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RADIO PICTORIAL

THE FAMILY MAGAZINE

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NINA DEVITT

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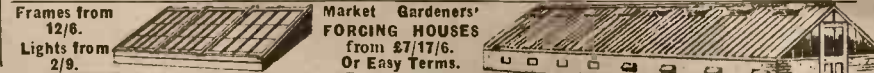


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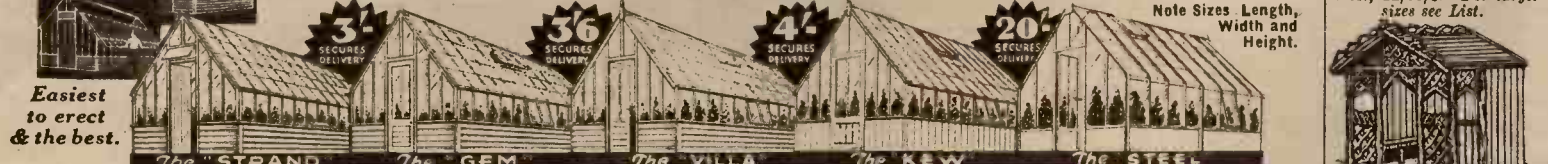
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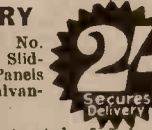
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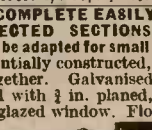
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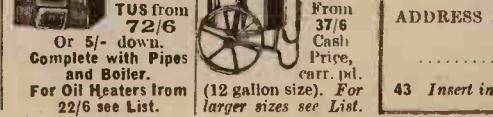
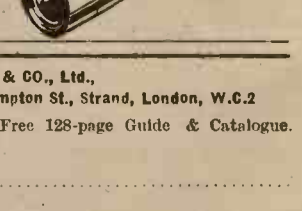
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Radio Pictorial—No. 127

The FAMILY MAGAZINE

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

Presenting "The Radio Parade"

THE TELEVISION COLOUR CODE

Furnishing on a Grand Scale :: Famous Swedish Conductor Ernest Goss Causes Crisis in Bridge Circles

FAN MAIL is pouring into Broadcasting House for Jasmine Bligh and Betty Cowell. Letters come from mansions and from cottages, and most of them ask for photographs. One to Betty Cowell says "Please tell me where you got the costume you wear in the photograph. It is sweet and I want to send one to my niece in Australia, who is eighteen this year." Before the televisor the girls will wear clothes with bold patterns, and they are studying a colour code before ordering their gowns. When choosing material they will have to remember that orange, red and light brown register as white, or nearly so. Dark browns, greens, and purples become greys on the screen, while all blues, except the lightest, appear as black. So choosing costumes will not be easy.

Busy Days at Alexandra Palace

WHILE the girls are studying the colour code, Harry Pringle is making a list of the "props" he will need at Alexandra Palace. As stage manager he will have a carpenter's shop to make sets, but the furniture has got to be bought. A glance at his notebook suggests that he is furnishing a home. Couches, easy chairs, tables, dining-room chairs, standard lamps, and china all appear in his list. Television producers, too, are having a busy time. Last week they were at Aldershot watching the O.B. men at the Tattoo, where Tom Woodroffe and an engineer were dressed as troopers in the Queen's Bays. Peter Bax will not forget the Horse Show at Olympia, where he was given a pair of earphones and placed in charge of a microphone control. "Listen carefully for this cue," he was told, "and then switch in your microphone." With the 'phones on his ears and his hand on the control he waited intently. As the minutes passed, he became more and more anxious; at the end of two hours, he gave it up. The cue was never given.

Star for Sweden

A PART from his fine sensitive hands, Adolf Wiklund looks more like a sportsman than

Breaking Up Bridge

WE had heard that it was difficult to get a four for bridge in Letchworth on Tuesday after-

Stuart Hibberd, soon to leave for a long holiday in Canada, sends his listeners a farewell greeting! Bon voyage, Stuart!

An arrival till the end of September!
Stuart Hibberd



noons—all because the women like to listen to the relay from Torquay. So we wanted to meet Ernest Goss, who conducts the orchestra in the Pavilion. Last week he came to Town to conduct the B.B.C. Orchestra at Maida Vale, and we discovered that he has an ambition. He wants his orchestra to broadcast on

Sunday nights sometimes, and with nearly one hundred and fifty broadcasts to its credit we think that it deserves to. Those Sunday night concerts are good, we have heard them on the spot, and, besides, it would make things so much easier for the hostesses of Letchworth.

What's Yours?

IF you happen to call week-ends at Norman Shelley's country cottage, not a hundred miles from Tring, the chances are that you will find him out. So take a step down the lane to the inn, where behind the bar he is probably giving the landlord a hand. They are great friends, these two, and maybe you will hear the landlord say "Yes, that's Mr. Shelley, sir, 'e be as much the boss as I be, week-ends." Norman always brings his car to town so that he can get home to his cottage however late he may be kept at Broadcasting House. It is three years since he toured South Africa with Dame Sybil Thorndike, and the other evening there was a chance reunion in the studios. Norman, engaged in a play, was taking a breather between scenes in a studio corridor when he chanced to hear Dame Sybil's voice in a loudspeaker. With just five minutes to

UNKIND!





Sydney Chasid, another new radio dance-band personality. See opposite page

spare before his next lines at the mike, he hurried to locate the voice. She was speaking in the studio next door!

Sunday Evening Dilemma

A GOOD parson and a good belling-ringer are not always found together. So what's to do about it? The B.B.C. is puzzled. The President of the Council of Bellringers, complaining of a recent broadcast, said he would be ashamed to make such a noise on practice nights with beginners. And he should know. The B.B.C. likes to vary the type of its Sunday services and we ourselves enjoy the simple village service as much as the great cathedral relays. It would be incongruous to broadcast the bells of Canterbury before evensong from Stow-in-the-Wold, and local pride would be injured if the village bellringers were displaced by expert campanologists for every broadcast from the local church.

Holidays Are Here!

ROUND at St. George's Hall they are planning their holidays. The Variety Orchestra is the first band to go. They will be away from the fifth of July until the end of the month, and producers are suggesting relief bands for their shows in this period. Almost as soon as the Variety boys return the Theatre Orchestra leave. They are taking from August 9 to September 5. And now it is settled that the B.B.C. Dance Orchestra will not perform at Olympia the boys have been able to fix their play-time. They will be away from August 17 to September 5. Henry Hall, just back from New York with a wad of new numbers in his grip, is rehearsing the band for the

For Your Autograph Album

MANY readers were interested in our recent signature of Len Bermon. "Let's have some more," they wrote. Certainly! Each week we'll publish a well-known autograph for your collection. Here's George Elrick's—

Janis Sincief.
George Elrick

London Palladium, where it tops the bill for a week from July 6. It is almost exactly two years since the band's last and only engagement in a music-hall. There are more women in the outfit now, and they'll adorn any stage.

Drops of Ink

FIFTY listeners hurried to inform Lord Ernest Hamilton of the meaning of ODTAA

Ken Harvey and his wife trying out his new instrument which is heavily insured and about which you can read in column iii

after his broadcast the other night, and we have it on the best authority that the word stands for One Damn Thing After Another. Fifteen listeners wrote to Nina Devitt offering cats and kittens after her song about these pets, and Nosmo King had one hundred and twenty-six requests for copies of "The Old Violin," which he recited in a Music Hall programme. We asked the B.B.C. to let us see the dance band fan mail, but they could not put their hand on it! We suspect that the figures would cause some surprise if the secrets of the postbag were ever revealed.

Cute Kiddies

IN a dramatic control room after a show, producers were talking of very young broadcasters. Children, if they are talented, make splendid artists. They lack the self-conscious fear of the mike which

so often mars a first broadcast by more seasoned artists. And we shall hear how good some kids can be in *Cavalcade* next week. At rehearsal for the Coward play everything went smoothly, but parents are sometimes more difficult to handle. A special licence is required for broadcasts by children between twelve and fourteen, and mother usually brings her offspring along. She sits in the studio while her Willie does his act for the mike. Maybe she does not really resent the help and instruction which the producer has to give to the lad, but her presence is sometimes formidable.

A Tragic Death

EVERYONE was shocked at the tragic news of the death of Jean Conbear, of the talented Rhythm Sisters, and none more than us. We had been chatting with the witty, charming Jean only a few days before and even now we cannot believe that a life so full of happy promise has been cut off.

Jean was a popular member of a harmony act that was equally harmonious off-stage, and much of this was due to her infectious good spirits. RADIO PICTORIAL extends its deep sympathy to her friends and relations and particularly to Kay Munro-Smyth and Helen Raymond, the other two Rhythm Sisters. Rest lightly, stones.



Joseph Halter has arranged Wednesday's All-Jewish Revue

Next Week's

LATE NIGHT DANCE MUSIC

Monday—SYDNEY LIPTON and the Grosvenor House Dance Orchestra.

Tuesday—ROY FOX and his Band.

Wednesday—LEW STONE and his Band.

Thursday—BRAMMARTIN and the Holborn Restaurant Orchestra.

Friday—CHARLIE KUNZ and the Casani Club Orchestra.

Saturday—HARRY ROY and his Band.

All-Jewish Revue

LOOK out for an interesting experiment on Wednesday, June 24, on National when the B.B.C. are broadcasting a half-hour of All-Jewish revue. The entire revue has been devised, written and composed by Joseph Halter, well-known cinema and theatre conductor. He will conduct the B.B.C. Theatre Orchestra and also do a solo spot on the piano. Three artists in particular we shall anticipate with eagerness... Henry Mondl, a splendid baritone, Mona Lee, who does amazing impressions aided solely by a guitar, and Rylnka, who does international folk-songs and does them well, as we can testify. This is in the nature of an experiment in that few of the artists are well-known B.B.C. names. But after Wednesday they may well be.

Novel Instrument

BACK in Town is Ken Harvey, that slickest of slick banjo-players, who made such a hit in "Streamline" a while back. Ken is very excited about a new instrument which has been made to his own design. It's called an electric singing vibro-guitar (believe it or not) and it is a guitar fitted with a special amplifier which gives the guitar the rich, resounding tone of an organ. Rumour has it that the instrument is insured for the formidable sum of £5,000. Good luck, Ken—any new idea is worth while, for ideas are very rare!

From the Two Leslies

TO hand, a cheery note from The Two Leslies. These boys are going over marvellously on their long provincial tour, and rightly so, for their act is clean, funny, and right up to the minute. Incidentally, they have just written a theme song for the *Daily Express* Road Guard Club. Title, of course, is "Road Guards," and the boys are incorporating it in their stage act in the belief that every little helps to diminish the heavy toll of road accidents. Question is, will they be allowed to broadcast it?

Stanelli's Full Diary

WE had a drink with Stanelli the other night at the club his wife runs in the West End, and Stan showed us his date-book. He and his Stag Party are booked way into November, which shows how well this excellent act has caught on. It also shows that radio is quite the best shop window for anyone who wants to top the bill in variety. Variety lovers want radio stars nowadays—and they are determined to have them. If they're good, as Stan and his friends are!

Myrtle Stewart, well-known musical-comedy star, is appearing in the Ovaltine Week-end Revues every Sunday, 1.30-2 p.m., from Luxembourg



Fine Broadcast

ONE of the brightest of the new bands introduced to the air lately is that of **Neville Oppenheim**, whom you may have heard on Thursday, the 11th. He gave a carefully-planned show, with a nice blend of comedy and romance, and he had with him **Pat Hyde**, Radio's Sweet-heart of Song, who was in good form. It was also a good idea of Neville's to bring in **Vera Lennox**, that very lovely and talented musical comedy and dramatic actress. We heard her in a new light, giving a refreshing interpretation of "I'm Nuts about Screwy Music." Oppenheim is thirty-three, but he has been in the music business since he left school. His band was once well known in the ritzy West End places where folk wine and dine. Latterly he has been less prominent, but this broadcast is a grand come-back and we hear that he has exciting stage and gramophone plans lined up. Anyway dance-music lovers should be grateful that he abandoned his original idea of becoming a barrister.

An Old-Timer

TALKING of dance bands, look out for another which we believe, will please you. It is that of **Sydney Chasid** who brings his Twelve Rhythm Boys to the mike on Thursday next at 5.15 on National. This is Sydney's first chance with his own band, but, as a solo violinist, he was well known in the old days of Savoy Hill. Thursday should be a big opportunity for him. He has with him **Helen McKay**, who, since leaving **Lew Stone**, has been very successfully free-lancing. Readers of this department will know that we think highly of the ability of this redhead. Mark our words—she's going places! **Sydney Chasid** is a cheery fellow, and we wish him well next week.



Neville Oppenheim—see above

George Elrick Club

WE are interested to hear that **Miss M. W. Ford**, of 14 Hallworth Avenue, Andenshaw, Manchester, is forming a **George Elrick Fan Club**. Judging by the flood of correspondence that reached our colleague, **Barry Wells**, as a result of his recent article about **George**, this club should not lack members. Will all those interested send a stamped, addressed envelope to **Miss Ford**?

Honouring Charlie

AND here is news of yet another fan club (they're getting as popular as film star clubs!). **R. J. Adams**, 26 Burghley Road, St. Andrews Park, Bristol, 6, has formed a fan club in honour of **Charlie Kunz**. Will all those interested send a stamped, addressed envelope to **Mr. Adams**?

Cupid Calling!

CRONER **Bert Yarlett**—one of **Henry Hall's** vocal team, of course—is looking particularly happy these days. Reason? The arrival of **Irene Sandiford**, a well-known Toronto dress designer. Wedding bells will ring on July 15 for **Bert** and **Irene**. May the sun shine on them!
WANDERING MIKE.



A radio star's expensive hands—each finger is worth £1,000!

MANTOVANI'S £10,000 HANDS!

Studio Small Talk by **NERINA SHUTE**

"LET me see your hands, please." The young man with the long wavy hair nervously produced a pair of ordinary hands.

His embarrassed smile: "There's nothing funny about them. Just hands—ordinary hands."

I looked at them carefully. Small, sensitive, rather feminine. Not the ugly hands you sometimes find when the man is a musician. Not beautiful, but pretty.

AND YET THOSE FEMININE HANDS ARE THE MOST VALUABLE HANDS IN ENGLAND. THEY ARE INSURED FOR £10,000.

Of course I am talking about **Mantovani**. It is a fascinating business to be with him and to watch his hands.

Each of **Mantovani's** fingers is worth £1,000.

When you shake hands with **Mantovani** you have £5,000 right within your grasp.

Said **Mantovani**: "All right, I will have a photograph taken of my hands and send it to 'Radio Pictorial.' Do you think people will be interested? The reason I had them insured was just plain FEAR. I once nearly chopped off my finger when I was trying to chop a bit of wood. Then a short time ago I nearly crushed all my fingers in a door.

"I thought a third accident might be fatal. Superstitious. You see, my living depends entirely on my hands and so I insured them—just as other men insure their lives."

So **Mantovani** is the man with the most valuable hands in England.

Does that make him more romantic? Maybe.

I know that a few weeks ago a pretty girl saw him on the stage, heard his violin, fell in love with him, and right away popped into his dressing-room and proposed marriage.

Said the pretty girl: "I want to marry you. No one else will do."

Said **Mantovani** in panic: "I'm terribly sorry to upset your plans, but I don't think my wife would give her consent."

Mantovani, or "Monty" as they all call him, is definitely the romantic type. I think it is his nose. Anyway, women go mad about **Mantovani**. Couples have a quarrel and then quickly make it up when **Mantovani** plays the violin.

"Just now," he told me, "I am touring the music halls. It's a funny business. Strangers come to me and tell me all about

their love affairs. Then they thank me for helping them. But what have I done? Nothing! Except play the violin!"

Also there is a story about **Monty's** violin. A true story.

His father, a well known violinist, was appearing some years ago in Nice. At the end of his performance a charming message was sent to him by a Russian princess. And the next thing was a present from this Russian princess—a beautiful violin, two hundred years old.

"When I was a boy," said **Monty**, "I longed for my father's violin. It was so old and the tone was so beautiful. Well, my father said he would give it to me if I learnt to play the **Paganini Concerto** without a single mistake.

"I did. It took me two whole years of practice, but finally I mastered it. And now, of course, the violin is mine. I use it always."

Of course, I am telling you all these stories about him just to show you the romance that is around **Mantovani** and his band.

Mantovani deserves to succeed. He works so hard. He loves music passionately, and his greatest ambition is one day to play at the **Albert Hall**.

Which I believe he will do.

I hear that **Harry Roy** and his wife, **Princess Pearl**, are longing for the **Blessed Event**. About August. And they are both hoping the baby will be a girl.

I also hear that **Harry Roy** wants to retire. Not yet, of course.

His idea is to make another film in November. Then tour the British Isles. Then tour the whole world, ending up with America.

Harry has received offers from Hollywood, apparently, and refused them. Won't leave his band. But after the **World Tour** he will tackle America—and then he hopes to retire and live happily ever after. Plans to grow vegetable marrows, and forget.....

Personally, I can't imagine the energetic **Harry Roy** retiring. Even with vegetable marrows to keep him satisfied.

But that is what they are telling me.

Oh yes, and the film starring **Harry Roy** and **Princess Pearl** is having a London trade show right away. It will be generally released in October.

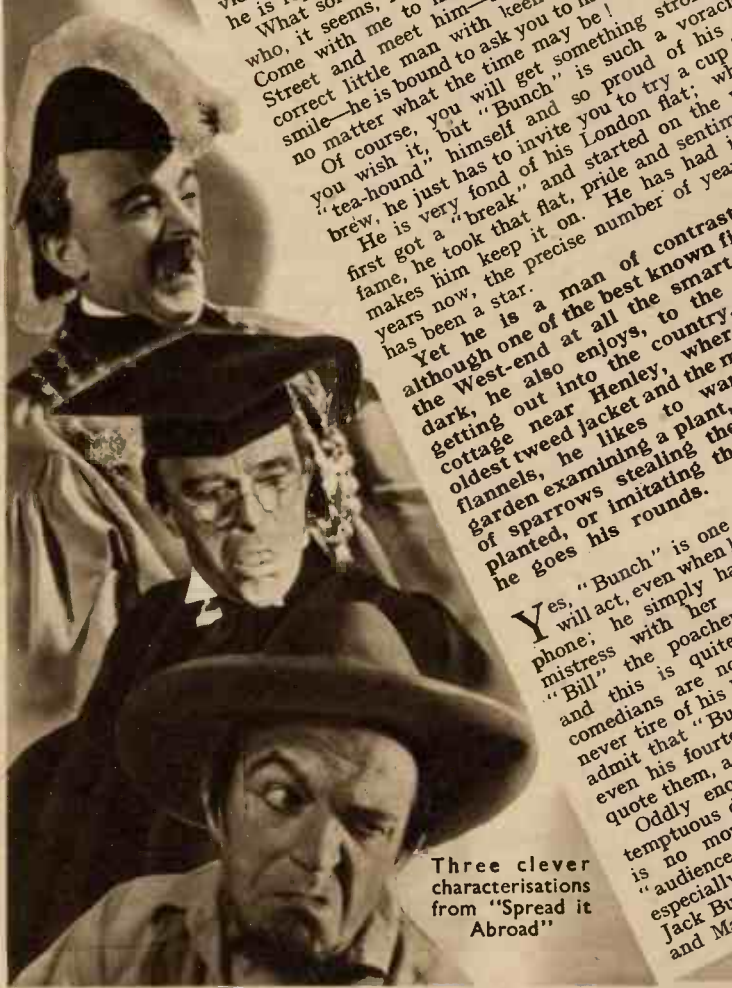
So that is when most of us will see the film. Good luck to it.

