they were. Can you tell me if they are likely to decay and if so what I can do for them? I love your articles in RADIO PICTORIAL.—JANET (Glam.).

Medicine very often discolours the teeth temporarily, but to whiten, use a dental magnesia, and leave a little round the teeth at night. It proves a splendid antacid, and costs from sixpence a tube.

IFOLLOW every one of your beauty talks and wish I could look as you do. Can you help me with my hair which is getting very thin and lifeless?—M. G. (Broadstairs).

I would like to discover the cause of that thinning hair before suggesting a remedy. If you are anaemic, take a course of haemoglobin capsules. If your nerves are affected, take plenty of milk, butter, olive oil, and Ovaltine at night. Then massage the scalp daily, working up from the nape of the neck over the crown, using a good hair tonic lotion. Would you like details by post? If so, write to me and enclose a stamped addressed envelope.



THE
ACCORDION:
this exercise
will reduce
your tummy
measurement.

FAMILY CAKES

By Mrs. R. H. Brand

CUT AND COME AGAIN CAKE

Ingredients.— $\frac{1}{2}$ lb. butter or margarine, $\frac{1}{2}$ lb. soft brown sugar, 4 eggs, 2 teaspoonfuls baking-powder, 1 large teaspoonful mixed spice, 5 oz. stoneless raisins, 5 oz. currants, 4 oz. mixed peel, 1 lb. flour, milk.

Sieve the flour with $\frac{1}{2}$ a teaspoonful of salt; clean the fruit, cream the butter and sugar together in a large basin until quite white and add a very little flour, then 1 egg and a little more flour (making a sandwich of the egg); beat in hard. Repeat this until all the eggs are used. Stir in the rest of the flour gradually and the fruit, spice, and finely chopped peel. Add the baking-powder with the last spoonful of flour and mix in very thoroughly. If the mixture will not drop easily from the spoon, add a little milk.

Bake cake in rather a hot oven for the first $\frac{1}{2}$ hour, afterwards moderate the heat a little until it is cooked which should be in about $1\frac{1}{2}$ hours.

GINGERBREAD

Ingredients.—1 lb. flour, $\frac{1}{2}$ lb. brown sugar, $\frac{1}{2}$ lb. lard, $\frac{1}{2}$ lb. treacle, 1 dessertspoonful mixed spice, 2 eggs, 1 dessertspoonful of ground ginger, 1 teaspoonful baking-soda, $\frac{1}{4}$ pint water.

Melt the lard with the treacle and water. Sieve the flour with a good pinch of salt and the spices into a basin, beat the eggs very thoroughly and add them to the treacle and water; mix well. Make

For women of every age and interest—pages of Fashion, Cookery, Gardening and Homecraft, conducted by MARGOT

A SUGGESTION: a kitchen scrapbook to keep in the dresser drawer. Maybe there is a recipe or a hint on this page that you would like to keep. If you cut it out and paste it into your book, you will know where to find it when you want it

(Right) Eggs which have been accidentally cracked, or the ones that have been left over from breakfast with a broken top, need only to be wrapped in cartridge paper and hard boiled to be most useful for sandwiches, hors d'oeuvres, and many savouries



a well in the middle of the dry ingredients and stir in the treacle mixture quickly. Add the baking soda mixed with a spoonful of milk at the end. Line a shallow tin with greased paper and pour in the mixture. Bake in a moderate oven for $1\frac{1}{2}$ hours. Just before the baking is finished, brush over the top with a little melted treacle and hot water to make the Gingerbread shine.

"OVALTINE" CAKE

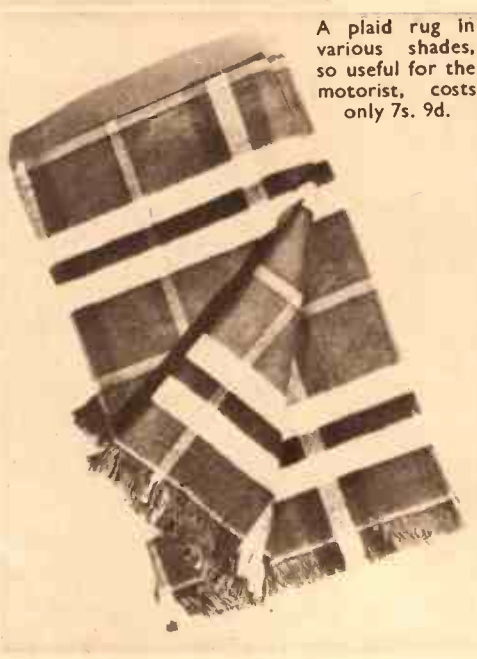
Ingredients.—2 oz. butter, 2 oz. sugar, $\frac{1}{4}$ lb. self-raising flour, 1 dessertspoonful "Ovaltine," little milk, 1 egg, pinch of salt.

Cream butter and sugar, add beaten egg, sift in flour and add "Ovaltine" and salt. Mix with milk. Cook in hot oven at first; then reduce heat.

GROUND RICE CAKE

Ingredients.—4 oz. each of ground rice, flour, margarine or butter, and castor sugar, 2 eggs, 1 teaspoonful almond or vanilla essence, 1 teaspoonful (large) of baking-powder.

Sieve the flour with a good pinch of salt. Work the butter and sugar together in a basin until quite white, then add the eggs separately with a little flour and beat in well. Stir in the remainder of the flour with the baking-powder well mixed in. Add the flavouring and mix thoroughly. Pour the mixture into a cake-tin lined with greased paper and bake in a moderate oven for $1\frac{1}{2}$ hours.



A plaid rug in various shades, so useful for the motorist, costs only 7s. 9d.

GARDEN NOTES

By F. R. Castle

"Cut and Come Again" cake is the housewife's standby when there are lots of children in the family with large appetites—and older children, as well, who enjoy home-made cakes

PRUNING FRUIT TREES.—Although it is a good plan to get all pruning done before the end of the year, this operation must not be performed during very frosty weather or harm may be done. Cut away all old shoots from Raspberries, Logans and similar berries. Red Currants bear on the old spurs; Black Currants on shoots made during the previous summer. Many experienced fruit growers do not prune newly planted Apples or Pears in their first year. In any case those who plant these now are advised to stay the knife until early February and then simply to shorten the very strongest shoots.

Gordon Gooseberries.—Readers whose knowledge of Gooseberries does not extend beyond the ordinary market varieties will find it hard to believe that market growers often succeed in obtaining fruits equal in size to bantam's eggs. Such fruits, however, are not taken from what is termed bush plants but from single stemmed cordons which have the benefit of a warm wall or wooden fence. Now is the time to make a start. Some growers make a point of cultivating this type purposely for exhibitors. Varieties include yellow, red and green fruits. *Dan's Mistake*, *Thunderer*, *Keepsake*, *Crown Bob*, *Leveller* and *White Lion* are among the "giants."

Rhubarb.—Early Rhubarb is always welcome. A very high temperature is not required to induce healthy crowns to start into growth many weeks before others left in the open show signs of activity. It is important that only good plump crowns or clumps be selected, preference being given to those from which few, if any, sticks were pulled last summer. Place them in deep boxes and stand under the greenhouse stage, covering with sacks to ensure darkness and a better colour to the produce. Keep fairly moist and, when growth begins, use manure water very freely.

Early Cauliflower.—Any reader who values good heads of Cauliflower at a time when their price is fairly prohibitive is advised to sow a little seed of *Early Snowball* or a similar small growing variety. A temperature round about 55 degrees will be ample. Prick out and pot up as becomes necessary. Early in March the plants may be put under handlights or at the foot of a warm wall and in a very short time they will be carrying heads of a useful size.

THEY'RE OFTEN GREEK TO US

By Ann Jeffery

BY day you may meet a woman looking as brisk and efficient as can be in a trim little suit, a military cap and a general air of no nonsense about her. But see the same person at a party and there drifts across the floor in floating, fluted draperies a Greek goddess. Her hair is brushed in sculptured curls, as likely or not she wears a crystal tiara or a wreath of flowers and, altogether, there's so much heavenly nonsense about her that she hardly seems to touch the earth and it would be sacrilege to think of such a nymph-like creature typing a business letter or ordering a chop.

One of the pleasant things about being a woman (after 'flu one wonders if there are any pleasant things!) is that, in the evening, you can shed your whole work-a-day personality and emerge as an entirely different being. A man may look smart or distinguished or handsome in his evening clothes but they don't transform him from an ordinary mortal into a fairy prince.

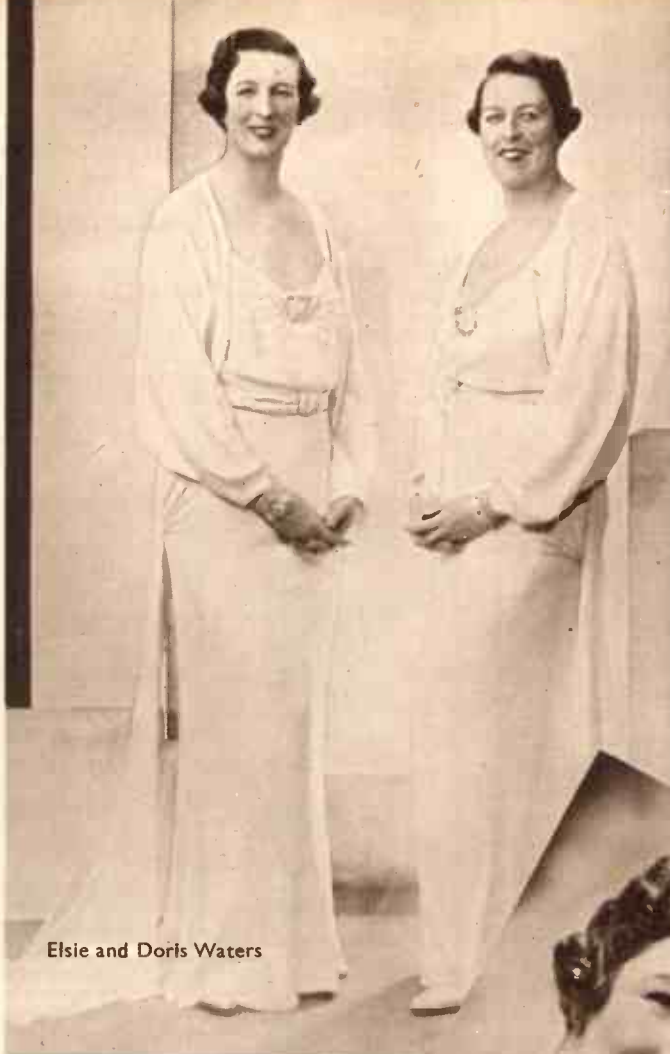
Which is probably why he's not so keen on "dressing up" as we are.

But a woman with the aid of a few yards of chiffon or satin and a powder puff can turn herself into a very fair imitation of a fairy princess.

Now there's nothing lovelier than these Greek evening frocks of intricately draped and pleated chiffon. But you need to be tall, slim and long legged to carry them off. I saw an amusing modification of the Greek idea yesterday which would suit any woman with a reasonably good figure but who likes to cling to the tailored idea even at night. It was a two-piece affair with a basqued, high-necked jumper and a straight slim skirt split on one side for dancing. And the whole thing was carried out in accordion pleated silver lame.

If these classical ideas don't appeal to you, you've got an almost infinite variety of other notions to choose from. There are enchanting "frou frou" frocks of layers and layers of spangled or chenille spotted net, worn perhaps with a huge ruched Merry Widow boa of the same frivolous stuff. There are marvellous renaissance dresses of rich dark velvet or marocain with square necks and jewelled belts. And there are the long, sweeping, simple lines that suit almost every figure.

One of the loveliest and most original evening frocks I have ever seen was worn by a famous beauty at a party a few weeks ago. It was of heavy bottle green marocain, wonderfully cut so that it fitted the wearer as if she had been poured into it. And it had a huge white collar and vest of snowy piqué. Into the very low corsage she had tucked three white gardenias and gardenia nestled in her dark hair.



Elsie and Doris Waters

Nobody could recognise Gert and Daisy in this charming picture of Elsie and Doris Waters! They are fond of wearing white dresses, simply designed and easy to get out of—the change into Gert and Daisy costume takes less than half a minute! These dresses are very ingenious. They are of white marocain with crystal clips and coatees to match; these fasten at the neck and form two sleeves, leaving the back decolleté. Below you can see how the dresses look without the coatees. The Waters Sisters also wear lovely white chiffon gowns trimmed with ostrich feathers, with ostrich feather capes to match. As you know, they they always dress exactly alike.

"WRITE TO ME"

Says Ann Jeffery. "I am so pleased to hear from you about your dress worries, and if I can help you at any time, don't hesitate to let me know. It is so useful to have someone else's advice about such important things as a new evening dress, or the matching-up of accessories, isn't it, and I am only too pleased to be of use."

If you have any queries about cooking or want any recipes, Mrs. Brand is here to help you. If you are interested in gardening and want expert advice, write to our gardener, Mr. F. R. Castle. Our home Service exists to help you; please write to us!



Five Shillings is paid for every hint published on this page. Have you sent yours to MARGOT?

FIVE SHILLING HINTS

LIGHTER PUDDINGS

WHEN making a boiled pudding, only use half the quantity of flour and make up the full quantity with dry bread soaked in water and squeezed out. This not only uses up scraps of stale bread but makes the pudding much lighter.—M. E. E., Newcastle.

BANISH STALE TOBACCO

IN the morning, after a party, the sitting room often smells of stale tobacco smoke, which is most unpleasant. This can be banished quickly by burning a handful of coffee on a shovel. When it is carried round the room, it will dispel all unpleasantness.—Mr. E. A. Hart, Bristol.



Greta Keller looks deliciously cool and crisp in evening dress. A new photograph by Pathetone Weekly

WHAT LISTENERS THINK

★ OUR GUINEA STAR LETTER

Why? Why? Why?

"1. Why does the B.B.C. allow hefty-sounding women to warble: 'I am slain' by a fair cruel maid?' Why will women choose songs meant for men, and men songs meant for women?

"2. Why should the North Regional take the Western programme's 'Talk to Schools in Welsh' every Monday, when northerners cannot understand a word of it?

"3. Why should 'For the Schools' be broadcast on both long and medium waves? If they were restricted to Droitwich only, which everybody can get, the medium-wave nationals would be free to broadcast alternative entertainment programmes.

"4. Why should the announcer be 'drowned' immediately he begins to announce an outside broadcast, because the engineers haven't patience to let him finish before switching over? It is most irritating, and if in case of the 'Proms' we must have atmosphere, why couldn't we hear the buzz of the waiting crowd for a minute or so first, and then have the announcement without background noise?

"5. Why, after all these years of work, are 'The Foundations of Music' taking five minutes longer some evenings to build? They were begun only as an experiment. Who decided it was a success? Not the man in the street, surely?"—"Inquirer," *Whalley, near Blackburn.*

Give Us Scotland Yet

WHAT on earth are the heads of the B.B.C. thinking about these days? Can't they give us Scottish listeners better programmes at least once a week? I know it can't be easy to please everyone, but the programmes lately have all been for the highbrow, and after all, we are all paying the same fee for holding a wireless set. So we should get some consideration, otherwise we will have to sell our sets. Give us real dance music of the old Scottish type, instead of the hideous noise we hear from the B.B.C. band.—(Mrs.) K. Hamilton, 4 Bridge Street, Bishopmill, Elgin, Scotland.

Why Not Ring the Changes?

I WONDER if the B.B.C. realise the depth and infinite variety of gramophone records? It is possible to get everything from plays down to tap-dancing in recorded form. Programmes of records would be far preferable to the tedious programmes so often put out by cinema organists, cinema orchestras and café orchestras. The field of light music has been so well covered by these combinations that at least fifty items have become positively nauseating. We are often told how many gramophone records the B.B.C. has filed away. Let it prove the numbers by giving us a chance to hear them.—Edith Race, 46 Southey Crescent, Sheffield.

A Wider Appeal?

IT has always been a source of deep surprise to one listener-in that the B.B.C. should choose Sunday for the purpose of broadcasting an appeal for the "Week's Good Cause." If there is one day upon which the popularity of the B.B.C. reaches a very low ebb, it is Sunday when the boring nature of their programmes drives practically every British listener-in to the entertaining fare from Continental stations. It is easy to imagine that the appeals, reaching an exceedingly small number of potential subscribers or contributors on this most ill-chosen day, lose much of their force, and worthy causes consequently suffer.—(Miss) E. Hepworth, 3 Camden Road, Camden Town, London, N.W.1.

WHAT DO YOU THINK?

Here is the corner where you can ventilate your grievances, air your suggestions, hand out brickbats or bouquets. Anything you think about radio is probably of interest to other radio fans. Send us your letter (your name and address must be sent, though not necessarily for publication) and keep it short! One guinea is awarded to the star letter of the week. This week's guinea is awarded to "INQUIRER"

HER DRESSING GOWN— AND SLIPPERS!



This little maid is very proud of her fawn coat, knitted by mother, and her pretty pink slippers

You can knit this important-looking teddy-bear coat and slippers very easily by following the directions

Beginning of next row cast off 4 sts., knit to end of row and back.

Beginning of next row cast off 3 sts., knit to end of row and back.

36 sts. remain. Knit these until armhole is same depth as on back, then shape for neck as follows:

Cast off first 16 sts. for the rever, complete row and knit back.

Beginning of next row cast off the first 2 sts.; knit to end of row and back. Repeat last 2 rows until 12 sts. remain.

Cast off for shoulder 4 sts. at a time as on back.

LEFT FRONT

Knit to match right front. Decreasings will, of course, be just opposite; for pocket put first 15 sts. on to the spare needle instead of 17 as on right. Then commence your garter stitches.

SLEEVES (both alike)

Cast on 30 sts. and knit 14 rows in garter stitch; change to pattern and knit 8 rows; beginning of next row knit twice into first and last sts. on needle (32 sts.). Repeat on each following 8th row until sts. number 44, then beginning of every row cast off first 2 sts. until 20 sts. remain. Cast off.

COLLAR

This is knitted after shoulders are joined. Pick up 46 sts., beginning of end of rever (where first 2 sts. were cast off) and across back, and to beginning of your second rever; knit in garter stitch for 18 rows. Cast off.

GIRDLE

To make a 5 ft. girdle: 7 lengths of wool each 12 ft. long are required. Get the 7 lengths equal and fasten a pencil at each end—twist each pencil reverse ways and then fold in two, when the twisted girdle will form itself.

TO MAKE UP

Press all parts on wrong side of work, with hot iron over a damp cloth. Sew a Teddy Bear on each pocket. Sew down pocket tops and linings. Join shoulders, press seams quite flat (work your collar now). Press collar and revers into position. Insert sleeves, then join side and sleeve seams. With the pink wool, work in d.c. round edge of sleeves, tops of pockets, up fronts, round revers and collar. Crochet a loop under each arm in Fawn to pass girdle through, finish the ends of cord with bobs or tassels. Give all a final press.

SLIPPERS

These are made in pink; if required in fawn, another ounce will be required in place of a pink one. Knitted entirely in garter stitch.

Cast on 24 sts., knit first row into back of sts., knit a row. Beginning of next row knit twice into first stitch (this is toe end of needle). Knit to end of row and back; repeat last 2 rows until sts. number 30, completing this row. Beginning of next row (which is heel end of needle) cast off 16 sts., knit 10 rows on remaining 14 sts. (front of slipper). Next cast on 16 sts. in place of those cast off. Knit to end of the 30 sts. Beginning of next row knit first 2 sts. together. Knit to end of row and back, repeat last 2 rows until 24 sts. remain. Cast off.

Press, sew Teddy Bear on the fronts; join at back; join to sole; d.c. in fawn round top. These slippers can be made in any size, by adding or taking away sts., according to size of soles.

Materials.—15 ozs. of Golden Eagle "HASTENIT" 2 ply, in fawn. 3 ozs. of Golden Eagle "HASTENIT" 2 ply, in pink. Pair of No. 11 Soles, 4 "Teddy Bear" Motifs. 3 No. 6 Needles.

Measurements.—Length, shoulder to lower edge, 21 ins.; sleeve seam, 13 ins.

Tension.—5 rows to 1 inch. 4 stitches to 1 inch.

BACK

Commence by casting on 68 sts. and work as follows:—

1st row—* K. 2, P. 2, * Repeat to end of row, finishing with p. 2. 2nd row—P 1 * K. 2, p. 2 * Repeat from * to * ending row p. 1.

3rd row—* P. 2, k. 2, * Repeat from * to * ending row with k. 2. 4th row—K. 1, * p. 2, k. 2 * Repeat from * to * ending row with k. 1.

These 4 rows complete 1 pattern. Continue in pattern until work measures from lower edge about 14 in. (or depth required to under arms).

Shape for arms by casting off 5 sts. beginning of next 2 rows; 58 sts. left. Beginning of next 2 rows; cast off 4 sts., beginning of next 2 rows cast off 3 sts. 44 sts. remain. Knit on these for 5 in., which brings work to the shoulders. Beginning of every row cast off 4 until 20 sts. remain. Cast off for back of neck.

RIGHT FRONT

Cast on 48 sts. Knit exactly as on back to within 3 in. of armhole; pocket is made here as follows:—

K. 17 sts. in pattern, k. 16 sts. in garter stitch (every row plain) for 8 rows and cast off. (This makes top of pocket.) There are then 17 and 15 sts. left on needle. With spare needle cast on 16 sts. and knit in stocking stitch for 3 in. (to form pocket lining). Now start in wool at beginning of 15 sts. where top of pocket was worked and knit in pattern to end of row.

Next row—Knit in pattern 15 sts. and then along the 16 sts. from spare needle, following on with the 17 sts. to end of row (48 sts. on needle). Continue in pattern until same length as on back to underarm.

Shape for armhole as follows:— Beginning of 1st row (arm end) cast off 5 sts., knit in pattern to end of row and back.



Renée Houston signing a Columbia gramophone contract—a hallmark of success.

RADIO SUCCESS Brings HAPPINESS

To Be Happy You Must Make a Good Job of What You're Doing
Says

RENÉE HOUSTON

KEEP your seats, folks, and don't go asking for your money back! When I was asked to write this article I didn't know any more than you that I was going to be made to talk seriously for once, but, now that I've let myself in for it, I'll put on my best lecture-hall manner and show you that I am a woman of my word(s).

Just wait a minute till I look in my mirror to see if my face is serious enough! Good!! Let's go!!!

To me, the words Radio Happiness mean Radio Success. To be happy you must make a good job of what you are doing. And so I am not thinking for the moment of listeners, and the entertainment and variety brought into their lives by their radio sets. I want to talk about the way to be happy by succeeding—and, because my job is radio, how to succeed on the radio.

There are some rare beings in this world who seem to be perfectly content no matter what kind of cards fate deals out to them, and in a way this type of person is to be envied, although I, myself, have little time for them.

No! Give me the girl, or woman, who tries to make some improvement in her life! Contentment too often means complacency (how I hate the word) and complacency more often than not is just another word for slovenliness. The striving for success makes for progress, and progress is a natural law which will not be denied. I suppose that is why, in the course of my career on the stage and radio, I have met so many women who were looking for success in life.

Before I go any farther, it might be as well if I defined clearly what I mean by "success." There are, of course, degrees in this and what might rank as success to one person might well be looked upon as utter failure by another.

As I am known to most of you as a radio, theatrical and film star, I think it is better if I hold my observations to these particular lines; then I will stand a better chance of hearing you admit that I know what I'm talking about. So,

for the sake of argument, let me confine my views on personal success to the entertainment world.

How many girls are there at the present day who are earning about thirty shillings a week who would like to be earning three times that number of pounds and see their names flashing on the sky-signs in the heart of London's West End? There must be thousands! And in the course of my career I have met quite a few from these thousands. It is to them in particular that I am addressing these remarks; although some of the things I have to say may well apply to people in other walks of life also.

Most of us when we set out to conquer the world have some belief in ourselves, and, let me say

"RADIO HAPPINESS" No. 4.

here and now, that is one of the first essentials if one is to reach the desired goal. Without a good measure of self-confidence it is a tragic waste of time trying for the good things of life.

Only those who *feel* they are worthy of success are ever given any chance to prove their convictions, and this *feeling* has to be established on a pretty sound basis. What I mean to say is: it's absolutely no use pretending to yourself that you have an ability which you know jolly well you don't possess.

Few girls would go after a job as a chauffeuse without first having learned to drive a car, yet I have known young women who have left jobs to which they were well fitted, and expected, in some miraculous manner, to obtain fame overnight on the radio, stage, or screen.

That sort of thing is just silly, and it is from this type of girl that one hears the most moans about the bad breaks which have come her way. Her luck is always dead out, she'll tell you—if you have patience enough to listen to her, and that leads me to another point.

There have been occasions when luck has played a big part in helping some individual to success; but never once have I known luck to aid anyone who was entirely lacking in ability. That is a point which certain people are too apt to overlook.

It isn't easy to prescribe an exact formula for success, but it is possible to put forward a few guiding lines, and these are the guides as I see them (I am still speaking about the entertainment world, you will remember).