★ Nelson Keys, the famous radio and theatre star, now appearing in "Spread it Abroad," at the Savile Theatre, London, is introduced by his son, John Paddy Carstairs

A LITTLE BUNCH OF BRILLIANCE!

THE erudite William Shakespeare once wrote, "One man in his time plays many parts"; I am wondering what he would have written about that famous little radio and revue comedian, Nelson Keys—he plays so many parts that And fans alike, as "Bunch," showed me And that is what he is, a bunch of characterisations: one minute a German professor, the next an Italian waiter, the third a gum-chewing American film director—with startling suddenness, with bewildering rapidity the characters appear; the amazing "Bunch" transforms himself—he is not just Nelson Keys being a garrulous cockney tipster—he is, he becomes a Whether he is on the stage, filming or starring in the B.B.C. monthly revues, "Bunch" gets underneath his parts, he sinks his own individuality and takes on that of the character who, it seems, is ever busy being someone else. Come with me to his West-end flat in Stratton Street and meet him—shrewd-faced, sartorially correct little man with keen eyes and a boyish smile—he is bound to ask you to have a cup of tea, no matter what the time may be!

It is especially difficult to give credence to the statement that, say, the frightened maid, the unctuous Spaniard, the effeminate-haired dresser, all played by the one person... "Bunch"! And, if you still do not believe it, next time you hear him, the only thing to do is to travel up to the B.B.C. and see for yourself when he broadcasts! Oddly enough, the monthly revues in which he has been starred ever since they were started a year ago, were written more for the sophisticated section of the listening public but, when the reports came in, it seemed that the sophisticated great "air" feature, and Nelson Keys, supported by talented Hermione Gingold and Patrick Waddington, has put them over. Getting a programme together is an amusing thing to watch and listen. I have lunched with "Bunch" and Eric Maschwitz when they have seemed to be to try and remember the flood of "ideas"; a piece of impromptu "business" from "Bunch" would give Maschwitz an idea, a chance line from the B.B.C. director of light entertainment would start "Bunch" off into a quick-fire patter that he would forget entirely as soon as he had said it, to Maschwitz's chagrin; and so the "conference" would proceed, with enough material falling by the wayside to fill a dozen radio shows. When Bunch is not rehearsing for his B.B.C. programmes, he is lending that plastic face of his to the film or theatrical world, he is ever busy. If he is "off the set" or "back stage" out of the public's eye, those twinkling feet of his are dancing or he is giving the stage hands a graphic "impression" of something that caught his eye as he routes to work; it is his nature and his happiness. Probably the most brilliant thing that was ever said of "Bunch" Keys was made by Sir J. M. Barrie who, on observing Nelson approach, said, "Here is the dramatist profession in a nutshell."



Three clever characterisations from "Spread it Abroad"



Here is Nelson Keys imitating Nelson Keys imitating Nelson Keys! If you get what we mean!

Yes, "Bunch" is one of those performers who will act, even when he is not in front of a microphone; he simply has to copy the local post-mistress with her mincing tones and mimic "Bill" the poacher, at the corner pub. But, and this is quite contrary to the rule that comedians are not funny at home, his family even his fourteen-year-old son Roderick (!) is, to quote them, a "panic"!

Oddly enough, for most actors have a contemptuous disdain for one another's work, there is no more enthusiastic "booster" or better "audience" of another's style than Keys. He especially admires Bobbie Howes, Leslie Henson, Jack Buchanan, Gracie Fields, Cicely Courtneidge and Marie Tempest.

By
**JOHN
PADDY
CARSTAIRS**

MY FRIEND, ERIC

ON the eve of Eric Maschwitz's departure on holiday we are pleased to publish this intimate and revealing article about him, written by a close friend who has followed his career with interest.

I HAVE known Eric since the Cambridge days. He, Lance Sieveking and I were friends together.

Another mutual friend is that popular figure "A. J. Alan," and Eric is one of the four men at the B.B.C. who know A. J. A.'s identity.

The story has never been told about the way Eric came to the B.B.C. He had never actually wanted a job there, though Lance Sieveking and I had different views on the subject!

I tried—and failed. Lance tried—and succeeded. Time went on—and then Eric had a letter from Lance suggesting a talk which he could give on the radio.

The talk was duly written out and rehearsed, and Eric gave it, feeling awfully nervous.

Six months later—in 1926—he got a job at the B.B.C. But not as a result of that first nervous broadcast.

But first let me tell you something about young Eric's early days, so that you can see what sort of man he is.

His father's name is Albert Maschwitz; his mother's, Leontine. He was born in Birmingham (city of great men!) in 1901. His birthday is June 10.

They sent him to school at Arden House, Henley-in-Arden, and then he went to Gonville and Caius College, Cambridge. He was a Modern Language Scholar, which is why we came to know each other so well—but our friendship dropped off a little when he left Cambridge and got a job editing a group of Hutchinson's magazines in 1922. I was still studying, and young Eric hadn't time to keep up our acquaintance.

We were both busy with our books—in such very different spheres!

Then he went abroad—and prosy, romantic letters used to arrive from various spots on the French riviera. How I envied him living abroad when I had just started work in a dingy office in Lincoln's Inn!

He hadn't wasted his time. A year after going abroad he wrote his first novel, "A Taste of Honey." His second, "Angry Dust" was written the year he joined the B.B.C.

He did a film scenario of "Taste of Honey" in 1927, in a great spate of writing when he had just finished another novel called "The Passionate Clowns." I need not remind you about "Death at Broadcasting House," or "Goodnight, Vienna."

His face is familiar to everybody.

but most people who meet him for the first time are astonished at his height, and the rapidity of his speech. He is tall, walks with a stoop and looks constantly as though he is about to trip over, thinks fast and talks fast. He is not, however, so nervous as he appears in manner.

Now, still talking, thinking and speaking rapidly, he needs a rest, and is off on holiday.

"I shall be abroad until mid-September and, though I have made up my mind to forget all about Broadcasting, having had three years of it non-stop, I know that I shall miss it. Unfortunately, I cannot go as far afield as China, so shall have to be satisfied with Vienna, Salzburg, Budapest and Stockholm. Our summer programmes are already planned and I am leaving the control of them in the capable hands of my friend Charles Brewer. If they turn out to be anything like his "Scrapbooks", no one will grumble I imagine. I am grateful to the editor for giving me this opportunity of saying Au revoir to you all, and of promising you that we have some big new plans for the Autumn*"

Eric Maschwitz

Here is Eric Maschwitz's farewell message to his "Radio Pictorial" friends before leaving for his well-deserved holiday

"I'm going to America this year," he told me four months back. Then there was a possibility of having to defer his holiday till September, so he planned to take a fortnight soon and go off for a brief rest to a little old town in Hungary he loves. Now the long holiday is fixed, and I shouldn't be surprised if it turns out to be a world tour. China—following a route taken by Charlie Chaplin and Paulette Goddard last month—is the first stop according to Eric's provisional plans: if there is time he may get round to the other side of the globe.

He once told me that Kekesh in Hungary was his favourite holiday resort. Now it may be Hong Kong.

"For once," he told me, "I am going to have a real rest. The sea trip will do me good." Had he gone to America this year he would have returned a nervous wreck, what with the revival of Radio City and the inevitable fêting in New York at the Rainbow Room.

As you know, Eric is married to Hermione Gingold. Her "secret" middle name is Ferdinanda, and the nickname she got on the stage was "Toni," which she dislikes.

Eric has strange views on women. I got him once on the topic of modern women and asked him what he thought of them.

He said, "Delightful. I like scarlet mouths, red finger-nails, slim ankles, their stockings, their faces—thin faces—and slim boyish figures."

On the other hand he thinks Egoism is a failing of many modern girls, and their tendency to want to have their cake and eat it too. What he means is that they want

emancipation, and to be treated as men, but are inclined to break down and become excessively feminine when trouble brews. Don't blame me for these views. They're not mine, but those of the B.B.C. Director of Variety!

Eric has a pretty wit, but is bored by small talk. He finds it difficult to talk to strangers, and isn't seen much at parties. He once told me he thinks parties are a bore. He hates climbers, who try to get round him and beg a job at the B.B.C. They never do get round him, of course.

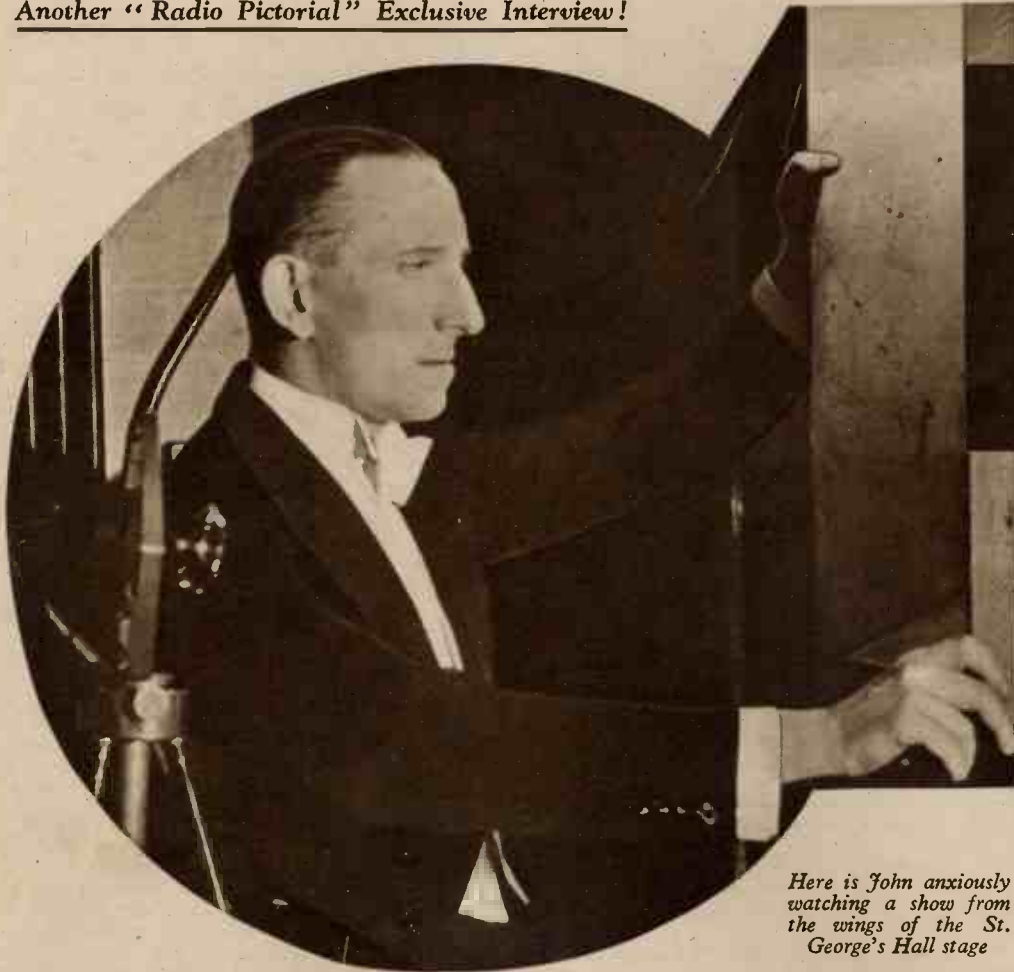
He is a cynic and a keen critic: a lover of
Please turn to page 27



A new photograph of the Director of B.B.C. Variety and (left) Eric in one of the social moments he manages to pack into his busy life.

NEXT WEEK: ELSIE CARLISLE reveals how she spends her week-end in a sparkling article.

Another "Radio Pictorial" Exclusive Interview!



Here is John anxiously watching a show from the wings of the St. George's Hall stage

"I PREFER St. GEORGE'S HALL"

says

JOHN SHARMAN,
as he talks about Variety
Atmosphere in this interview
with
Whitaker-Wilson

I FOUND John Sharman in his office with a spare moment or two the other morning. Someone phoned him while I was there and I heard him say, "Oh, no! It won't be in a studio. It will be in St. George's, of course."

"Do you prefer St. George's?" I said as soon as he had put down the receiver.

"Every time!" said John. As he said it rather emphatically I inquired why. He handed me a cigarette. "If you want to know why I like producing in St. George's I'll tell you," he said. "It's for a number of reasons of which atmosphere is the first. It's the nearest thing I can get in the B.B.C. to the atmosphere of a theatre. I don't think I was actually born in a theatre, but I was bred in one. That is why I always wanted to specialise in theatrical productions for radio."

"I think I can understand your feelings," I said. "All the same, I suppose it isn't news to you that some listeners are irritated when the hall audience laughs at something it can see and which the listener can't?"

"You've said it," observed John. "I get plenty of complaints on that score. I never fail to mention the fact to an artist guilty of it. But just think for a moment of the position of these music-hall artists. They are used to being laughed at when they pull comic faces. It is part of their act. They come here to me and I tell them not to pull faces at the St. George's Hall audience because they will only infuriate listeners. Most of them are careful. But they all get worked up and excited and unconsciously do something amusing which brings a responsive shriek from the hall audience and—well they would be hardly human if they didn't try it on again. But they always get it from me in the wings afterwards."

Nervous Stars

"As a matter of fact," John went on, "even though the listener does lose a bit by this quite justifiable irritation, he would lose much more if I produced these people in an ordinary B.B.C. studio without an audience. These artists simply go to pieces if there is no response. Heaven knows they are nervous enough as it is."

"But surely not the experienced artists?"

"Experienced? When do you think anyone can say they are experienced? How many times have you yourself broadcast?"

"Over two hundred since 1923."

"Can you say you are absolutely without a sensation of nervousness before the microphone?"

"No, but I should have thought they would have been. After all, I don't appear twice nightly in the West End like some of them do."

"Admittedly, but I tell you that very few of them ever get over their nervousness. It is because they are used to theatre-work that the presence of a microphone upsets them so much. Even now, radio comedy is a new art. My shows contain seventy per cent. comedy turns of some kind or another, and if I am to get a

hundred per cent. efficiency I must have everything I can possibly get to help them. And St. George's offers eighty per cent. more than a vaudeville studio every time.

"There is another factor in the situation. Speed has to be timed carefully. Left alone in a studio, a comedian can be forgiven if he runs one gag into the next. There is no one to laugh and he cannot judge whether he has gone over or not. Timing means so much in successful broadcasting."

"Apart, from this, I have taken every precaution I can to make the music-hall artist feel at his ease. I have footlights, despite the fact no listener can see them; I have an act drop, yet nobody listening is the wiser; and I have the orchestra in front just as it is in a theatre. I use as many as five microphones—four besides the one the artists actually speaks or sings into."

"Now, from the listener's point of view, I should like to make this point. I virtually invite the listener to eavesdrop at a theatre performance just as though it were coming from any West End show. For that matter St. George's is in the West End. I do this rather than ask him to listen to a vaudeville broadcast from a studio which he has probably never seen and cannot visualise. *All he has to do is to think of a theatre and he has got the whole thing in his mind.*"

Need for Scripts

"Most of your people use scripts, I notice," I said. "I was surprised in one or two cases."

"I always get them to use scripts unless they are certain of themselves. Supposing a couple of comedians come here with an act normally taking twenty minutes on the stage, as an example. They know quite well they are not going to be more than seven in a broadcast. They cut down their act accordingly. Unless they used scripts one or other of them would be bound to forget where the cuts were made. It's only human."

"Also they know that the act has to go through without any movements. It's not so easy (when you have been working an act for a whole season) to cut out every scrap of movement or facial expression, at least a third of the jokes and patter, and give an entirely different version in a broadcast."

"No; I've suffered too much from minor nervous breakdowns to run the risk of letting them cut their acts without their scripts in front of them. If they have written their acts specially for the microphone, that's a different matter altogether. Accidents are not likely to occur. But the cut stage-act is a dangerous proposition."

"But I am getting away from your first question. You said why did I prefer producing in the hall to the studio. I have given you some reasons but I'll give you one that may not have occurred to you. As I have told you, I was brought up in a theatre. I am never more at home than in the wings of a stage. If I am to produce properly my personality must at least have something

to do with the show. In St. George's I know what I am doing. I am not likely to crab anybody's style."

"And in the studio?" I asked.

"Well, anything may happen. If I feel all the time that this is a B.B.C. studio and not a theatre, I am almost bound to let that thought reflect on those taking part in the show. If I am asked to produce a studio show on studio lines I am very pleased to do so, but my thoughts will be very different. If I am asked to produce a music-hall show at St. George's I am perfectly happy. But if I am expected to produce a music-hall of a theatrical nature in a studio, then I do my best, but I am not too happy."

"John, you are more serious than I thought over this business," I said.

John laughed. "Is that a compliment or not? I hardly know which way to take it," he said.

"Then take it as a compliment," I replied.

Giving the Public What It Wants

"You think me serious? Well, perhaps you are right. I imagine you cannot approve of all I do in these music-halls. I know many like you if you don't. But you must remember I am out for one thing only—to please those people who, before broadcasting was known, used to spend their evenings at a music hall. They knew what they wanted then and they know what they want now. I am out to give them what they want."

"I get hundreds of letters telling me I have done it, and I get hundreds of others telling me I don't know my job. Those who don't like my shows have my respect and sympathy, if they only knew it. All I can tell them is to look at the programmes and find other light shows which will appeal to them. The Variety Department provides what a Variety Department can only provide—"

"Variety in Variety?"

"Exactly. I can only hope to reach a certain type of listeners just as the symphony concerts reach only a certain type."

"You need have no fear, John," I said. "Your shows are popular with a good many thousands."

"Well if they are, a high percentage of their success is due to the fact that they are produced under real music-hall conditions in St. George's."

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HARRY NEVER LETS ME WANT

By HIS MOTHER

In this absorbing interview with H. Mackenzie Newnham, Mrs. Lippman, mother of Harry Roy, reveals Harry as a devoted son and tells how proud she is to be mother of the "Little Ragamuffin."

I AM telling this in my Park Lane flat. Harry has given me this luxury, and all these wonderful presents round the room. He also gave me those beautiful flowers on the table. Harry knows how much I love flowers, and he sends me great bunches of them nearly every day.

You see, he will never let me want. He gives me everything I could possibly wish for. He is sentimental and kind, with a deep-rooted affection for his mother. More often than not he'll take me with him when he goes to a cinema, and insists that I should accompany him when he goes for a drive.

Those few facts will show you that we are the greatest of friends, as well as being a devoted mother and son. Yet somehow I can never think of him as a grown-up man. To me he will always be a small boy, and I like to think of him that way.

I think Harry is the greatest band leader in the world. I always go to see one performance every night when he is playing at a theatre. I am perfectly satisfied to sit through the same show night after night just to see his act.

When each show is over, I find my way to his dressing-room and kiss him good-night. I know for certain that he would be very disappointed if I failed to do it one night.

There are times when Harry goes on tour, and I am unable to see his show. He hates writing letters more than anything else. Yet I receive a letter every day, and he encloses cuttings from the local newspapers to show me how he is getting on. Another thing, he always 'phones me as soon as he arrives to let me know he got there safely. He knows that I would worry my life away if I had to wait until the next morning for a letter.

Except when I am at the theatre, I never miss listening to one of his broadcasts. I listen very carefully, for I know that as soon as he has finished he will ring me up to find out how he got on. He's always trying to improve his band, and likes opinions on how it came over on the air. After he has heard my criticism—which is always enthusiastic—he 'phones his wife, his brother, and then his sister to hear what they have to say.

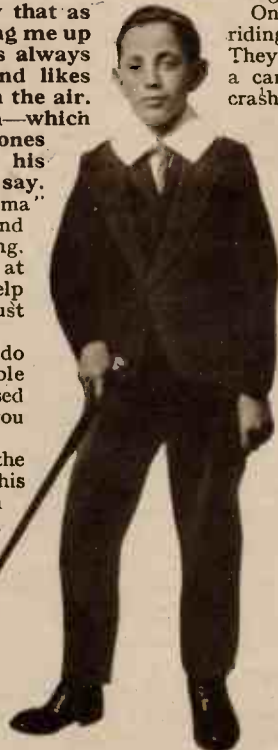
You all know Harry's "Mamma" songs. Harry sings those to me, and he really feels even what he is singing. I listen carefully, and whether I am at home or in the theatre, I cannot help crying. Silly of me, I know, but I just can't help it.

As a boy, Harry would never do anything to upset me. I am unable to recall one little incident that caused me any anxiety. But I'll tell you what I used to do.

When he was learning to play the piano, I locked him in a room to do his practice. After a while I would go in and ask him to play the piece to me, and if he couldn't . . . I'd lock the door again.

He soon found that his best policy was to learn the music thoroughly without slacking.

Do you recognise the little Hotcha-ma-cha-cha when he was a schoolboy? Serious little fellow, wasn't he?



He thanks me for that treatment now, and attributes most of his success to my help.

When Harry's father died his business went rapidly downhill until the time came when we had to close the concern. In all we lost about £28,000, and Harry his job. So I financed him to start up a dance band. He had always been very keen on doing this, and I knew it would be a sound investment to find the necessary money.

He didn't let me down. Before long he made me sell my house in Stamford Hill, and move to a flat in Park Lane. He has never forgotten the help I gave him. And now I'm very, very happy.

When he married he took a flat in the same building, and every day he will come downstairs to ask me to make him a cup of strong tea. Harry loves a good, strong brew. He is also very fond of my cooking, and has more than half his meals with me.

After he has finished I watch him play table-tennis; one of his favourite indoor sports. I am very fond of it too, and at times the games are really fast and furious.

Harry is about the most careful car-driver on the road. I am never worried when he is out driving, but I do hate it when he is on horse-back. There is a good reason for this.

One day he was out horse-riding with some of his friends. They had not been out long before a car came tearing round a corner, and crashed right into the middle of them.

Everyone was seriously injured—except Harry. It was only a miracle that he didn't suffer the same fate as the others.

Now you can see how it worries me when he is out riding.

I love to watch Harry playing cricket. Whenever he has any spare time during the summer, he goes down to the cricket field. He takes me with him because he knows how enthusiastic I really am.

He is a good bowler. I nearly go mad with excitement when he gets someone out. I cheer and shout until I feel quite hoarse. But as a batsman—he is not so good. Time after time he sadly disappoints me by coming out with only two or three runs.

I try to encourage him by shouting "Go it, Harry!" and he waves his hand; and still only gets a few runs. But as I said before, he's a good bowler, so it makes up for his "ducks."

Harry gives quite a number of parties at the Mayfair. He always invites me to join the party and I



(Above) A happy snap of Mrs. Lippman, mother of Harry Roy, taken at the seaside and (left) Harry Roy himself, idol of millions



really do enjoy them. I wouldn't miss one for anything in the world.

I do my little bit by entertaining the guests. You should see me mimic my son: "goo" eyes and "hot-chas" and all the little showman tricks that have made him so popular.

Suddenly Harry will strike up a rumba, and he will make a sign to me. That means I must dance. I grab hold of the first male who comes past me, and make him dance round the floor.

I begin to feel gay in less than no time. Harry loves to see me like that, and at times I think he is never going to end the tune.

I am quite an expert at the rumba now. So you see how devoted we really are. Both he and I will do anything for each other, whether in the home or in connection with his work.

NEXT WEEK
WE are privileged to publish the last interview given by the late Mrs. Fry, mother of Leslie Sarony, prior to her recent death. She tells, simply, what her son meant to her. Don't miss this moving article

ALMOST A WORKING WEEK-END!

DENNY DENNIS

(Roy Fox's Crooner)

describes how he spends a typical "Friday-to-Sunday"



Vocal by
Denny Dennis
—here he is
busy recording
(Phot. by courtesy
of H.M.V.)

FRIDAY

WAKE UP . . . sleepily punch the pillow, toss over and try to snatch another few precious minutes. . . I'm not lazy but like most other chaps I do value that last five minutes in bed—especially on a Friday morning when there's a lot of work to be done and I'm wishing like blazes that it was Saturday. . . Flop over on to my other side and then in sheer desperation decide that I had better get up. . . After all, it's only polite. . .

You see, this is not my own home. . . I am staying at Brockley. Here I am, staying as I always do when I am in London, with my particular pal in the band—Les Lambert—Mrs. Lambert always takes good care of me and through her kindness I am able to stay here when in town instead of muddling about with hotels.

Not being in an hotel, I must be up and get washed and shaved so that I don't keep the family waiting for breakfast.

Maybe you'll feel a little bit more sympathetic about my tardiness in getting up when you realise that I didn't get back here to Brockley with Les last night until about one o'clock after the show. . . And the little clock on the mantel-piece only says 8.30.

Have to go carefully with the razor this morning as I'm cultivating a little "toothbrush" (because any one of my tender age of only 22 years needs something to make him look a little older!) But I think by now the family has worked off most of the stale jokes about budding moustaches!

Then downstairs where Les and I have breakfast together. Over bacon and eggs we go through the morning paper together and poke fun at each other because we each hold very different views on some political subject although we are at heart great friends. In fact, this is probably the secret of our friendship, because we should get on each other's nerves if we always thought and acted alike. Don't you think that's perfectly true?

Well, now, what's to do this morning? Les reminds me that to-morrow morning (Saturday) we have a recording session, so we'd better make the most of this morning to do those few jobs on the car which I have so long been talking about and that I'd better get them over quickly because we've got to have lunch by half-past twelve so that I can get up to town ready for my singing lesson at 2.30.

Didn't know I had singing lessons did you? I'll tell you all about it when the right time comes in this week-end diary.

I am a very keen motorist, and as Roy Fox's band covers some thousands of miles every month in touring around the country, I put up an astonishing mileage. On my present bus which I have had just over a year I have done 30,000 miles, including a very fast trip of 600 miles at one hop!

So down to the garage, where I roll up my sleeves, shove on an old coat and get down to the pleasant job of taking out plugs to have them cleaned, giving a once-over to the ignition and checking the tappets.

I can't bear really messy jobs like cleaning the car or changing the oil, but I like to do all the important technical jobs myself. In fact, I get quite a kick out of motoring altogether, but it breaks my heart (and father's) when I think of the money I have spent in buying old second-hand cars and frequently changing them, dropping money every time.

Lunch time seems to come almost before I know where I am, but with my hands nicely cleaned with petrol to get rid of the grease in my finger-nails I'm ready and back at lunch so that I can be up at the Steinway Hall before half-past two for my singing lesson.

Must digress here to tell you that I was "discovered" as a singer by a very dear friend of mine, Mr. Morris Levy (he superintends many of those special programmes which you hear from Radio Luxembourg) and when I first came to London he suggested that—after I had been given an initial trial by Roy Fox and advised to study more—I should take singing lessons with Mrs. Pitt at the Steinway Hall.

This I now do regularly when ever I am in town, and Mrs. Pitt (the wife of the late Percy Pitt the famous conductor) once told me that if I hadn't gone in for crooning I might have made a success as an operatic bass!

For one precious hour I study singing very seriously, and Mrs. Pitt tries to drum into me all those niceties of breathing and phrasing which distinguishes a good singer from bad, either in straight singing or crooning. For an hour I patiently study all the "mi-mi-mi" stuff and if you could hear me you would honestly think I was training for Covent Garden.

But the clock moves on and at 4 o'clock I'm due at a music publishers where (according to a note I had in the post this morning) they want me to hear some new tunes and listen to a couple of new American recordings in the Bing Crosby style.

A cup of tea on the edge of the piano while we go over the new numbers in "Tin Pan Alley" and I suppose in a quarter of half an hour I meet a dozen old friends and nearly half a dozen people who are out-

standing figures in the musical world. You just can't move in "Tin Pan Alley" without meeting somebody whose name is a top liner.

As a matter of fact, all my numbers with the band are chosen by Mr. Fox, but naturally enough I like to hear some of the new numbers sent over from America and those done by British composers. In fact, I regard my periodic visits to the music publishers in just as important a way as the business man regards his study of the morning or financial papers.

I'm away from the world of music publishers by five o'clock and remember that I promised to call in at my tailor's—(here's a confession! I never can resist a new suit and I'm afraid I don't feel a bit comfy in old clothes), and I realise there is just time for a second fitting before dinner.

So far you may think that my day hasn't been a particularly exciting or hard one—in fact pretty much the sort of thing you would like to do on a Saturday morning off from the office. . . Well, I agree, but just about the time you would be coming home from the office and settling down to an evening's enjoyment with the wireless or out at a cinema, I am starting work. . .

The fitting takes longer than I thought and I have to argue with the man who knows my weakness and who will persist in showing me new patterns for suits which I really mustn't lumber myself up with while I am on tour. After all, I can only wear one at a time!

Fetch the car out of the park (what a nuisance it is finding a place to put the car in London) and then buzz off to meet Les for dinner, which we must have early at six o'clock because we've got to be at Holborn Empire promptly at seven. . . "Doesn't he ever take a girl out to dinner?" you ask. The answer is rarely, if at all.

I have a number of very good friends of the opposite sex, and there are a lot of girls who, judging by some of the exotic fan letters I get, are crazily in love with me. But so far as I am concerned I have yet to find Miss Right. . . So Les and I dine together in a favourite little café of ours, the name of which I wouldn't tell you for a million pounds—and then we go off in the car (with the inevitable struggle to find a parking place where we are safe for longer than two hours, or a garage where we shan't get jammed in between hundreds of other cars).

So to the stage door of the Holborn Empire at seven, dash to our dressing rooms and change into the stage outfit of evening dress waistcoat and shirt, black trousers, white coats and black bow ties. We are all good pals, from the latest newcomer to the band (Harry Balen) to the oldest member. . .

The sets are ready, and we are on the stage to the tick at 7.14. . . The timing of the show has to be altered to-night as we are on the air after the second house. . .

We are all okay on the stand, we break into the signature tune, up goes the curtain, and—on with the show. . .

There's a brief interval between first and second house, but not so long as usual because we are going on first to-night. That just gives us time for a chat in the dressing-room and all the usual theatre talk about the state of the house, the other acts on the bill, the lighting and so on.

I love the life although (and here's another confession) I never intended to go in for the musical profession, and for some years I was an electrician until I followed my brother's example and went into the band business.

Immediately after the curtain falls on the second house I dash back to the dressing-room to change, though some of the boys don't bother about changing if for any reason they haven't had time for dinner, and want a snack before they go back to the B.B.C. to go on the air.

Then there's a dash, some of us by our own cars, and others for the special road coach—a huge orange affair with "Roy Fox Special" above it—and so we go en route round the back streets to Portland Place. I leave my car (having given some of the boys a lift) in the park in the centre of Portland Place and find that we have about five minutes to get back to the B.B.C. at St. George's Hall where we are to broadcast. . .

We go on the air at 10.30, but the B.B.C. wants to give us a short balance test first of all, and so in this almost deserted theatre (deserted that is except for the few friends of the boys in the band who have come

Please turn to page 28

The dazzling blonde, as typified by Enid Stamp-Taylor, film and radio actress

WHAT IS YOUR COLOURING?

Take this page to the dressing-table . . . and study it and your face together. Here are the make-up rules for every type of complexion and colouring, by

ELISABETH ANN



THERE has been a controversy in the beauty world over this matter of colouring—quite a friendly argument—as to whether you should use cosmetics to harmonise with your hair, or to match up to the colour of the clothes you wear. Actually it is decided that you should study both—but particularly the clothes you adopt. The rules are simple. If you like parma violet and blue shades, don't wear tangerine make-up. If you wear yellow and gold and brown tints, don't use blue-tinted cosmetics. If you wear black with white, you can wear either, to suit your individual colouring. You know what I mean?

Makers of theatrical cosmetics have long since made their own rules for colouring. This is how they arrange the cosmetics you should use:—

If you have *fair skin*, with blonde hair, then you need Rose Marie rouge (orange by night), light green eyeshadow (silver green by night) rachel powder, with a blonde powder to finish, blonde eye cosmetic, light brown eyebrow pencil and cherry lipstick. Can you imagine the combination?

A fair skin with dark hair demands corail rouge (rose bebe for evening), medium blue shadow, powder aptly entitled apricot-peach, with an over-dusting of rachel. Dark brown cosmetic, chatain brow pencil, and dark lipstick (cherry for evening when the mood is light and gay).

Fair skin with white hair needs No. 12 rouge, mauve eyeshadow, blonde face powder, brown cosmetic, light brown pencil, and light lipstick.

Dark skin with blonde hair—rare, but these complexions are always something of a problem—needs corail rouge, light blue shadow, apricot-peach

powder, blonde cosmetic, light brown pencil and cherry lipstick.

Dark skin with dark hair looks most attractive with rose bebe rouge, azure shadow (dark green for evening to render the eyes mysterious), brownish face powder, black cosmetique, black eyebrow pencil, and dark lipstick. I give you the correct names so that you need have no difficulty in asking for them.

Dark skin with grey hair needs St. Moritz rouge, which is very softening, light grey shadow, brownish powder (with an over-dusting of apricot-peach), brown cosmetic, light brown pencil, and dark lipstick—with light lipstick for the evening.

The choice of lipstick for the evening can be determined by the gown you are going to wear. If you wear black or navy or brown, keep to the darker toned lipstick. If you are wearing pastels, or light prints, the lighter lipstick is essential.

Then, if you are between-shades, brown-haired (or as you term it, 'mousey') or red-haired, choose your cosmetics to suit your skin. For the fair skin, have mandarin rouge, eyelid blue (with a silver brown for evening), Rachel powder, brown cosmetic, brown pencil, and light lipstick.

For the dark skin, have St. Moritz rouge, medium blue shadow (and gold-green for evening),

apricot-peach powder which is warm and glowing, dark brown cosmetic, chatain pencil, and dark lipstick (with cherry for evening).

In this way you can make your colouring noteworthy—and all these preparations are inexpensive.

Some of you are still learning just how to apply these cosmetics. It is better, in the beginning, to use them one at a time, until you become proficient. Then to proceed to the next one, and until you are sure just where you should place your rouge, use very little of it, so that it is never obvious. Colour your lips with a finger, but don't let the colouring be heavy because this is distasteful. And brush on your powder with a downward movement always.

If you are uncertain about the cosmetics you are now using, won't you let me advise you? If you feel that none I have described fit your particular type, let me have details. It is always refreshing to discover a new type of loveliness.

MY READERS ARE ASKING:

I WOULD value your advice very much if you could tell me how to take about four inches off my bust, which is 33½ inches. When I wear anything light fitting I feel terribly embarrassed. Otherwise I have a good figure. Also could you tell me how to cure a greasy skin, with enlarged pores and blackheads? I shall be waiting your reply eagerly.—BLONDIE.

I would like to send you a chest-reducing exercise, but am a little worried because the measurement you give is really small, and to lose four inches would leave you with a flat-chested appearance. Besides, if there is no real superfluous flesh on the chest, the exercise would make no difference. Will you write again if you have made a mistake in the measurement?

I SUFFER from a mild form of acne, and shaving for me is a torture. For no matter how I try to avoid the pimples, I can't help cutting them, with the result that my face is red and blotchy, which I find cannot be improved. A friend told me to try peroxide, but if you could tell me of anything to get rid of this embarrassing complaint, I would be very grateful.—A CONSTANT READER.

I want you to try out a "cure" I suggested some time ago, and which many readers have reported as entirely successful, though in advanced cases it takes time. An acid-reducing milk taken inwardly, and outwardly a healing cream. A free sample of this cream is offered to readers who care to send 1½d. to cover cost of postage. In your diet, for a period, avoid thick soups, mayonnaise, acid fruits such as plums, rhubarb, red or black currants, lemons and tangerines, and take six glasses of water between meals.

I HAVE hair on my upper lip, also on my chin. I am using a cream, but find it very drastic. Please tell me what to use, as my skin is very tender. Also I suffer from an internal ailment. Please tell me what to use.—SUSIE (Ireland).

As you have already used a depilatory, I am afraid you will have to continue with it, but I think a hair-removing paste would be better for that skin than what you are using. In regard to your internal complaint, I would like to write you personally about this, but it is definitely a trouble you can relieve yourself, even if it cannot be cured. There is no need to worry about it.

I S it good taste to use liquid enamel on the toenails? My father says it isn't, but all my friends who wear toeless sandals wear it, and I don't want to feel out of it. I will accept your decision, Elisabeth Ann, because you always strike me and my friends as having exquisite taste, if I may say so.—ELSIE (Margate).

Painting the toenails is a matter of personal taste. I have seen fashionably dark ones, and I have seen colourless ones. If you want to look "different," use a colourless enamel merely to define the nail. With white sandals these look rather nice, and are, I think, more attractive than the dark ones. Of course, you will take care of the cuticles if you are exposing your toes?

(ELISABETH ANN is always delighted to hear from you and to solve your beauty worries. In fact, as the warmer days approach, her letter-bag becomes heavier and heavier with holiday queries. Address her c/o RADIO PICTORIAL, Chansitor House, Chancery Lane, London, W.C.2, enclosing stamped addressed envelope for her response.)



Greer Garson, the attractive red-head, star of stage and studio successes



This beautifully cut Ribbolastic swimsuit of exciting fabric can be had in several different colours which are fast to sea and sun

B.B.C. Talks for Women

10.45 a.m. National. **MONDAY.** Week-ends at Work—On the Southern Railway, by a Traffic Controller.

Tuesday. No talk.