In the first place, ask yourself if you are worthy of success. Candidates for honours in the world of radio have, in their way, to work every bit as hard as candidates for degrees at a University and unless they are prepared to work, and work very hard, they have no right to command success—or, at least, no right to bemoan their fate when it passes them by.

Genius, you must remember, is only a word meaning "applied effort." Here then, is what I suggest as a guide to keep you right-end-up on the giddy paths that lead to fame and fortune in the world of entertainment.

When you have decided on the course you mean to pursue, start thinking out the type of act in which you believe your services would be most desirable. If, for argument's sake, you decide on making a name for yourself on the radio, then try and think of something which, even if it isn't entirely original, bears the stamp of your own particular personality.

Listen to practically every type of radio programme and find out from your friends which programmes interest them most. Every time you listen-in you will learn something new, and it is surprising how quickly you will find yourself assimilating broadcasting technique. Then,

Please turn to page 32



There can be no question that Renée has learned the secret of happiness, judging by this photograph of her with her two children.



Hughie Green appears to be hypnotising the poor mike!

IF YOU

YOU might. You never know. The day may come when you feel you can face an audition.

So far as that goes, there is very little to face. You generally get left alone with a microphone after having been introduced to it by some polite official with a silvery voice and an entrancing smile.

If you want an audition as a singer or a violinist for solo work you must be professional. That is to say you must earn your living, if any, by that means.

They make you fill up a form. I forget what, exactly, is on the form, but I remember signing one for a friend a couple of years ago.

You have to state who taught you and why, sort of thing; also what concert work you have done. You must get two well-known musicians to vouch for you. And so on and so forth.

That is supposed to put you off if you are an amateur musician, in an office all day working at something else. You are not encouraged to think you can fill up your evenings by doing a little broadcasting.

You Must Concentrate

As a matter of fact, there are several singers who do other things in the day. They are quite good singers which may excuse their position, but they have managed to get behind the ruling. Or else they were in before the ruling. Perhaps that is it.

The auditions may or may not be fairly conducted. I am not in a position to make definite statements. All I know is that I have heard of singers being turned down who are definitely good in my opinion, which is not, of course, the B.B.C.'s opinion.

But the B.B.C.'s opinion is by no means infallible.

Also there are new singers on the list who ought never to be near a microphone. You have heard some of them.

The difficulty facing anyone who broadcasts is one of concentration. You would be surprised if you knew how a microphone can upset you until you get fond of it.

That is an honest fact. If you are afraid of the microphone it is your deadly enemy. It takes a fiendish delight in making you do everything you have taken so much trouble to guard against.

You know how it is possible to be taught to swim by being thrown in the deep end of the bath? I was taught to tackle the microphone that way. It is a long time ago—1924, I think. It was at Bournemouth. At that time the Bournemouth Station was very active and supplied listeners over a large area with programmes.

I remember I had submitted a talk to someone on an historical subject. It was about the ancient city of Ephesus. I don't think I would dare submit a talk on such a subject in these days, but things were different then. Anyhow, that was the subject.

PAUL HOBSON on . . .



Mr. Stanley Baldwin regards the mike tenderly and gravely!

FACED THE

**If you are afraid of the
microphone it is your
deadly enemy!**

I had to give the talk at ten minutes past seven in the evening, to follow the news which came through from London. The talk was to be for thirteen minutes, if I remember rightly.

I rehearsed the talk at home before leaving London for Bournemouth and went over it several times in the train. I was taken into the studio at Bournemouth and, for the first time, faced a microphone. It stood on a sort of tripod frame and had a piece of spongy rubber under it to prevent it being shaken by outside vibration. I was told to begin when a white light came on.

About a minute before I was due to begin, the announcer came in. He told me the speaker following me had phoned to say he was unable to come and there was plenty of time. I could have thirty minutes for the talk.

I remember receiving the intelligence quite calmly, for the simple reason that I did not quite appreciate its significance. I began to read my script and it was not until I was half way down the last page that I realized I was coming to an end with about a quarter of an hour to spare. I ceased reading at the last sentence but one, because the last sentence was definitely a finish to the talk.

In the Deep End!

It was then that I realised I had been chucked in the deep end of the bath, so to speak. I began to "spin" comfortably enough for two minutes because I remembered something I had cut out to bring the talk down to thirteen minutes. When that was done I felt the first twinge of nervousness. Here I was, completely stranded, with a large lump of the ether at my disposal.

Perhaps it was sheer necessity. I can't say. I can only remember that I became excited and deeply interested in what I was saying. I only hope the poor wretches who listened were the same.

But from that moment I found the microphone a friend. I stared the thing out of countenance when it seemed to fade and all the reconstructions of the wonderful city of Ephesus seemed to rise in its place. The dream ceased when the announcer came in and regarded me with an expression as though he thought I was there for the duration, as we used to say in the War. That brought me to earth. I used my original concluding sentence, and had pity on the listeners.



Margaret Bannerman obviously looks upon the mike as her cheery friend!

MIKE!

I had been talking sixteen to the dozen for thirty-three minutes! The point of this little reminiscence is that concentration before the microphone is absolutely necessary.

As far as I know, it can only be attained by one method. Learning the script by heart, although you read it in the actual talk. Practising it aloud, time after time, until it is perfectly smooth. Taking the greatest care over the inflection of voice, saying the same sentences each time in the same tone. Nothing less than this will make for a good broadcast.

So, if you ever broadcast—it doesn't matter what you broadcast—see that you know it from memory. You cannot over-rehearse, within reason.

And, let me point out, if you bring it off successfully, you will be asked again. There are so many failures that your success will be welcome. If you don't believe me, ask them at the B.B.C.

Leonard G. Feather says:

AL BOWLEY—no, Bowly—I mean Bowly, has conquered America. Even if they can't master the spelling of his name, which has been a source of endless worry ever since he first rose to fame, Transatlantic listeners-in nevertheless don't have any doubt about what to do when Ray Noble's band comes over the air to them every week. They just sit with their ears flapping against the loud-speakers, waiting for the familiar voice of Al.

It is not difficult to perceive why life has been so easy for Al since he decided to become a professional singer. Many of the intolerant old buffers who launch these banal attacks on crooning would realise, if they took the trouble to listen intelligently to his choruses, that here is a dance band warbler who has something more than a mere microphone voice. Like Bing Crosby, he combines a measure of genuine trained vocal ability with a load of personality, and the result has been that his presence in any band has often played a large part in its success.

OF course, we mustn't discount the element of luck that has also twinkled persistently on the Bowly horizon. He seems to have an innate capacity for winning sweepstakes—take, for instance, the £3,000 he won in the Calcutta; or, if you can, take the £9,000 that the Javanese sweeps brought him. If you can take all that, you're lucky, too.

Against this there has always been the problem of Al's name. When you want to be a big star, it is always advisable to have a name that is easy to remember (and so hard to forget). Whereas Al, during his first year in England, was described by the lay press as everything from Al Boley to Albert Bolley.

Still, you can't keep a good man down with little worries like that. Al always knew he would

At Home with the Stars—IOI

The Blue House,
Broxton—A. A.
Thomson's country home



Do you remember the amusing lines given to Doris and Elsie Waters in a show (when Ashley Sterne surprised us all by writing such charming music) in which "Bert" was supposed to have cooked his own supper. You will remember that he made an omelette, but, as he couldn't eat it, he first cleaned his bicycle with it and now they use it in the house as a kettle-holder.

Those lines were written by A. A. Thomson.

Now you will say, "What a scream he must be to meet!" You will be wrong, though. Thomson certainly does not give you the impression that he is a professional comic. He makes quaint remarks, but there is no attempt on his part to entertain you with witticisms every moment. He would consider it a regrettable exhibition of "shop."

A Typical Country Home

So that to visit him in his charming country home at Broxton, near Dunmow in Essex, is to find him less a successful author than a country gentleman. He lives in what was originally two labourer's cottages, which have "converted" admirably. The old oak beams have been scrubbed, and you find an oak settle, a polished warming-pan, huge beer tankards, a spinet, and even an old salt box. There are solid wheelback chairs of oak, an old kneading trough, and other characteristics of an Englishman's country home—or, to be more accurate, Scottish in his case.

To look round his shelves is to find a number of books with his name on them. His Scots origin may account for three travel books of Scotland and a biography of Robert Burns, with a preface by C. K. Chesterton, but there are sixteen novels from his pen, most of them humorous. The most recent of these is *Heart's Content*.

Thomson began writing for humorous papers years ago. The war naturally upset things for him: he was in France, Mesopotamia, and also concerned in London's Air Defence. He is a keen cricketer and devoted to village theatricals, but, judging by its appearance, he must take considerable interest in his garden, which is ablaze with every gay-coloured plant he can get into it.

RADIO'S FAMOUS HUMORIST AT HOME IN THE COUNTRY

Radio Pictorial's Special Commissioner
visits A. A. THOMSON



At various times he has gone in for a menagerie—ducks, hens, a goat, and a thoroughly mischievous fox-terrier named Ben. Every year he goes with Ashley Sterne and Stanford Robinson to Lord's at least once; in the winter-time he runs all sorts of shows in the village hall at Broxton.

The Blue House, Broxton, is a country home in every sense of the word. When you go there you are offered country wine, cowslip wine, perhaps, or punch. Very fascinating, and *certain* to get into your head.

Thomson tells a good story of some carol singers whom he entertained at Christmas-time. He offered them this home-made country wine. Most of them were "T.T.," but Mrs. Thomson said this was quite harmless. Thomson opened a vintage bottle without further thought and the carollers enjoyed it immensely. In due course they asked to be excused, because they had further carolling to do that night. When they got out into the night air something seemed to go wrong and they sang, "Christjuns shawake! Shaloot the—hic—happy morn." It was a marvellous show!

They Can Read His Writing!

We were surprised to find Thomson is not a "typist-author." Any script that has to be typed he farms out for the purpose. Some of his journals accept him in longhand, which is a definite compliment to his calligraphy. Few editors will take manuscript in the literal sense of the term.

By the way, there is a splendid pond in the garden at the Blue House. Ten feet deep in places. A sort of water-weed grows in it and cleanses it normally, but two dry summers gave them a chance to clean it more thoroughly. It makes an excellent swimming pool. The water supply comes from a well 25 feet deep, but Broxton held out admirably last year despite the drought. The village well is seventy feet deep.

Altogether, the Blue House is ideal for a man of Thomson's tastes.

AL BOWLLY Leaves Them "SPELL"-BOUND!

He Sang in a Cheap Café—Now He is a Sensation at New York's Swagger "Rainbow Room"

be a big-timer one day. Ever since his birth in South Africa—well, at least, ever since his childhood there—he decided singing was the game for him, and sang in a choir to prove it. He made his debut in a concert party, then settled down to a job in a Johannesburg café.

After his departure from South Africa, determined to make the English public 100 per cent Bowly-conscious, he soon landed a fine job with Fred Elizalde's memorable band which, during its short and stormy career, played at the Savoy Hotel in 1929. At that time Al had by no means reached his zenith. Critics grumbled at his poor enunciation, his South African accent, and alleged that he sang all his high notes out of tune!

Next came Al's versatility era. Elizalde's banjoist departed, leaving a gap to be filled. Al, who could strum a ukulele to some effect, picked up a tenor banjo tuned in like a uke, and strummed it with the band.

Then in 1930, when he joined an act called "Ler Fillis's Blue Boys," Al was launched as a pianist and dancer as well as being vocalist and guitar player with the show!

Somehow this didn't strike Al as quite fair; so in 1931 we find him at the Monseigneur with Roy Fox's band, limiting his activities to the vocal choruses and a few discreet chords on the guitar, of which he had by now become quite a complete exponent. If you don't believe it, there is an interesting old record called *Nigger Blues* in which Al just plays and sings quietly to himself, with a few interruptions by Ella Logan, who was working with him for Roy Fox at the time.

It is amusing to note that to-day Ella is also a popular favourite in New York, singing in a night club only a few yards away from Radio City,

where Al has been charming the audiences at the Rainbow Room.

After the Roy Fox period, Al Bowly was a name to conjure with in English radio, and his subsequent year or so with Lew Stone at the Monseigneur in 1932 and 1933 established him as one of Britain's finest vocalists in a band as good as any in the country.

Then Bill Harty, Lew Stone's drummer, left to join Ray Noble as drummer-manager prior to Ray's American trip, and Al was co-opted as the other British ambassador of music.

A month or two ago, sky-high in America's loftiest and snootiest night-club, these Three Musketeers of the Rainbow Room—Ray, Bill and Al—related to me the happy story of their success in the States. So strongly has Al scored as an individual personality that he recently made several records as solo vocalist, "accompanied" by Ray Noble's Band. That's an honour indeed!

In the Rainbow Room I saw New York's smart society people stop and gaze at the swarthy South African as he squared up to the microphone and filled the air

with the sounds of his rich, smooth baritone.

His fan-mail has increased steadily week by week since his debut, and in six month's time or so, his manager reckons, Al will rank level in popularity with the leading half-dozen vocalists in the States, and will be worth a fortune to his commercial radio sponsors.

Much as Al likes England he certainly has no cause to regret the decision which took him to America with Ray Noble and Bill Harty.

He is headed for the dizzy heights.

Bowly, Boley or Bowley, one thing is certain now, and that is that Al's name spells success!



Al and Ray Noble talk over
a new vocal chorus



Tommy Handley makes
an utterly irrepressible
— and irresistible —
Buttons



You can imagine what
Mabel Constanduros
will be like as the
Baroness. We hope,
anyway, she'll be some-
thing like Mrs. Buggins



A fine figure of a
Baron — Bobbie
Comber



The part Ernest Long-
staffe plays is that of
Producer, and he always
makes a success of it

CINCELLA



Clarence Wright—you will find him a very charming Prince Charming



And this is Alma Vane—looking rather too happy for her part as Cinders

A Grand B.B.C. Christmas Pantomime! Go yourself and take the kids! It will be produced by Ernest Longstaffe on Dec. 31, 8.20 p.m., National, and Jan. 1, 7.20 p.m., Regional



John Rorke, of Music Hall fame, makes a tuneful Dandini

The smiling Fairy below is Angela Parselles



The two Sisters—we hesitate to call them Ugly—are Miriam Ferris and (in circle) Joan Young



Is your child
a Happy, Healthy Ovaltiney?



Every Boy and
Girl should join
the League of
Ovaltineys

Thousands have
joined and are
having great fun
with the secret
signs, signals and
code. Write for
official Rule Book
and details to the
Chief Ovaltiney,
Dept. 35, 'Ovaltine'
Factory, King's
Langley, Hertford-
shire.

MANY thousands of boys and girls, all
over the Kingdom, are members of the
League of Ovaltineys. Has your child joined?

The League of Ovaltineys has been estab-
lished by the makers of 'Ovaltine' to pro-
mote the health and happiness of children
everywhere. Not only are children eager to
join the League, but parents welcome it
because they appreciate its objects, and the
great benefit which 'Ovaltine' confers upon
the health and well-being of their children.

'Ovaltine' makes an irresistible appeal to all
children. It is better than milk. Even those
children who dislike milk will drink it
eagerly when 'Ovaltine' is added. 'Ovaltine'
not only transforms milk into a delicious
beverage, but makes it digestible and far
more nourishing. For 'Ovaltine' provides
all the nutritive elements for building up a
strong, sturdy body, sound nerves and
abundant vitality.

Prices in Gt. Britain & N. Ireland: 1/1, 1/10 & 3/3.



**The Children's Favourite
Radio Programme**

The 'Ovaltineys' Concert Party

HARRY HEMSLEY
in his thrilling Radio Adventure:
"THE TRAVELLING CIRCUS"

**THE OVALTINEY
ORCHESTRA**

From **RADIO LUXEMBOURG**
Sunday: 5.30—6.0 p.m.



SUNDAY

7.15 a.m.
NEWS BULLETINS—I

7.25 a.m.
GRAMOPHONE CONCERT
March of the 1st Regiment of
Carabinieri ... Turine
More Melodious Memories ... arr. Finch
Hungarian Dance No. 5 ... Brahms
Barcarolle ... Offenbach

7.50 a.m.
NEWS BULLETINS—II

8.15 a.m.
LIGHT MUSIC AND SONGS

8.30 a.m.
THE MERRY ANDREWS
MAGIC CARPET
With CAPTAIN MERRY ANDREW
AND HIS CREW
Presented by ANDREWS LIVER
SALT

8.45 a.m.
ALLEN & HANBURY'S
CONCERT
PAUL ENGLAND AND THE LIXEN
HARMONY TRIO in a fresh, cheery
Sunday morning programme.
Send 1d. stamped postcard for Special
Free Offer to ALLEN & HANBURY'S
LTD., Radio Department, London, E.2.

9 a.m.
CURRYS CONCERT

9.15 a.m.
CAFÉ CONTINENTAL BROADCAST
Presented by
J. A. DAVIS & COMPANY,
94-104 Denmark Hill, London, S.E.5.
Signature Tune—Play to me, Gypsy.
Serenade—Foxtrot.
Ave Sin Rumbo—Tango.
Play Gipsy—Waltz.
Mi Queja—Tango.
Signature Tune—Play to me, Gypsy.

9.30 a.m.
TUNES OF THE TIMES
Presented by CLARKE'S BLOOD
MIXTURE
Smiles and Cheers ... Hecker
The Three Virtuosos with Robert Renard
Orchestra.
The Little Silkworm ... Sigler
Jessie Matthews.
Hula Girl ... King
Sol Hoopii and his Novelty Quartet.
Rhythm in a Great Big Way ... Blatt
Jack Jackson and his Orchestra.

9.45 a.m.
THE RENDEZVOUS
"CHRISTMAS PARTY"
Presented by ROWNTREES

10 a.m.
BLACK MAGIC
Presented by the makers of Black
Magic Chocolates
Every Single Little Tingle of My
Heart ... Simon
Then I'll Be Happy.
If You Were the Only Girl in the
World ... Ayre
When You Grow Up, Little Lady Damerell

10.15 a.m.
CARSON ROBISON
AND HIS PIONEERS
Presented by the Makers of OXYDOL
Rambler Cowboy.
Down the River of Golden Dreams.
Continental.
Somewhere in Old Wyoming.
Western Waltz.
Big Coral.
Way Down in Yonder Cornfield.

10.30 a.m.
S. P. B. MAIS'
"MODERN HEROES"
AND MUSICAL PROGRAMME
Presented by SCOTT'S EMULSION

10.45 a.m.
MUSICAL MENU
MRS. JEAN SCOTT, Head of the
Brown and Polson Free Cookery Ser-
vice, gives you a Special Recipe each
week
Presented by BROWN & POLSON

11 a.m.
INTERNATIONAL
ROUNDOABOUT
With ESTHER COLEMAN and
GORDON LITTLE
Presented by MILK OF MAGNESIA
Blue Hawaiian Sky.
Hula Girl.
Hawaiian Waltz.
Hawaiian Memories.

11.15 a.m.
THE OPEN ROAD
Presented by CARTER'S LITTLE
LIVER PILLS

11.30 a.m.
RELIGIOUS TALK

12 noon
THE AMATEUR HOUR
HALL'S WINE
TALENT BUILDING PROGRAMME
Send your votes to Edwin Styles, c/o
Stephen Smith & Co., Bow, E.3.

12.15 p.m.
POPULAR MELODIES
Presented by PARMINT
Compered by DAVID WATT
The Wheel of the Wagon is Broken Carr
Jack Jackson and his Orchestra.
Rhythm of the Rain ... Meskill
Layton and Johnstone.
Like a Bolt from the Blue ... Parish
Gipsy Nina.
Joseph the Juggler ... Damerell
Primo Scala's Accordion Band.

12.30 p.m.
GOLDEN HOUR OF MUSIC
For Irish Free State Listeners
Arranged by the Industrial Broadcast-
ing Corporation of Ireland, Ltd., Dublin
It All Depends on You ... Henderson
Soon ... Hart
Her Name is Mary ... Ramsay
Ballet Egyptian ... Luigini
Then I'll Be Tired of You ... Schwartz
So Red the Rose ... Kent
Love in Bloom ... Rainger
Lonesome and Sorry ... Conrad

1 p.m.
THE LATEST DANCE MUSIC
Presented by ZAMBUK
(C. E. Fulford, Ltd.)

1.30 p.m.
LITTLEWOOD'S FOOTBALL
POOLS
presenting
MAURICE WINNICK AND HIS
ORCHESTRA, with SAM COSTA,
JUDY SHIRLEY, and JACK, JOCK
AND JIMMY

2.0 p.m.
THE MUSIC SHOP
Introducing VELVEETA
With The Shopkeeper, His Wife, and
Cousin Joe
A programme of Household Words and
Music by THE KRAFT CHEESE
CO., LTD.

2.30 p.m.
VERNON'S CELEBRITY
CONCERT
With VERNON'S CELEBRITY BAND
and Guest Artist, MARIOTT EDGAR
Don't Be Late in the Morning.
Happy Medley.
Out of Sight, Out of Mind.
Channel Swimmer.
We Moved Away From There.
Sing Before Breakfast.
Loch Lomond.
Medley.

3 p.m.
THERMOGENE BRAND
VAPOUR RUB CONCERT
PAUL ENGLAND, with NANCY
LOGAN AND GWEN AUSTIN AND
TWO GRAND PIANOS in an Original
Theme Programme
(Listen for FREE OFFER)

3.15 p.m.
O.K. SAUCE CONCERT
Of Popular Music, introduced by
MASTER O'KAY, the Saucy Boy

3.30 p.m.
WINCARNIS CONCERT
CARROLL GIBBONS AND HIS BOY
FRIENDS
Guest Artist, the Celebrated Singer,
HILDEGARDE

3.45 p.m.
BETOX GRAY CONCERT
Compered by CHRISTOPHER STONE

LUXEMBOURG

1304 metres

RADIO

4 p.m. HORLICK'S TEA-TIME HOUR

Old Faithful.
Carry On, London.
Walter Williams.
Savoy Scottish Medley.
My Lady of Memories—Parts I, II and III.
Concerted.
Naila.
Sari Green.
Fred Gregory, Sterndale Bennett.
Roberta.
Concerted.
Song of the Islands.
The Three Mikes.
I Can Wiggle My Ears.
Gerry Fitzgerald.
Auld Lang Syne.
Gerald Adams, Fred Gregory, and a Piper.

5 p.m. W. D. & H. O. WILLS' CONCERT

CHRISTOPHER STONE, with
CARROLL GIBBONS AND THE
SAVOY HOTEL ORPHEANS and their
Guest Artist, VIRGINIA CHERILL
So Nice Seeing You Again.
In Caliente.
First a Girl (Sel.).
What Use Are You to Me?
Life Starts To-day.
Lady in Red.
Rainbow Filled with Music.
You're an Earful of Heaven.
Riding Up the River Road.

5.30 p.m. THE LEAGUE OF OVALTINEYS

Entertainment broadcast especially for
Songs and stories by the OVALTINEYS
themselves and by HARRY HEMSLEY,
accompanied by the OVALTINEYS'
ORCHESTRA

6 p.m. OUTDOOR GIRL BEAUTY PRODUCTS CONCERT

6.15 p.m. OWBRIDGE'S CONCERT

6.30 p.m. RINSO SIX-THIRTY SPECIAL

A Musical Weekly
Presented to listeners by the makers of
RINSO
Good Luck and Good Listening,
There's Music in Store,
Our Six-thirty of the Air,
Is Here at Your Door.

7 p.m. BISMAG CONCERT

The Mikado.
There's Something about a Soldier.
The Old Folks at Home.
Serenade.

7.15 p.m. MONKEY BRAND PROGRAMME

7.30 p.m. COPE'S POOLS CELEBRITY CONCERT

8 p.m. PALMOLIVE CONCERT

THE PALMOLIVERS, with OLIVE
PALMER, PAUL OLIVER, and JANE
WINTON

Londonola.
Say the Word and it's Yours.
Time on My Hands.
One Way Street.
By a Waterfall.
Somebody Stole My Gal.
Broadway Rhythm.

9 p.m. MACLEAN'S CONCERT

Narcissus.
For Ever and For Ever.
Chorister's Waltz.
Greetings to Vienna.

9.15 p.m. BEECHAM'S CONCERT

Of Gramophone Records
Arranged by CHRISTOPHER STONE

9.30 p.m. LIGHT MUSIC AND SONGS

9.45 p.m. COLGATZ CONCERT

Sing Before Breakfast.
Silkworm.
A Mile a Minute.
I can Wiggle My Ears.

10 p.m. POND'S SERENADE TO BEAUTY

10.30 p.m. THE LATEST DANCE MUSIC

Presented by BILE BEANS
(C. E. Fulford, Ltd.)

11 p.m. RADIO FAVOURITES

Presented by BATCHELOR PEAS
Chosen by TOM CLARKE, of the Argyle
Theatre, Birkenhead

Take Your Partners—
See Me Dance the Polka ... Grossmith
The Blue Danube ... Strauss
Primo Scala's Accordion Band.
The Eternal Triangle.
Rene Houston.
A Little Dash of Dublin ... Sigler
Jack Daly.
You Can't Do That There 'Ere.
Roy Fox and his Band.

11.15 p.m. VARIETY

Presented by
McLAUCHLAN FOOTBALL POOLS
Rhythm Lullaby ... Razaf
Where the Arches Used to be ... Flanagan
Heads or Tails ... Carr
Winter Draws On ... Haines
Monotony Has Got Me Down ... Burns
Everything's in Rhythm with My
Heart ... Sigler
Keeping up the Old Tradition ... Western Brothers
Twenty Miles to Nowhere ... Silver

11.45-12 midnight LULLABY PROGRAMME

Birds' Songs at Eventide ... Coates
Till I Wake ... Woodforde-Finden
Little Grey Home in the West ... Lohr
Goodnight Melody.
Big Ben.
It's Time to Say Good-night ... Hall

6.0 p.m. Dance Music—cont.

Lulu's Back in Town ... Warren
Everything's in Rhythm with My
Heart ... Sigler
Fare Thee Well Annabelle ... Wruke

6.30 p.m. THE GLOBE TROTTERS

Tuning-in to The Byrd Expedition,
Little America
Presented by VIDOR ALL-WAVE
RADIO

6.45 p.m. ORCHESTRAL CONCERT

Deutscher March ... Jurek
Caroli (Ay Ay Ay) ... Freire
Scene du bal (Miniature Suite) ... Coates
Druid's Prayer ... Dawson

7 p.m. LIGHT SONGS

Mrs. Worthington ... Coward
The Little Things You Used to Do ... Dubin
Rasputin ... Wruke
Rhythm Lullaby ... Razaf

7.15-7.30 p.m. IRISH CONCERT

8.10 p.m. CONCERT BY THE STATION QUINTET

8.40 p.m. CONCERT

8.55 p.m. GRAMOPHONE CONCERT

9.10 p.m.
"THE DRAGONS DE VILLARS,"
a Comic Opera in 3 Acts, by Almé
Mallart, with Mlle. Marthe Dumont,
Marg. Brulles, and MM. Pierre Fouchy
and Venant Pauk
Orchestra and Chorus directed by
Henri Pensis



JACK JACKSON
in Popular Melodies and Tunes of the
Times this Sunday from Luxembourg

11.0-11.30 p.m. DANCE MUSIC

(Gramophone Records)

MONDAY

7.15 a.m. NEWS BULLETINS

7.25-8.5 a.m. GRAMOPHONE CONCERT

8.30 a.m. LIGHT MUSIC AND SONGS

12 noon IRISH CONCERT

12.30-2 p.m. LIGHT MUSIC

5.30 p.m. WOMAN'S QUARTER OF AN HOUR

6 p.m. DANCE MUSIC

Valentine ... Barry
I Won't Dance ... Kern
One Way Street ... Sigler
Everything's Been Done Before ... Adamson
Truckin' ... Kochler
Outside of You ... Rubin

TUESDAY

7.15 a.m. NEWS BULLETINS

7.25-8.5 a.m. GRAMOPHONE CONCERT

8.30 a.m. LIGHT MUSIC AND SONGS

12 noon IRISH CONCERT

12.30 p.m. CONCERT BY THE STATION ORCHESTRA

1.0-1.15 p.m. COOKERY TALK (in German)

by Oscar Schieb

1.30 p.m. CONCERT BY THE QUINTET

5.30 p.m. WOMAN'S QUARTER OF AN HOUR

5.45 p.m. CONCERT BY THE QUINTET



GIPSY NINA
in Popular Melodies, 12.15 p.m., Sunday,
Luxembourg

6 p.m. FRED ASTAIRE HITS

I Won't Dance ... Kern
Isn't This a Lovely Day ... Berlin
Cheek to Cheek ... Berlin
The Piccolino ... Berlin
The Continental ... Conrad
Night and Day ... Porter
Lovely to Look At ... Kern
Carioca ... Kahn
Smoke Gets in Your Eyes ... Kern

6.30 p.m. SAM BROWNE AND DIANA CLARE

Presented by ROWNTREES FRUIT
GUMS AND PASTILLES
Sing Before Breakfast ... Brown
Sam Browne.
You Are My Lucky Star ... Freed
Sam Browne and Diana Clare.
With All My Heart and Soul ... Diana Clare.
On a Sunday Afternoon ... Hudson, de Lange
Sam Browne and Diana Clare.

6.45 p.m. BAND MUSIC

Sons of the Brave ... Bidgood
Unter den Linden ... Crosse
Entry of the Gladiators ... Fucik
Military March.
Invincible Eagle ... Sousa

7 p.m. LULLABY LAND

Presented by COW & GATE, LTD.
Snowman ... le Clerq
Ambrose and his Orchestra.
Rhythm Lullaby ... Razaf
Phyllis Robins.
The Santa Claus Express.
Jay Wilbur and his Band.

7.15-7.30 p.m. IRISH CONCERT

8.10 p.m. CONCERT BY THE ORCHESTRA

8.45 p.m. CONCERT BY THE ORCHESTRA

Directed by Henri Pensis

9.5 p.m. "A DAY IN SPRING"

Feature Programme

9.35 p.m. SONGS BY FRANZ SCHUBERT

Sung by Germaine Knapp

10.20 p.m. CONCERT BY THE QUINTET

10.45 p.m. GRAMOPHONE CONCERT OF VIOLIN SOLOS

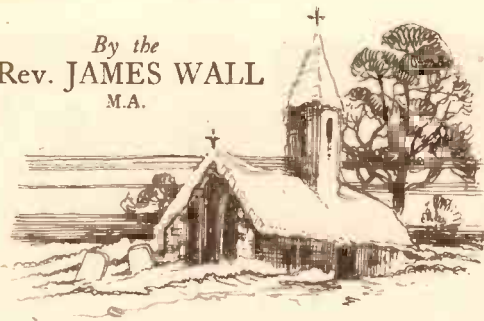
11.0-11.30 p.m. THE ST. SYLVESTRE BALL

with the Station Orchestra and the
Dance Orchestra
(Continued on page 35)



JESSIE MATTHEWS
in Tunes of the Times, 9.30 a.m., Sunday,
Luxembourg

By the
Rev. JAMES WALL
M.A.



IN SEARCH OF TRUTH

THE search for truth is as difficult in its way as the search for goodness. Truth, being infinite, can never wholly be comprehended by a finite mind; we can only get nearer and nearer to it as we progress in knowledge.

Granted, "the faith once for all delivered to the saints" is a phrase which does occur in the New Testament. It means that God became man in the life of Jesus Christ. So far so good; a faith given once for all. But what that means in all its fullness we can never know in this life.

As your experience of life, spiritual and physical, advances, your grasp on truth should become stronger. Yet there are many people who prefer not to bother to be wise; for it requires unlimited courage and persistence always to be on the march, never reaching finality. Each day yesterday's stronghold may have to be evacuated, mental snuggeries abandoned. As the Italian philosopher Croce puts it: "It is not only with souls that are dear to us, but with institutions that we love, that we must be prepared to say: The Lord gave, and the Lord hath taken away; Blessed be the name of the Lord."

So many people come sooner or later to give up the struggle. They entrench themselves behind conservative prejudice. They talk of the folly of trying to teach old dogs new tricks. They live, and are content to live, in a world of imperfect, and so false, values. Many otherwise religious people may be found among this company.

Jesus said He was Truth, and that to know Him was life eternal, an integral part of a full life. And though our faculties of perception may advance, He never changes. "Earth changes," said Browning's Rabbi Ben Ezra, "but thy soul and God stand sure." Deeper knowledge cannot really upset our main position; by stripping off the excrescences, it only intensifies its strength.

So may we never tire of trying to think things out, of facing problems honestly and sincerely; for, in thinking of things that are true, no less than of things that are lovely and pure, we are playing our parts as followers of Christ, as children of the Divine Intelligence Himself.

This address was broadcast by the Rev. James Wall from Radio-Normandy at 8.45 a.m. last Sunday. Another "Thought" next week.

Christmas In An Hotel Continued from page Nine

"Miss Mills—have you enough regard for the Craggs to keep a secret?"

"Why yes, they were very good to me."

"Then, late last night," the hostess told her, "Gordon Cragg shot himself—a silent automatic. No one heard. At least no one else. But I—I guessed something was wrong."

"You mean—"

"Mrs. Cragg was going off with her lover—last night. Anthony Haverill. She persuaded her husband to come here for Christmas and said she'd join him, with his son. She didn't come. She never intended to come."

"But he expected her."

"Yes. She didn't realise Anthony Haverill wouldn't want it like that. He wouldn't want a scandal and divorce. He was in that position where it would have ruined his career. You've heard of him?"

Christabel nodded.

"Well, Olive Cragg came back, praying that letter was so late in the Christmas mails, it hadn't been delivered to her husband. But it was. . ."

Christabel drew in her breath sharply.

"What a pity!" she exclaimed. "Oh, if only he hadn't known! Yet I don't understand—you *knew* it was delivered; then why did you tell Mrs. Cragg there was no letter? To spare her?"

The woman they called Linda spoke quietly, almost absently. She was wearing lavender grey, and once it could be seen, she had known beauty, but it was faded, and withdrawn. "Yes, I suppose you would think that. Perhaps it is best that everyone should. But no, to spare myself. To spare Anthony Haverill. You see, before all this happened—before the beautiful Olive Cragg came into his life—I was Anthony's wife."

NEXT WEEK'S "R.P."

ELSIE CARLISLE writes a brilliant article called
"HAPPY LISTENERS MAKE HAPPY STARS."
Don't miss the final article in our magnificent "Radio
Happiness" Series.

GEORGE F. ALLISON tells us about his job as Football
Commentator.

JOHN TRENT reveals the 1936 plans of the Variety
Department.

Double Spread of pictures of the new "Stars on Parade" film.
All the usual Gossip, Programmes, Fashions, Beauty and
Cooking Hints.

And many other sparkling features.

VAL ROSING, the Popular Crooner

PLEADS FOR BRITISH SPONSORED PROGRAMMES!

AT the merest mention of a broadcasting system controlled by advertising interests, many people throw up their hands in horror and repeat the reports they have heard concerning the state of chaos in American radio.

Judging by these descriptions, listeners over there tune in to one station after another, only to hear screaming exhortations to buy A's baking powder or B's tooth paste. My recent experience of American radio conditions has taught me that is untrue.

There is rarely more than two minutes' advertising in a programme lasting half an hour or more. And what programmes they are, too! It is doubtful if the B.B.C. could afford to engage so many famous artistes simultaneously more than once a year, particularly if they paid them the fees they get in the States.

I take it that you, as a listener, are anxious to get better entertainment. And what is more, you are entitled to it. The B.B.C. may say that you get good value for ten shillings, but in reply I would point out that they can give better value in exchange for their huge income. Yet, if they maintain their present policy, they will never be able to make any startling improvements. You will never hear the galaxy of stars who nightly entertain your American cousins.

We do not object to advertisements in our daily papers—in fact, they must be widely read by practically everybody, or they would not be there. Without them, our papers would be but a fraction of their present size. Take a look at some of the papers printed early in the present century, and you will then appreciate what improvements have been made, thanks largely to advertising. If it can bring about similar changes in our radio entertainment, now is the time to give it the opportunity to do so.

At present, very few, if any, British artists are able to make a living from broadcasting alone. Therefore, they cannot afford to concentrate exclusively upon radio technique, which would be such a great advantage to producers if it could be done. Instead, rehearsals of radio shows are interrupted by actors and singers having to rush off to stage and film work. Also, their services are frequently not available when most required. They naturally accept better offers from other sources, and inefficient substitutes take their places on the air.

One hears widely diverse opinions on the subject of the length of the B.B.C. programmes, but there is no doubt that under a commercial system those listeners who like to wake to the sounds of cheerful music, followed by health-giving exercises, would have their wish fulfilled. And for those who loathe the idea—well, they can save their current!

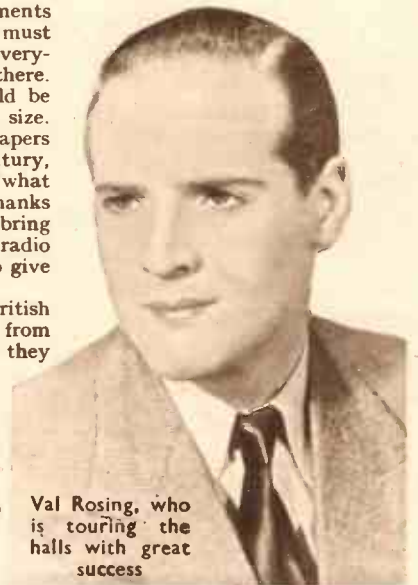
A big "grouse" against British radio is the stereotyped nature of programme presentation. An announcer may say just so much, and no more. He is forbidden to create any opening atmosphere for an artist or production. Now, in America I was delighted to discover that the announcer is one of the highest paid officials in radio, and it is his job to introduce an artist as attractively as possible.

Naturally, in American radio one finds men who have made a lifetime study of entertainment. They are accustomed to working with an eye on the box-office, and they have to keep on doing it in order to satisfy the advertisers that they are getting full value for the large sums of money they pay for time on the air. There is very keen competition for the best programme hours, and one might take it for granted that similar competition would exist in this country. The flourishing condition of the Continental stations radiating English sponsored programmes is indication of this.

It is agreed that commercial broadcasting in England would meet with opposition from the newspapers, on account of its effect on advertising revenue. This was rather a problem for some time in America, but things have now adjusted themselves, and I believe that the loss of newspaper advertisers due to radio is practically negligible. Indeed, many radio advertisers take space in the papers to notify the public of the times and details of their programmes.

When the present agreement has expired, the Government might well consider the advisability of depriving the Corporation of its monopoly.

Other countries have shown us what can be done with commercial radio. Surely the Englishman, who prides himself on his commercial instincts, should be leading the way, not following in the footsteps of others. And it is by no means too late to take that lead.



Val Rosing, who
is touring the
halls with great
success

Sunday, December 29, 1935, to Saturday, January 4, 1936.

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, Dec. the Twenty-ninth

All Times stated are Greenwich Mean Time

RADIO LUXEMBOURG

1304 m., 230 Kc/s.

Times of Transmissions
 Sunday : 9.30 a.m.—11.30 a.m.
 12 noon—1.00 p.m.
 11.00 p.m.—12 (midnight)
 Mon. & Tues.: 6.00 p.m.—7.30 p.m.
 Wed. to Sat.: 5.45 p.m.—7.30 p.m.
 Thursday, extra concert :
 10.30 p.m.—11.00 p.m.
 Announcers : S. H. C. Williams
 and J. R. L. Fellowes.

Morning Programme

9.30 a.m. **TUNES OF THE TIMES**
 (Electrical Recordings)
 Smiles and Cheers ... Hocker
 The Three Virtuosos with Robert Renard
 Orchestra.
 The Little Silkworm ... Sigler
 Jessie Matthews.
 Hula Girl ... King
 Sol Hoopii and his Novelty Quartet.
 Rhythm in a Great Big Way ... Blatt
 Jack Jackson and his Orchestra.
 Presented by
 Clarke's Blood Mixture, Lincoln

9.45 a.m. **THE RENDEZVOUS**
 "Christmas Party"
 Presented by
 Rowntrees, York
 10.0 a.m. **BLACK MAGIC**
 Every Single Little Tingle of My
 Heart ... Simon
 Then I'll Be Happy.
 If You Were the Only Girl in the
 World ... Ayer
 When You Grow Up Little Lady ... Damerell
 Presented by
 Rowntrees, York

10.15 a.m. **CARSON ROBISON**
 And His Pioneers
 Ramblin' Cowboy.
 Down the River of Golden Dreams.
 Continental.
 Somewhere in Old Wyoming.
 Western Waltz.
 Big Coral.
 Way Down Yonder in the Cornfield.
 Presented by the makers of,
 Oxydol, Newcastle-on-Tyne
 10.30 a.m. **S. P. B. MAIS'**
 Modern Heroes
 and
 Musical Programme
 Presented by
 Scott's Emulsion,
 Bush House, Aldwych, W.C.2

10.45 a.m. **MUSICAL MENU**
 Mrs. Jean Scott, Head of the Brown and
 Polson Free Cookery Service, gives you a
 Special Recipe each Week
 Presented by
 Brown & Polson,
 43 Shoe Lane, E.C.4

11.0 a.m. **INTERNATIONAL ROUNDABOUT**
 With Esther Coleman and Gordon Little
 Blue Hawaiian Sky.
 Hula Girl.
 Hawaiian Waltz.
 Hawaiian Memories.
 Presented by
 Milk of Magnesia,
 179 Acton Vale, W.3

11.15 a.m. **THE OPEN ROAD**
 Presented by
 Carter's Little Liver Pills,
 64 Hatton Garden, E.C.1

12 (noon) **THE AMATEUR HOUR**
 Hall's Wine
TALENT-BUILDING PROGRAMME
 Send your votes to
 Edwin Styles,
 c/o Stephen Smith & Co., Bow, E.3

(Continued on page 26, column 3)

RADIO NORMANDY

269.5 m., 1113 Kc/s.

Times of Transmissions
 Sundays : 8.00 a.m.—11.30 a.m. Weekdays : 8.00 a.m.—10.00 a.m.
 2.00 p.m.—7.00 p.m. 3.30 p.m.—6.00 p.m.
 9.30 p.m.—2.00 a.m. 12 (midnight)—2.00 a.m.
 Announcers : C. Danvers-Walker and Keith Falconer.

Morning Programme

8.0 a.m. **BREAKFAST-TIME BROADCAST**
 Heads or Tails—Quick step ... Carr
 Buffoon ... Confrey
 Morning Papers Waltz ... Strauss
 The King's Navee ... Dunn
 8.15 a.m. **Vernon's Time Signal.**
 Dicky Bird Hop ... Gourley
 The Wedding of the Painted Doll ... Brown
 The Duck Song ... Damerell
 Selection—Chu Chin Chow ... Norton
 Presented by
 Vernon's Football Pools,
 Aintree, Liverpool

8.30 a.m. **SACRED MUSIC**
 How Sweet the Name of Jesus ... Reinagle
 Sounds ... Spohr
 Blessed are the Departed ... Spohr
The Thought for the Week
THE REV. JAMES WALL, M.A.
 As PANTS the Hart for Cooling
 Streams ... Spohr

8.45 a.m. **LIGHT ORCHESTRAL CONCERT**
 Valse Bleue ... Margis
 Caroli (Ay, Ay, Ay) ... Frère
 An Old Spanish Tango ... Rotter
 Selection—The Dubarry ... Millocker
I.B.C. Time Signal.

9.0 a.m. **POPULAR MUSIC**
 (Electrical Recordings)
 Presented by
 Bismag, Ltd.,
 Braydon Road, N.16

9.15 a.m. **LIGHT MUSIC**
 Tunes of Not-so-Long-Ago, 1924.
 Blue Eyes Waltz ... Mackeben
 Selection—The Belle of New York ... Kerker
 Presented by
 Professor El Tanah,
 Studio 4, Jersey, C.I.

9.30 a.m. **MUSICAL REVERIES**
 La Bohème Fantasia ... Puccini
 Ballet Egyptian ... Luigini
 The Miner's Dream of Home ... Goodwin
 Every Night at Eight Selection ... McHugh
 Presented by
 California Syrup of Figs,
 179 Acton Vale, W.3

SAM BROWNE AND DIANA CLARE

So popular have proved the programmes featuring Sam Browne
 and Diana Clare that it has now been arranged for these two artists
 to broadcast twice weekly from RADIO LUXEMBOURG.

Beginning this week, Sam Browne and Diana Clare will be
 heard over RADIO LUXEMBOURG every Tuesday and Friday
 evening at 6.30 p.m.

Tune-in to WALTZ TIME—broadcast every Sunday at 10.0 a.m. from RADIO NORMANDY, and at 6.45 p.m. from
 PARIS (Poste Parisien). Also on Friday at 7.0 p.m. from RADIO LUXEMBOURG.

PARIS (Poste Parisien)

312 m., 959 Kc/s.

Times of Transmissions
 Sunday : 4.00 p.m.—7.00 p.m.
 10.30 p.m.—12 (midnight)
 Mon. to Fri.: 10.30 p.m.—11.00 p.m.
 Saturday : 10.30 p.m.—11.30 p.m.
 Announcer : J. Sullivan.

Afternoon Programme

4.0 p.m. **THE MEMORY CLUB**
 Welsh Medley ... arr. Somers
 Let's All Go Into the Ballroom ... Murphy
 Has Anyone Here Seen Kelly? ... Lettis
 Daisy Bell ... Packer
 Now I Have to Call Him Father.
 Daddy Wouldn't Bny Me a Bow-Wow.
 Poor John.
 The Miner's Dream of Home ... Dryden
 Scottish Medley ... arr. Somers

Presented by
 Littlewoods Football Pools,
 Liverpool

4.30 p.m. **ORCHESTRAL CONCERT**
 Lagoon Waltz ... Strauss
 Hearts and Flowers ... Tobani
 Desert Song—Waltz ... Romberg
 Life is a Song ... Ahlert

4.45 p.m. **LIGHT MUSIC**
 The Golden Valse ... arr. Winter
 Miss Annabelle Lee ... Pollack
 Heads or Tails—Quick step ... Carr
 Presented by
 Professor El Tanah,
 Studio 3, Jersey, C.I.

5.0 p.m. **THE SMILE SHOW**
 Bal Masqué ... Fletcher
 Mighty Lak' a Rose ... Nevin
 Parade of the Sunbeams ... McLean
 Roses of Picardy ... Woods
 Dainty Miss.
 Come to Arcadia ... Monckton
 Presented by
 Calvert's Tooth Powder,
 F. C. Calvert & Co., Ltd., Manchester

5.15 p.m. **SOMETHING FOR EVERYBODY**
 Life is a Song ... Young
 Body and Soul.
 Dinner For One, Please James ... Carr
 Bugle Call Rag ... Mills
 Presented by
 Sherman's Football Pools,
 Duke Street, Cardiff

5.30 p.m. **DANCE MUSIC**
 The Thrill of Your Kiss—Fox trot ... Long
 Love's Just a Melody—Fox trot ... Blatt
 Someone I Love—Waltz ... Herbert
 You Are My Lucky Star—Fox trot ... Brown
 Presented by
 Outdoor Girl,
 32 City Road, E.C.1

5.45 p.m. **POPULAR CONCERT**
 (Electrical Recordings)
 Jollity on the Mountains ... Petras
 Marek Weber and his Orchestra.
 Hymn to the Sun ... Rimsky Korsakov
 Reginald Foort and his Orchestra.
 Songs from Chu Chin Chow.
 (a) I Am Chu Chin Chow.
 (b) Olive Oil.
 Malcolm McEachern.
 Poème (Isolde Menges) ... Fibich
 Presented by
 Macleans, Ltd.,
 Great West Road, Brentford

(Continued on page 27, column 1)

Sunday, December the Twenty-ninth

RADIO NORMANDY 269.5 m., 1113 Kc/s. Continued from page 25, col. 3.

11.0 a.m. Ingersoll Time Signal.
POPULAR SELECTIONS.
(Electrical Recordings)

Liberty Bell March ... Sousa
Band of H.M. Coldstream Guards.
 Old Soldiers Never Die. ...
Gracie Fields.
 A Thousand and One Nights ... Strauss
Miliza Korjus.
 Charlie Kunz Piano Medley.
 Charlie Kunz.

Presented by
D.D.D.
 Fleet Lane, E.C.4

11.15 a.m.
THE OPEN ROAD

Presented by
Carter's Little Liver Pills,
 64 Hatton Garden, E.C.1

11.30 a.m.
PROGRAMMES IN FRENCH

Assn. des Auditeurs de Radio Normandie

Afternoon Programme
2.0 p.m.
LATEST AND BEST

The Girl in the Little Green Hat ... Browne
 Unless ... Damerell
 After To-night We Say Goodbye ... Cowan
 The Rose in Her Hair ... Dublin
 Alexander's Ragtime Band ... Berlin
 'Neath the Spell of Monte Carlo ... Leigh
 Two Trumpet Toot ... Kern
 Eleven Pounds of Heaven ... McCarthy
 Everything's in Rhythm With My
 Heart ... Sigler
 Don't Blame Me ... McHugh

Presented by
Velveta,
 Hayes, Middlesex

2.30 p.m.
ORCHESTRAL CONCERT

Parade of the Wooden Soldiers ... Jessel
 Xylophone Solo—Fantasia on the
 song Long, Long Ago ... Dittlich
 Grave and Gay—Waltz Medley ... Komzak
 The Temple Bells ... Woodforde-Finden

2.45 p.m.
EMPIRE CELEBRITY CONCERT

(Electrical Recordings)

Marche Joyeuse ... Chabrier
 Voices of Spring (Evelyn Scotney) ... Strauss
 Andante from Flute Concerto ... Mozart
 John Amadio.