WEDNESDAY. Travellers All—Among the Mountains on India's North-West Frontier, by Mrs. Lorimer.

THURSDAY. At Home To-day.

FRIDAY. Health At Your Service. My Day's Work, by a Public Health Bacteriologist.

SATURDAY. The Week in Westminster, by H. Charleton

KERCHIEFS ARE FASHIONABLE

By Elisabeth Ann

PROBABLY you have seen the number of bright kerchiefs, in silks and novelty cottons, suggested for the holidays—Paisley designs with red borders to wear at the throat of a white tennis coat, and spotted taffetas which can be worn over the head, the point forward, to protect from the sun's glare when you are sun bathing. But have you thought of making a kerchief "top" for your shorts or your wrap around skirt?

You can achieve it like this. Buy one yard of fabric—Tootal's spot taffeta is intriguing, at 2s. 11d. a yard, or Lystav if you prefer the coolness of linen, at 3s. 11d. Fold it bias wise, as you see in the diagram at the bottom of the page, and cut through the centre so that you have two complete triangles. One triangle, hemmed or picoted at the edges can be worn as a sun "helmet" and the other should be shaped slightly, as in diagram, and finished with hem or picoting. Cut two narrow strips of fabric, a yard each in length. One of these should join the kerchief at the top point (thread elastic into it or tie at the back of the neck, as you prefer). Cut the other strip in two, join to the side points of the kerchief, and tie at the front after crossing the kerchief across the back.

If you want to give your kerchief a Hawaiian touch, thread some wooden beads round the neckband. I am sure you will like the result.

Then you will discover that sashes are adding to chic this season. A bright coloured sash, reversible, will enliven a last summer's frock, and it should knot or tie at the front side hip, not at the back. Orange with green are attractive on yellow or gold. Two shades of blue on pink, and emerald or coral look happy on white. Don't be afraid to have long ends to the sash—and you will probably find it simpler to make these sashes yourselves.

And now shall we redecorate a hat of which you are a little tired? Streamers are plentiful this year—tying round the crown and flying away behind the hat for at least twelve inches. Or more softening is the tulle or coloured net gathered together; taken round the crown, and tied in a little bow at the back. Red on a white felt or straw is charming—parma mauve on black. Just take your half yard of net veiling, gather the width of it in your hands, and draw it round. Then secure with needle and cotton. If you prefer, you can take a piece of the net veiling just over the brim of the hat so that it touches the nose—it should go no farther.



A streamer of mauve tulle adorns a little cap of paper chips (Derek Skeffington)

GARDEN NOTES

By F. R. Castle

AMERICAN Blight.—This is already well in possession of many fruit trees. To destroy it in tall trees a good up-to-date garden pump is necessary, and an approved insecticide used. Where the pest is within easy reach of the ground, a camel hair brush, dipped into olive oil, will be a cheap method of dispatch.

Runner Beans.—Encourage these to make as much growth as possible, always avoiding water direct from a deep well. Frequent soil stirring with the hoe, and an occasional wash all over by means of a syringe, will often stimulate growth better than dribbles of water at the root.

Lettuce.—Make a sowing of *May King*, or *Sutton's Ideal*.

Either of these can be relied on to stand periods of drought far better than other more popular varieties. Instead of sowing broadcast, sow the seed very thinly in shallow drills into which a little artificial manure has been sprinkled. After watering the drill, sow very thinly, and when the seedlings appear, immediately thin out.

Dwarf Beans.—There is yet time for further sowings of these to be made. If the soil is light, instead of sowing on the level, draw out shallow trenches with the hoe, and soak the seeds for ten minutes before sowing. Also give the trench a good soaking. Allow each seed at least nine inches—more if possible. A weekly wash with very weak soot water will benefit both the growth and cleanliness of the plant.

Celery.—Get the plants out during the next few days. Bonemeal is a cheap and lasting food for the roots. A handful to a yard run of trench ensures a sturdy growth. Make the bottom soil very firm before planting, and allow each plant ten or twelve inches. Plant with a trowel, and, if possible, shade the run for a few days.

READERS' QUERIES:

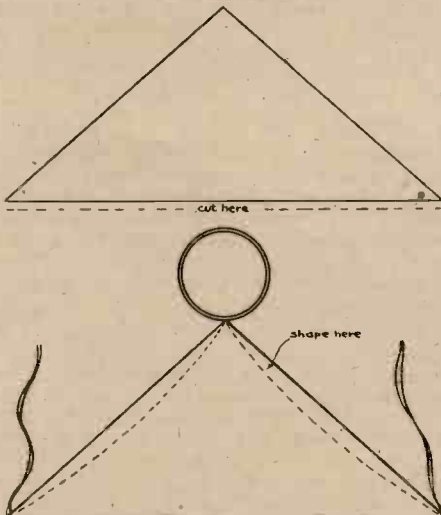
AS I am coming to London shortly on a shopping expedition, I should like your advice as to where to go for inexpensive lingerie and holiday clothes. I am stock-size, by the way.—**BETTY BLUE.**

You will find an attractive range of lingerie (knitwear and washing silk) as well as holiday ensembles, at Messrs. Staggs of Leicester Square. at inexpensive prices. Let me know if I can advise you further.

ALITTLE time ago you mentioned an artificial silk called Fibro (I think it was). Can you tell me where to get this and how much it is? I have been told rayon is the same thing.—**WONDERING.**

The Fibro comes under Messrs. Courtauld's range of artificial silk crêpes, et cetera, and can be obtained at most good class stores, ranging in price from 2s. 11d. a yard. The newest synthetic silk fabrics imitate taffeta, crêpe de chine, and matt crêpes in appearance, with much longer "life."

Write **ELISABETH ANN** c/o **RADIO PICTORIAL**, Chancery Lane, London, W.C.2, if you have a dress query. She is always delighted to advise you by post. And please enclose stamped addressed envelope with your enquiry.



SIMPLE CHUTNEYS

By Mrs. R. H. Brand

GREEN GOOSEBERRY CHUTNEY

Ingredients.—3 pints fully grown, unripe green gooseberries, ½ lb. chopped onions, ¾ lb. brown sugar, ½ lb. sultanas, ½ lb. seedless raisins, 1 dessertspoonful each of salt and ground ginger, ½ teaspoonful cayenne pepper, 1½ pints malt vinegar.

Top, tail and slice the gooseberries. Clean the sultanas and raisins and cut the latter into halves. Put the gooseberries into a preserving, or large enamelled stewpan.

Add the rest of the ingredients and stir over a very low heat until the sugar is quite dissolved, then bring slowly to the boil and afterwards simmer gently for 1 hour, or until thick, stirring often. Put into warm jars and cover closely.

RHUBARB CHUTNEY

Ingredients.—3 lb. rhubarb, 2 lb. brown sugar, 1 lb. apples, 1 lemon, 1 tablespoonful (level) salt, ½ teaspoonful cayenne pepper, ½ lb. sultanas, ½ oz. garlic, 1 pint malt vinegar, 1 oz. root ginger.

Wash the rhubarb and cut it into small pieces. Peel and core the apples and chop finely; strain the lemon juice. Clean the sultanas, bruise the ginger and peel, and chop the garlic very small. Put all the ingredients into the preserving pan, stir over a low fire until boiling, and then simmer very slowly until the mixture thickens (from 1½ to 2 hours). Stir very frequently. Pour at once into warm jars and cover. It will keep a long time.

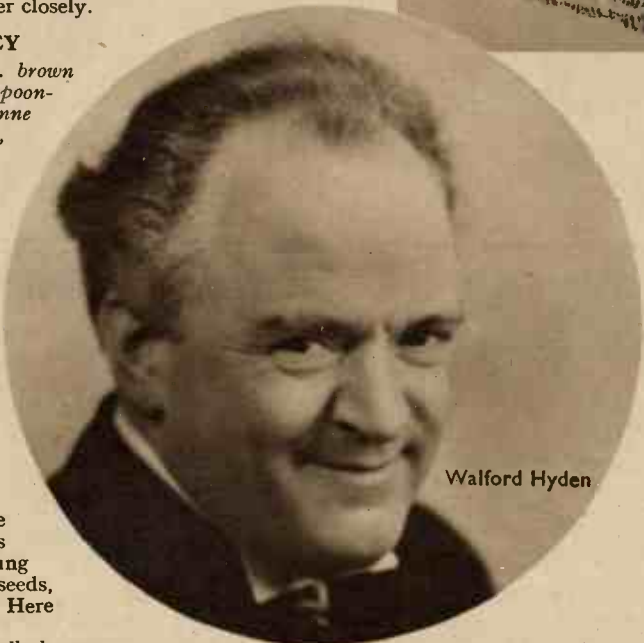
PICCALILLI

Piccalilli is always a favourite and any suitable vegetable, such as cauliflower, French beans, young carrots, young marrow, nasturtium seeds, radishes and cabbage may be used. Here is a recipe:—

Ingredients.—1 small cauliflower, ½ lb. beans, 1 lb. shallots, ½ lb. onions, ¼ lb. gherkins, ½ marrow (if liked), 1 quart vinegar, 1 oz. ground ginger, 1 oz. mustard, 1 oz. pepper corns, 6 cloves, 6 oz. sugar (demerara), ½ cucumber.

Wash the vegetables very thoroughly and drain well. Cut the cauliflower into small flowers, and peel and cut up the onions, shallots, gherkins and cucumber. Put them all together on a large dish, sprinkle with salt and leave for a day. Then dry the vegetables in a cloth or in the sun, and afterwards pack them into a large pickle jar. Put the vinegar into a stewpan with the sugar, and stir until it is dissolved; add the cloves, mustard, pepper corns and ginger mixed together with a little extra vinegar. Boil all together gently for 10 minutes, then pour over the vegetables and allow to cool. When perfectly cold, the pickle may be covered, and it must be quite air-tight.

When your "Thermos" flask cracks, save the composition screw top from the dustbin. It will make a very good substitute for a tooth glass and is unbreakable



Walford Hyden

DAILY DIETS

By Verity Claire

5. WALFORD HYDEN

I HAD tea with Walford Hyden and his family in his beautiful studio in Holland Park. Surrounded by cakes, sandwiches and good things of every description, which we were all eating happily, Mr. Hyden was taking nothing but tea.

"Don't you eat anything at tea-time?" I asked. "Never," said Mr. Hyden. "I have nothing but tea."

This didn't seem unusual and I supposed he would eat a good breakfast to fortify him for the enormous amount of work he does during the day. Directing seven orchestras takes a lot of doing.

"Breakfast?" said Walford Hyden. "I never touch it. I have early morning tea and then a bottle or half a bottle of Vichy water."

"That's what gives him that schoolgirl complexion," said his mother.

His skin is very clear and fresh.

"Lunch, then?" I asked. Surely he ate a large lunch?

"I very seldom have any," said Mr. Hyden.

This was incredible. Did he never eat?

"When do you take a meal?" I persisted.

"Usually at dinner-time," he said, "then I have a large meal. During the day I seldom have time to eat. When I'm in the country I eat more than anyone else; five large meals a day don't seem too much for me. But in London—I'm just not interested in food."

A marvellous man! He looks extremely healthy on this frugal diet. One large meal a day, either lunch or dinner, usually dinner, and practically nothing else. A few sweets occasionally, but that's all.

"Do you drink anything?"

"Oh, yes!" he said. "There you have me! Chiefly beer, and some wine."

"Smoke?"

"Yes, all day, and before breakfast, too."

"That's what stops him being hungry," said his mother.

"When you do eat, what do you like to have?" I said.

"A sandwich for lunch, nothing more, and a cup of tea in the afternoon," said Walford Hyden. "At dinner I like *hors d'oeuvres* or grapefruit, then a nice *bortsch* (a Russian soup) with cream. I'm rather fond of well-cooked fish with cheese sauce, then perhaps a little cheese and biscuits, and a cup of coffee to finish."

"Are you a vegetarian, then?" I queried.

"Oh, no, quite the contrary. My wife is a very strict vegetarian but I eat all kinds of food. And I don't diet to keep slim as you ladies do. Though why you do I don't know!"

"One more question. Have you a favourite dish?"

"Well, perhaps *Goulasch* is one of my particular fancies. I like that very much," said Mr. Hyden.

Mrs. Hyden remarked that her son was a very cheap person to feed when in town, but that in the country it was a different matter.

"But I haven't much time for the country," smiled Mr. Hyden, "so on the whole I don't cost a great deal to maintain!"

FIVE-SHILLING HINT

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

LOOK AFTER YOUR WATCH

HERE is a useful idea for preventing damage to your watch through dust and dirt getting into the works. Take a sheet of ordinary white paper and cut from it a piece to fit exactly inside the cover of your watch. Then soak the paper in petrol or paraffin and place it inside the back of the watch. If you renew the paper from time to time, you will find it a most successful protection against dust.—Miss F. Lawrence, Chalk Hole Farm, Margate, Kent.

TO PREVENT MARKS

TO prevent the feet of tables and chairs marking lino and polished surrounds, cut some pieces of felt (round or square as the case may be) from an old felt hat, and glue to the bottom of the legs.—Mrs. G. Evans, 56, Victory Road, Derby.

A quick method of hanging up a cloth or towel: just push it in. The bristles hold it firmly, yet release it at the first tug





TANG

Euthymol's TANG comes as a pleasant surprise from the first moment of use! It refreshes the mouth and keeps it wholesome. You will enjoy using Euthymol—the dentifrice that attacks dental decay germs and helps to keep your teeth strong, white and beautiful.

Chemists sell large tubes with the convenient spring-cap at 1s. 3d.

Euthymol TOOTH PASTE

Kills Dental Decay Germs in 30 Seconds

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ADDRESS

AN OXYGEN BATH IS A BEAUTY TREATMENT

To bathe in soft, fragrant 'Reudel' water, supercharged with beautifying oxygen, is to ensure "all-over loveliness" and petal-soft, flawless skin. 'Reudel' Cubes—the oxygen cubes—make every bath a beauty treatment for 2d. only.

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OXYGEN BATHS FOR LOVELY SKIN

FOOT-JOY
With 50 Years' reputation, are the finest feet preparations at any price.

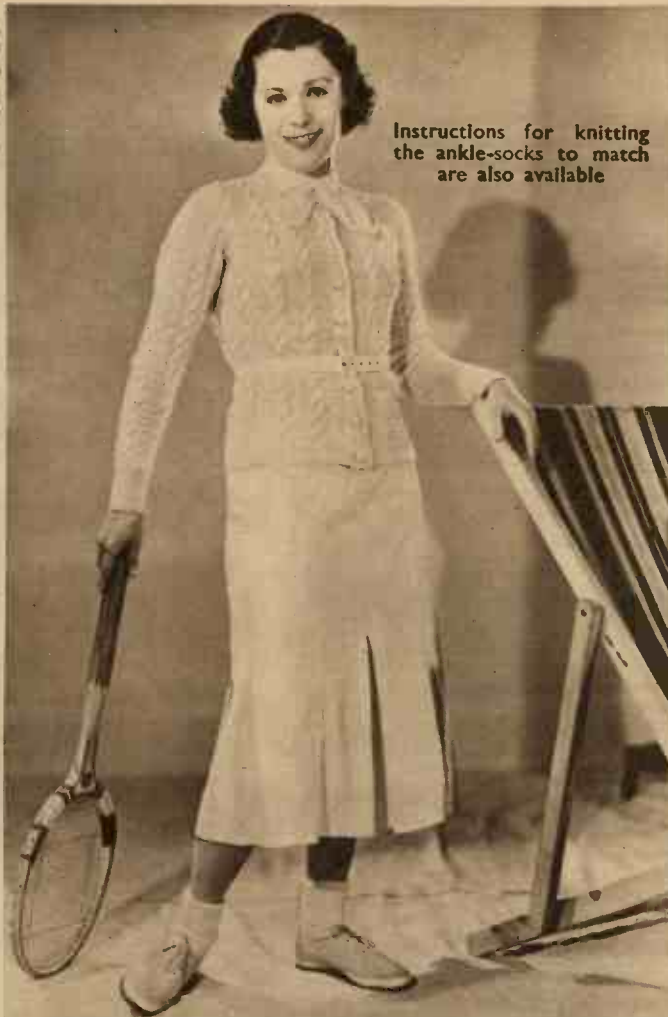
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LISTEN-IN TO **RADIO NORMANDY** each Friday in June and July at 5.30

Plasters Also 1½d. and 3d. Powders 1d. and 4d.

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From all Chemists and Stores.
HOBSON, TRIMBLE & Co., Ltd., LEEDS



Instructions for knitting the ankle-socks to match are also available

IDEAL FOR TENNIS

This delightful cable cardigan in "Crepe Spun" costs only 5s. 3d. to knit for yourself—perfect for holidays and sports. The barley-sugar stripes and the cross-over collar have a special appeal

into the backs of the sts. on the first row. On the next row rib across 9 sts., cast off 3 sts., and complete the row.

On the following row work along as far as the cast off sts., then cast on 3 sts., and complete the row. Now complete the ribbing border.

On the next row change to the main pattern as for the back and work as far as the last 5 sts., rib these. Work 12 more rows in the pattern, keeping 5 sts. at the front edge in the ribbing.

On the next row work over 9 sts., cast off 3 sts., and complete the row.

On the following row work along as far as the cast off sts., then cast on 3 sts. and complete the row.

Continue making buttonholes on following 20th and 21st rows until there are 9 buttonholes in all, and at the same time when there is a depth of 5 inches from the beginning, on the next and every following 8th row inc. in the edge st. at the side edge until there are 10 inc.

Continue with the side edge straight until this is the same depth as that of the back to the armhole.

Shape the armhole by casting off 4 sts. at the beginning of each of the next 2 rows commencing at the armhole edge, then by dec. the edge sts. at the same edge on alternate rows until there are 5 dec. in all.

Now keep the armhole edge straight until there is a depth of 2 rows past the 9th buttonhole.

On the next row—beginning at the front edge—cast off 17 sts. and complete the row.

Continue the neck shaping by casting off 3 sts. at the beginning of each of the next 3 rows, commencing at the neck edge, then by dec. the edge sts. on the same edge on alternate rows until there are 4 dec. in all.

Continue straight until the armhole edge is one pattern longer than that of the back. Cast off.

THE LEFT FRONT

Make this to match the right front, with all shapings at opposite edges, without buttonholes.

THE SLEEVES

Begin at the cuff edge by casting on 54 sts. Work in k. 1, p. 1 rib for a depth of 3 inches, working into the backs of the sts. on the first row.

On the next row k. twice into every 5th st., making 64 sts. on the needle. Now begin the cable pattern as for the back and work a depth of 11 rows. On the next and every following 8th row inc. in the edge sts. at both ends of the needle until there are 88 sts. on the needle. Work 3 rows straight.

Now inc. as before but in the next and every following 4th row until there are 102 sts. on the needle. Work 3 rows straight. Shape the top by dec. the edge sts. at both ends of every row until 22 sts. remain. Cast off. Make the second sleeve in the same way.