Presented by
Burgoyne's Ophir Rich,
 Burgoyne House, Dowgate Hill, E.C.4

3.0 p.m.
LIGHT ORCHESTRAL CONCERT

La Czarina—Mazurka ... Ganne
 Eva Waltz ... Lehar
 In the Valley of the Poppies ... Ancliffe
 St. Mary's Chimes ... Strauss

Presented by
Clotabs,
 Great West Road, Brentford

3.15 p.m.
SOME POPULAR SELECTIONS

Lew Stone Favourites.
 Piano Pie.
 The Film Stars' Parade.
 More Echoes of Variety.

3.30 p.m.
Request Programme of
MAURICE CHEVALIER SONGS

(Electrical Recordings)

Maurice Chevalier Selection.
 You Took the Words Right Out of
 My Mouth (The Man from the
 Folies Bergère) ... Adamson
 Hello, Beautiful ... Donaldson
 Paris Stay the Same (The Love Parade).

3.45 p.m.
PROGRAMME OF SELECTED MUSIC

Presented by
Coalite,
 28 Grosvenor Place, S.W.1

4.0 p.m.
TEA-TIME HOUR

With **Debroj Somers** and Other Artists

Old Faithful March. ... Damerell
 Carry On London ... German
 Country Dance (Nell Gwynn) ... arr. Somers
 Savoy Scottish Medley ... arr. Finck
 Melodious Memories ... Gounod
 Ballet Music from Faust ... Sarony
 Sairy Green ... Berlin
 Selection—Roberta ... Powell
 Take Me Back to My Boots and
 Saddle ... Sigler
 I Can Wiggle My Ears ... Traditional
 Auld Lang Syne ...
 Presented by
Horlick's, Slough, Bucks

5.0 p.m.
THE SMILE SHOW

Bal Masqué.
 Mighty Lak' a Rose.
 Parade of the Sunbeams ... McLean
 Roses of Picardy ... Herbert
 Dainty Miss.
 Come to Arcadia.

Presented by
Calvert's Tooth Powder,
 F. C. Calvert & Co., Ltd., Manchester

5.15 p.m.
SNATCHED

Newspapermen's Adventures No. 16

Presented by
Cystex,
 81 Lambs Conduit Street, W.C.1

5.30 p.m.
THREE CHARMING PEOPLE

Featuring **The Radio Three**
 Introduced by Edward Harben

South American Joe ... Friend
 Blue Moon ... Rogers
 Can't Help Lovin' Dat Man ... Kern

Presented by
T.C.P. Solution
 104 Winchester House, E.C.2

5.45 p.m.
DANCE MUSIC

Moonspun Dreams—Fox trot ... Egan
 You Saved My Life—Fox trot ... Burke
 That Night in Venice—Tango ... Chanventre
 Misty Islands of the Highlands ... Kennedy

Presented by
Outdoor Girl,
 32 City Road, E.C.1

6.0 p.m.
DANCE MUSIC

Niagara—Fox trot ... Kobrecht
 On a Sunday Afternoon ... Brown
 The Danza—New Rhythm dance ... Morton
 Limehouse Blues—Fox trot ... Furbur
 You're So Darn Charming ... Young
 Tangled Tangos.
 When the Rain Comes Rolling Down ... Unger
 Rhythm is Our Business ... Lunceford

Presented by
Socapools,
 Regent Street, W.1

6.30 p.m.
FOLK WE FORGET

Londonola ... Sigler
 Raindrops Medley.
 Send Me—Quick step ... Mannone

Presented by
Vitacup,
 Wincarnis Works, Norwich

6.45 p.m.
POPULAR MELODIES

(Electrical Recordings)

Compared by **David Watt**

The Wedding of the Rose ... Jessel
 Jack Hylton and his Orchestra.
 Mrs. Worthington ... Coward
 Noel Coward.
 Star Dust (Art Tatum) ... Parish
 Two Tired Eyes ... Lockton
 Teddy Joyce and his Band.

Presented by
Parmint,
 161 Smedley Street, S.W.8

7.0 p.m.
PROGRAMMES IN FRENCH

Assn. des Auditeurs de Radio Normandie

Evening Programme
9.30 p.m.
ORGAN RECITAL

Indian Love Lyrics ... Woodforde-Finden
 Liebestraum ... Liszt
 Narcissus ... Nevin

Presented by
Littlewood's Football Pools,
 Liverpool

9.45 p.m.
CARROLL GIBBONS

And His Boy Friends

with
HILDEGARDE

Sunshine ... Whitcup
 Carroll Gibbons and his Boy Friends.
 I Had a Dream (Hildegard) ... Alter
 One in a Million ... Alter
 Carroll Gibbons and his Boy Friends.

Presented by
Wincarnis,
 Wincarnis Works, Norwich

10.0 p.m.
SOMETHING FOR EVERYBODY

According to the Moonlight ... Magidson
 The Rhythm of the Rumba ... Rainger
 Where the Arches Used to Be ... Flanagan
 Love Dropped into Tea ... Burke

Presented by
Sherman's Football Pools,
 Duke Street, Cardiff

10.15 p.m.
STRANGE AS IT SOUNDS

Lucia di Lammermoor ... Donizetti
 Kiss Me Again ... Herbert
 Prelude in C Sharp Minor ... Rachmaninoff

Presented by
Prunol,
 21 Cockspur Street, S.W.1

10.30 p.m.
INTERNATIONAL ROUNDOABOUT

In Honolulu

With **Esther Coleman** and **Gordon Little**

Blue Hawaiian Sky.
 Hula Girl.
 Hawaiian Waltz Medley.
 Hawaiian Memories.

Presented by
Milk of Magnesia,
 179 Acton Vale, W.3

10.45 p.m.
MELODIOUS TOPICS

Compared by **Peter Mallory**

East of the Sun ... Bowman
 A Little Dash of Dublin ... Sigler
 Rhythm in a Great Big Way ... Ayer
 You Saved My Life ... Young

Presented by
Danderine,
 179 Acton Vale, W.3

11.0 p.m.
A PROGRAMME

Presented by

Singer Cars,
 Singer Car Company, Limited,
 Coventry and Birmingham

11.15 p.m.
HARLEM VARIETY

(Electrical Recordings)

Far Away in Shanty Town ... Hassall
 Elisabeth Welch.
 Sing, You Sinners ... Coslow
 Valaida.
 My Gal Sal ... Dresser
 The Mills Brothers.
 Let's Go Ballyhoo ... Brooks
 Browning and Starr.

11.30 p.m.
MUSICAL COMEDY SELECTIONS

I'll See You Again (Bitter Sweet) ... Coward
 A Jovial Monk Am I (La Poupée) ... Audran
 Rose Marie (Rose Marie) ... Friml
 Selection—The Quaker Girl ... Monckton
 Spread a Little Happiness ... Grey
 Serenade (The Student Prince) ... Romberg
 The Merry Widow Waltz ... Lehar
 Selection—The Flower of Hawaii ... Abraham

12 (midnight)
DANCE MUSIC

If My Heart Could Sing ... Tovey
 My Mammy—Fox trot ... Donaldson
 Two Tears—Tango ... Pepper
 Christmas Night in Harlem ... Parish
 She's a Latin from Manhattan ... Dubin
 Copenhagen—Quick step ... Davis
 Did You Ever Have a Feeling
 You're Flying?—Fox trot ... Sigler
 Sweet Lorraine—Fox trot ... Parish
 The Rose in Her Hair—Waltz ... Dubin
 Just as Long as the World Goes
 Round and Around—Fox trot ... Woods
I.B.C. Time Signal

12.30 a.m.
DISILLUSION

I've Got a Feelin' You're Foolin' ... Brown
 Will Love Find a Way? ... Alexander
 Why Was I Born? ... Kern
 I Couldn't Believe My Eyes ... Whitcup
 Don't You Ever Fall in Love ... Egan
 Smoke Gets in Your Eyes ... Kern
 Why Dream?—Fox trot ... Robin
 Footloose and Fancy Free ... Kahn
 Love's Just a Melody—Fox trot ... Blat

1.0 a.m.
DANCE MUSIC

Two Together—Fox trot ... Kahn
 Boots and Saddle—Fox trot ... Powell
 The Song of the Slave—Rumba ... Esclavo
 Car of Dreams—Fox trot ... Sigler
 You Opened My Eyes—Fox trot ... Kent
 Some of These Days ... Brookes
 Londonola—Fox trot ... Sigler
 Lola—Tango ... Collazo
 East of the Sun—Fox trot ... Bowman
 The General's Fast Asleep ... Kennedy
 You Are My Lucky Star ... Brown
 Stars Over Devon—Fox trot ... Egan
 Whenever I Think of You—Waltz ... Woods
 Headin' Home—Fox trot ... Washington
 Mickey's Son and Daughter ... Lisbona
 Every Single Little Tingle ... Simon
 Weather Man—Fox trot ... Chase
 I Won't Dance—Quick step ... Kern
 Broadway Rhythm—Fox trot ... Brown

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

RADIO LUXEMBOURG Continued from page 25, col. 1

Afternoon Programme
12.15 p.m.
POPULAR MELODIES

(Electrical Recordings)

Compared by **David Watt**

The Wheel of the Wagon is Broken ... Carr
 Jack Jackson and his Orchestra.
 Rhythm of the Rain. ... Meskill
 Layton and Johnstone.
 Like a Bolt from the Blue ... Parish
 Gipsy Nina.
 Joseph the Juggler ... Damerell
 Primo Scala's Accordion Band.

Presented by
Parmint,
 161 Smedley Street, S.W.8

12.30 p.m.
GOLDEN HOUR OF MUSIC

For Irish Free State Listeners

Arranged by the **Industrial Broadcasting Corporation of Ireland, Ltd., Dublin**
 It All Depends on You ... Henderson
 Soon ... Hart
 Her Name is Mary ... Ramsay
 Ballet Egyptian ... Luigini
 Then I'll be Tired of You ... Schwartz
 So Red the Rose ... Kent
 Love in Bloom ... Rainger
 Lonesome and Sorry ... Conrad

1.0—1.30 p.m.
THE LATEST DANCE MUSIC

Presented by
Zambuk,
 C. E. Fulford, Ltd., Leeds

Evening Programme
10.30 p.m.
THE LATEST DANCE MUSIC

Presented by

Bile Beans,
 C. E. Fulford, Ltd., Leeds

11.0 p.m.
RADIO FAVOURITES

(Electrical Recordings)

Chosen by **Tom Clarke,**
 Of the **Argyle Theatre, Birkenhead**

Take Your Partners:—
 See Me Dance the Polka ... Grossmith
 The Blue Danube ... Strauss
 Primo Scala's Accordion Band.
 The Eternal Triangle.
 Rene Houston.
 A Little Dash of Dublin ... Sigler
 Jack Daly.
 You Can't Do That There 'Ere.
 Roy Fox and his Band.

Presented by
Batchelor Peas,
 Stanley Street, Sheffield

11.15 p.m.
VARIETY

Rhythm Lullaby ... Razaf
 Where the Arches Used to Be ... Flanagan
 Heads or Tails ... Carr
 Winter Draws On ... Haines
 Monotony had got Me Down ... Burns
 Everything's in Rhythm with My
 Heart ... Sigler
 Keeping up the Old Tradition.
 Western Brothers.
 Twenty Miles to Nowhere ... Silver

Presented by
McLauchlan Football Pools,
 Ilford, Essex

11.45 p.m.
LULLABY PROGRAMME

Birds' Songs at Eventide ... Coates
 Till I Wake (Temple Bells) Woodforde-Finden
 Little Grey Home in the West ... Lohr
 Goodnight Melody.
 Big Ben.
 It's Time to Say Goodnight ... Hall

12 (midnight) I.B.C. Goodnight Melody and Close Down.

Sunday—continued

PARIS (Poste Parisien) Continued from page 25, col. 4.

6.0 p.m.
THE BOTTOM OF THE WORLD
Newspapermen's Adventures No. 16
Presented by
Cystex,
81 Lambs Conduit Street, W.C.1

6.15 p.m.
NURSE JOHNSON OFF DUTY
On Ilkla Moor Traditional
Kirby Malzeard—Sword Dance Traditional
Flamborough Head—Sword Dance Trad.
Presented by
California Syrup of Figs,
179 Acton Vale, W.3

6.30 p.m.
THE OPEN ROAD
Carry On ... **O'Hagan**
Trump's Song ... **Gleeson**
Good Green Acres of Home ... **Kahal**
Let Me Give My Happiness to You ... **Furber**
We'll All Go Riding on a Rainbow.
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

6.45—7.0 p.m.
WALTZ TIME
Romantique ... **Lanner**
In the Valley of Yesterday ... **Gifford**
Skies of Blue ... **Bernard Kutsch**
Love's Last Word Is Spoken ... **Bixio**
Presented by
Phillips' Dental Magnesia,
179 Acton Vale, W.3

Evening Programme

10.30 p.m.
SOME POPULAR RECORDS
Maidens of Baden Waltz ... **Komzak**
Marek Weber and his Orchestra.
Hungry Women (Eddie Cantor) ... **Yellen**
Nellie Dean ... **Armstrong**
After the Ball ... **Harris**
Flourie Forde.
When the Rain Comes Rolling Down ... **Unger**
Jack Hylton and his Orchestra.

RADIO-COTE D'AZUR (Juan-les-Pins)

240 m., 1249 Kc/s.

Time of Transmission
Sunday: 10.30 p.m.—1.00 a.m.

10.30 p.m.
FAMILIAR ENGLISH SONGS
A Perfect Day ... **Bond**
Won't You Buy My Pretty Flowers? ... **Persley**
The Songs That Live for Ever.
Love's Old Sweet Song ... **Molloy**
Daddy Wouldn't Buy Me a Bow-
Wow ... **Tabrar**
After the Ball.
Two Little Girls in Blue ... **Harris**
Phil the Fluter's Ball ... **French**
Little Brown Jug.
There is a Tavern.

11.0 p.m.
PIANO-ACCORDION MEDLEY
Grinzing (In "Grinzing Back With
You") ... **Benatsky**
Accordion Nights.
Bow Bells ... **Sullivan**
Do You Recall? ... **Flanagan**
Slippery Fingers ... **Steele**
Scotch Strathspeys ... **Cuvellier**
Jack-o-Clubs ... **Steele**
Scotch Reels ... **Cuvellier**

11.30 p.m.
CINEMA TUNES
Popular Irish Medley.
Mother Machree ... **Olcott**
A Little Dash of Dublin (Peg of
Old Drury) ... **Sigler**
As Your Hair Grows Whiter ... **Davio**
I Can Wiggle My Ears (First a
Girl) ... **Sigler**
Dancing on the Ceiling (Evergreen) ... **Rodgers**
A Little Kiss Each Morning ... **Wood**
To-morrow is Another Day ... **Stept**

MONDAY—Continued from column 4.

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

6.0 p.m.
DANCE MUSIC
Valentine ... **Barry**
I Won't Dance ... **Kern**
One Way Street ... **Sigler**
Everything's Been Done Before ... **Adamson**
Truckin' ... **Koehler**
Outside of You ... **Dubin**
Lulu's Back in Town ... **Warren**
Everything's in Rhythm with My
Heart ... **Sigler**
Fare Thee Well Annabelle ... **Wrubel**

6.30 p.m.
THE GLOBE TROTTERS
Tuning-in to
The Byrd Expedition,
Little America
Presented by
Vidor All Wave Radio,
Erith, Kent

10.30 p.m.
Some Popular Records—cont.
Zampa Overture ... **Herold**
Troise and his Mandoliers.
Granny's Little Old Skin Rug ... **Gifford**
Gracie Fields.
When a Pal Bids a Pal Goodbye ... **Leslie**
Layton and Johnstone.
Copenhagen—Quick step ... **Davis**
Ambrose and his Orchestra.
Presented by
Bille Beans,
C. E. Fulford, Ltd., Leeds

11.0 p.m.
RADIO PALLADIUM
Rhythm in a Great Big Way ... **Ayer**
Nobody's Sweetheart ... **Kahn**
Say the Word and It's Yours ... **Sigler**
The General's Fast Asleep ... **Kennedy**
Every Little Moment ... **McHugh**
Sam Drummed Out ... **Weslon and Lee**
The Danza ... **Morton**
Presented by
Strang's Football Pools,
Hawthill Avenue, Edinburgh, 7

11.30 p.m.
SLUMBER HOUR
Turn Down the Lights for a Programme
of Sweet Music
Still Night, Holy Night ... **Platen**
Salut d'Amour ... **Elgar**
Mighty Lak' a Rose ... **Nevin**
Evening Stars ... **Lanner**
Presented by
Ingersoll, Ltd.,
223-7 St. John Street, E.C.1

11.45 p.m.
BEETHOVEN QUARTER HOUR
Egmont Overture.
First Movement from the Moonlight Sonata.
12 (midnight) **I.B.C. Goodnight Melody**
and Close Down.

12 (midnight) **DANCE MUSIC**
I May Never Pass Your Way Again. ... **Parish**
I Never Had a Chance ... **Johnson**
In the Valley of Yesterday ... **Sacco**
The Breeze—Slow Fox trot ... **Gordon**
May I?—Fox trot ... **Buchanan**
Alone With My Dreams ... **Hill**
The Last Round Up ... **Layne**
Hoist the Jib and Spanker ... **Crumit**
The Dashing Marine ... **Woods**
Dancing With My Shadow ... **Lawrence**
Play Fiddle Play—Tango ... **Murillo**
Carnival—Fox trot ... **Sigler**
The Prize Waltz ... **Porter**
Miss Otis Regrets—Fox trot ... **Porter**
Little Man You've Had a Busy Day ... **Wayne**
Go to Sleep—Fox trot ... **Hargreaves**
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.

Time of Transmission
Sunday: 12 (midnight)—12.30 a.m.
Announcer: S. H. Gordon Box
12 (midnight)
PROGRAMME OF SPANISH MUSIC
Agustina de Aragon—Jota ... **Blasco**
Malguena—Paso doble ... **Godes**
Fado des Penas.
I.B.C. Time Signal
Luisa Fernanda Mazurca ... **Torraba**
Anda con tus Amigos ... **Sanchez**
Te Dire—Schotis ... **Ramalli**
Santiago—Waltz ... **Corbin**
12.30 a.m. **I.B.C. Goodnight Melody**.

6.45 p.m.
ORCHESTRAL CONCERT
Deutschmeister March ... **Jurek**
Caroli (Ay Ay Ay) ... **Freire**
Scene du bal (Miniature Suite) ... **Coates**
Druid's Prayer ... **Dawson**

7.0 p.m.
LIGHT SONGS
Mrs. Worthington ... **Coward**
The Little Things You Used to Do ... **Dubin**
Rasputin ... **Wrubel**
Rhythm Lullaby ... **Rasaf**

7.15—7.30 p.m.
CONCERT OF LIGHT MUSIC

Monday, Dec. 30th

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m.
BREAKFAST-TIME BROADCAST
High School Cadets March ... **Sousa**
Lulu's Back in Town ... **Dubin**
Monte Cristo—Waltz ... **Kollar**
Reminiscences of Chopin ... **Chopin**
8.15 a.m. **Vernon's Time Signal**.
Tantalising Trovatore ... **Verdi, arr. Somers**
You've Got Everything ... **Kahn**
Ain't Misbehaving.
Selection—Broadway Melody of 1936.
Presented by
Vernon's Football Pools,
Aintree, Liverpool

8.30 a.m.
GEMS OF MELODY
Death or Glory March ... **Hall**
Massed Bands.
Aisha (London Palladium Orchestra) ... **Lindsay**
Czardas ... **Grossmann**
Marek Weber and his Orchestra.
Presented by
Phillips' Betoxy,
150 Regent Street, W.1

8.45 a.m.
LIGHT MUSICAL FARE
Records Chosen by David Watt
The General's Fast Asleep ... **Kennedy**
Henry Hall and his Dance Orchestra.
Medley of James Tate's Songs.
New Mayfair Orchestra with Alice Moxon
and Stuart Robertson.
Raymond Overture ... **Thomas**
Troise and his Mandoliers.
Humoresque ... **Dvorak**
Band of H.M. Grenadier Guards.
Presented by
Do-Do Asthma Tablets,
40 Smedley Street, S.W.8
I.B.C. Time Signal

9.0 a.m.
LIGHT MUSIC
Nola ... **Arnold**
Misty Islands of the Highlands ... **Kennedy**
Charlie Kunz Piano Medley.
Selection—Waltzes from Vienna.

9.15 a.m.
LIGHT ORCHESTRAL CONCERT
Spanish Gipsy Dance ... **Marquina**
Serenade ... **Toselli**
Wedded Whimsies ... **arr. Alford**
The Bells of St. Malo ... **Rimmer**
Presented by
Clotabs,
Great West Road, Brentford

9.30 a.m.
ADVANCE FILM NEWS
Selections from "Heart's Desire"
Let Me Awaken Your Heart ... **Tauber**
A Message Sweet as Roses. ... **Tauber**
All Hope is Ended ... **Tauber**
My World is Gold ... **Tauber**
Presented by
Associated British Cinemas,
30 Golden Square, W.1

9.45—10.0 a.m.
MUSICAL COMEDY SELECTIONS
Lady Luck ... **Hedley**
My Hero (The Chocolate Soldier) ... **Straus**
The Song of the Vagabonds (The
Vagabond King) ... **Friml**
Wanting You (The New Moon) ... **Romberg**

Afternoon Programme

3.30 p.m.
FERDY KAUFFMAN AND HIS
ORCHESTRA
(Electrical Recordings)
The Merry Teddy ... **Pala**
Serenata ... **Moscowski**
Voices of Spring ... **Strauss**
Serenade ... **Heykens**
Extase ... **Ganne**
Czardas ... **Grossmann**
The Doll and Showman ... **Siede**
The Rose Beetle Goes a-Wooing ... **Armandola**

10.30 p.m.
ORCHESTRAL CONCERT
Ballet Egyptian ... **Luigini**
Salut d'Amour ... **Elgar**
Barcarolle (Tales of Hoffman) ... **Offenbach**
The Blue Danube ... **Strauss**
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4.

4.0 p.m.
TEA-TIME HOUR
With Debroy Somers and Other Artists
Followed at 4.45 p.m. by the
CHILDREN'S CORNER
With the Uncles
BIRTHDAY GREETINGS
Presented by
Horlick's,
Slough, Bucks

5.0 p.m.
Ingersoll Time Signal.
DANCE MUSIC
Car of Dreams—Fox trot ... **Sigler**
Rosita—Tango ... **Du Pont**
Let's Fall in Love for the Last Time ... **Kennedy**
Squibs—Fox trot ... **Sigler**

5.15 p.m.
POPULAR MELODIES
On the Cinema Organ
Selection—Waltzland.
Mill in the Black Forest ... **Eilenberg**
Serenade ... **Schubert**
The Teddy Bears' Picnic ... **Bratton**
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

5.30 p.m.
TUNES FROM THE TALKIES
The Lady in Red (In Caliente) ... **Dixon**
I'm Livin' in a Great Big Way
(Hooray for Ever) ... **McHugh**
A King Can Do No Wrong (All the
King's Horses) ... **Coslow**
Selection—Big Broadcast of 1936.
Without a Word of Warning (Two
for To-night) ... **Gordon**
Roll Along Prairie Moon (Here
Comes the Band) ... **McPherson**
All for a Shilling a Day (Me and
Marlborough) ... **Gay**
The Little Silkworm (First a Girl) ... **Sigler**

6.0 p.m.
PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

Evening Programme

12 (midnight)
DANCE MUSIC
Two Together—Fox trot ... **Johnston**
In the Dark—Fox trot ... **Bergam**
After You've Gone—Slow Fox trot ... **Cramer**
A Little Dash of Dublin—Fox trot ... **Sigler**
Everything's in Rhythm with My
Heart—Fox trot ... **Sigler**
Lovely Carmelita—Tango ... **Leigh**
About a Quarter to Nine—Fox trot ... **Dubin**
I've Got a Feelin' You're Foolin' ... **Brown**
Lady of Madrid—One step ... **Evans**
One Way Street—Fox trot ... **Sigler**

I.B.C. Time Signal.
12.30 a.m.
DANCE MUSIC
You Opened My Eyes—Fox trot ... **Kent**
The Duck Song—Waltz ... **Evans**
Music Puts Me in the Strangest
Mood—Fox trot ... **Oppenheim**
Won't You Get Off 'It Please? ... **Waller**
The Lady in Red—Rumba ... **Dixon**
If My Heart Could Sing ... **Tooley**
Paradise—Fox trot ... **Brown**
Heads or Tails—Quick step ... **Carr**
And then Some—Fox trot ... **Lawnhurst**

1.0 a.m.
DANCE MUSIC
The King's Navee—Fox trot ... **Dunn**
Under the Spell of Ecstasy—Tango ... **Alexander**
Will Love Find a Way? ... **Konig**
The Echo of a Song—Fox trot ... **Taylor**
An Old Violin—Waltz ... **Iida**
Homestead—Fox trot ... **Winfree**
China Boy—Fox trot ... **Mills**
Sweet Rosita—Rumba ... **Dixon**
To Call You My Own—Fox trot ... **Turk**
There's a Time and a Place for
Everything—Fox trot ... **Gordon**
From the Top of Your Head ... **Gordon**
I Wish I Were Aladdin—Fox trot ... **Sigler**
Squibs—Quick step ... **Carr**
Dinner for One, Please James ... **Brown**
You Are My Lucky Star—Fox trot
When the Leaves Bid the Trees
Good-bye—Waltz ... **Seymour**
Rhythm Lullaby—Fox trot ... **Rasaf**
Goodbye Trouble—Fox trot ... **Spoliansky**
Toddlin' Along With You ... **Dixon**

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

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

10.30 p.m.
ORCHESTRAL CONCERT
Ballet Egyptian ... **Luigini**
Salut d'Amour ... **Elgar**
Barcarolle (Tales of Hoffman) ... **Offenbach**
The Blue Danube ... **Strauss**
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4.