THE COLLAR BAND

Cast on 2 sts. Work in k. 1, p. 1 rib, inc. in the edge sts. at both ends of every row until there are 23 sts. on the needle. On the next row rib (Please turn to page 26)

MATERIALS.—9 ozs. Jaeger "Crepe Spun" in white; 9 white ball buttons; a pair No. 9 knitting needles.

MEASUREMENTS.—Length from the top of the shoulder, 20 inches; width all round below sleeves, 34 inches; length of sleeve and shoulder from neck, including cuff, 27 inches; length of sleeve seam, including cuff, 18½ inches.

TENSION.—15 sts. to 2 inches in width; 9 rows to 1 inch in depth.

ABBREVIATIONS.—K., knit; p., purl; sts., stitches; dec., decrease; inc., increase; tog., together; rep., repeat.

THE BACK

BEGIN at the lower edge by casting on 112 sts. Work a depth of 13 rows in k. 1, p. 1 rib, working into the backs of the sts. on the first row. Change to the following pattern:—

1st row—P. 2, k. 2, then * p. 8, k. 2, p. 4, k. 2, and rep. from * all along, ending p. 8, k. 2, p. 2. 2nd row—K. 2, p. 2, then * k. 8, p. 2, k. 4, p. 2, and rep. from * all along, ending k. 8, p. 2, k. 2. 3rd row—As for the first row.

4th row—P. 4, then * k. 8, p. 8, and rep. from * all along ending k. 8, p. 4. 5th row—K. 4, then * p. 8, k. 8, and rep. from * all along, ending p. 8, k. 4. 6th row—As for the 2nd row.

7th row—As for the 1st row. 8th row—As for the 2nd row. 9th row—As for the 5th row.

10th row—P. 4, then * pass the next 4 sts. to a spare needle, k. the next 4 sts. then k. the 4 sts. on the spare needle, p. 8, and rep. from * all along, ending p. 4. These 10 rows form the pattern. Continue in the pattern until the work measures a depth of 5 inches from the beginning.

On the next and every following 8th row inc. in the edge sts. at both ends of the needle until there are 132 sts. on the needle, working the added sts. to the pattern when possible.

Continue quite straight on these sts. until the work measures a depth of 13½ inches from the beginning.

Shape the armholes by casting off 4 sts. at the beginning of each of the next 4 rows then by dec. the edge sts. at both ends of the needle on alternate rows until there are 5 dec. at each edge. Work quite straight for a depth of 5 inches, finishing at the end of the 10th row of the pattern. Cast off.

THE RIGHT FRONT

Begin at the lower edge by casting on 67 sts. Work a depth of 6 rows in k. 1, p. 1 rib, working

JOHN TRENT, in this authoritative article, reveals an outline of the— B.B.C.'s PLANS for SUMMER VARIETY

WHEN they hear the cuckoo they say that Spring has come; and when I hear a concert party I know that Summer is here. Last week Harry Gordon of Inversnecky and his Company broadcast from the Beach Pavilion, Aberdeen, and that is good enough for me. Producers may stage a concert party in a studio at any time of the year but artists like Harry Gordon do not take their company to a Beach Pavilion before the season starts.



Davy Burnaby (left) and Harry Pepper will com- pèrè the concert party broadcasts



Harry Pepper is in charge of "Shows from the Seaside." Next week he takes us to Bourne- mouth for G. P. Catchpole's show, then a fortnight later to Shanklin for Powis Pinder's party, "Sunshine," from the Summer Theatre.

Soon he will be off to Margate where there is an embarrassing choice, to pick a party for the week beginning July 19. Then some big hops, because the Fol-de-Rols are playing at Hastings, Llandudno and Eastbourne, and for one crowded hour in Bank Holiday week Harry plans to relay from all three.

Jack Rickard's concert party follows from Felixstowe a fortnight later and the season closes in September with a relay from Blackpool.

Dave Burnaby, doyen of the Co-Optimists, most famous of concert parties, and Harry Pepper himself will com- pèrè these shows. Sometimes they will be in a studio, more often at a mike in the wings of the seaside theatre whence the broadcast comes.

In weeks between relays from the coast, "The White Coons" fill the bill from Studio BA at Broadcasting House. I need say no more about this, we all know the "goods" to expect.

To dance band fans the return of Ambrose will be the event of the season. He starts with an afternoon session on July 11 and takes the late night period on the following Saturday.

In the July revue Messrs. Murgatroyd and Winterbottom bring their Missis's to the mike. Let us get this right, Mr. and Mrs. Murgatroyd are Ronald Frankau and Renee Roberts and Mr. and Mrs. Winterbottom are Tommy Handley and Jean Allistone.

Mrs. Murgatroyd, meaning Renee Roberts, who is Mrs. Frankau, has presented Ronald with a baby girl. Both doing nicely, thank you. Meanwhile father has been preparing the revue. "You ought to see us" is the title at the moment, and Ronald Frankau intends that it shall be very West End

with twenty scenes lasting three minutes in the hour. Watch the big red second-hand closely, Ronald!

The spirit moved A. J. Alan to compose another story which he promises to tell on July 1 and 2. The B.B.C. never presses the man of mystery to come to the mike. Genius of this order should never be forced. A. J. rings up when he has a tale to tell and Eric Maschwitz books a date.

Next month it will be just a year since Stanelli's Bachelor Party first broadcast and the anniversary is being celebrated by a special show extended to an hour. Round at St. Georges Hall they say that it takes a year to build up a star act, and they now believe that Stanelli's Stags are winners.

Henrik Ege and Geoffrey Henman are writing a musical comedy called "The Barleys Abroad" for production in July, and in it there is a fat part for a droll fellow named Claude Dampier.

Talking of stars, John Sharman's Music Halls continue on alternate Saturday nights, right through the Summer, and I hear a whisper that they will become a weekly feature in the Autumn. Meanwhile we are going to hear in these programmes such favourites as the Mills Brothers on the 27th, and later Will Hay and Billy Bennett.

During the holiday months a more or less general shuffle of dance bands is inevitable, but so as not to disappoint his public Geraldo is returning specially from his holiday to conduct the third Romance in Rhythm programme of the current series.

In August too, George Scott-Wood of Six Swingers fame, starts a new thirty minute feature called "Evergreens of Jazz." Carroll Gibbons and Louis Levy continue their dance music features

now running and Sydney Baynes, heard in the theatre at Radiolympia for the last three years, conducts some non-stop programmes.

Ashley Sterne, incomparable humorist, and A. T. Thompson have written a new musical called "Cottage Loaf," which Archie Campbell is producing in the first week of next month.

Revivals are not strictly news, but some good shows are worth hearing twice, and I shall listen in July to "The Silver Patrol," and to Derek McCulloch's production of "The Charcoal Burner's Son."

In the first week of August, Ernest Longstaffe revives Coster Carnival, the bank holiday show written for the mike by a regular radio actor who should and does know his business—Cyril Nash—and Gordon McConnell produces once again "La Vie Parisienne."

Just as most of us are returning from August holidays a new mystery serial starts, featuring dance bands this time instead of café orchestras.

Eric Maschwitz promises to choose a plot quite different from "The Mystery of the Seven Cafés," and just as thrilling.

In the same week, that starting on August 23, Willson Disher, the man who rang the bell with the Old Time Music Halls, is responsible for a forty-five minute programme tracing the history of Songs of the Seaside which, by the way, is also its title. Nor forgetting to mention Radiolympia, and the regular short features we already enjoy—Sydney Howard, Bobbie Comber and Claude Hulbert, Camp Fire on the Karoo, The Vagabond Lover, Racwicz and Landauer, and a new one to come, "The Three Musketeers,"—that seems to be the full story of the Variety Director's summer plans. And great fun, too!



A broadcast of Powis Pinder's "Sunshine" concert party from Shanklin will be one of the high-spots of the summer radio season. Such radio favourites as Arthur Askey, Raymond Newell and Mario de Pietro are in the cast

Geraldo sacrifices part of his holiday to give us our summer "Romance in Rhythm"



Tea-Time Topics

No. 17

VIVIENNE
BROOKS

By

Susan
Collyer

Susan Collyer takes tea with one of Henry Hall's popular crooners and reveals her as a lover of clothes, her dog and her car—and also as a brilliant snooker player!

ON the air, Vivienne Brooks is a riot. On earth—for instance, on the floor of the Maida Vale B.B.C. cafeteria—she is a distinctly personable young woman, with full red lips, velvety brown eyes, clusters of dark brown curls, and a dashing little black pillbox hat.

I had tea with her at the aforesaid cafeteria this week. Her engagement with the B.B.C. dance band is one of radio's most recent success stories.

"Had you much experience of broadcasting before you joined the band?" I asked.

"None!" said Vivienne.

"None?"

"No, I had a job as a pianist and did cabaret work, at the piano, at various clubs in London. Then an agent brought me along one day for an audition here."

"When was that?"

"In February, I should think it was. After I had played my bit, I asked, 'Who is that man in front there?' That, of course, was Henry Hall.

"He asked me if I could croon, and when I said yes, suggested I should come back again for another audition in a fortnight as a crooner. So I did—"

"And you got this job."

"Yes, I began on March 1. And my ambition is to stay here as long as possible."

Vivienne had been a jazz pianist ever since she left school, but that one audition changed her career overnight, and she is very content with her new role of vocalist.

"The number I like singing best," she said, "is 'You are Dancing on My Heart.'"

I could not help wondering if anybody was dancing on hers. But no, Vivienne is heart-whole and fancy-free at present and, what's more, doesn't think she will get married yet awhile. "Not while I have a career," she says, "The two never fit.

"Still, I should like to have a house of my own—in town, of course. Not that I am very

domestically inclined. I am fond of going to the pictures and the theatre—in order to study style, you know, and see other artists."

"Your favourite film star is . . . ?"

"Oh, Garbo. I am awfully keen on her. And Bing Crosby I like best for his type of work.

"I am seldom in in the evenings, because of my work. I like going out to dinner at night, too, for the sake of relaxation, and eating all the most expensive things I can think of—oysters and French salad with a good dressing."

"How do you spend your spare time—when you have any?"

"I play tennis and ride—but snooker is my real hobby. I entered for the amateur championship this year, but I had to scratch when I got this job. No time.

"Another hobby of mine is millinery. I make all my own hats. You see, I was once a milliner's apprentice."

I understood now why that little black pillbox hat had caught my attention to begin with. It was perfectly plain, with a very Spanish-looking veil that fell each side of her face like a curtain, and hung down the back. Most original—and provocative.

"Clothes are my only interest in life," declared Vivienne, with a smile.

In spite of this assertion, there are other things Vivienne is interested in. She has two cherished possessions—a golden cocker bitch, called "Lady," and a brand new car.

"I'm a very safe driver," she said, "if not particularly fast."

Vivienne lives with her mother and grandmother. Her mother never misses a broadcast, and always tells her whether she has been good or not.

"But broadcasting suits me better than cabaret," says Vivienne. "I'm not nearly so nervous in a studio as I am in front of an audience. And Henry is a wonderful man to work for—so easy, so unaffected. He's the finest boss anyone can have."



News and views on band matters—picked out by a Man Behind the Scenes.

IRVING MILLS, one of the outstanding producers, agents and showmen of Broadway, has just gone back after a visit to London agents which was kept secret—almost.

Mills has a scheme to bring Cab Calloway and Duke Ellington over here in the autumn—and this will mean a fortnight's unadulterated joy for hot-rhythm fans. There are difficulties because of employment bureau regulations, but the Mills Artists' agency on Broadway is now busy straightening out the troubles with the labour authorities.

Ambrose's plans until he goes to America are still in the air. At the last minute he had to drop his projected Dutch tour. Harry Roy's leaving the May Fair was no surprise to those who follow dance music policy closely. Maschwitz has agreed to regular B.B.C. dates from September onwards, so the Tiger will still be heard! Jack Hylton has written me a long letter explaining his broadcast plans in New York. Not much use telling you, unless you have a short-wave set to hear him direct; but the main fact is this—he is not coming back.

His friends and his band over here may deny this, but I can only say I have it straight from the Hylton's mouth. The plain reason is that he is nicely settled under contract, and the money is good. Like Ray Noble and Al Bowly, he finds dollars worth earning. You can tune to Hylton through Pittsburgh W8XX on a short-wave set.

Line-ups for gramophone recording aren't always the same as those of bands on the air.

Two good records of the week are "I'm Putting all My Eggs in One Basket" (Decca F5915) and "I'm Gonna Clap My Hands" (H.M.V. B8429). Line-up of the Louis Armstrong outfit on the first disc is: Phil Waltzer and Paul Ricci (alto and tenor sax.), Sid Trucker (baritone sax.), F. Berigan and R. Mayhew (trumpets), Al Philburn (trombone), Fulton McGrath (piano), Dave Barbour (guitar), P. Peterson (bass), Stan King (drums) and, of course, our Louis at the trumpet.

By the way, I learn that Louis Armstrong has parted with one of his men (B. Addison), a former guitar player, to the Mills Brothers new combination, which now includes Addison and Mr. Mills Senior in place of the dead John Mills.

Gene Krupa's band recorded the "Clap My Hands" number, and the line-up in the studio was Choo Berry (tenor sax.), Benny Goodman (clarinet), Roy Eldridge (cornet), Jess Stacey (piano), Alan Ruess (guitar), Israel Crosby (bass), and Krupa himself on the drums. The vocal was sung by Helen Ward, of whom we may hear much more.

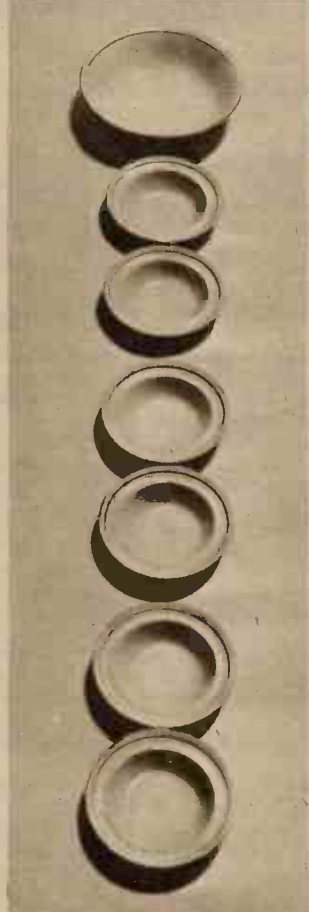
One of the runners-up for the title of Television Music Director was Philip Martell, now with the A.B.C. cinema circuit. The idea of joining the B.B.C. didn't appeal to him, but he has agreed to broadcast—and has fixed July 8 and 15 as the dates. His stage show will probably be one of the first to be televised with a dance band, and will include crooner Helen Raymond.

Billy Cotton has fixed some more B.B.C. dates following those on June 1 and 9. He is now fit and well again, Art Strauss and Laurie Johnson conducting the band while he was in the nursing home, and the business side being run by Art Gadsby. I understand that Gadsby fixed some B.B.C. dates while Billy was recuperating—and now the band is rehearsing double-quick time to get the new numbers ready.

Now that Lew Stone's band is settling down nicely to their West End job, ex-members of the old band are fearing they'll fall out of the limelight. The Radio Three, popular rhythm vocalists, have made a foursome and should get some B.B.C. dates. The four are now Harry Berley, Al Harris, Sid Burke, and (probably) Andy McDevitt, ex-of Ambrose's band—a fine four-piece band to accompany the Radio Three.

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★ **IMPORTANT**
No order accepted after first post, Friday, June 26.

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NAME

ADDRESS

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To (Newsagent)

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Please deliver /reserve/ for me a copy of "Radio Pictorial" every Friday for the next **FOUR WEEKS** and continue until countermanded.

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No. 3

You liked our Tea Set? Then you'll like our Fruit Set equally well!

"CAVALCADE"

On June 24 and 26 [8 p.m. National and 8 p.m. Regional respectively] "Cavalcade" comes to the microphone, an eagerly awaited radio event. Noel Coward's celebrated play has been seen at the Drury Lane Theatre and as an epic film and now it promises to become famous in a third sphere. In this article the background to the big broadcast is revealed

by

KENNETH BAILY

TENSE atmosphere. Nerves keyed up. Every face looking very serious. Talk in subdued voices only. Men wearing headphones sitting grimly silent before rows of shining knobs. Immaculate announcer standing seemingly nerveless. People spread about in six different studios. All eyeing blob of glass on the wall. Any moment it will change into a flashing red light. . . .

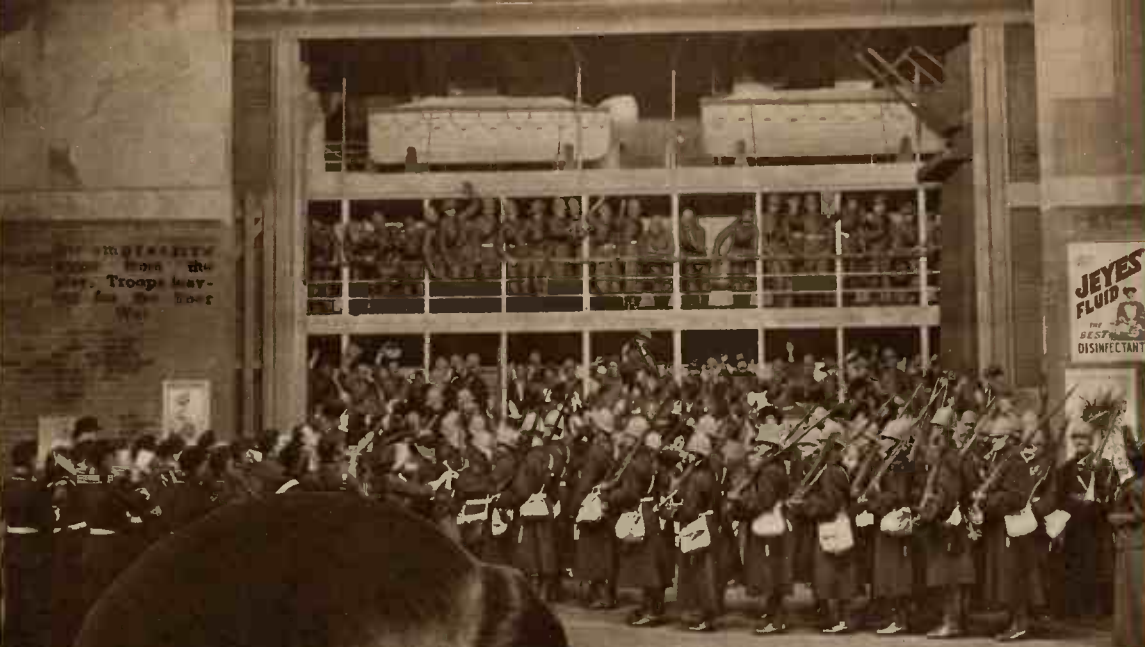
Thus, the zero hour before any big broadcast at Broadcasting House. And it will be like that on the nights of Wednesday and Friday next—only more so.

"Cavalcade" will be produced.