10.45 p.m.
FAIRY BALLET
The Golliwog's Cake Walk ... **Debussy**
Dance of the Gnomes ... **Liszt**
The Rose Beetle Goes a-Wooing ... **Armandola**
The Queen Fairy Dances ... **Ketelbey**

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

Meet **NURSE JOHNSON OFF DUTY**. She's on the air from **PARIS (Poste Parisien)** to-night (Sunday) at 6.15 p.m. and from **RADIO LUXEMBOURG** on Friday at 6.45 p.m.

Tuesday, Dec. 31st

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. BREAKFAST-TIME BROADCAST

Colonel Bogey ... Alford
Jollity on the Mountains ... Fedras
The Rose in Her Hair ... Dubin
Heads or Tails ... Carr
8.15 a.m. Vernon's Time Signal.
I Do Like to be Beside the Seaside ... Glover
Down South ... Myddleton
I Think I Can ... Furbur
Procession of the Sirdar ... Groitzsch

Presented by
Vernon's Football Pools,
Aintree, Liverpool

8.30 a.m.

THE GLOBE TROTTERS

Tuning-in to
The Byrd Expedition,
Little America
Presented by
Vidor All Wave Radio,
Erith, Kent

8.45 a.m.

POPULAR MELODIES

Records Chosen by David Watt
Bal Masqué ... Fletcher
Grossenor Symphony Orchestra.
Say the Word and It's Yours ... Sigler
Jessie Matthews.
The Clatter of the Clogs ... Flynn
Bournemouth Municipal Orchestra.
Theme Songs from Famous Films.
Reginald Foort.

Presented by
Karmoid,
60 Smedley Street, S.W.8

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

LIGHT ORCHESTRAL CONCERT

Poupée Valsante ... Poldini
Selection—Tulip Time ... Wark
Second Serenade ... Heykens
The Rose Beetle Goes A-wooing ... Armandola

9.15 a.m.

THE MILLS BROTHERS

(Electrical Recordings)
Sweet Lucy Brown ... Renee Brothers
Rockin' Chair ... Carmichael
Ida, Sweet as Cider ... Leonard
Don't Be Afraid to Tell Your
Mother ... Tomlin

9.30 a.m.

POPULAR MELODIES

Presented by
Bismag, Ltd.,
Braydon Road, N.16

9.45—10.0 a.m.

DANCE MUSIC

You're So Darn Charming ... Young
Shadows in the Moonlight—Fox trot ... Towers
Love Me Forever—Waltz ... Schertzing
Roll Along Prairie Moon ... Fio Rito

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

6.0 p.m.

FRED ASTAIRE HITS

(Electrical Recordings)
I Won't Dance ... Kern
Isn't This a Lovely Day? ... Berlin
Cheek to Cheek ... Berlin
The Piccolino ... Berlin
The Continental ... Conrad
Night and Day ... Porter
Lovely to Look At ... Kern
Caricoa ... Kahn
Smoke Gets in Your Eyes ... Kern

6.30 p.m.

SAM BROWNE AND DIANA CLARE
Radio Favourites

Sing Before Breakfast ... Brown
Sam Browne.
You Are My Lucky Star ... Freed
Sam Browne and Diana Clare.
With All My Heart and Soul ... de Lange
Diana Clare.
On a Sunday Afternoon ... Berlin
Sam Browne and Diana Clare.

Presented by
Rowntrees Fruit Gums and Pastilles,
York

6.45 p.m.

BAND MUSIC

Sons of the Brave ... Bidgood
Unter den Linden ... Crosse
Entry of the Gladiators ... Fucik
Military March.
Invincible Eagle ... Sousa

7.0 p.m.

LULLABY LAND

(Electrical Recordings)
Snowman ... le Clerq
Ambrose and his Orchestra.
Rhythm Lullaby ... Razaf
Phyllis Robins.

Afternoon Programme

3.30 p.m.

STARS OF VARIETY

(Electrical Recordings)
Layton and Johnstone Favourites.
Layton and Johnstone.
She Fought Like a Tiger ... Haines
Gracie Fields.
I Won't Dance ... Kern
Larry Adler.
The Council Schools are Good
Enough for Me (Norman Long) ... Ives
The Sport of Kings ... Flanagan
Flanagan and Allen.
St. Louis Blues ... Handy
The Boswell Sisters.
The Doll Dance (Ken Harvey) ... Brown
The General and the Private ... Brown
Tommy Handley.

4.0 p.m.

TEA-TIME HOUR

With Debroy Somers and Other Artists
Followed at 4.45 p.m. by the
CHILDREN'S CORNER
With the Uncles
BIRTHDAY GREETINGS
Presented by
Horlick's, Slough, Bucks

5.0 p.m.

Ingersoll Time Signal.

DANCE MUSIC

For You Madonna—Fox trot ... Sigler
Just as Long as the World Goes
Round and Around—Fox trot ... Woods
She's One of the Back Row Girls ... le Clerq
Tiddlin' Along With You ... Dixon

5.15 p.m.

SYNCPATED PIANOFORTE DUETS

Selection—Casino de Paree.
Close Your Eyes ... Petkere
Who Do You Think You Are? ... Green
Selection—Nymph Errant ... Porter

5.30 p.m.

THE VIENNESE WALTZ

Greetings to Vienna ... Siede
Viennese Singing Birds ... Translateur
The Schoenbrunner Waltz ... Lannes
Child You Can Dance Like My Wife ... Fall
Vienna Life ... J. Strauss
Roses of the South ... Strauss
Siren Magic ... Waldteufel
The Merry Widow.

6.0 p.m.

PROGRAMMES IN FRENCH

Assn. des Auditeurs de Radio Normandie

Evening Programme

12 (midnight) Auld Lang Syne.

DANCE MUSIC

A Sweet Beginning Like This ... Berlin
The Valparaiso—Rumba ... Wayne
About a Quarter to Nine ... Dubin
Chique—Tango ... Brignold
A Penny for Your Thoughts—Fox trot.
Ev'rything's Been Done Before ... King
There's a Lovely Lake in London ... Damerell
I Wished on the Moon ... Parker

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

Dance Music runs till 2.0 a.m. For
Programmes see page 31

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

6.0 p.m.

FRED ASTAIRE HITS

(Electrical Recordings)
I Won't Dance ... Kern
Isn't This a Lovely Day? ... Berlin
Cheek to Cheek ... Berlin
The Piccolino ... Berlin
The Continental ... Conrad
Night and Day ... Porter
Lovely to Look At ... Kern
Caricoa ... Kahn
Smoke Gets in Your Eyes ... Kern

6.30 p.m.

SAM BROWNE AND DIANA CLARE
Radio Favourites

Sing Before Breakfast ... Brown
Sam Browne.
You Are My Lucky Star ... Freed
Sam Browne and Diana Clare.
With All My Heart and Soul ... de Lange
Diana Clare.
On a Sunday Afternoon ... Berlin
Sam Browne and Diana Clare.

Presented by
Rowntrees Fruit Gums and Pastilles,
York

6.45 p.m.

BAND MUSIC

Sons of the Brave ... Bidgood
Unter den Linden ... Crosse
Entry of the Gladiators ... Fucik
Military March.
Invincible Eagle ... Sousa

7.0 p.m.

LULLABY LAND

(Electrical Recordings)
Snowman ... le Clerq
Ambrose and his Orchestra.
Rhythm Lullaby ... Razaf
Phyllis Robins.

7.0 p.m. Lullaby Land—contd.

The Santa Claus Express.
Jay Wilbur and his Band.
Presented by
Cow & Gate, Ltd.,
Guildford

7.15—7.30 p.m.

CONCERT OF LIGHT MUSIC

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

Special French
NEW YEAR'S EVE
Programme

RADIO LJUBLJANA
569 m., 527 Kc/s.

Time of Transmission
Tuesday: 9.30—10.0 p.m.

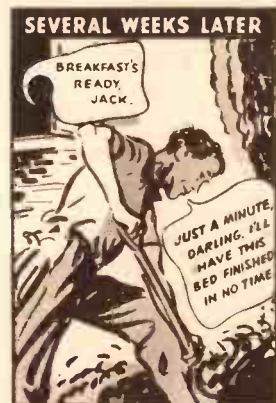
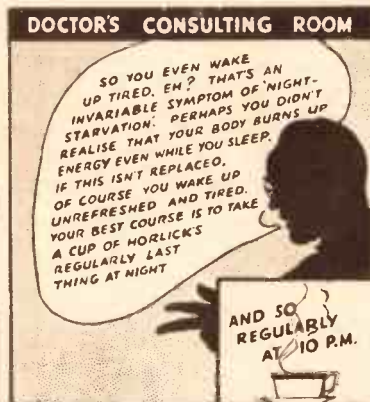
9.30—10.0 p.m.

THE I.B.C. CONCERT
NEW YEAR PROGRAMME

Poschalej.
The Gypsy Princess Selection ... Kalman
The Blue Danube ... Strauss
Czardas.
The Tapper (Tap Dance) ... Hargreaves
A Sprig of Heather—Selection
introducing Charlie is My Darling
arr. Stewart
Old Timers Selection, introducing
Won't You Come Home, Bill
Bailey and Ta Ra Ra Boom de
Ay ... arr. Griffiths
Toasts—Comedy Fox trot.
A Sprig of Heather—Selection
introducing Scots Wha Hae and
Auld Lang Syne.

"WHAT'S THE USE?"

she thought,
"if he can't do his share"



HOW DO YOU EMPLOY YOUR SPARE TIME?

Do you feel so worn out after an ordinary day's work that you simply can't do anything? Above all, do you still feel tired when you wake up in the morning? If you do, it means you're suffering from "Night-Starvation." Your body burns up energy while you sleep. Unless this energy is replaced as it is burnt up, you wake up with no reserves to carry you through the day.

Horlick's at bed-time guards against "Night-Starvation." It builds up new stores of energy, enough to keep you fresh and vigorous all day long. Horlick's is light and easily digested. It is economical too, since the milk is in it—add water only. Prices from 2 -. Also the Horlick's Mixer, 6d. and 1 -.



HORLICK'S GUARDS AGAINST NIGHT-STARVATION

THIS MEANS YOU SLEEP SOUNDLY, WAKE REFRESHED, AND HAVE EXTRA ENERGY ALL DAY.

TUNE IN

Horlick's Tea-Time Hour. Debroy Somers and his band, vocal soloists and chorus. Luxembourg (1304 metres) and Normandy (269 metres), Sundays 4 p.m. to 5 p.m. Also Normandy, week-days 4 p.m. to 5 p.m.

Tune-in with THE GLOBE TROTTERS to distant places of
RADIO LUXEMBOURG, Tuesday and Saturday on RADIO

Wednesday, Jan. 1st

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. BREAKFAST-TIME BROADCAST
The Merry Brothers ... Gennin
Blonde or Brunette—Waltz ... Waldteufel
Doin' the New Low Down.
Selection—Broadway Gondolier.
8.15 a.m. Vernon's Time Signal.
Gipsy Longing ... Kempner
The Laughing Cavalier ... Sanderson
Valencia ... Padilla
Revilo—March ... Oliver

Presented by
Vernon's Football Pools,
Alntree, Liverpool
8.30 a.m. GEMS OF MELODY
(Electrical Recordings)
Valse des Alouettes ... Drigo
Band of H.M. Coldstream Guards.
Forest Idyll ... Esslinger
Marek Weber and his Orchestra.
Chinese Dance and Dance of the
Flutes (Nutcracker Suite) ... Tchaikowsky
Philadelphia Symphony Orchestra.
Presented by
Phillips' Betoxy,
150 Regent Street, W.1

8.45 a.m. LIGHT MUSICAL FARE
Records Chosen by David Watt
A Cavalcade of Martial Songs.
Band of H.M. Grenadier Guards.
Aloha Oe ... Liloukalani
Kuhn and Lever.
By the Bend of the River... Haig
Grace Moore.
New Orleans Selection.
Red Nicholls and his Orchestra
with Connie Boswell and Arthur Jarrett.
Presented by
Do-Do Asthma Tablets,
40 Smedley Street, S.W.8
I.B.C. Time Signal

9.0 a.m. LIGHT ORCHESTRAL MUSIC
The Dancer of Seville ... Grunew
Yvonne ... Nicholls
Babylon Nights ... Zamecnik
The Butterfly ... Bendix
Presented by
Roboleine,
51 Clapham Road, S.W.4

9.15 a.m. SONG AND DANCE
Keep Tempo ... Little
Ain't Misbehavin' ... Little
Step by Step ... Bawcomb
Top Hat, White Tie and Tails ... Berlin
9.30 a.m. MUSICAL REVERIES
La Boheme Fantasia ... Puccini
Ballet Egyptian ... Luigini
The Miner's Dream of Home ... Goodwin
Every Night at Eight Selection ... McHugh
Presented by
California Syrup of Figs,
179 Acton Vale, W.3

9.45—10.0 a.m. LIGHT MUSIC
Charm of the Waltz ... arr. Winter
The Dancing Clock ... Ewing
Through Southern Climes.
Presented by
Professor El Tanah,
Studio 5, Jersey, C.1.

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

5.45 p.m. DANCE FAVOURITES
Life is a Song ... Young
Lullaby of Broadway ... Dubin
Smoke Gets in Your Eyes ... Harbach
Lovely to Look At ... Hammerstein
About a Quarter to Nine ... Dubin
6.0 p.m. FOUR NOEL COWARD RECORDS
Mrs. Worthington ... Coward
Most of Every Day... Coward
We Were So Young ... Hammerstein
I Travel Alone ... Coward

6.15 p.m. MAREK WEBER AND HIS ORCHESTRA
(Electrical Recordings)
Japanese Lantern Dance ... Yoshitomo
Luna Waltz ... Lincke
Entr'acte Gavotte (Mignon) ... Thomas
The Quaker Girl ... Monckton

6.30 p.m. AMBROSE AND ELSIE CARLISLE
(Electrical Recordings)
The General's Fast Asleep... Kennedy

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

10.30 p.m. THE GLOBE TROTTERS
Tuning-in to
The Byrd Expedition,
Little America
Presented by
Vidor All Wave Radio,
Erith, Kent
10.45 p.m. RADIO STARS
(Electrical Recordings)
Troublesome Trumpet, Dinah, Let
Him Live.
Nat Gonella and his Georgians.

Afternoon Programme

3.30 p.m. HALF-HOLIDAY HALF-HOUR
Presented by
The Kraft Cheese Company,
Hayes, Middlesex

4.0 p.m. TEA-TIME HOUR
with
DEBROY SOMERS AND OTHER ARTISTS
Followed at 4.45 p.m. by
THE CHILDREN'S CORNER
With the Uncles
BIRTHDAY GREETINGS
Presented by
Horlick's, Slough, Bucks

5.0 p.m. Ingersoll Time Signal.
THE OPEN ROAD
Goodbye Trouble.
Song of the Highway.
Who's Been Polishing the Sun? ... Gay
The Wind's in the West ... Woods
The Younger Generation ... Coward
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

5.15 p.m. SONGS OF THE SEA
Blow the Man Down ... arr. Terry
Tom's Gone to Hilo ... arr. Terry
Trade Winds ... Keel
The Sailor Likes his Bottle ... arr. Terry
Clear the Track, Let the Bullgine
Run ... arr. Terry
The Admiral's Broom ... Bevan

5.30 p.m. A ROYAL PARADE
Selection—Prince Charming ... Kester
The Queen's Lace Handkerchief ... Strauss
King Canute ... Flotsam, Jetsam
Countess Maritza ... Kalman
Student Prince ... Romberg
King of Hearts ... Steele
Dollar Princess ... Fall

6.0 p.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

Evening Programme

12 (midnight) DANCE MUSIC
I Can Wiggle My Ears—Fox trot ... Sigler
She's a Latin from Manhattan ... Dubin
Lonely Villa—Tango Fox trot ... Towers
Limehouse Blues—Fox trot ... Furber
Without a Word of Warning ... Gordon
Pidgin English Hula ... King
When the Rain Comes Rolling
Down—Fox trot ... Unger
My Young Man's Ever so Nice ... Ellis
Top Hat, White Tie and Tails ... Berlin
Sweet Georgia Brown—Fox trot ... Bernie

12.30 a.m. I.B.C. Time Signal.
Dance Music runs till 2.0 a.m. For
Programme see page 31

6.30 p.m. Ambrose etc.—Contd.
From the Top of Your Head ... Gordon
Gosh, I Must be Falling in Love ... Nesbitt
Lulu's Back in Town—Fox trot ... Dubin

6.45 p.m. SING SONG
Let's Have a Chorus.
Men of Harlech ... Trad.
Roses of Picardy ... Weatherley
Ole Faithful ... Carr

7.0 p.m. POPULAR MELODIES
(Electrical Recordings)
A Waltz Dream ... Straus
International Concert Orchestra.
Bonnie Banks o' Loch Lomond.
Joseph Hislop. Traditional
Reminiscences of Chopin.
Reginald Foot. Padilla
La Violetera...
De Groot and his Orchestra.
Presented by
Peptalac,
Cow & Gate, Guildford, Surrey

7.15—7.30 p.m. CONCERT OF LIGHT MUSIC

10.45 p.m. Radio Stars—Cont.
The General's Fast Asleep... Kennedy
Elsie Carlisle.
Driftin' Tide (Pat Hyde). ... Castleton
Song of Paradise ... King
Leslie Jeffries and Eastbourne Grand Hotel
Orchestra.
Presented by
"Radio Pictorial"

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

You may win £20
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RADIO NORMANDY
next Sunday at 10.15 p.m.

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£10
2nd PRIZE
£5
3rd PRIZE

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Remember to listen-in to Radio Normandy next Sunday at 10.15 p.m. You will hear the Prunol Musical Programme and also the details of the competition will be repeated. The names and addresses of the prize winners will be published in "Radio Pictorial," January 31.

CONDITIONS OF COMPETITION

All entries must be received not later than January 7. Every entry must be written on the back of a leaflet which will be found in every Prunol Pastille tin, price 6d. and 1/3. Mark your envelope Prunol Competition and send it to Prunol, Ltd., 21 Cockspur Street, London, S.W.1. The decision of the Board of Directors is final and no correspondence can be entered into.

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and
SHORT-WAVE WORLD

January Issue
PRICE : : 1/-

the earth. You can join them on Monday and Thursday on NORMANDY, Wednesday & Friday on PARIS (Poste Parisien)

Thursday, Jan. 2nd

Friday, Jan. 3rd

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m.
BREAKFAST-TIME BROADCAST
On Treasure Island ... *Leslie*
Holiday Time is Jollity Time ... *van Dusen*
My Darling—Waltz ... *Strauss, arr. Hohne*
Caprice Viennois ... *Kreiser*
8.15 a.m. **Vernon's Time Signal.**
Southern Serenade ... *Norman*
Over Somebody Else's Shoulder ... *Lewis*
Golden Rain—Waltz ... *Waldteufel*
Fantasia on Sea Shanties.

Presented by
Vernon's Football Pools,
Aintree, Liverpool

8.30 a.m.
HARMONY TRIO
I Can't Give You Anything But Love ... *Magidson*
Don't Be Surprised ... *Rees*
Love's Serenade ... *Mills*

Presented by
Colgate Ribbon Dental Cream,
Colgate, Ltd., S.W.1

8.45 a.m.
POPULAR MELODIES
Records Chosen by David Watt
Tunes of Not So Long Ago—1921.
New Mayfair Orchestra.
Do You Recall? ... *Flanagan*
Flanagan and Allen.
Tangled Tangos.
Don Rinaldo and his Tango Orchestra.
Danse des Apaches ... *Clarke*
New Light Symphony Orchestra.
Presented by
Parmint,
161 Smedley Street, S.W.8
I.B.C. Time Signal

9.0 a.m.
MILITARY BAND CONCERT
Washington Post March ... *Sousa*
Wood Nymphs ... *Coates*
When the Band Begins to Play ... *Williams*
Acclamations Waltz ... *Waldteufel*

9.15 a.m.
LIGHT ORCHESTRAL CONCERT
Cupid's Army ... *Ibanez*
The Electric Girl ... *Holmes*
For Love Alone ... *Sevier*
Knave of Diamonds ... *Steele*

9.30—10.0 a.m.
MUSICAL POTPOURRI
Jubilee Dance Memories. ... *von Tilzer*
Oh By Jingo ... *McHugh*
I'm in the Mood for Love ... *McHugh*
Charlie Kunz Piano Medley.
A Little Dash of Dublin ... *Sigler*
The Yodelling Sailor ... *van Dusen*
The Two Imps ... *Alford*
Selection—The Gondoliers
Sullivan, arr. Godfrey

Afternoon Programme

3.30 p.m.
HAWAIIAN GUITAR BAND
Maui Girl ... *Libornio*
I Want to Learn to Speak Hawaiian ... *Noble*
Hilo March ... *Traditional*
It's Hard to Say Goodbye ... *Hoopii*

3.45 p.m.
THE RENDEZVOUS
Cheek to Cheek ... *Berlin*
Love is Like a Cigarette ... *Jerome*
Revel in the Moon ... *Mills*
Car of Dreams ... *Sigler*

Presented by
Rowntrees Jellies, York

4.0 p.m.
TEA-TIME HOUR
with
Debroy Somers and Other Artists
Followed at 4.45 p.m. by the
CHILDREN'S CORNER
With the Uncles
BIRTHDAY GREETINGS
Presented by
Horlick's, Slough, Bucks
5.0 p.m. **Ingersoll Time Signal.**
DANCE MUSIC
Rhythm in a Great Big Way ... *Blatt*
You are My Lucky Star—Fox trot ... *Brown*
Bundle of Blues.
Stars Over Devon—Fox trot ... *Egan*

5.15 p.m.
FIFTEEN MINUTES OF VARIETY
(*Electrical Recordings*)
Music ... *Crick*
Murgatroyd and Winterbottom.
The Man on the Flying Trapeze ... *O'Keefe*
Eddie Cantor.
Some of these Days (Peggy Dell) ... *Brooks*
Tea for Two (Comedy Harmonists) ... *Youmans*

5.30 p.m.
LIGHT ORCHESTRAL CONCERT
Selection—The Dubarry ... *Millocker*
Czardas from Coppelia Ballet ... *Delibes*
Blue Eyes—Waltz ... *Mackeben*
Forest Idyll ... *Esslinger*
Songs—For You Alone ... *Geehl*
Ah! Sweet Mystery of Life ... *Herbert*
Softly Awakes My Heart (from
Samson and Delilah) ... *Saint Saens*
The Merry-makers—A Miniature
Overture ... *Coates*

6.0 p.m.
PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie
Evening Programme

12 (midnight)
DANCE MUSIC
Get Rhythm in Your Feet ... *Livingstone*
I Wished on the Moon ... *Parker*
Nothing Lives Longer than Love ... *Lewis*
Top Hat, White Tie and Tails ... *Berlin*
Yes Suh!—Fox trot ... *Razaf*
The Piccolino—Quick step ... *Berlin*
I'm in the Mood for Love ... *McHugh*
Rosita—Tango ... *du Pont*
What Harlem is to Me—Fox trot ... *Razaf*
I Can Wiggle My Ears—Fox trot ... *Sigler*

I.B.C. Time Signal
Dance Music runs till 2.0 a.m. For
Programmes see page 31

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

5.45 p.m.
ORCHESTRAL CONCERT
Orpheus in the Underworld ... *Offenbach*
Serenade ... *Schubert*
Nocturne in E flat ... *Chopin*
Liebesfreud ... *Kreiser*
Hungarian Rhapsody ... *Liszt*

6.15 p.m.
SONGS BY PAUL ROBESON AND PETER DAWSON
(*Electrical Recordings*)
Sacred Hour ... *Ketelbey*
Rockin' Chair ... *Carmichael*
Canoe Song ... *Spoliansky*
In a Monastery Garden ... *Ketelbey*
River Stay Way from My Door ... *Woods*

6.30 p.m.
THE GLOBE TROTTERS
Tuning-in to Suva, Fiji
Presented by
Vidor All Wave Radio,
Erith, Kent

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

10.30 p.m.
SQUIRE CELESTE OCTET
(*Electrical Recordings*)
Two Eyes of Grey ... *McGeogh*
Hearts and Flowers ... *Tobani*
Baby's Sweetheart ... *Corri*
Silver Threads Among the Gold ... *Danks*

6.45 p.m.
THREE CHARMING PEOPLE
Featuring the Radio Three
Introduced by Edward Harben
South American Joe ... *Friend*
Blue Moon ... *Rogers*
Can't Help Lovin' Dat Man ... *Kern*

Presented by
T. C. P. Solution,
104 Winchester House, London, E.C.2
7.0 p.m.
ORCHESTRAL CONCERT
Viennese Singing Birds ... *Translatour*
The Forge in the Forest ... *Michaelis*
Song—The Temple Bells ... *Woodforde-Finden*
In the Shadows ... *Finck*
Presented by
Australian Trade Publicity,
Australia House, Strand, W.C.2

7.15—7.30 p.m.
CONCERT OF LIGHT MUSIC
10.30—11.0 p.m.
LUXEMBOURG WEEK BY WEEK
The Luxembourg Station Orchestra
Under the Direction of
Henri Pensis
Presented by
Littlewood's Football Pools,
Liverpool

10.45 p.m.
ARTHUR YOUNG AND REGINALD FORSYTHE
(*Electrical Recordings*)
Broadway Melody of 1936 Selection.
Sweet Adeline Selection ... *Kern*
Every Night at Eight Selection.
Casino de Páree Selection.
11.0 p.m. **Ingersoll Time Signal.**
I.B.C. Goodnight Melody and Close
Down.