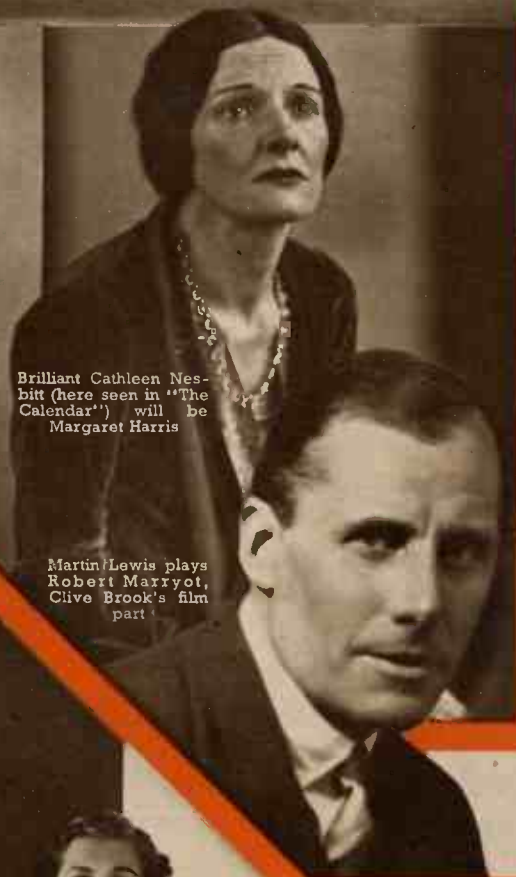
The whole of the sixth floor in the B.B.C. building, with the Concert Hall thrown in, will be required to accommodate this gigantic production. Noel Coward's twenty-two scenes which went to make the great spectacle of stage and screen, have now to be created purely in sound. Two producers, a consultant producer, and a studio expert sitting at a dramatic control panel tucked away in the roof of the building, will control at their finger tips ninety minutes of changing panorama and emotion portrayed in sound by a cast of thirty-four, and a dozen sound effects men, through twenty microphones.

The whole hour and a half of it will be flashed out to the Empire. Never before has so long a production been broadcast to back o' beyond. Plays for Empire production are normally kept to forty-five minutes.

A radio actress who, year in, year out has slugged away at numerous parts in countless radio plays gets her big chance in "Cavalcade." Mary O'Farrell, who will play Jane Marryot, may not be known too familiarly to you. Few of the "plum" parts in radio drama have come her way up to now. Now a very clever actress has



Noel Dryden, who will play Joe Marryot



Brilliant Cathleen Nesbitt (here seen in "The Calendar") will be Margaret Harris

Martin Lewis plays Robert Marryot, Clive Brook's film part



Felix Felton, one of the B.B.C.'s most brilliant young men, has spent many, many hours in adapting the play for the microphone



An old favourite is Joyce Barbour. She plays Ellen



Little Doreen Lotinga makes her first radio appearance as Fanny when a child



CAVAlCADE



One of the scenes in the stage play being the film Channel

a first-class opportunity to shoot herself to the top rank of the B.B.C. drama stars. Mary Clare who played the stage part and Diana Wynyard who did the film role, were neither able to take the broadcasting engagement. So it was that Val Gielgud turned his eyes nearer home, and in his studios found Mary O'Farrell. Miss O'Farrell was last heard in "Youth at the Helm."

Martin Lewis, playing opposite Miss O'Farrell, you may remember, as "Grey" in "Bill of Divorcement." This is his second broadcast. Familiar broadcasters in the supporting cast are: Joyce Barbour, Patrick Waddington, Norman Shelley, Anne Twigg, Carleton Hobbs and Charles Mason. Sheila Borrett has a small part, and Jasmine Bligh and Betty Cowell, the beautiful television announcers, have been given a few lines in the Edwardian party scene.

Val Gielgud, B.B.C. Drama Director, is himself in supreme charge of the production. Young Felix Felton has adapted Coward's play for radio, and will assist production. As well, Stephen Thomas, one of the new television producers, is acting as consultant producer. He was involved in the original stage production, so knows something about it. The full B.B.C. Theatre Orchestra, under conductor Mark Lubbock, and the Concert Hall organ, will be used.

When I went to see Felix Felton the other day, he had just been up half the night finishing off his adaptation.

"It was not because I was pushed for time," he said, "but because I couldn't leave it! It is a wonderful piece of dramatic writing, and though it fits in to radio form easily, where alterations or additions are necessary it has been extremely difficult making them match with Noel Coward's fine writing. He makes so many very fine points, that to meddle with his scenes is like ruining them, at first attempt! Before making even the smallest adaptation, I have had to think hours, before deciding how best to tackle it."

Mr. Gielgud and Mr. Felton are being equally as careful over their effects. Though many scenes depend largely on noises and music, they are using great restraint with effects, for only in that way is great radio drama made possible. Noises suggested, rather than "blasted-out" at the listener, make that kind of atmosphere which, when we get it in a radio play, is uncannily life-like.

You will know what I mean when you

Please turn to page 30



Laura Smithson has an amusing part as the cook



Clever Noel Coward, whose play, "Cavalcade," has already won fame on stage and screen



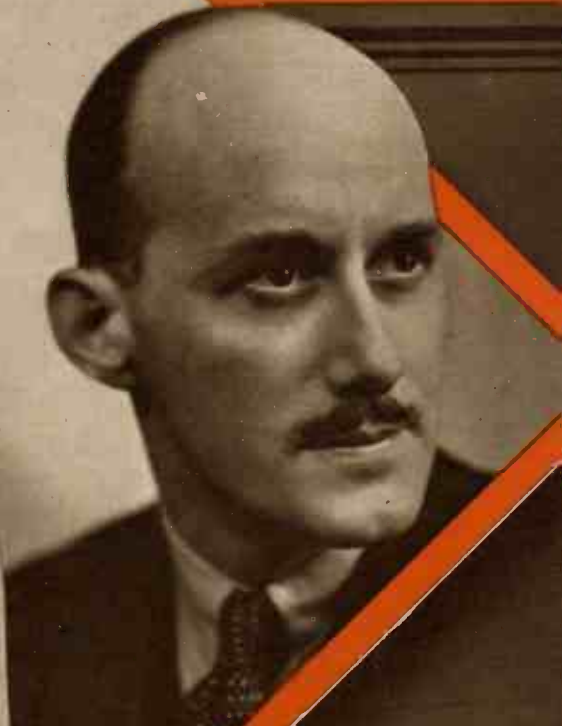
Patrick Waddington, popular with all, will be Edward Marryot



Lesley Wareing, the film actress, will play Edith Harris



The heroine is Mary O'Farrell, getting her big chance as Jan Marryot



Carleton Hobbs's voice will be heard as the Narrator, linking the many big scenes

"Cavalcade" should bring fresh laurels to Val Gielgud, the producer

Continuing Leonard Henry's Magnificent Serial "CONCERT PARTY"



UNDER WAY with the BIG IDEA!

BY
**LEONARD
HENRY**

WHAT HAS GONE BEFORE

LEONARD HENRY'S concert party is doing bad business at Brightbourne, although it is a bright, cheery show. Leonard is at his wit's end to know how to pull things round, and, while pondering the matter, he meets Scotson Towndale, a well-to-do man who takes a keen interest in the party. Towndale has a brain-wave and suggests that a way to attract custom would be to run a competition for amateurs, the winner to receive an engagement with the party for the rest of the season. Whilst walking along the front late at night, thinking of Towndale's scheme, Leonard sees a pretty girl struggling with a man. He rescues her and, late that night, Leonard is rung up on the 'phone. An unknown voice offers Leonard £100 to keep out of the unknown's affairs or hints that Leonard will regret it. Leonard thinks it is a gag and dismisses it from his mind.

Now read on.

ANGELA and Robert. Go and hide yourselves in a corner and practise that 'Love Me Alone' duet. The harmonised chorus was very ragged yesterday. Try to sing it as if you really love the girl, Robert—not as though you're drilling a squad on the parade ground.

"Arthur, I want you to show the kids that dance routine you were talking about to me yesterday. Pat and Cecile! Come here, darlings. You're doing splendidly, but it'll improve your speciality a hundred per cent. if you end the song with a neat little dance instead of just taking a bow. You have done some dancing, haven't you? In the panto? Yes. Well, you'll soon drop into this. Jimmy, where's the music of 'Give Me a Starry Night'? Thanks. Where's that chorus got to?—oh, here we are! One, two, three—that's right, thirty-two bars in the chorus. Just what we want.

"Pay attention, kids. We take it in four sections of eight bars each. Follow Arthur. Don't stand too close to each other till you've got the idea, then dance as tight together as you can get. Move just like one girl. Now, very slowly the first eight bars. Ready, everyone? Then let's go. One, two, 'Give me a starry night and da, da-da, da, da-da, da, da, da, da, de, da, da, da, diddy, de-de, won't you hug me, da-de, da-da da-de, da-da, Good. Repeat that. Bit slower, Arthur. Again. Now just once more, and I think you've got it. Splendid.

"Next eight bars. I want you to dance these in three-four time against the four-four of the music. Bit tricky, so be careful. One, two, da, da. . . . Once more, that bit. And again. Fine. Now the third eight bars you can do the scissors step. That's always a winner and as you know it you won't have much bother. Oh, I know. We'll do it with breaks. Tacit the second, fourth, sixth and eight bars. What's that? You don't know what that means? It's only that the music stops for those bars, but you carry on dancing. Oh, that's great. Got it first shot, but we'll take it once again for safety.

"Now for the last bit. That was a lovely step you showed me yesterday, Arthur. Can you do that, girls? Try again. Don't worry, Cecile, you'll get it in a moment. Dance that bit with

THE CHARACTERS

LEONARD HENRY.—Comedian. Himself.

ARTHUR COPLISS.—Crooner. Slim. Slight. Dark, wavy hair. Public-school accent, but not too obtrusive. First-rate dancer. Strong, and able to do acrobatic stuff with Angela Desmond without effort. Soft, caressing voice. Speaks to every woman as though he was in love with her.

ANGELA DESMOND.—Soprano. Metallic blonde. Hard boiled, and accustomed to getting her own way. In love with Copliss, and furious because he refuses to take her seriously.

BETTY BATES.—Soubrette. Leonard Henry's wife. Herself.

JIMMY DONALD.—Pianist. Cheerful, snub-nosed young fellow. Voice goes falsetto in moments of stress. Wizard at the piano. Manager to Leonard Henry.

ROBERT HARDING.—Baritone. Romantic appearance, but slightly wooden manner. No sense of humour.

PAT and CECILE LESLIE.—Close harmony singers. Sisters. First professional engagement in concert party. Aged 19 and 18. Rather sweet and unsophisticated.

OTHER CHARACTERS

SHEILA FORDYCE.—Aged 21. Dainty and slim. Never been on stage, but has had voice well trained and has been taught stage dancing.

SCOTSON TOWNDALE.—Well-to-do man. Thirtyish. Has taken a fancy to Leonard Henry and frequently patronises concert party.

AUGUSTUS LAMBERRY.—Tall. Six feet one. Fleeshy. In late twenties. Fat faced. Pompous.

her, Arthur, and guide her through it. Got it now, dear? Right. Well, just repeat that till the end of the chorus. Then we'll reprise the last eight bars to give you a dancing exit. Run to the right. Right over, kids. Now change your minds and back, across stage and exit left. Good.

"Not quite so loud, please, Robert and Angela. The kids can't hear their accompaniment. We'll take it up at the seventeenth bar, Jimmy, and straight through to the finish. Now do you think you can do the whole chorus, right from the beginning? Not too quickly, Jimmy. Watch Arthur, kids, he'll keep you to the steps. That's grand! All right, you can rest now. You've earned it!"

Dancing, songs, sketches, we went at it hammer and tongs all the morning. One day I shall be guilty of a very bad case of assault and battery. A well-meaning idiot will remark that running a concert party is money for nothing, and I shall grip one of his ears firmly in each hand and bang his head against a wall till his toenails drop off. No matter whether attendances are good or bad, there must be new material day after day and week after week. You work up a number and think you have a winner, and then all the radio dance bands decide to plug it and you might just as well have learnt "Annie Laurie" and not bothered.

I'd forgotten all about Towndale and his crazy competition when I saw him sitting patiently in the body of the hall, so I stopped the rehearsal and called to him to come up on the stage. I briefly explained his plan to the company and sat back and waited for the storm to burst. Arthur sat down and pretended to cry. Angela said, "How terribly thrilling! But aren't you afraid we'd be outclassed?"

Pat and Cecile Leslie said "Ooo, what fun!" They would, the dears. This was their first concert party engagement and they knew nothing of the joys of amateur competitions. I'd happened to see them in a small provincial panto, singing close harmony numbers, and was struck with their possibilities. Still only in their teens and very sweet and charming, they might easily be a star sister act in five years if they got the breaks.

Jimmy Donald said nothing but looked thoughtful, so I asked him his opinion. He was acting as manager for the show, as well as accompanist, and was quite a smart business man.

"I think it's got possibilities," he said slowly. "Of course, it'll have to go off with a bang, and without Mr. Towndale's help it wouldn't have an earthly, but—done just as he says—it might be a sensation. We can't be any worse in the soup, and it might just help us to scramble out."

"I think it's a deplorable idea!" exclaimed Robert Harding, our worthy baritone. "Surely you can't expect experienced and—er—talented professional performers to associate themselves with this kind of—of—Sunday School treat?"

All characters in this serial (with the exception of Leonard Henry and Betty Bates) are fictitious and do not refer to real people.

"How Golders Green must be missing you!" murmured Arthur acidly. "If you get much wetter, Robert, the sea breezes will make you ripple! The point is that everybody's tired of amateur competitions, everyone knows what they're like, and if this one has any effect at all it will be to kill the show stone dead. However, fight it out amongst yourselves. I go to question this charming stranger who has invaded our privacy."

He jumped over the footlights and walked towards a girl who was standing nervously at the far end of the hall, and we got on with the discussion. The general opinion of the more experienced members was that you can pull off a stunt like that when you're popular, but it was damned risky if the show was doing badly. Even Betty was rather against it, and I was on the point of thanking Towndale profusely for his trouble and saying we wouldn't adopt his idea, when Arthur came strolling back with the fair intruder, who proved to be Sheila Fordyce—the girl I had "rescued" the previous night. Arthur caught my eye and beckoned, so I joined them.

"Hullo, Jack the Giant Killer! Miss Fordyce has been telling me all about your exploits. Now she's trying to pluck up courage to ask you if there's a job going in the party."

"I'm not a dud, really, Mr. Henry," broke in the girl eagerly. "I've been right through Stedson's Dancing Academy and my voice has been well trained. I'm supposed to be able to put over a light song rather well."

She looked so pretty, her slim figure poised on her toes, the sun shining through the skylight on to her red-gold hair and making it flame with light, that it seemed cruel to dash her hopes.

"I'm awfully sorry, my dear. We're losing money already, and I simply couldn't stand another salary even if there was room for you in the party—which there isn't."

"Yet you are proposing to find a vacancy for a raw amateur and pay a salary into the bargain," said Arthur coldly. "It seems to me that to engage Miss Fordyce would strengthen the party, while to book the winner of an amateur competition would definitely weaken it."

I looked at Arthur curiously. It was not like him to champion unknown damsels so vigorously. But he didn't notice me. He was gazing at Sheila's hair with an expression of fatuous adoration that I had never seen him wearing before. I began to think our flinty-hearted crooner must be smitten at last. But I was wondering how to answer his argument when Towndale sauntered up.

"I couldn't help overhearing what you were saying," he remarked. "It strikes me it would solve all the difficulties if this young lady entered for the competition—and won it! Which I am sure she ought to do on her head!" he added, bowing gallantly in Sheila's direction.

"By Jove, that's an idea!" cried Arthur. After that he was as enthusiastic in support of the competition as Towndale himself. Between them they swept aside all objections and ten minutes

later we were irrevocably committed to the scheme. Jimmy and I hurried off to the printer to order special bills, while Arthur announced he would see Sheila home in case the Lamberry person was frisking anywhere about the front.

I didn't look forward a bit to seeing the printer, and when we reached his shop he showed no signs of slaying any fattened calves.

"Come to pay your bill, I hope, Mr. Henry."

"Well, not exactly, I'm afraid. In fact, Mr. Goodge, we want 25 six-sheets, 500 double crowns and 1,000 throwaways to advertise a special amateur competition we're running."

"No more printing all you've paid something on account, Mr. Henry," said the printer bluntly.

"Now, look here, Mr. Goodge, be a sport. You know perfectly well I could have gone to one of your rivals with this order and got it done without any questions being asked. But you've always treated me well, Mr. Goodge, and your printing is the best in Brightbourne, and as I was saying to Jimmy here as we came along, Mr. Goodge will see us through this for his own sake as well as ours. We've got some of the most influential local people behind this scheme, and it's going to mean big money in the near future. Now, here's the layout, Mr. Goodge."

I talked and talked, and at length Mr. Goodge showed signs of relenting.

"That little lot will cost you five pounds ten and six," he said gloomily.

"Oh my goodness!" I exclaimed. "Couldn't you leave out a few commas and a full stop or so and make it a bit cheaper?"

"That's my lowest price, Mr. Henry. Take it or leave it."

"Oh, well, if you'll promise to deliver them at the Pavilion at ten to-morrow morning. You will? That's grand. You're a goodge chap, Mr. Goodge. I like your type! God bless."

We were running children's matinées on Monday, Wednesday and Friday afternoons at reduced rates, and as we didn't give a formal show but did it on the lines of the Children's Hour of the B.B.C. with uncles and aunts coming in and singing songs and doing tricks on the family party idea, it meant we could take it in turn to have the afternoon off. Unfortunately, it was my turn to be on that day, and as Mr. Goodge had kept me talking a long time, it meant wolfing a sandwich and making a dash for the pavilion.

I worked like a slave to amuse the handful of mamma's darlings and nurses who sparsely sprinkled the stalls and caused quite a lot of mirth with an impromptu story of a very large lamb who would snap viciously at mint whenever he saw it, and when his pretty little shepherdess tried to put him in his pen at night, he said rude words to her and made her cry. But when it was all over and I was back at the hotel for tea with Betty, I felt thoroughly depressed.

"What's the trouble, Len?" asked Betty sympathetically.

"This confounded competition. If it comes off it might buck things up a bit, but if it's a frost we're absolutely done for. It's landing us in for quite a lot of extra expense, there'll be a salary to pay the winner for the rest of the season, there'll

be endless extra work rehearsing her so that she's not too dreadful, and all I shall get out of it is a kick in the pants. Without this competition August would help us to scrape through so that it would only mean we work all the summer for nothing. Now I'm afraid we shall be shouldering a bad loss as well. I wish I hadn't let Towndale talk me in to it."

"Thank goodness I've got all my jewels with me," said Betty. "If the worst comes to the worst we can pawn them and settle our hotel bill."

"Bless your little heart, darling. It's a wonder that stuff hasn't killed you with brass poisoning before now. D'you remember that marvellous watch I had years ago—told the day and the date and the quarter of the moon and your age last birthday and when the fish and chip shops opened? I tried to pawn it when we were stranded at Middlesbrough. My first pawn, and I walked about a mile up and down outside uncle's till I got the nerve to dash in. I put my watch on the counter and whispered 'Fifteen bob,' and he screwed his little microscope thing into his eye and did everything to that watch except spread jam on it, and then he said 'Three!' 'Three bob!' I exclaimed, 'but it does everything!' 'Three bob,' he said. 'That's all it's worth to me.' So I popped my dress suit, and we got back to London on that."