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m.
BREAKFAST-TIME BROADCAST
Bohemian Polka ... *arr. Bauer*
For You Alone ... *Geehl*
Dancing Dolls—Medley.
Alpine Valse ... *Perosa*
8.15 a.m. **Vernon's Time Signal.**
Johnny Green Medley ... *Green*
Flower Lei ... *Noble*
Spring Song ... *Mendelssohn*
Tina ... *Kennedy*

Presented by
Vernon's Football Pools,
Aintree, Liverpool

8.30 a.m.
ORCHESTRAL MUSIC
Love in Cloverland ... *Peter*
Potpourri of Waltzes ... *Robrecht*
Her First Dance ... *Heykens*
The Warbler's Serenade ... *Perry*

Presented by
Juvigold,
21 Farrington Avenue, E.C.4

8.45 a.m.
POPULAR MELODIES
Records Chosen by David Watt
Did You Ever Have a Feeling
You're Flying?—Fox trot ... *Sigler*
Roy Fox and his Band with Peggy Dell.
Wedded Whimsies ... *arr. Alford*
London Palladium Orchestra.
Fiddlin' Joe ... *Cavanaugh*
The Mills Brothers.
By the River St. Marie ... *Warren*
Terence Casey.

Presented by
Karmoid,
60 Smedley Street, S.W.8
I.B.C. Time Signal

9.0 a.m.
ORCHESTRAL MUSIC
Little Silhouette ... *Plessow*
Espanita ... *Kroeger*
The Beauty Hula ... *Almeida*
Memories of The Mayfair.
Presented by
Sanitas,
51 Clapham Road, S.W.4

9.15 a.m.
POTPOURRI
Stars and Stripes—March ... *Sousa*
Band of H.M. Coldstream Guards.
You Are My Lucky Star ... *Brown*
Connie Boswell.
Through Southern Climes ... *Reginald Dixon*
Where the Lemons Bloom.
Orchestre Mascotte. Strauss, arr. Hohne

9.30 a.m.
FILM AND FASHION QUARTER-HOUR
with
Nerina Shute
Presented by
Sylvan Soap Flakes

9.45—10.0 a.m.
LIGHT MUSIC
The Spirit of Fire ... *Strauss*
On Treasure Island ... *Burke*
The Frog King's Parade ... *Kronberger*
Presented by
Professor El Tanah,
Studio 6, Jersey, C.1.

Afternoon Programme

3.30 p.m.
TUNES FROM THE TALKIES
Two for To-night (Two for To-night) ... *Gordon*
Will Love Find a Way? (Stags at Bay) ... *Alexander*
A King Can Do No Wrong (All the King's Horses) ... *Coslow*
Goodbye Trouble (Car of Dreams) ... *Spoliansky*

Love Me Forever (On Wings of Song) ... *Kahn*
The Piccolino (Top Hat) ... *Berlin*
You're All I Need (Escapade) ... *Kahn*
I Hate to Say Goodnight (Dance Band) ... *Shirley*

4.0 p.m.
TEA-TIME HOUR
with
DEBROY SOMERS AND OTHER ARTISTS
Followed at 4.45 p.m. by the
CHILDREN'S CORNER
With the Uncles
BIRTHDAY GREETINGS
Presented by
Horlick's, Slough, Bucks
5.0 p.m. **Ingersoll Time Signal.**
HUNGARIAN CONCERT

Gipsy Fiddles ... *Wrubel*
Komm Zigany ... *Kalman*
That Matchless Pair of Eyes ... *Pete*
Ruralia Hungarica ... *Dohanny*

Presented by the
Budapest International Fair,
Piccadilly House, Jermyn Street, W.1

5.15 p.m.
LIGHT MUSIC
Speak to Me of Love ... *Lemoir*
Bohemian Girl Overture ... *Balfe*
I Travel the Road ... *Thayer*
Jazz Nocturne ... *Suesse*

Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

5.30 p.m.
REQUEST PROGRAMME
Danse Slave ... *Chabrier*
Marushka—Tango ... *de Leur*
Waltz Time Selection ... *Strauss*
The Language of the Nightingale ... *Gennin*
Showboat Overture ... *Kern*
Liebeslied (Love Song) ... *Kreiser*
Little Yvonne ... *Schwartz*
Garden of Weed ... *Foresythe*

6.0 p.m.
PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie
Evening Programme

12 (midnight)
DANCE MUSIC
Sweet Rosita—Rumba ... *Mills*
Two Together—Fox trot ... *Kahn*
I've Got a Feelin' You're Foolin' ... *Brown*
Muchacha—Rumba Fox trot ... *Dixon*
By the Lazy Lagoon—Fox trot ... *Roberts*
Boots and Saddle—Fox trot ... *Powell*
When the Leaves Bid the Trees
Good-bye—Waltz ... *Seymour*
My Mammy—Fox trot ... *Donaldson*
The Cobra and the Flute ... *Gifford*
Russian Tango ... *Oksakowsky*

12.30 a.m. **I.B.C. Time Signal.**
Dance Music runs till 2.0 a.m. For
Programmes see page 31

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

5.45 p.m.
GRAMOPHONE CONCERT
What Harlem is to Me ... *Razaf*
I Cover the Waterfront ... *Hayman*
The Strong Go On ... *Thayer*
An Old Southern Custom ... *Yellen*

6.0 p.m.
PEOPLE WE KNOW
When My Ship Comes Home
(Optimist) ... *Kahn*
I Never Had a Chance (Pessimist) ... *Berlin*
Anything Can Happen
(Opportunist) ... *Burnaby*
Believe it Or Not (Realist) ... *Gifford*

6.15 p.m.
MASKS AND FACES
That Handsome Accordion Man ... *Box-Cox*
Whiskers and All ... *Weston*
Freckle Face, You're Beautiful ... *Friend*
Cross-Eyed Kelly ... *Sherman*
The Girl with the Dreamy Eyes ... *Carr*

6.30 p.m.
SAM BROWNE AND DIANA CLARE
Radio Favourites
Cheek to Cheek (Sam Browne) ... *Berlin*
Love is Like a Cigarette ... *Jerome*
Sam Browne and Diana Clare.
Devil in the Moon (Diana Clare) ... *Kurtz*
Car of Dreams ... *Sigler*
Sam Browne and Diana Clare.
Presented by
Rowntrees, York

6.45 p.m.
NURSE JOHNSON OFF DUTY
Nowt About 'Owt ... *Melvin*
Ring Out Wild Bells ... *Fletcher*
New Year Greetings ... *Fiegin*
Presented by
California Syrup of Figs,
179 Acton Vale, W.3

7.0 p.m.
WALTZ TIME
Romantic ... *Lanner*
In the Valley of Yesterday ... *Gifford*
Skies of Blue ... *Kutsch*
Love's Last Word is Spoken ... *Bixio*
Presented by
Phillips' Dental Magnesia,
179 Acton Vale, W.3

7.15—7.30 p.m.
CONCERT OF LIGHT MUSIC

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

10.30 p.m.
THE GLOBE TROTTERS
Tuning-in to Suva, Fiji
Presented by
Vidor All Wave Radio,
Erith, Kent

10.45 p.m.
THE SONG OF THE RAIN
Raindrops Medley.
Ridin' Around in the Rain ... *Lombardo*
The Rhythm of the Rain ... *Stern*
London on a Rainy Night ... *Washington*
11.0 p.m. **Ingersoll Time Signal.**
I.B.C. Goodnight Melody and Close
Down.

Listen to THE HARMONY TRIO this morning (Thursday) at 8.30 a.m. from RADIO NORMANDY.

Saturday, January the Fourth

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. BREAKFAST-TIME BROADCAST

Daybreak ... King
Choo Choo ... Malneck
A Northern Rhapsody ... arr. Robinson
Wee Macgregor Patrol ... Amers
8.15 a.m. Vernon's Time Signal.
Alpine Valse ... Perosa
Over the Sticks ... Starila
Pan and the Wood Goblins ... Rathke
The Enchanted Forest ... Gangleberger
Presented by
Vernon's Football Pools,
Aintree, Liverpool

8.30 a.m. THE GLOBE TROTTERS

Tuning in to Suva, Fiji
Presented by
Vidor All Wave Radio,
Erith, Kent

8.45 a.m. BRIGHT MUSIC

Records Chosen by David Watt
The Merry Teddy ... Pata
Ferdie Kauffman and his Orchestra.
Kashmiri Song ... Woodforde-Finden
Peter Dawson.
Harmonica Dance (Billy Mayerl)... Mayerl
La Petite Tonkinoise ... Scotto
Alfredo Campoli and his Novelty Orchestra.
Presented by
Sco Manufacturing Company,
40 Smedley Street, S.W.8
I.B.C. Time Signal

9.0 a.m. SOUVENIRS OF LOVE

Given by the Romantic Bachelor
Rose of Seville ... Marin
Roses in the Wind ... Ewing
Rosa Mia ... Potter
Rose Mousse ... Bosc
And a Talk on
Beauty for All.
by
Mrs. Pomeroy
29 Old Bond Street, W.1

9.15 a.m.

DANCE MUSIC

Two Together—Fox trot ... Johnstone
If My Heart Could Sing—Fox trot ... Touey
The Song of the Slave—Rumba ... Esclavo
The Echo of a Song—Fox trot ... Koenig
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

9.30 a.m.

A PLAYTIME PROGRAMME

For Mothers and Children
Presented by
Pineate Honey Syrup,
Braydon Road, N.16

9.45—10.0 a.m.

DREAM WALTZES

Passion Flower ... Kennedy
Senorita ... Remy
Shadow Waltz ... Dublin
Destiny Waltz ... Baynes
Presented by
True Story Magazine,
10 Smith Square, S.W.1

Afternoon Programme

3.30 p.m.

GLOBE DANCING

Carmen Suite—Gypsy Dance ... Bizet
Hungarian Dance No. 6 in D minor ... Brahms
Danse Oriental ... Glazounov
Nutcracker Suite—Introducing:
Dance of the Sugar Plum Fairy
Trepak (Russian Dance) ... Tchaikowsky
Hungarian Dance No. 5 in G minor ... Brahms
Nutcracker Suite—Introducing:
Danse Chinoise ... Tchaikowsky
Danse des Mirlitons ... Luigini
Ballet Egyptien ... Saint Saens
Danse Macabre ... Saint Saens

4.0 p.m.

TEA-TIME HOUR

DEBROY SOMERS AND OTHER ARTISTS

Followed at 4.45 p.m. by the
CHILDREN'S CORNER
With the Uncles
BIRTHDAY GREETINGS
Presented by
Horlick's, Slough, Bucks.

5.0 p.m.

Ingersoll Time Signal.

DANCE MUSIC

Car of Dreams—Fox trot ... Sigler
Paradise—Fox trot ... Brown
It's My Mother's Birthday To-day ... Lisbona
Solitude—Slow Fox trot ... Ellington
5.15 p.m.
EXCERPTS FROM "TWO FOR TO-NIGHT"
Without a Word of Warning ... Gordon
Takes Two to Make a Bargain ... Gordon
I Wish I Were Aladdin ... Gordon
Two for To-night ... Gordon

5.30 p.m.

MUSICAL POT-POURRI

Melodies of the Month—No. 6
I Kiss Your Lips ... Rudolphe
Waltz Romantique ... da Costa
Mandolin Blues ... Apollon
Melody at Dusk ... King
Twenty Miles from Nowhere ... Silver
Gitana, Gitana ... Romero
Two for a Campfire in the Moonlight ... Lewis

6.0 p.m.

PROGRAMMES IN FRENCH

Assn. des Auditeurs de Radio Normandie

Evening Programme

12 (midnight)

VAUDEVILLE AND DANCE

Some of these Days—Quick step ... Brookes
If You Pretend You're Blue ... Crick
Murgatroyd and Winterbottom.
Wyoming in the Gloaming ... Sigler
Listen to the German Band ... Hildegard

12 (midnight) Vaudeville Prog.—cont.

Rhythm in a Great Big Way ... Ayer
Hill Billy Songs.
The Rocky Mountaineers.
Ka Makani Kaili Aloha ... King
Rochdale Hounds ... Gifford
Gracie Fields.

I.B.C. Time Signal

Cheerio Selection.
Mrs. Peer Gynt ... Flolsam and Jetsam
Flolsam and Jetsam.
Lovely Carmelita—Tango ... Leigh
Misty Islands of the Highlands ... Kennedy
The Street Singer.
Everything's in Rhythm With My
Heart ... Sigler
Selection—The Broadway Gondolier.
Arthur Young and Reginald Foresythe.
Stars over Devon—Fox trot ... Egan
The Kentucky Minstrels ... Pepper
Scott and Whaley and the Denier
Warren Banjo Team.

Presented by
Wm. S. Murphy's Football Pools,
Staunch Buildings, Edinburgh

1.0 a.m. DANCE MUSIC

Speaking Confidentially—Fox trot ... McHugh
The Traffic was Terrific—Fox trot ... Mozan
St. Louis Blues ... Carmichael
Weather Man—Fox trot ... Chase
Don't You Ever Fall in Love ... Egan
Life Begins with Love ... Tobias
Love and a Dime—Fox trot ... Bowman
Raisin' the Rent—Fox trot ... Koehler
Londonola—Quick step ... Sigler
Hunkadola—Quick step ... Meyer
Cohen the Crooner—Fox trot ... Sonin
One Way Street—Fox trot ... Sigler
Fado do Amor—Rumba ... Emer
Won't You Get Off It Please? ... Waller
Tiddlin' Along with You—Fox trot ... Dixon
Yira, Yira—Tango ... Discepolo
What Harlem is to Me—Fox trot ... Kafaf
In the Dark—Fox trot ... Hill
Muchacha—Rumba Fox trot ... Dixon

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

RADIO LUXEMBOURG 1304 m., 230 Kc/s.

5.45 p.m.

TUNES FROM DRURY LANE SHOWS

Three Musketeers Selection ... Friml
A Girl Like Nina (Ball at the
Savoy) ... Abrahams
Old Man River (Show Boat) ... Kern
Rose Marie Selection ... Friml
Riding Song of the Rifles (Desert
Song) ... Romberg
Fold Your Wings (Glamorous
Night) ... Novello
Lover Come Back to Me (New
Moon) ... Romberg
Indian Love Call (Rose Marie) ... Friml

6.15 p.m. A FEW RECORDS

Verdi Memories ... Verdi
They Call Me Mimì ... Puccini
I Was Lucky ... Meskill
The Girl I Knew ... Novello

6.30 p.m.

ORCHESTRAL CONCERT

Prelude ... Hadyn-Wood
To the Spring ... Grieg
On a Balcony in Naples ... Murolo
March of the Russian Hussars ... Trad.
The Whistler and His Dog ... Pryor
Carmen Fantasia ... Bizet
My Little Persian Rose ... Woolf
Gipsy Love Waltz ... Lehar

7.0 p.m.

DANCE MUSIC

Outside of You ... Pellis
Bugle Call Rag ... Adamson
Everything's Been Done Before ... Hanebach
Gianina Mia ... Hammerstein
Reckless ... Green
Kiss Me Good-night ... Green

7.15—7.30 p.m.

CONCERT OF LIGHT MUSIC

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

10.30 p.m.

SATURDAY-NIGHT MUSIC HALL

(Electrical Recordings)
What a Night, What a Moon ... Loeb
Theodore "Teddy" Wilson's Orchestra.
Misty Islands of the Highlands ... Kennedy
The Street Singer.
So 'Andsome ... Kern
The Two Leslies.
On a Southern Plantation ... arr. Harvey
Ken Harvey.
Bluebell Chasers Football Club
Annual Meeting ... McCulloch
William McCulloch.
Car of My Dreams (John Mills) ... Sigler
Sunbonnet Blue ... Kahal
Theodore "Teddy" Wilson's Orchestra.
Presented by
Strang's Football Pools,
Hawkhill Avenue, Edinburgh, 7

11.0 p.m. Ingersoll Time Signal.

ADVANCE FILM NEWS

Lonely Gondolier (Dick Powell) ... Dublin
Outside of You (Dick Powell) ... Dublin
Accent on Youth ... Seymour
Paul Penelvis and Orchestra.
Page Miss Glory ... Dublin
Paul Penelvis and Orchestra.
Presented by
Associated British Cinemas,
30 Golden Square, W.1

11.15 p.m.

FOUR ACCORDION RECORDS

Half and Half ... Sigler
Joseph the Juggler ... Damerell
The Skaters' Waltz ... Waldteufel
One Night in Napoli ... Ingram

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

RADIO NORMANDY—Dance Music Programmes—continued from pages 28, 29 and 30

TUESDAY, DECEMBER 31st

12.30 a.m.

ROY FOX AND HIS BAND

(Electrical Recordings)
Homestead—Fox trot ... Ilda
Rhythm Lullaby—Fox trot ... Kafaf
The Cobra and the Flute ... Gifford
In the Dark—Fox trot ... Hill
By the Lazy Lagoon—Fox trot ... Roberts
The Duck Song—Comedy Waltz ... Evans
Did You Ever Have a Feeling
You're Flying?—Fox trot ... Sigler
It's My Mother's Birthday To-day ... Lisbona
The Wheel of the Wagon is Broken ... Carr

1.0 a.m. DANCE MUSIC

Wanna Lot of Love—Rumba ... Rodriguez
If My Heart Could Sing ... Touey
The King's Navee—Fox trot ... Dunn
Heads or Tails—Quick step ... Carr
China Boy—Fox trot ... Winfree
Two Together—Fox trot ... Johnston
Russian Tango ... Oksakowsky
Won't You Get Off It Please? ... Waller
Everything's in Rhythm With My
Heart—Fox trot ... Sigler
Carioca—Rumba ... Kahn
You Are My Lucky Star ... Brown
The General's Fast Asleep ... Kennedy
Mickey's Son and Daughter
Bundle of Blues ... Lisbona
Tea for Two—Fox trot ... Youmans
Rhythm is Our Business ... Lunceford
I'm Painting the Town Red ... Tobias
Londonola—Quick step ... Sigler
Squibs—Fox trot ... Sigler

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

WEDNESDAY, JANUARY 1st

12.30 a.m.

DANCE MUSIC

The Danza—New Rhythm dance ... Morton
Truckin'—Fox trot ... Bloom
Muchacha—Rumba ... Dixon
Lulu's Back in Town—Fox trot ... Dublin
Let's Fall in Love for the Last
Time—Fox trot ... Kennedy
Swing Brother Swing—Quick step ... Bishop
I've Got a Feelin' You're Foolin' ... Brown
What Harlem is to Me ... Kafaf
The Duck Song—Comedy Waltz ... Evans

1.0 a.m. DANCE MUSIC

My Sunshine is You—Tango ... Stolz
In the Dark—Fox trot ... Bergam
On a Sunday Afternoon ... Brown
Londonola—Quick step ... Sigler
One Way Street—Fox trot ... Sigler
From the Top of Your Head ... Gordon
Reginello—Waltz ... Traditional
Wyoming in the Gloaming ... Sigler
You Saved My Life—Fox trot ... Burke
Iniki Malie—Novelty Fox trot ... Kahal
Sing Me a Song of Home, Sweet
Home—Fox trot ... Damerell
Little Toys in the Corner ... Towers
Tangled Tangos.
Embankment Midnight—Fox trot ... Hampton
Cheek to Cheek—Fox trot ... Berlin
Nana—Quick step ... Cohn
The Piccolino—Fox trot ... Berlin
The Echo of a Song—Fox trot ... Edgar
Weather Man—Fox trot ... Chase

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

THURSDAY, JANUARY 2nd

12.30 a.m.

HALF AN HOUR WITH THE LADIES

Miss Annabelle Lee—Fox trot ... Pollack
She's a Latin from Manhattan ... Dublin
The Lady in Red—Rumba ... Dixon
Sweet Georgia Brown—Fox trot ... Bernie
She's One of the Back Row Girls ... le Clerq
Sweet Lorraine—Fox trot ... Parish
Lovely Carmelita—Tango ... Leigh
Lulu's Back in Town—Fox trot ... Dublin
Nana—Quick step ... Cohn

1.0 a.m. DANCE MUSIC

Isn't this a Lovely Day? ... Berlin
How ya' Feelin'?—Fox trot ... Redman
Cotton—Slow Fox trot ... Bloom
You've Been Taking Lessons in
Love ... Watts
Londonola—Quick step ... Sigler
The General's Fast Asleep ... Kennedy
The Rose in Her Hair—Waltz ... Dublin
I'm Painting the Town Red ... Tobias
It's Too Hot For Words—Fox trot ... Whitcup
The Danza—New Rhythm Dance ... Morton
Broadway Rhythm—Fox trot ... Brown
I Couldn't Believe My Eyes ... Whitcup
Weather Man—Fox trot ... Chase
Whenever I Think of You—Waltz ... Woods
Swing Brothers Swing—Fox trot ... Bishop
I Wish I Were Aladdin—Fox trot ... Gordon
Carioca—Rumba ... Youmans
You Opened My Eyes—Fox trot ... Kent
Will Love Find a Way? ... Alexanier

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

FRIDAY, JANUARY 3rd

12.30 a.m.

DANCE MUSIC

China Boy—Fox trot ... Winfree
You Opened My Eyes—Fox trot ... Kent
Sombra de Cirba—Rumba ... Gottlieb
Mickey's Son and Daughter ... Lisbona
Savoy Christmas Medley ... arr. Somers
The Duck Song—Comedy Waltz ... Evans
Two Years—Tango ... Grothe
On a Sunday Afternoon—Fox trot ... Brown
Squibs—Fox trot ... Sigler

1.0 a.m. DANCE MUSIC

Did You Ever Have a Feeling
You're Flying?—Fox trot ... Sigler
Without a Word of Warning ... Gordon
The Devil is Afraid of Music ... Robinson
An Old Spanish Tango—Tango ... Eytan
About a Quarter to Nine ... Dublin
In the Dark—Fox trot ... Bergam
Sweet Rosita—Rumba ... Mills
From the Top of Your Head ... Gordon
Go into Your Dance—Fox trot ... Dublin
The Piccolino—Quick step ... Berlin
Midnight Oil—Fox trot ... Case
I'm in the Mood for Love ... McHugh
Nana—Quick step ... Cohn
Song of the Cello—Fox trot ... Waller
Soft and Sweet—Fox trot ... Sampson
Mrs. Worthington ... Coward
No Strings—Fox trot ... Berlin
Friends—Waltz ... Damerell
Bundle of Blues—Fox trot.

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

NEXT WEEK:

ELSIE CARLISLE writes an Enthralling Article in our "RADIO HAPPINESS" Series.
WHITAKER-WILSON introduces you to "The Man Who Fades Them Out."
JOHN TRENT tells you about the Variety Plans for 1936.

Turntable puts

THE MONTH on
RECORDThe latest news for your
Radio-Gram

LOTS of people like to celebrate the New Year by giving presents to their relations and closest friends. But after the Big Rush on the Overdraft due to Christmas the presents usually have to be very cheap. That's where gramophone records come in very suitably.

Father would love a record of the Royal Command variety performance—actually made at the London Palladium in October (H.M.V. C2795-6). Or the family could club together and give him the new Columbia album of Gluck's opera, *Orpheus* (LX425-LX432). It would probably give him a thrill of pride to own an Abyssinian record. Several songs have been recorded in Abyssinia by native artists accompanied by typical instruments (Parlophone R2136 and R2137).

Perhaps your mother is fond of John McCormack and admires Caruso, whose voice has been re-created by H.M.V. and a beautiful record made of "Recondita Armonia," from Puccini's *Tosca* (DB2644). John McCormack's new record is of "O Mary Dear," adapted to the Londonderry Air, and is really delightful (DA1432). If she's fond of Gilbert and Sullivan, she would be quite overwhelmed with an album of her favourite melodies sung by artists such as Derek Oldham, Henry Lytton, and Winifred Lawson (H.M.V. Album No. 244, DB4029-32).

Dance music, of course, for a young brother, and I recommend "With the Duke" (Ellington), played by Arthur Young and Reginald Foresythe in a stimulating drum and piano combination (Decca K779). Two good rumbas played by Don Barreto and his Cuban Orchestra are "Sombra de Cuba" and "Fado do Amor" (Decca F5769). Ambrose's latest sensation is "Boots and Saddle" and "The King's Navee" (Decca F5794). If he's a follower of Larry Adler, give him the new December record of three tunes from the popular "Top Hat" (Rex 8650).

For somebody's sister—not necessarily your own—you might consider Geraldo and His Sweet Music playing the waltz, "Giannina Mia" (Decca F5757), or the exceedingly well-played tango, "Ave Sin Rumbo" (F5756). Several irresistible ways of "saying it with music" are to be found in the December lists too. Hutch's recording of "My Heart is Haunted" (Parlophone F286); "Dedication" and "A Message Sweet as Roses," sung by Tauber in German (RO20288); "Love Me Forever," sung by the Street Singer, with "Lovely to Look At" on the reverse side (Decca F5628), and many more which you would enjoy choosing.

Every one of your friends would appreciate Grace Moore's new record, which, we are assured, will create a furore when it comes over here. It is "Musetta's Waltz Song" and "Funiculi, Funicula" (Decca Brunswick 02102). Another certain success will be Bing Crosby's record of "Boots and Saddle" and "On Treasure Island" (Brunswick 02100).

To add to the general festivity of the party season, try Reginald Dixon playing "The Parade of the Tin Soldiers" (MR1887); Florrie Forde's Old-Time Medley (G9461); Van Dusen yodelling "Holiday Time is Jollity Time" (Rex 8655); "The Laughing Saxophone," Robert Renard Dance Orchestra (Parlophone F330).

With your own "New Year" money you must treat yourself to Fred Astaire's personal recording of his songs in *Top Hat*. Hear all three Brunswick records before you choose RL296, RL297, and RL298.

A gift that will thrill both children and adults is the Decca half-guinea Portfolio of Songs from the Walt Disney Films. These are compiled by John Watt and include "The Three Little Pigs" classic, "Who's Afraid of the Big Bad Wolf," "The Grasshopper and the Ants" and Walt



Treat yourself to Fred Astaire's personal recording of his songs in "Top Hat"

Disney's Impressions of "The Pied Piper," "Meet Mickey Mouse," "Lullaby Land," and "Old King Cole." Numbers? Here they are: F5312, F5462, K755, F5647, F5703, and F5655 respectively. Not to be missed, this!

FREE TO YOU

"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**, send to us, giving the index number shown at the end of each paragraph. Please write your name and address in block letters.

A NEW use for your cellar, shed, or garden, and a new way of making money, is Mushroom Growing. A free 32-page book called "Mushroom Growing for Profit" will be sent to you on request, and will explain to you how you set about this fascinating hobby. And no experience or special equipment is required! **219**

A NOTHER free book—a recipe book this time, 48 pages, compiled by Mrs. Jean Scott, head of the Brown & Polson Cookery Service, whose programmes you hear every Sunday from Luxembourg. Besides giving you recipes for all sorts of exciting new puddings and cakes, the book includes soups, gravies and sauces, and tells you the secret of making them absolutely velvet smooth and thick. Have you had your free copy yet? **220**

THE bugbear of every motorist—fog, is the subject of a practical handbook which is being given away free to everybody who is interested. It is packed with practical hints on night and fog-driving, and gives entirely new information about "Filtered Light," the most modern method of fog lighting. You are advised to send at once for your copy of this book—it is called "Driving Through," and has been specially written by St. John Masters. **221**

"A Modern Drawing Book"

MODERN, most certainly! I have just been looking at a set of drawing books for children that make learning to draw a great joke. By means of squares, triangles and circles, you are shown how to make lifelike pictures. Each book costs 3d., and is called "A Modern Drawing Book," by Victor Hinks, published by Sir Isaac Pitman and Sons, Ltd., London.

The Streamline Figure

Have you heard of Streamline Corsetry? It is designed by Beasley's, Ltd., especially to help those who need more urgent aid to scientific slimming than that afforded by the famous Beasley slimming belt. Streamline Corsets massage away unwanted inches and remodel your figure to lines of health and beauty. Call at the modern showrooms which have been opened at 143 Regent Street, London, for a demonstration.



Henry Hall in an amusing scene from "Music Hath Charms"

"MUSIC HATH CHARMS"

Henry Hall's Brilliant Film

HENRY HALL'S film, *Music Hath Charms*, had its premiere on Boxing Day at the Regal Cinema, Marble Arch, and will be shown at cinemas throughout the country early in 1936.

It is an entertaining mixture of fact and fantasy which will appeal to every section of the vast listening public to whom the name of Henry Hall is a household word, but who have, nevertheless, never seen his band in action. The music in the film is particularly tuneful. Many of the numbers were written by Henry Hall himself and others by Mabel Wayne, the composer of the recent big "hit," "Little Man, You've Had a Busy Day." The "hot" fans are catered for, too, and at the other end of the scale there are scenes which have a great appeal to the many children who regularly look forward to the 5.15 broadcasts.

The film is not by any means all dance music, however. Henry Hall makes his debut as a film star and is seen in some extremely funny situations both inside and outside Broadcasting House. The story was written by a well-known radio playwright, L. du Garde Peach, and takes for its theme the varying reactions of people in different circumstances in different parts of the world to the band's broadcasts.

Radio Success

Continued from page Seventeen

keeping the tastes of the public very much before you, go about rehearsing your act.

Only when you *know* you have got it right, and only after you have tried it out in some way—perhaps at parties or local concerts—should you make application for a Mike Test. If your first test proves unsatisfactory, don't go blaming luck or the B.B.C. officials. Get together a *better* act, and after a time try again.

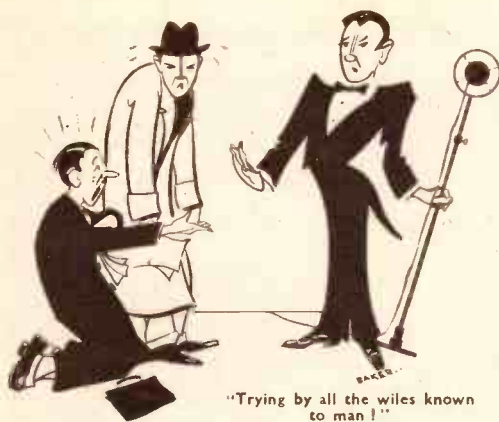
So long as you definitely *know* that you are capable of doing big things, then it will follow as naturally as night follows day that at some time or another you will achieve success; just so long as you keep on trying.

In other walks of life the goal of success aimed at may not be quite so high, and should consequently be easier of attainment. But don't forget, even if the heights of your ambition are almost commonplace, the principal remains the same and they can only be reached if you apply courage, confidence, work—and still more work!

There are no short cuts to *lasting* personal success, and whilst some girls have been known to make a judicious use of white dress-waistcoats as stepping-stones on their climb towards the sun, they have rarely been able to retain their place there. And the few exceptions who have proved this rule were invariably the possessors of real ability.

Enough books have been written by people on this same subject to fill a fair-sized library, and I have no desire, even if I was clever enough, to add to the collection; but my advice has been asked for and I have given it.

And now, if you've read this far without crying your heart out, I'll put the smile back on my face and say: "Good-bye, and remember what your mother told you: Courage, Confidence and Work!"



THIS "SONG-PLUGGING" BUSINESS

By
JAY-BEE

(This nom-de-plume hides the identity of a very prominent figure in "Tin Pan Alley")

is faced with a new snag. If the firm he represents has not a good selection of current film hits in its catalogue, he finds himself swamped out at every angle by his competitors who are lucky enough to have film songs "tied up" to them.

Getting the rights of songs, or putting songs into films, particularly American films, is rather a fierce business, and too involved to go into here, but the fact remains that nearly every British music publisher of popular songs to-day is concentrating and boosting American film songs.

In many instances the merits of several of these tunes are well below the standard of "pluggable" tunes in the normal way, but in view of their inclusion in a well boosted and widely booked picture, the publisher sits back, lets the picture

do the work for him, and the Americans take a nice percentage of the profits! Hence the "thinning out" in the ranks of the song-pluggers.

The layman, by this time, will doubtless realise the difficulties of the publisher, who is trying to sell British songs. Admittedly, the Americans are gifted in writing modern dance numbers, yet there are many British song and lyric writers who are as equally gifted, but they are unable to break through the barrier of American film songs which, generally speaking, the British song publishers are fostering, and cramming into their catalogues.

It is gratifying, therefore, to know that at least one or two British firms are featuring and selling British song writers, and in spite of the manifold obstacles they have to overcome, have won through.

So, Mr. Layman, when you hear another dance hit over the air, take your hat off to the "plugger" behind the scenes, who believe me, as an old Tin Pan Alleyman, gets many, many, curses, but very little credit—even at the "Local"!

MUCH has been said and written by people associated with the entertainment world, and the gentlemen of the press, about song-plugging, but I have no recollection of any views being expressed on the subject by an actual song-plugger, so here goes my ode to the song-plugger, who has no one to champion his cause and is usually considered by the man-in-the-street as an unnecessary evil!

To the layman, no doubt the term "song-plugger" is hard to define, but I think a very apt definition would be to say he is the "song-publisher's labourer." Song-plugging is the art, or business, or probably a mixture of the two, of popularising songs, the technique of which, incidentally, takes years of experience to acquire.

It is simple and cheap enough to publish a good song, but it is a difficult and expensive job to make that same song a success, in effect a money-maker, the source of revenue being through the sale of sheet-music, royalties on gramophone records, broadcasting, and film rights.

Since the advent of "talkies" to this country, the whole policy of song-plugging has changed. In the good old days the media of making a song popular was confined chiefly to the variety artist and pantomime star, and the "plugger" had only to make his contact and get the artist concerned to "come up to the office"—in those days they kept their appointments—to hear the tune, and having heard a perfect demonstration of the song, the artist would fall for it, and in many cases used to pay the publisher for the privilege of singing it!

How conditions have reversed! Broadcasting and "talkies" arrived, bringing with them a new angle to the publisher, and the "plugger," although still a salesman of songs, found that his technique had to undergo some adjustment.

A new type of artist was born. Unknown men and women entered the entertainment market through the microphone and became stars in a night, creating thereby pastures new for the eagle-eyed plugger, who, of course, realised immediately the potentialities of such vast audiences.

Song publishers began feverishly to scan their programme papers and sent pithy memos to their labourers to "Go get that man—or woman—or band," and so the plugger entered a new battleground to meet his rivals, keyed up to a fiercer competitive attack, by reason of the exploitation value of this fresh field.

It is now common knowledge that in those days the publisher who paid most to the broadcaster got the best break on the air, but, here again, the plugger proved his value, for I have known numerous occasions when he has achieved a top break from a band or artist on sheer personality, without paying a sou!

But, alas! not for long, for the competition became so fierce that the strongest of men and women fell for the fabulous bribes dangled so temptingly around them.

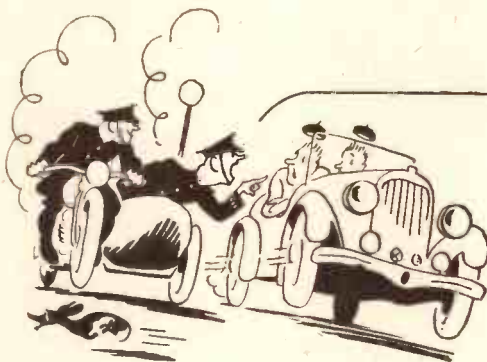
I have seen as many as eight "pluggers" from different publishers hanging around an "outside" dance broadcast leader trying, by all the wiles known to man, to persuade the leader to include their "sensations" in his programme!

Naturally enough, the pace could not last, and in time plugging became less of a "racket," owing also to the intervention of the B.B.C. and a few of the publishers who co-operated to bring back normal trading conditions. Nevertheless, to-day still finds the song-plugger up against it and, in my opinion, bribery will always exist in some form or another.

With the advent of the microphone, the plugger

CAPSTAN CIGARETTES
PLAIN OR CORK TIPPED

10 for 6d.
20 for 11½d.



*As the "Speed-Cop"
said to his victim:*

'BETTER BUY CAPSTAN,

they're blended better

—they're Wills's!





Radiodes No. 4. JEANNE de CASALIS

HER monniker would a French lady suggest,
But "all British maid" describes her best,
Especially when she becomes light headed
To create "Mrs. Feather" (so firmly embedded).
We'd probably speak of her every day,
If that name were easier to say...
Though she may give her "traders men" irritation,
She's a Feather in the cap of B.B.C. Corporation.

H.H.



Modern Heroes

By S. P. B. Mais

JEAN BATTEN

A Portrait of one of the Greatest Living Aviators

THERE'S a curious idea that if a girl goes full out to make herself fit and undertakes the sort of heroic deeds that only the most heroic men do, she must necessarily be more than a bit of a dud to look at.

Why good looks shouldn't go with heroic endeavour, I can't imagine. For girls who think about nothing except their faces usually end by having no faces worth thinking about.

This morning I want you to have a look at a real good-looker whose looks will last because they express a very striking personality. Her name is as pleasant sounding as she is pleasant to look at. It is Jean Batten. And that name conjures up for me a smiling, courageous, slim slip of a girl, with long legs and cheeks that dimple on the slightest provocation.

Does that strike you as a likely portrait of one of the greatest living aviators? Well—likely or not, it's true. But she takes her beauty in her stride—she hasn't let it spoil her and she hasn't relied on it to make her fortune.

Her one aim, ever since she read in her distant home of Wellington, New Zealand, of Bert Hinkler's record for the Australia-Britain flight seven years ago, has been to make her own record for this flight across the world.

She was then seventeen, so she isn't exactly in her dotage now. But when she was seventeen her parents' ambition for her was that she should excel at music. Her father, who was a dentist, didn't at all approve of this flying idea, so, like a dutiful daughter, she went on slogging with her music for another year until Kingsford Smith took her up for her first flight. That decided her. So when her mother announced that she was coming to England, Jean managed to convince her mother that it would be a good thing if she came, too. It would be so good for her music. And, indeed, it was. But it was even better for her flying, for she joined the London Aeroplane Club. It meant selling her piano to pay for her flying lessons, but it was obviously worth it, for her first step on getting her licence was to cable her father that she was going to fly home.

Unluckily, New Zealand was unable to help her owing to the slump, so she started with no money at all to find the aeroplane. (Of all heart-breaking jobs, that of trying to raise money when nobody knows you is about the worst.)

But this is where Jean's grand courage came in. She was not going to allow herself to be beaten by mere lack of funds. She refused to be down-hearted by any number of reprisals. Then quite suddenly a New Zealand friend gave her his aeroplane, which had once belonged to the Prince of Wales, and she set out from Lympne in April, 1933. Alas for her high hopes. She had to come down in India and damaged the machine. After repairing it she set off again, but once more crashed, this time into a wall, completely wrecking the aeroplane.

She had no alternative but to come back to England. Then Lord Wakefield, stirred by her sticking powers, gave her a second chance. It was exactly a year afterwards that she made her second attempt. This ended in a forced landing in Rome. Once more she had to come back to England, and within a month she was off again for the third time, got across, and broke the existing record for the flight by four whole days.

Since then she has never looked back. You know all about her recent flight across the South Atlantic. But what interests me about her is not so much her well-deserved successes, as her refusal to admit defeat.

Once she set her mind on breaking this air record, no amount of failures were going to stop her. She was as determined as Robert the Bruce's spider.

This article is a copy of the talk which was given by Mr. S. P. B. Mais, the famous author, last Sunday from Radio Luxembourg. Mr. Mais discusses a different modern hero each Sunday.



Sunny Jim Calling!

Don't miss the FORCE PROGRAMME

You will enjoy "Force" too. "Force" is wheat, steam cooked with barley malt, then rolled and toasted into crisp, golden flakes. Be sure and choose always "Force" for quality, flavour and for health

8.30 a.m. every Wednesday morning from

RADIO LUXEMBOURG

Luxembourg Programmes—

Continued from page Twenty-three

WEDNESDAY

- 7.15 a.m. NEWS BULLETINS
- 7.25-8.5 a.m. GRAMOPHONE CONCERT
- 8.30 a.m. "FORCE" BREAKFAST PROGRAMME
Presented by Messrs. A. C. Fincken & Co.
Marche Militaire ... Schubert
Billy Boy ...
Old Father Thames ... Peter Dawson
Sing As We Go ... Gracie Fields
- 8.45-9.0 a.m. OVALTINE CONCERT
- 12 noon IRISH CONCERT
- 12.30-5.30 p.m. LIGHT MUSIC
- 5.30 p.m. THE WOMAN'S QUARTER OF AN HOUR
- 5.45 p.m. DANCE FAVOURITES
Life is a Song ... Young
Lullaby of Broadway ... Dubin
Smoke Gets in Your Eyes ... Harbach
Lovely to Look At ... Hammerstein
About a Quarter to Nine ... Dubin
- 6 p.m. FOUR NOEL COWARD RECORDS
Mrs. Worthington ... Coward
Most of Every Day ... Coward
We Were So Young ... Hammerstein
I Travel Alone ... Coward
- 6.15 p.m. MAREK WEBER AND HIS ORCHESTRA
Japanese Lantern Dance ... Yoshitomo
Luna Waltz ... Lincke
Entr'acte Gavotte (Mignon) ... Thomas
The Quaker Girl ... Monckton
- 6.30 p.m. AMBROSE AND ELSIE CARLISLE
The General's Fast Asleep ... Kennedy
From the Top of Your Head ... Gordon
Gosh, I Must Be Falling in Love ... Nesbitt
Lulu's Back in Town—Fox trot ... Dubin
- 6.45 p.m. SING SONG
Let's Have a Chorus. ... Trad.
Men of Harlech ... Weatherley
Roses of Picardy ... Carr
Ole Faithful ...
- 7 p.m. POPULAR MELODIES
Presented by PEPTALAC (COW & GATE)
A Waltz Dream ... Straus
International Concert Orchestra.
Bonnie Banks o' Loch Lomond. ... Trad.
Joseph Hislop. ...
Reminiscences of Chopin. ...
Reginald Foort. ... Padilla
La Violetta ...
De Groot and his Orchestra.

- 7.15-7.30 p.m. IRISH CONCERT
- 7.45 p.m. RELAY FROM LEIPZIG OF A CONCERT
directed by Prof. Hermann Abendroth
The Pastoral Symphony ... Beethoven
- 8.45 p.m. BACH AND HENRY LAVERNE AND OTHERS
AT THE LUSTUCRU THEATRE
- 9.5 p.m. CONCERT BY THE STATION ORCHESTRA
- 9.15 p.m. RADIO LUXEMBOURG MUSIC HALL
Orchestra
directed by Henri Pensis
- 10.30 p.m. GRAMOPHONE CONCERT
- 11 p.m. DANCE MUSIC
(Gramophone Records)

THURSDAY

- 7.15 a.m. NEWS BULLETINS
- 7.25-8.5 a.m. GRAMOPHONE CONCERT
- 8.30 a.m. BETOX GRAVY CONCERT
- 12 noon IRISH CONCERT
- 12.40-1.15 p.m. CONCERT
- 5.30 p.m. THE WOMAN'S QUARTER OF AN HOUR
- 5.45 p.m. ORCHESTRA CONCERT
Orpheus in the Underworld ... Offenbach
Serenade ... Schubert
Nocturne in E flat ... Chopin
Liebesfreud ... Kreisler
Hungarian Rhapsody ... Liszt

- 6.15 p.m. SONGS BY PAUL ROBESON AND PETER DAWSON
Sacred Hour ... Ketelbey
Rockin' Chair ... Carmichael
Canoe Song ... Spoliansky
In a Monastery Garden ... Ketelbey
River, Stay 'Way from My Door ... Woods

- 6.30 p.m. THE GLOBE TROTTERS
TUNING-IN TO SUVA, FIJI
Presented by VIDOR ALL-WAVE RADIO

- 6.45 p.m. THREE CHARMING PEOPLE
Featuring THE RADIO THREE
Introduced by Edward Harben
Presented by T. C. P. SOLUTION
South American Joe ... Friend
Blue Moon ... Rogers
Can't Help Lovin' Dat Man ... Kern

- 7 p.m. ORCHESTRAL CONCERT
Presented by AUSTRALIAN TRADE PUBLICITY
Viennese Singing Birds ... Translater
The Forge in the Forest ... Michaelis
Song—The Temple Bells ... Woodforde-Finden
In the Shadows ... Finch

- 7.15-7.30 p.m. IRISH CONCERT
- 8.10-8.35 p.m. CONCERT BY THE QUINTET
Marche arrageoise ... Guejol
Les 3 comtes ... Bourgeois
Sur le rocher ... Gachel
Fête d'amour ... Weingartner
Dolly ... D'Agnes
Viens charmer mon coeur ... Heuse

- 8.40 p.m. GRAMOPHONE CONCERT

- 9 p.m. THE VEETTES' QUARTER OF AN HOUR
- 9.15 p.m. "LUXEMBOURG LITERATURE"
Talk (in French)

- 9.25 p.m. SYMPHONY CONCERT
Orlando Barera and Orchestra directed by Henri Pensis
Military Symphony ... Haydn
Concerto ... Mendelssohn
Prince Igor ... Borodine

- 10.30 p.m. LUXEMBOURG WEEK BY WEEK
The Luxembourg Station Orchestra, under the
Direction of Henri Pensis
Presented by LITTLEWOOD'S FOOTBALL
POOLS

- 11-11.30 p.m. DANCE MUSIC
(Gramophone Records)

FRIDAY

- 7.15 a.m. NEWS BULLETINS
- 7.25-8.5 a.m. GRAMOPHONE CONCERT
- 8.30 a.m. BREAKFAST TIME PROGRAMME
Presented by CHIVERS, of Histon, Cambridge
Oh, It's Nice to Get Up in the Morning.
Harry Lauder.
Policeman's Holiday.
My Ain Folk.
Phil, the Fluter's Ball.

- 12 noon IRISH CONCERT
- 12.40-3.45 p.m. LIGHT MUSIC

- 4.45 p.m. THE WOMAN'S HOUR
Talk on Bridge; Fashion commentary; interview
with Mme. Francoise Rosay by M. Paul Reboux.

- 5.45 p.m. GRAMOPHONE CONCERT
What Harlem is to Me ... Razaf
I Cover the Waterfront ... Hayman
The Strong Go On ... Thayer
An Old Southern Custom ... Yellen

- 6 p.m. PEOPLE WE KNOW
When My Ship Comes Home (Optimist) ... Kahn
I Never Had a Chance (Pessimist) ... Berlin
Anything Can Happen (Opportunist) ... Burnaby
Believe It or Not (Realist) ... Gifford

- 6.15 p.m. MASKS AND FACES
That Handsome Accordion Man ... Box-Cox
Whiskers and All ... Weston
Freckle Face, You're Beautiful ... Friend
Cross-Eyed Kelly ... Sherman
The Girl With the Dreamy Eyes ... Carr

- 6.30 p.m. SAM BROWNE AND DIANA CLARE
RADIO FAVOURITES
Presented by ROWNTREES
Cheek to Cheek ... Berlin
Sam Browne. ...
Love is like a Cigarette ... Jerome
Sam Browne and Diana Clare. ...
Devil in the Moon ... Kurtz
Diana Clare. ...
Car of Dreams ... Sigler
Sam Browne and Diana Clare. ...

- 6.45 p.m. NURSE JOHNSON OFF DUTY
Presented by CALIFORNIA SYRUP OF FIGS
Nowt About 'Owt ... Melvin
Ring Out, Wild Bells ... Fletcher
New Year Greetings ... Fiegin

- 7 p.m. WALTZ TIME
Presented by PHILLIPS' DENTAL MAGNESIA
Romantic ... Lanner
In the Valley of Yesterday ... Gifford
Skies of Blue ... Kutsch
Love's Last Word is Spoken ... Bixio

- 7.15 p.m. IRISH CONCERT
- 8.10 p.m. CONCERT BY THE QUINTET.