Don't miss the next instalment of this gripping and amusing serial. It has lots of surprises in store for you!



I put my watch on the counter and whispered "Fifteen bob," and he screwed his little microscope thing into his eye and did everything to that watch except spread jam on it, and then he said "Three!"

THE MOTHERS' PAGE

SAFETY FIRST

HALF the accidents which happen each year to children take place in the children's own homes, a great number through falls. Children and babies fall very lightly as a rule, but it is up to us who have the tinies in our care, to guard them from windows and stairs, and to make the home as safe a place as possible by using forethought and commonsense.

As soon as baby can crawl and get about, for instance, we must have a guard at the fire, and it should be a firm one, preferably fixed to the wall at either side. Matches must be out of reach, and there must be a gate at the top of the stairs or street door when the toddler is about. Falls from windows can be terrifying, and no child should be left in a room with an open window; it is well to realise that casement windows are easy to turn, and may fly open at the slightest touch. Never polish the floor under a rug, and so avoid a slippery surface when your toddler takes his first steps.

Take care when lighting your kettle on the gas stove that the spout is turned inwards. One of the saddest cases I remember, during my hospital training, was nursing a small boy who had experimented in "drinking" from the spout of a boiling kettle while his mother's back was turned. He had severe burns, of course, and septic pneumonia; he eventually came through all right, but it was a long and anxious time. Another wee mite in the children's ward had sat in a bowl of boiling soup, standing in the grate, with pitiable results.

Really a play pen is not only a boon, but a necessity, for baby can be left in this, out of harm's way, happily occupied with toys while mother is busy about her household duties.

As soon as the energetic infant can get up in his pram, a safety strap fastening over the shoulders is required, the ordinary strap being useless. See that there is a brake on the pram, too.

Then great care must be taken in testing baby's bath with the elbow or back of the hand, and one cannot overlook the need for care in baby's pillow, both for cot and pram. This should not be of down or feathers. Happily, the number of babies who are suffocated nowadays is small compared with some years ago, and this is due to the modern fashion of giving baby his own cot right from the start, and never letting the little one share his parents' bed. Cool chaff is the right filling for his pillow, as it is safe, inexpensive and clean. Then again—no dummies, please. These have caused death through suffocation as well as the minor troubles of enlarged tonsils and adenoids.

Conducted by Nurse Cooper, S.R.N.

MY POST BAG:

Feeding at 8 Months

I want to put Baby on to a little potato and gravy instead of her 2 o'clock bottle now. I do not know how much to give her, and should be obliged if you would tell me the quantity.—Mrs. J., Wolverhampton

FULL directions for feeding Baby have been sent you, but milk mixture must still form the greater part of the diet, dear, and should be given at the 2 p.m. feed. You could beat a raw egg yolk into the milk mixture for the day, but do not give potato until 10 months, and only two or three teaspoons of sieved vegetables such as lettuce or spinach, or raisins, at 2 p.m. at present. You would find the sixpenny tins of strained vegetables, specially prepared for Baby's use, obtainable from your grocer, a great standby, when you are not having vegetables yourselves at this time.

Slight Indigestion

Baby, aged 8 months, is well, but has a few "squealy" days, when he is not altogether happy. He did not gain any weight last week, though he cut two teeth. Do you think this is the reason?—Mrs. P., Ramsgate.

THE "squealy" days may be due to slight indigestion, and I have sent full directions for feeding Baby through the post. They may also be due to teething, owing to spasms of pain in the gums. Failure to gain weight was no doubt due to teeth coming through.

Orange Juice for Baby

My baby is nearly 4 months old, and I should very much like to know when she should start to have orange juice and rusks. I am afraid to start too early with extras, as at present she is so contented,



"A play pen is not only a boon, but a necessity"

and scarcely any trouble at all, owing to following up-to-date methods. Please tell me of a good Mothercraft book.—Mrs. T., Bournemouth.

I AM so glad to hear of your healthy little girl, whom I am sure does you credit. Unfortunately you do not tell me whether you are feeding her yourself, but in that case, she does not require orange juice until 6 months, when a small quantity can be added to her warm, boiled, unsweetened water. Rusks are not advised until 8 months, but Baby could have a small quantity of vegetable puree at 6 months, and would enjoy a bone teething ring to gnaw, at any time now. I have sent you the name of a good, inexpensive mothercraft book by post.

Write to Nurse Cooper, c/o "Radio Pictorial," 27-38 Chancery Lane, London, W.C.2, for free advice on health and child management. Please enclose a stamped addressed envelope for a personal reply.



Small people have great fun with a nursery seesaw.



Pierre Vandendries, Editor of the "Daily Spoken Journal"

LUXEMBOURG NOTES

MEET A
**FAMOUS BELGIAN
BROADCASTER**

By Stephen Williams

THE other day I had to go to Brussels to post a letter. Yes, I mean that, I actually travelled some 400 miles, there and back, to put an important letter into the Belgian equivalent of a Pillar-Box. It sounds almost incredible, doesn't it? Really the solution is quite simple, my letter was too late in Luxembourg to catch the train connecting with the air-mail from Brussels, so I had to run the letter to the Belgian capital myself.

While I was in Brussels I dropped into The Taverne du Palace from which, last summer, Littlewoods of Liverpool gave us a fine relay of Paul Godwin's orchestra. Well, Paul Godwin is back again at the Palace and in fine form with a new band. While I was talking to Hans Hirsch, the manager of the Orchestra, a voice at my side said foreignly, "How do you do." I looked up and found that the speaker was Pierre Vandendries, the editor and chief announcer of the "Daily Spoken Journal" which is broadcast from station "Bruxelles-Conference" on 267 metres. Those of you who understand French should look him up sometime on this wave, you'll be well amused.

Well, we began to chat. Pierre is sufficiently acquainted with the English tongue to be able to appreciate what is meant if a charming lady says "I love you." Anyhow he is convinced that English girls are like politicians—when they do catch you, they catch you well and truly. He's a most interesting person is Pierre. He's broadcast from many of the important European stations from Brussels to Bucharest, and whenever he goes he raises for himself an enormous multitude of fans, male and female. Apart from his broadcasting, Vandendries is a writer of no small merit and a popular and successful journalist. His daily post-bag at Bruxelles-Conference is of formidable proportions.

Pierre spent quite a while in London in 1934, and when he returned to his native Belgium he broadcast his impressions of our capital. He is a fervent admirer of London's buses—"Those superb balconies on

wheels," was how he described them. I'm afraid I forgot to ask for his opinion on our London police, but I'm sure he would have thought them wonderful if I'd asked.

A word of explanation: A spoken Journal is at present unknown to us British. It is, as its name implies, a newspaper which, instead of being printed, is read out over the microphone. It is much more comprehensive than a news bulletin and resembles more nearly a spoken magazine with a news service thrown in. It is a good idea as the listener who wishes to hear news or talks can switch on the "Journal Parlé" and the listener who only wants musical entertainment can tune in elsewhere. Both are certain of getting what they want when they want it.

Pierre Vandendries has invited me to visit Bruxelles-Conference in the near future. I most certainly shall and I shall take my camera with me, so look out for further news on this subject in the tolerably near future.

Just recently Robert Fellowes has been bitten, and badly too, by the Wander-lust. In an attempt to satisfy this urge Robert has invested in a startling and wonderful bicycle of a vivid green hue.

As he is well over 6 ft. Robert is certainly an unmissable figure on his iron donkey (as the Sudanese have it) as he tears through the town en route for those wide-open spaces whence springtime calls.

A bicycle would appear to be a worthwhile investment out here as, apart from the exercise afforded by pedalling, the country is so small that it is something under an hour's ride to either the German, Belgian or French frontiers. I almost feel like following Robert's example.

By the time you read this, the Great Thermal Spa at Mondorf-Les-Bains will be open once more and our "visitor-season" will be approaching its zenith. The weather is simply wonderful and, of course, the open-air swimming pools are crowded all day and every day. Even the Mosel river, shallow as it is within the Grand Ducal borders, is well patronised by bathers in their never-ending attempts to keep cool.

Personally, I find the best place for keeping cool is in the shade of the Grand Ducal forests, particularly where there are Pines. They smell so nice and cool. As a matter of fact I can smell them as I write these notes. My wife and I have come out to the trees for a picnic. And now, if you'll excuse me, I must go and see what I can do about boiling the kettle. Thank goodness I was once a Boy Scout. Good-bye till next time.

NEXT WEEK

Look out for these magnificent features in next Friday's issue.

"AS THEY ARE—No. 6."—Barry Wells writes the story you've all been asking for . . . DAN DONOVAN. An intimate, revealing article about the famous crooner.

OUR PAGE PORTRAIT.—You'll want to add next week's portrait to your galleries. It's of GEORGE HODGES, Henry Hall's popular announcer-manager.

MY WEEK-END.—ELSIE CARLISLE is the star who, next week, lets you into the secret of how she likes to spend her week-end.

THROUGH THEIR MOTHERS' EYES.—LESLIE SARONY is the subject of the next article in this series. Just before her death, Leslie's mother gave H. Mackenzie Newnham an exclusive interview.

In addition to the above, LADY ALEXANDER writes a stirring plea for A WOMAN'S HOUR IN RADIO . . . SANTOS CASANI, the famous dancing-instructor reviews WHAT RADIO HAS DONE FOR DANCING . . . and DUDLEY CLARK will tickle your ribs with a typically amusing article on TELEVISION TOPICS.

Elisabeth Ann, Mrs. Brand, Mary Strong, Uncle Barry, F. R. Castle, Margot, Wandering Mike, The Radioracle, Nurse Cooper and Percy will all be on duty as usual for your instruction and entertainment.

NEXT FRIDAY

Price 3d.

FROM MY NOTE-BOOK

IT isn't often that my notebook shows fair weather for the affairs of the world, and these last few weeks have been no exception. There's that trouble blowing up in the Far East, where Japan is fast tightening her grip on China. The Japanese do not pretend to conceal the fact that they are out to get rid of all European influence in the Far East, and the more troublesome the situation becomes in Europe the more active the Japanese become in China, on the principle that in such times the Europeans are not able to pay any attention to Japanese encroachments.

Nearer home the new French government was no sooner formed than it was plunged into a series of strikes all over the country. The strikes began in the metal industries, one demand of the workers being that they should work only forty hours a week, but in a few days the trouble had spread to nearly all trades, including the food business. The new French government is a Socialist one which depends for its majority in Parliament on Communist and Liberal parties, and as these parties do not see eye to eye on the subject of strikes and how they should be dealt with, M. Blum, the Prime Minister, has probably had a good many anxious moments watching his supporters split up and come together again like pieces of rolling quicksilver.

STEPHEN KING-HALL.

IDEAL FOR TENNIS

Continued from page 16

across the first 5 sts., then k. 2, p. 4, p. 2 tog., p. 3, k. 2, rib 5.

Now continue in the cable pattern, keeping 5 sts. at each edge in the ribbing, with 2 p. sts. on the right side next to the ribbing and the 8 sts. for the cable in the centre.

Work straight until 3 rows past the 14th cable twist have been worked. On the next row work over 8 sts., cast off 6 sts. and complete the row.

On the following row cast on 6 sts. to take the place of those cast off when the correct position is reached. Now continue straight until 3 more cable twists have been worked and 7 rows more. On the next row rib across 5 sts., p. 2, k. 3, inc. in the next st., k. 4, p. 2, rib 5.

Change to k. 1, p. 1, rib all across, dec. the edge sts. at both ends of the needle on every row until all sts. are worked off.

TO COMPLETE THE GARMENT

Sew the shoulders of the back and front tog. Sew the tops of the sleeves into the armholes. Press out the work on the wrong side with a hot iron over a damp cloth. Sew up the side and sleeve seams. Stitch the collar band to the neck. Press all seams. Sew the buttons on the left front.

OVALTINEYS CONCERT PARTY

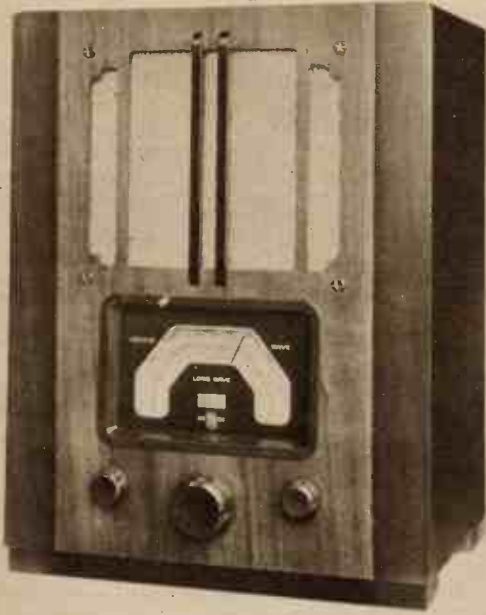
THE boys and girls of Chatham have been having an unusual treat this week. The Ovaltineys Concert Party made its first appearance at the Theatre Royal on Monday evening and has been playing to crowded houses each night. Members of the League of Ovaltineys have been given special facilities for seeing the show free of charge.

The Ovaltineys Concert Party has been heard over the air since the end of 1934 and has become such a popular feature of the Sunday afternoon broadcasts from Radio Luxembourg that arrangements are being made for it to tour the country this summer.

Children everywhere will be eager to make the acquaintance of the twenty clever young people who make up the Ovaltineys Concert Party. Parents, too, will find much to amuse and entertain them in their beautifully presented variety act. Every child in the party is a Member of the League of Ovaltineys. They have their own ballet, charming little singers and dancers, acrobats and contortionists, ventriloquists and, of course, some jolly young comedians. Happy audiences everywhere will be joining lustily in the Ovaltineys songs that they have heard on the wireless so many times.

Keep a look out for the Ovaltineys Concert Party.

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H.F. pentode, detector, output pentode, (in mains models, A.C. rectifier) loose-coupled aerial circuit and highly efficient H.F. transformer-coupling, employing high "Q" coils: single slow-motion tuning control with wave-change switch combined: large open full-vision dial with station names and metres (illuminated): automatic wave-range indicator: reaction control and combined volume control and "on-and-off" switch: correctly-designed resistance-capacity L.F. circuit: 8 in. highly-energized moving-coil speaker: walnut finished cabinet, with front panel of walnut in two distinctive tones.

MY FRIEND ERIC

Continued from page 9

fine things such as caviare, claret and old brandy.

And I heard him arguing once on the profound inequality of man!

What sort of day does he spend?

I've found him so little at home, but he is seldom up later than 7.30, and I've had a frugal breakfast with him at 8.15. He works on this till 1.30 or nearly 2 o'clock, and is usually to be found at Pagani's over sausage-and-mash. Pagani's is a favourite B.R.C. meeting place only a stone's throw from Broadcasting House, in Great Portland Street; about twice a week you can see him at the Ivy or one of the other fashionable restaurants favoured by stage and film stars—but at heart he prefers sausage-and-mash to sumptuous Savoy Grill fare.

Late at night, after the show at 10.30 or 11 he has a snack—something light such as welsh rarebit. It has always been a source of mystery to me how he keeps going on so little. We've sat chatting about everything under the sun till well past midnight—and yet he probably hasn't had more than one square meal in eighteen hours. He lives on his nerves, of course, but shows no signs of cracking up!

Physically he's fairly fit. I've had many a set of tennis lost to his volleys, and in the old days he was keen on fencing. He doesn't like cars, uses a cab in town, and goes everywhere abroad by train.

He's a martyr to sun-bathing, and on the holiday trip he tells me he's going to spend hours on his "tummy," on a sun-baked deck, thinking of anything but radio and variety and Portland Place.

By September he'll be back, and there'll be the usual coterie of people all with a good word to say for Eric for the way he has helped them. The most touching thing he ever told me was that he likes helping people in the radio and theatrical game because he himself has known what disappointment is. It's true.

In his position he could be tough and inhuman; but he prefers to be a friendly, nervous figure in the background watching others step into the limelight he has created for them.



Colour Harmony Powder Gives New Beauty

POWDER in your Colour Harmony shade can give you more beauty than other shades," says Ginger Rogers, "because it is created to enliven your skin with youthful radiance. It beautifies through the magic of Colour Harmony, a secret originated by Max Factor." If you want new loveliness, try Max Factor's Powder in the Colour Harmony shade for your type.



Ginger Rogers
K.O.S. FOLLOW THE FLEET

New Make-up Gives Lasting Colour

MAX FACTOR'S Super Indelible Lipstick in the Colour Harmony shade for your type will give you an alluring, lasting colour. Being moisture proof, you may apply it to both inner and outer surface of the lips. This gives them an even colour and keeps them smooth.

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Complexion	Eyes	Hair
Very Light <input type="checkbox"/>	Blue <input type="checkbox"/>	BLONDE
Fair <input type="checkbox"/>	Grey <input type="checkbox"/>	Light . . . <input type="checkbox"/> Dark . . . <input type="checkbox"/>
Creamy <input type="checkbox"/>	Green <input type="checkbox"/>	BROWNETTE
Medium <input type="checkbox"/>	Hazel <input type="checkbox"/>	Light . . . <input type="checkbox"/> Dark . . . <input type="checkbox"/>
Ruddy <input type="checkbox"/>	Brown <input type="checkbox"/>	BRUNETTE
Sallow <input type="checkbox"/>	Black <input type="checkbox"/>	Light . . . <input type="checkbox"/> Dark . . . <input type="checkbox"/>
Freckled <input type="checkbox"/>	LASHES	REDHEAD
Olive <input type="checkbox"/>	Light <input type="checkbox"/>	Light . . . <input type="checkbox"/> Dark . . . <input type="checkbox"/>
	Dark <input type="checkbox"/>	
SKIN	AGE	
Dry <input type="checkbox"/>	Over 35 . . . <input type="checkbox"/>	If hair is Grey, check type
Oily <input type="checkbox"/> Normal <input type="checkbox"/>	Under 35 . . . <input type="checkbox"/>	above and here <input type="checkbox"/>

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Send Purse-Size box of Powder and Rouge Sample in my Colour Harmony shade; also Lipstick Colour Samples, four shades. Enclose 6d. for postage and package. Also send my Colour Harmony Make-Up Chart and 48-page illustrated Instruction Book, "The New Art of Society Make-Up," FREE. R.F.

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TWO SIZES
6^p
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SUNDAY 9.45 P.M.
TUNE IN TO RADIO-LUXEMBOURG

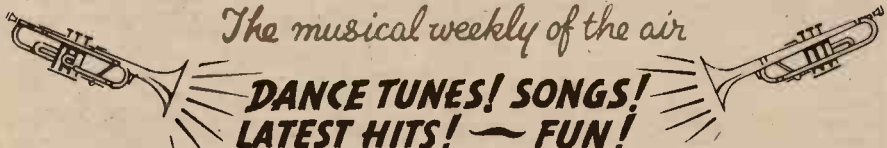
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Never a dull moment with this programme—so don't forget—SUNDAY 6.30 p.m.