- 8.40 p.m. GRAMOPHONE CONCERT
- 9 p.m. CONCERT BY THE ORCHESTRA
Sous la Régence ... Brüsselmanns
Chant nuptial ... Rimsky-Korsakoff
Habanera ... Turina
French Suite ... Casadesus

- 9.25 p.m. "THE FIRST AUDITION": CONCERT OF
UNPERFORMED WORKS by young composers
Orchestra directed by Henri Pensis

- 10 p.m. PIANO RECITAL BY RICHY MULLER

- 10.30 p.m. CONCERT BY THE ORCHESTRA

- 11.0-11.30 p.m. DANCE MUSIC
(Gramophone Records)

SATURDAY

- 7.15 a.m. NEWS BULLETINS
- 7.25 a.m. GRAMOPHONE CONCERT
- 8.30 a.m. BREAKFAST PROGRAMME
Presented by ALLINSON'S
Way Back Home.
Ambrose and his Band.
Build a Little Home.
Carroll Gibbons and his Savoy Orpheans.
Me and the Old Folks at Home.
Lou Preager and his Band.
- 12 noon IRISH CONCERT
- 1.35 p.m. "THE LUXEMBOURG HOUR"
- 4 p.m. CHAMBER MUSIC
- 4.20 p.m. GRAMOPHONE CONCERT with the Accordionist,
Pierre Silistrini
- 5 p.m. THE STATION DANCE ORCHESTRA,
directed by Ferry Juza
On the Promenade ... Evans
Missouri Lullaby ... Nicholls-Longfellow
Honolulu Nights ... Marjan, Angels, Dalleri
Simple and Sweet ... Kahal-Fain
Snip ... Muck
Regentropfen ... Palm, Hochleitner
La Java de pépères ... Rosa, Ferrero
When You're Down ... David Bee
Perfume Espanol ... Cools, Salvador

- 5.30 p.m. GRAMOPHONE CONCERT
- 5.45 p.m. TUNES FROM DRURY LANE SHOWS
Three Musketeers Selection ... Friml
A Girl Like Nina (Ball at the Savoy) ... Abrahams
Ole Man River (Show Boat) ... Kern
Rose-Marie Selection ... Friml
Riding Song of the Riffs (Desert Song) ... Romberg
Fold Your Wings (Glamorous Night) ... Novello
Lover, Come Back to Me (New Moon) ... Romberg
Indian Love Call (Rose Marie) ... Friml

- 6.15 p.m. A FEW RECORDS
Verdi Memories ... Verdi
They Call Me Mimi ... Puccini
I Was Lucky ... Meskill
The Girl I Knew ... Novello

- 6.30 p.m. ORCHESTRAL CONCERT
Prelude ... Haydn-Wood
To the Spring ... Grieg
On a Balcony in Naples ... Murolo
March of the Russian Hussars ... Trad.
The Whistler and His Dog ... Pryor
Carmen Fantasia ... Bizet
My Little Persian Rose ... Woolf
Gipsy Love Waltz ... Lehar

(Continued on page 38)

NOT SO GRAND OPERA!

Opera's old-fashioned, cheerily asserts Dudley Clark, so why not liven it up?

By DUDLEY CLARK

THEY tell me that thanks to radio and the films even the schoolboy and schoolgirl of to-day is taking an interest in grand opera.

How different from the bad old days when I was in the Fourth Form of St. Swizzle's. Rough, roaring times, those, when we boys were either drinking porter or being birched, and night after night found my little horn-book wet with tears. A fat lot we heard about opera. I doubt whether there was any such thing. No master ever spoke of opera; he couldn't have spelt the titles, let alone have articulated them.

Only the other day I paused outside a village school, or a Mechanic's Institute, or something, and listened to a merry rendering of the Soldiers' Chorus from *Hänsel and Gretel*, or it might have been the "Jerusalem" song from *Merrie England*. I thought of my tear- and beer-stained old horn-book, and raised my hat to the B.B.C.

It made me want to do even more for opera than the films and the radio are doing. I thought at first of something in the publicity line. The promoters of grand opera have always seemed to me to be a trifle weak on the advertising side. I don't see why people shouldn't be told by large posters that Wagner is good for them, or that a season of Covent Garden cured Mrs. Wilkins' daughter of gland starvation.

It occurred to me that a band of us opera-lovers might push on the good work by holding subtle conversations with unfortunate people who suffer from poor "Mabel's" complaint. We would whisper to them: "Wasn't it a shame Mabel just failed to bring the Duke of Podnoodle up to the scratch? Of course, he TOLD her that he had a wife already, but he THOUGHT: 'How can I be seen buzzing around with a wench who suffers from "H.O.O." ("Horror of Opera.")' Something like that might send the poor wretches crawling off to book seats.

Other ideas of mine comprised presentation calendars with a portrait of a *virtuoso* or a *maestro* for every month, and a door to door distribution of small gramophone samples of opera with a circular saying that the collector will call in a few days for your esteemed bookings. Owing to the difficulty of obtaining an interview with Sir Thomas Beecham, both schemes are temporarily moribund for lack of financial inauguration.

Thinking things over, I am persuaded that the real trouble with grand opera is that it is a trifle too grand for these democratic days of mass production. Not so much as regards the music, because music is merely music, isn't it. I mean I once knew a jobbing gardener named Slabber who could sit in potting-sheds and whistle the "Toreador Song" quite well. And even my Uncle William used to think nothing of persistently humming bits of the Bridal March from *Lohengrin*

in his bath; in fact, if he didn't, we always knew he had discovered that someone had been using his bath-salts. Which shows that so far as the music is concerned, a good opera needs no bush, so to speak.

The story or book of words, however, is another thing and could, and should, be mishandled without the slightest qualm. Even my Uncle William could never recite the words of any operatic selection. All he knew, he would reply, was that they kept saying the same damned thing over and over again. That is the curious thing about opera; you may hear the same words over and over again, but you never catch them distinctly, or if you do they are in a language you have done your best to forget since you left school.

My idea is to leave the music of opera as it is and to fit a few up-to-date stories and scenes to it. This wouldn't upset the old-school of opera lover who has long given up trying to hear the words and would not be likely to notice the change, and it would lure an entirely new and (I hope) enthusiastic public. You have only to try it to be astonished by the ease with which things like arias and recitatives can be fitted to almost any vivacious (or moody or bad-tempered) form of modern everyday conversation. Repetition being, as it were, the soul of grand opera, a singer could quite well put in five or ten minutes' work simply asking a man what he will have to drink. A lot of the old-world action in our operas simply does not appeal to the modern mind. That business of *Lohengrin's* with the Swan, for example. People just don't drive about behind swans nowadays.

There is, nowadays, a largish, bumpy, and pallid public for "stark" stuff, the sort of thing that rends a veil or strips life naked or reeks of the soil. If we can make opera rend and strip and reek a bit we shall take money from those who cannot stand the old-world sentiment of *Carmen* or *Götterdämmerung*. Well, we will just have a cut at *Cavalleria* and see if we can make it reek a bit more of the soil. Thus:

CAVALLERIA RUSTICANA (Rustic Chivalry: A Modern Agricultural Satire)

Scene: A heavily mortgaged Farm in Puddleshire

CAST:

TURIDDU ... A broken-down farmer
LUCIA ... His tipsy old mother
ALFIO ("Black Alf") ... A villainous carter
LOLA ... His sex-starved wife
SANTUZZA ... A sex-conscious rural maiden of to-day

A nice, morbid little lot who only want an atmosphere of rotten mangel-wurzels to give lovers of gloomy starkness good value for their money.

But there is an even vaster public I should like to see swelling our opera audiences, and there is no reason why at least half our old opera stories should not be touched up in something like the following manner:

CARMEN or The Spanish Dagger Mystery

Scene: In and about an old country Manor House

CAST:

ZUNIGA: The Lord of the Manor; JOSÉ: A crime reporter on holiday; MORALES: The grey-haired butler; ESCAMILLO: A well-known prizefighter; DANCAIRO: The local Police Superintendent; REMENDADO: A village constable; CARMEN: An heiress; FRASQUITA: A faithful housekeeper; MERCEDES: A young society guest; MICHAELA: A local artist and drug addict.

And there you are. Well, I mean to say, it seems a pity not to do something.

Luxembourg Programmes—

Continued from previous page

7.0-7.15 p.m.

DANCE MUSIC

Outside of You. ... Pellis
Bugle Call Rag ... Adamson
Everything's Been Done Before ... Hanebach
Giannina Mia ... Hammerstein
Reckless ... Green
Kiss Me Good-night ...

7.15-7.30 p.m.

IRISH CONCERT

8.5 p.m.

"THE LUXEMBOURG HOUR" (PART II)

8.35 p.m.

CONCERT BY THE QUINTET

9.15 p.m.

RELIGIOUS TALK BY M. GARRIC

9.25 p.m.

CHAMBER MUSIC

9.45 p.m.

RELAY FROM THE MUNICIPAL THEATRE, LUXEMBOURG, of Acts III and IV of the Opera, "Le Chémeneau," by Xavier Leroux

11.20-11.35 p.m.

A QUARTER OF AN HOUR OF DANCE MUSIC

The Week at Radio Athlone

Details of the Programmes you can hear from Radio Athlone, 365 kc./s., 531 metres; 60 kw. Relayed by Dublin, 1348 kc./s., 222.6 metres; and Cork, 1240 kc./s., 241.9 metres.

SUNDAY, December 29

3.0-5.0 p.m. Records.

8.30. Ceilidhe Music.

9.30. Variety.

10.30. What Happened

To-day.

10.40-11.0. Sports News

by Sean O'Ceallachain;

Light Music.

11.0. National Anthem.

MONDAY

1.30-2.30 p.m. Records.

5.30. For Children.

6.15. Records.

7.0. Music and Paint-

ing—Talk by Dr.

Weaving.

7.45. Talk by Prof.

Fearen.

8.0. Newcomers' Hour.

9.10. Debate.

9.30. Variety.

10.30. What Happened

To-day; Light Music.

11.0. National Anthem.

TUESDAY

1.30-2.30 p.m. Records.

5.30. For Children.

6.15. Records.

7.0. Dr. J. F. Larchet

Concert. Station Or-

chestra. Conductor:

the Composer.

7.30. Talk for Farmers

by Mr. C. J. Kerin.

7.45. Newcomers' Hour

Winner.

8.5. Pantomime.

9.30. Variety.

10.30. What Happened

To-day.

10.45. New Year's Eve

Party.

11.15. Westland Row

Boys' Choir.

11.45. Ring out the Old—

Ring in the New.

Carillon from St. Col-

man's Cathedral, Cobh.

12.15 a.m. (Wednesday)

National Anthem.

WEDNESDAY

1.30-2.30 p.m. Records.

5.30. For Children.

6.15. Tea-Time Music.

7.0. An Doctuir Gradha

—Irish Drama pre-

sented by Michael de

Paor and Company.

7.30. Station Orchestra.

8.15. Sonata (Reger) by

E. Reddy (Violin) and

R. Levin (Pfte).

8.45. Humorous Talk:

New Year Resolutions.

9.10. Prison Escapes No.

3.

9.30. Variety.

10.30. What Happened

To-day; Light Music.

11.0. National Anthem.

THURSDAY

1.30-2.30 p.m. Records.

5.30. For Children.

6.15. Records.

7.0. New Talent —

Artists who were suc-

cessful at Auditions.

8.0. Debate in Irish.

8.20. "The Fairies' Gift"

by Fay Sargent.

9.15. Birds No. 1 —

Watching them—by

Olive M. Shimwell.

9.30. Variety.

10.30. What Happened

To-day; Light Music.

11.0. National Anthem.

FRIDAY

1.30-2.30 p.m. Records.

5.30. For Children.

6.15. Records.

6.45. News.

7.15. Book Review.

7.30. Station Orchestra.

8.15. Great Irishmen by

those who knew them,

by Captain Henry

Harrison: Parnell.

8.30. Variety presented

by Richard Hayward

and Cathleen Wright.

9.0. Padraig O'Dalaigh

Band.

9.30. Variety.

10.30. What Happened

To-day; Light Music.

11.0. National Anthem.

SATURDAY

1.30-2.30 p.m. Records.

5.45. Tea-Time Music.

6.30. Records.

6.45. News.

7.15. Dance Music.

Station Orchestra.

8.0. Debate.

8.30. Variety.

10.30. What Happened

To-day; Light Music.

11.0. National Anthem.

Bird's Custard Tune Medley Competition

The list of prizewinners in the Tune Medley Competition broadcast from Radio Luxembourg on December 15 will be published in next week's RADIO PICTORIAL. We regret that, as we had to go to press early on account of the Christmas holidays, it was not possible to include the names and addresses of the winners in this week's issue.



HAD MANY BAD TIMES WITH GASTRIC TROUBLE

One evening recently Mr. John Janes, of Portsmouth, was quietly listening-in—or half listening, rather, for the other half of his mind kept wandering to a dull, nagging pain in his stomach. Out of the air there floated a message that was to transform his existence. Read his letter:

"I have suffered from gastric trouble for years and have been under panel doctors for same, but got no relief. I have had some very bad turns; if I drank a glass of beer I was in agony."

"I became so bad that I grew frightened."

"Then I heard an announcement that Alex. C. Maclean Brand Stomach Powder was a great reliever of this complaint, so I decided to give it a trial. I am more than delighted to say that after the first day's trial, I found great relief. I have taken only two small bottles and have not had any symptoms of my trouble since."

If you are having to endure the agony of stomach trouble you can profit by Mr. Janes's experience. Get a bottle of Maclean Brand Stomach Powder—the one with the signature "ALEX. C. MACLEAN." Your case will be quite exceptional if you fail to get immediate and lasting benefit. 1/3, 2/- and 5/- per bottle, powder or tablets.

The Most Wonderful HEALING CREAM is Flursant POWDERED SUNSHINE

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WHAT DO YOU DO . . .

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The unique illustrations, of which there are 131 in all, are a remarkable feature and constitute the finest series of explanatory diagrams ever included in any volume on the subject.

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Keeping To-day Alive

Continued from page Eleven

in the flesh, but coloured copies of magazine photographs of stars. What matter? There is nothing that I admire more in life than courage, and this girl had certainly got plenty.

And so the day went on, with the van moving unobtrusively down St. Giles, till every facet of the fair had been covered.

That would seem the obvious end to my article, but I cannot end it here, because if I did, you would get a false impression. You would imagine that the day was over, whereas, in actual fact, although the recording itself was now almost done, work on the polished programme was only just about to begin. With the list of the different "takes," Fletcher went into conference with himself in a quiet spot, and proceeded to sort out his material into a final sequence.

But it took him many hours before he was finally satisfied that he had got as complete and as dramatic and as picturesque a picture of the fair as was possible, and many hours more were spent, back at the B.B.C. the next day, running through the records themselves. Over and over again, choosing the best extracts from each, sometimes quite a chunk, other times only a line or two, a scrap of dialogue, moulding the material into its final shape, and rehearsing it, with himself at the control panel, and his assistants gathered round the giant turntable that stands against one side of the wall.

It looks like six gramophones put together, and in front of each is a stack of records, with their grooves numbered by a new device which enables the needle to be put into whatever groove is required at a given moment. One extract is down as, say, grooves 8 to 12 on one record, the next as 20 to 28 on another, and so on through the list that makes the completed programme.

Don't ask me for a technical explanation for this device, or how it works in connection with the control panel that is part of this new invention, called a "programme mixer," because (a) I am as mechanical-minded as a mouse and (b) I promised the authorities that I wouldn't give away any technical secrets. Enough for me to say that it does work, that it's the bright idea of Fletcher himself, and that it has enormously simplified the construction of these recorded programmes.

Let's hope we are going to have more and more of them in the future.

Radio In Norway

Continued from page Ten

At this point, our director appears and we complain that we have waited for hours. Six minutes we have been there, exactly, he tells us, for he must work by the clock. And it was true. It is always true, in a radio studio when one is waiting to go on the air; especially in a foreign station. Radio time is divided up into seconds. Each tick of the clock is like a stroke of Big Ben of the hours. Everyone is always waiting, waiting. The show must go on, and on, all through the twenty-four hours, the seven days, the 52 weeks, the years, forever! The programme is—or at least it seems so—for eternity.

What follows is like Dante's visit to Inferno. My conductor first informs me that at the moment the Norwegian listeners are mad over Mexican stuff, it is all they want to hear. It brings one to a state of apology for being able to speak only English. No spik Mexicano!

Then my tormentor takes me to the peep-hole windows looking into each chamber of horrors. I see five young musical students on the rack; appearing on the air for the first time. They are staring vainly into space as though seeking their invisible audience in the great beyond. "They receive 100 kronor (about five pounds) for five appearances," he informs me. The poor boy at the cello is wiping his brow and licking his lips.

Once he closes his eyes as though praying, "Oh, Lord, give me an audience! Only send a slavey in to scrub the floors—and perhaps look up and listen! I can't stand this ghastly vacuum!" But the red light is on, and they are off! into the ether—and a million lonely Norwegians are drinking in Beethoven and the Far North is touched with the magic wand of the blessed radio!

And those were my last worldly thoughts, as I, too, stood before the microphone.

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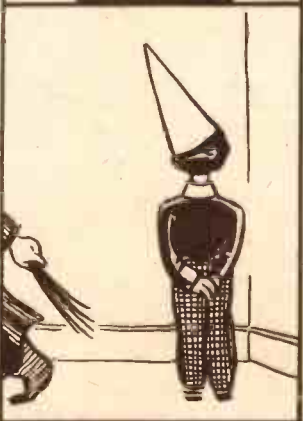
—AND PERCY, GIVE
ME AN EXAMPLE
OF A—



COLLECTIVE NOUN.



ER—A DUSTMAN!



Conducted
by
UNCLE BARRY

HAVE you read any of the exciting yarns written by Bret Harte? Anyway, I hope you will be able to listen to the Children's Hour in the London studio this afternoon, Friday. The programme is a play called "How Santa Claus Came to Simpson's Bar," and has been adapted from Bret Harte's story by Ralph de Rohan—"The Wicked Uncle." Almost a tale of the Wild West, the play will tell how some rough-and-ready miners determine to bring a happy Christmas morning to a sick boy. You will be thrilled by the terrific ride on horseback when a husky volunteer goes off in search of toys, madly riding to his destination.

After the Zoo Man's broadcast on Monday, December 30, the Children's Hour staff will bring to the microphone some of the many letters you have written, and it may be that in this way yours will receive a reply. Listen carefully.

An event occurs on December 31, Tuesday, when the Staff Family Party will gather. It is not often that "Freddie," "Stuart," "Ajax," "Sophie," "Bryan," "Raymond" and others can be got at, but it is hoped they will all be at the mike on Tuesday with their New Year resolutions.

This brings us to New Year's Day—Wednesday—when "A Review of the Year's Programmes"—quite a big affair this—will be presented.

On Thursday, January 2, the Children's Hour is moving out of Broadcasting House for the day. Their microphones will be taken to University College Hospital, and set up in one of the Children's Wards.

Marius B. Winter's Band will be there to make things go, and several well-known wireless stars, among them being Martin Taubmann. Martin is an expert player of the electrone—a most weird and wonderful instrument that looks like a wireless set and from which he conjures the most marvellous music.

This will be a treat for the children, who will lie in their cots watching the broadcast which you will hear at home. Until next week,

UNCLE BARRY.

Children's NEWS MOTTO

"Great welcome makes a merry feast."

This comes in Shakespeare's play *A Comedy of Errors*, Act. iii, Sc. 1. Shakespeare lived from 1564-1616. You will find the key below.



This handsome young man is Chairman of the "Ovaltiney's Concert Party," Initial N.

KEY TO MOTTO

At one time a great feature of one's Christmas stocking was a nice bright orange. I suppose you wouldn't think much of an orange sitting in your stocking these days, but that's because it is no longer a luxury. Twenty or thirty years ago oranges, with other fruits, only appeared "In season" for most people, and the season—for the oranges—happened to include Christmas. Altogether fruit didn't exactly form part of one's daily ration. But now—does it surprise you to know that you probably eat on an average 96 lbs. of fruit a year? Most of it comes from abroad, from countries as near as France or as far as South Africa and New Zealand. Some of it comes in specially built ships and nearly all is kept in huge refrigerators. In this way the fruit keeps a long time, can be transported in enormous quantities, and so remains moderate in price. That's why you will be able to push down your Christmas pudding with a grape without feeling you are eating money.

STEPHEN KING-HALL.

RADIO STAMPS

Here is the first of a new series of postage stamps which are linked with radio. Cut them out and add them to your collection of specimens. This Italian stamp was issued on March 8, 1927, on the hundredth anniversary of the death of Volta, the famous inventor, who gave his name to the unit of electricity.



LOOKING BACK ON 1935

LET us look back upon this last year of broadcasting so far as the London Children's Hour is concerned—a passing review of "5.15," as it were.

As one who is actively concerned and primarily responsible for arranging this daily forty-five minutes of entertainment, I find it difficult not to eulogise about our work. There are critics waiting to pounce upon me and my colleagues, but so far as we of the Children's Hour are concerned, I would say, "Let 'em pounce!"

The truth is that we have been let much alone during the past twelve months—given our heads, as it were—and I am not afraid to say that by experimenting we have learned a great deal.

Wireless entertainment for children is not very easy to conceive, far less to put into practice, but I can say, so far as our audience is concerned, that it seems to be liking our programmes. I think it is no secret to say that after Henry Hall, we have the next largest post bag in the B.B.C. and, moreover, practically all these letters come from children. Our job is very much worth while.

Innovations

The Zoo Man, like the very mammals and birds of which he is curator at Regent's Park, remains caged in our studio, being let loose every Monday at 5.15. His popularity is tremendous, and we cannot let him go. Commander King-Hall, in an altogether different category continues to control and co-ordinate youthful interests all over the country—interests which may range from anything between such subjects as the Polish Corridor and permanganate of potash or pumice-stone.

Larry the Lamb, of Toy Town fame—played by the author of this article—together with Dennis the Dachshund, Ernest the Policeman, the Mayor, the Inventor, the Magician, Mr. Growser, and all the other citizens, have continued to make a fortnightly appearance for many years now, and I cannot visualise any falling off in their popularity.

Competitions have caught on with a vengeance—we have been giving them much careful thought during 1935—and juvenile entries for any single contest have totalled as many as two to three thousand.

Hidden Names

HOW many of your Radio favourites have their names mixed up in the three words "HOPE AND GLORY"? Can you beat our list of ten, which (just in case you cannot find as many) will appear next week? You'll find there are Eddie, Beryl two dance band leaders a pianist, four entertainers, and the conductor of an orchestra,—but there may be more.

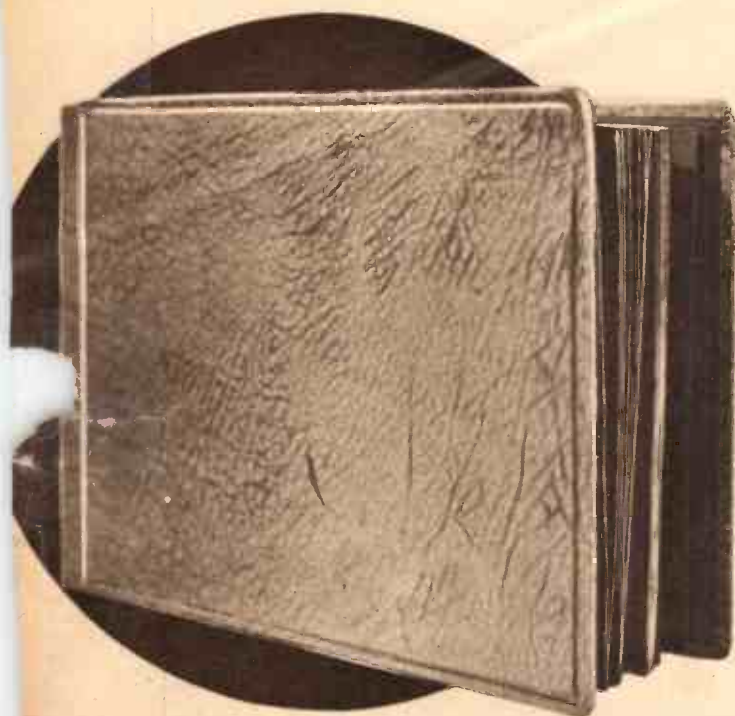


CHARLIE KUNZ

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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. On the left you see a reproduction of the portrait of Charlie Kunz. This is exactly the same size as the postcards supplied. These photographs are supplied with a semi-matt finish, and can be obtained *price 1/3 per dozen post free.

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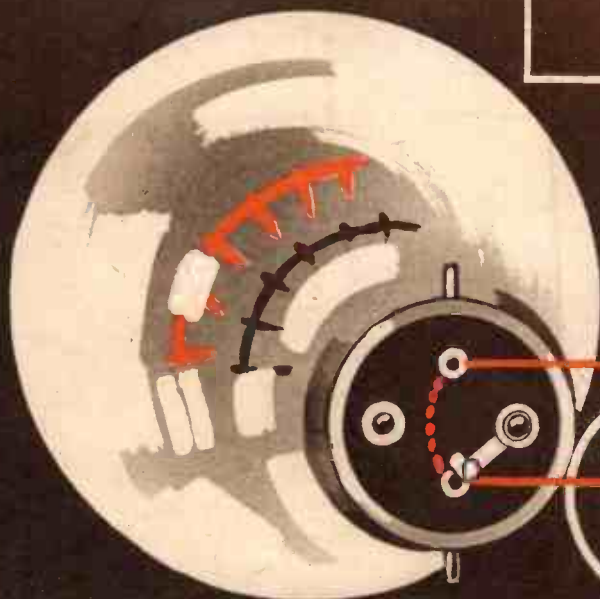
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