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ALMOST A WORKING WEEK-END

Continued from page 12

along to watch) we play over a couple of numbers while the microphones are moved about until the engineers give us their okay. We get into the rhythm of the thing and hardly realise that here we are on the air again. . . .

SATURDAY

The whole procedure this morning is pretty much the same as yesterday except that there is an added urgency to it and we have to be up at the recording studio in Abbey Road, right on the other side of London by 10 o'clock all ready for action. . . .

We just about do it and arrive in the posh precincts of St. John's Wood by one minute to ten. In bed last night I had memorised the two new numbers we've got to record this morning—in fact, my mind is always at its clearest just before I go to sleep and I find that I can remember numbers much better if I just go through them quietly on my own during those precious few seconds before I drop off to sleep. The words and the phrasing of these new numbers are very vivid in my mind as I step up to the microphone in the recording studio. . . .

We always do two or three recording sessions every time we are in London and somehow they always seem to go with a swing. The recording manager is a patient sort of chap, but I don't think he has much trouble with our band!

Come back in the car to the West End for lunch with a couple of friends who tell me all about the exciting match they are going to see this afternoon.

Am strongly tempted to go with them for an hour, which I do. . . . Have to tear myself away at four to keep another appointment (there are so many people I have to look up in town, and when on tour I have so little opportunity to keep contact with all friends and business acquaintances).

The time just vanishes until seven o'clock and to-night it's a case of no dinner before I go on to the stage. . . . Lack of food doesn't seem to upset my vocals, however, and between houses I dash out to a snack bar for some sandwiches and a Coca-Cola.

Immediately after the second house we make a dash for the car or the road coach again and shoot up through Hampstead and St. John's Wood to Cricklewood where we are appearing at a dance late at night. . . . And so it is that I don't get back home to bed until 3.30 on Sunday morning! I did so want to go over a set of new numbers we are opening with at Plymouth next week, but I'm afraid I'll have to put it off until tomorrow night.

SUNDAY

Les punches me into a waking mood at nine o'clock this morning and reminds me that we vowed to be on the road to Plymouth by ten o'clock. Can we do it? Can we. . . . Of course we can. Our idea is to get down to Plymouth as soon as possible to get our lodgings settled. . . . And then go out fishing.

Fishing, golf and swimming are the three things I am mainly interested in in the way of sport. . . . In fact, I remember one gay night up North when three other boys in the band and I made up an all-night fishing party. It may sound crazy to you but we did actually sit up all night until somewhere about seven o'clock in the morning, having used luminous floats. But it was a pretty disappointing night so far as the catch went.

Pike interest me particularly, but down at Plymouth I remember when we were there last year we went to a place called Slepton Sands—very good for fish. We had some wonderful sport there and if only we could make our trip according to schedule with the Gloria we should be at Plymouth early enough in the afternoon to get our lodgings settled.

So we arrive to find everything in order. Run the car round to the garage for a fill-up. Change into rough tweeds and disgorge all our fishing tackle from the luggage carrier of the car. Soon we shall be up North again where I shall be within fairly easy car distance of Derby, which is my home town.

Of course I shall go there to see the folks, and with luck I may be able to meet my brother who is coming up from his engagement at the Four Hundred Club, so that we shall have a sort of family reunion. My brother is married and has a kiddie christened after me. But all this takes me away from fishing which occupies our time on and off until the show opens at eight o'clock on Monday.

Cheers! I've discovered that in the lounge of the hotel is a large radiogram with a short-wave circuit that can get America. . . . There's nothing I like better than tuning in to some of the American broadcasting bands, and particularly to hear Bing Crosby on the air.

I was very bucked sometime ago to be told by Revel and Gordon, the famous song writing team who wrote many of Bing Crosby's numbers, that my voice and style of singing bore close comparison with his and was of a similar character. So while not in any way copying Bing's style of singing I do find that it is a great help to hear other artistes on the air and to watch points.

After listening to the short-wave set it is somewhere around half-past one before I drop into bed—and mentally run through a few lyrics ready for the opening on Monday. New numbers for a new show to start a new week.

WHAT LISTENERS THINK

Letters addressed "What Listeners Think," Radio Pictorial, 37 Chancery Lane, London, W.C.2, are welcomed. Keep them short, snappy, constructive, and written on one side of the paper only. A guinea is paid each week to the best letter published.

★ GUINEA STAR LETTER

1. WHY, seeing life is so short, yet the world "so full of a number of things," does the B.B.C. waste our time and its own on *Imaginary Biographies*?

2. Why, in the admirable "I Protest" Talks, condemn the practice of plucking wild flowers wholesale, and then advise the schools to obtain plants for nature-study lessons for the children to pull to pieces? Surely, seeing the same lesson is taken at the same time by hundreds of schools, this is the surest method of exterminating the unfortunate plant chosen for discussion.

3. Why not, when it is London Regional's turn to give a Saturday Children's Hour to all Regions, have a Family Party instead of an "ordinary" programme? This would enable the many listeners who used to listen regularly to the London Children's Hour, when it was sent out on the long wavelength from Daventry, and who can now no longer get it, to renew acquaintanceship with old friends.—(Miss) A. Bell, 27 Ansdell Road, Blackpool.

Harmony

WHY can't the B.B.C. send us more of the beautiful melody played by Alfredo Campoli and his orchestra? Surely there are others, like myself, who are weary of having to listen to the usual jazz band which so perpetually greets us when we "switch on"? The harmony of Alfredo Campoli's orchestra makes one glad to have a wireless set. His music is "sweet and soulful" without being dreary, and one can stand that "volume switch" turned on to its fullest, if it is to listen to music and not effects. And so I look forward to his next broadcast.—E. M. Phillipps, College Road, Brighton.

Request

I ALWAYS read "What Listeners Think" in "Radio Pictorial" and have discovered that the majority of listeners complain that we get too much of this and not enough of that. Now, the Children's Hour, two or three times a year, have a request week, when listeners, both young and old, send in the names of their favourite broadcaster, or the type of play or story they particularly like.

Why not, then, follow the example of the Children's Hour and have a request programme for half an hour or an hour nightly for one week? Then in the same way a programme could be compiled from listeners' suggestions.—(Miss) Winnie Virgo, Albany Road, Camberwell, S.E.5.

Nightingale

THIS "Song of the Nightingale" broadcast is going too far, and I'm sure is annoying all the dance-music fans. Our dance music now only lasts an hour, and during that time probably our favourite tune is faded out to hear the nightingale, whose voice is much too shrill for the microphone. What is more annoying is that it is on all stations, so we cannot switch over to National or Regional and hear the rest of the tune that the band was playing. No! we have to sit and listen to a bird whistling, then when the band is faded in, it is playing another tune. Won't the B.B.C. do something about it? We want to hear our full hour of dance music.

Also, during the evening, two bands are often on at exactly the same time, one on National and the other on Regional. Cannot something be done about that? We have not yet reached the stage where two bands can be heard at once on two different stations.

Announcing is reaching a ridiculous stage. Bands such as Al Collins, Peter Yorke and Carroll Gibbons, employ comperes, who, in between each number, try to be amusing and bring in the title of a tune. They usually fail miserably, and merely sound insane. Carroll Gibbons' and Al Collins' announcers attempt a story. Besides wasting time, it sounds stupid and is quite unnecessary. Let us hear the usual type of announcing (from the band leader himself preferably) such as Roy Fox and Lew Stone give us.

But most important of all, give the non-dance music fans a station to themselves, so that they may hear their nightingale; we prefer our dance music.—R. Stanley Stephenson, Ake Walton Hall, Peterborough.

Stars

I WOULD like to make a suggestion which I think would appeal to a great many listeners. Why not a star's half-hour every evening at eleven-thirty on records? Say, Bing Crosby one night, Rudy Vallee the next, Gracie Fields the next, Morton Downey the next, and so on. It could be announced as Bing Crosby's night, and so on. This would help us to hear our favourite stars and hear dance music at the same time.—Rex Danvers, Albion Street, Springfield, Dewsbury, Yorks.

Hall Critics

I AM a regular reader of that praiseworthy book the RADIO PICTORIAL and I have seen many times in "R.P." letters which pick out Henry Hall's faults. Surely he has his good points? I do not favour one dance band more than any other, but I am firmly convinced that he has a harder job than most other dance band leaders. He's on the air more than any other band. Other bands are on once or twice a week, while Henry Hall is on many more times a week. How can he, then, play new numbers every time? If he were to omit his woman announcer, Henry would be wrong in many people's idea. I wish that Henry's antagonistic listeners would think for a minute when they criticise him. In many cases they don't actually dislike his band, but merely wish their favourites were on the air as much as Henry.—A Regular Reader of "R.P.," Eccles, Kent.

Alphas

MAY I, through your excellent radio weekly, thank "The Alphas," presented by Frank Stewart, for their fine programme recently?

The "Glee singing" was a welcome change from the everyday "crooner."

I really enjoyed their rendering of Ketelbey's famous "In a Monastery Garden." Please give us more of "The Alphas."—Light Music Fan, Kendal.



Frank Stewart

News

NOTICE from the programmes in the RADIO PICTORIAL that the Continental stations have an early morning news bulletin. Would not such an innovation by the B.B.C. be a godsend to many people in the more remote corners of Britain? For instance, I am up soon after dawn and work for some time amongst the poultry, etc., on the farm, having a little leisure about 8.30 a.m., but we are lucky if we get our morning newspaper before 10 o'clock. A brief résumé of the chief news items would be most acceptable. If, by any chance, we fail to get our paper, it is 6 p.m. before we know what has been going on, which is annoying to people who like to keep up to date with current affairs.—(Mrs.) V. Cantwell, Rotherbank Farm, Liss, Hants.

Recognition

HOW is it that those wonderful people, the B.B.C. staff accompanists, are so rarely complimented on their tedious and exacting work?

For instance, Cecil Dixon joined the B.B.C. in 1922 and has broadcast several times each week ever since. Few people can claim such a record!

Yet nobody ever considers casting a few words of well-deserved and long overdue encouragement in her direction!

To me, Miss Dixon has brought hours of happiness through her well-chosen piano solos, as well as by her accompanying; and I am quite certain that there are hundreds of listeners who will agree that it is time this fine artist received a little recognition of her work.

My very sincere and most grateful thanks to her! —Chita Harris, High Wycombe.

Tea Set

I N acknowledging receipt to-day of the two cups and one saucer completing the RADIO PICTORIAL Gift Set, I must say how very delighted I am and everyone else is with them. Thanking you for the trouble you have taken in the matter.—A. Ganter, Pingot Avenue, Rack House Road, Wythenshawe.

THANK you for the tea services—they are really topping.

I'd just like to wish your paper everything of the best. Good luck to you all—a grateful and delighted reader.—(Mrs.) Lylian M. Gamble, Zerianel Road, Loftus, Saltburn.

TRIP ON THE "QUEEN MARY"

A luxury trip for two on the "Queen Mary," a radiogram, week-ends in Paris, permanent wave, and beauty kits are the fine prizes offered in a simple competition by the makers of Reudel Bath Cubes. Buy a packet of Reudel Bath Cubes to-day and ask the salesman for full details of this competition. Remember, the closing date is July 18, so hurry!

HEADS YOU WIN



from one
6^d
bottle

Keep your attractive waves and curls every day. Just five minutes with this fragrant, non-oily, non-powdery lotion. And it costs one penny a setting! In bottles, 6d. and 1/3.

AMAMI WAVE-SET

At all Chemists, Hairdressers, and Stores.

NEXT WEEK: LESLIE SARONY AS A BOY—An Interview with his Mother

BURDEN-BEARING

By Rev. James Wall, M.A.

GOVERNMENTS to-day are doing more and more for the citizen. They give him as easy a passage into the world as may be. They provide him with milk. Then with the even purer milk of state-education. He goes to a labour-bureau for a job, or the dole, in lieu of one. He waits for a council house; and has as many children as he likes, confident that once they are begotten, they are off his hands and on the government's.

All this is very good, but not so good as it sounds. Education, biggest and most expensive of our social services, is showing the least return of all for the money spent on it. Slums are not being cleared merely by moving people into new houses. Far from it. The truth is—the more you do for people, the more you may have to do.

But if help leads thus to helplessness, what happens to the Law of Christ—"Bear ye one another's burdens"? Is this discredited by experience? God forbid.



*To rouge
-or not
to rouge?*

THAT IS THE QUESTION?

The great thing is to avoid looking "made-up"—that is where Leichner Rouges, Lipsticks and Powders are so wonderful. They possess the elusive quality of semi-transparency which gives the appearance of natural colour glowing through a soft and beautifully even skin—quite free from any hint of artificiality. They enhance beauty and confer the charm of delicacy and refinement.

Elisabeth Ann's interesting article on Leichner Cosmetics (page 13 of this issue) tells you what shades to choose.

Leichner Rouges (cream or powder), 1/3.
Leichner Lipsticks, 6d., 1/6, 2/6, 3/6.
Poudre Leichner, 6d., 2/-.

LEICHNER

FAMOUS FOR FINE COSMETICS SINCE 1873

Christ also said: "Come unto me, all ye that labour and are heavy laden." He then offered the use of His yoke for carrying the burden: He didn't say He would carry it Himself. Herein lies the key to our problem. Assist each other by all means: but each man must be left and encouraged to do his own carrying.

No state, no religion can ever rightly cut out the need for our own effort. I can't save your soul for you, though I'm willing enough to help. The radio may amuse you: but if you are entirely dependent on outside influences, you will never be amused. No employment exchange or nationalised control of industry will ever make your job more worth doing, unless you co-operate. If the happiest man living were to exchange jobs with the biggest grouser, the grouser would go on being a grouser.

Whether then we are looking for help or giving it, remember that help will only be worth having if it recognises the necessity and the privilege of each one, in the company of and in co-operation with his friends, working out under God his own salvation. The same man who first wrote about bearing one another's burdens, followed it at once with the reflection: "Every man shall bear his own burden."

Radio Organists

Reginald PORTER-BROWN

The Regal, Torquay

"O H, Mr. Porter, whatever shall I do..." The familiar strains of this old favourite have taken on a new meaning. They are now regarded as a prelude to a very enjoyable programme of organ music from the Regal, Torquay, where young Reginald Porter-Brown can be relied upon to give listeners something new every time he is on the air.

At the age of six, Reginald learnt from his mother the dozen hymn tunes she could play herself. She decided to pass him on to another tutor, so at twelve years of age he was organist at two churches, and a year later a full-blown choir-master. Three years afterwards, he was fulfilling a youthful ambition by conducting a massed band and choir festival.

By the time he was twenty-one, he had been tempted into the cinema, receiving an appointment at the Piccadilly, Manchester, going from there to the Theatre Royal, Manchester, and the Theatre Royal, Preston. Last July, he opened the new organ at the Forum, Southampton.

Reginald is a great favourite with American listeners, who declare that they prefer his straight "ensemble" effects to the noisy American organists. He is particularly proud of his instrument, which is one of the most suitable for broadcasting heard up to the present.

It is a three-manual Compton, with eleven tone units—Tibia Tuba, Horn, Vox humana, Oboe, Clarinet, Diapason, Flute, Cello, Viol and Celeste. There is the usual range of percussion, but no piano. He uses about 140 stop keys.

One of the greatest compliments ever paid Reginald Porter-Brown was when Sir Henry Wood, who notoriously abhors mechanical music, paid a visit to the Regal especially to hear this brilliant organist, who drew upon his vast repertoire, including selections from the works of Handel, Chopin, Brahms, Mendelssohn and Rachmaninoff. Sir Henry said afterwards that he had never before experienced such pleasure from a cinema-organ.

Despite his comparative youth, Reginald has already had several unusual experiences while playing. He was once giving a recital in church, when the vibration from the organ shook a glass of water off the pulpit distributing the contents over the occupants of the front pew.

On another occasion, when playing on a new church organ, he pulled a stop right out of the socket.



Edward MacHugh

LOCAL BOY MAKES GOOD

An American Radio Idol Comes Home

TWENTY-FOUR years ago a little boy named Edward MacHugh left Dundee, bare-footed and penniless, for America. He vowed that one day he would return to Dundee, rich and famous.

Edward MacHugh's dream will come true quite soon. He is the famous artist who has won fame on the N.B.C. networks as "The Gospel Singer." Thousands listen to his broadcasts and write to him. His records, and copies of the hymnal he has compiled, are in demand all over the world.

Two months ago MacHugh was married, and he is bringing his wife to Scotland with him to see the place where he was born. They intend to tour by car in the Scottish Highlands, fish for salmon, and then visit London and Paris.

To-morrow (Saturday, June 20) "The Gospel Singer" and his bride leave New York. The local boy has made good... his ambition has been realised.

CAVALCADE

Continued from page 21

hear Queen Victoria's funeral scene. No word is spoken. The effects crew produce the muffled tread of horses. Silence before and after. That is all.

Some effects will be authentic and specially recorded. Three hundred naval ratings at Chatham, for instance, have been recorded by the B.B.C.'s mobile van. Cheering for all they are worth, they will represent the dockside scenes at the departure for the Boer War. Soldiers in a London barracks, marching, have been recorded for the military scenes. A complete set of railway station sounds has been collected. A barrel organ which played "The Soldiers of the King" had to be discovered—and was found only after all the backyards in London had been searched! An early aeroplane engine could not be unearthed, so the B.B.C. Sound Research Department invented the noise of one!

Probably the most excited persons in Broadcasting House when *Cavalcade* is broadcast, however, will be four children. They were chosen from a dozen at a special audition and are: Jack Clayton, as "Edward"; Muriel Pavlow, as "Edith"; Robert Holland, as "Joe" and Doreen Lotinga, as "Fanny." Doreen Lotinga is a member of the theatrical family. The children have a scene to themselves, playing soldiers on the drawing-room floor.

On Friday night, when the last notes of "Twentieth Century Blues" have waivered themselves away, and *Cavalcade* is ended, we need not feel as we often do after a big B.B.C. production—"All over and gone in two nights!"—for the B.B.C. has wisely decided to repeat the broadcast twice again, next October.

Do you ride a Bicycle?

Then you must read "The Bicycle," the Cyclists' Own Weekly Newspaper. Every Tuesday, price 2d., from your newsagent. Combining informative touring articles by the leading writers on cycling topics that will help you get the best out of your bicycle. The cycling newspaper that is always first with the news. Send for a free copy and quote Ref. R.P. to 37-38 Chancery Lane, W.C.2.

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Free Gift every Agent. 5/- in £ Comm. No Outlay. Chocs., Fancy Goods, Wines, Cigs., Toys, etc. Send P.C. for Huge Art Catalogue and Particulars. EATON & CO. (Dept. 15), Eatonian House, LEEDS, 12.

Getting Up Nights

If Kidney Trouble makes you suffer from Nervousness, Getting Up Nights, Leg Pains, Dizziness, Rheumatism, Backache, Irritating Acidity, Circles Under the Eyes, or Lost Vigour, get the Doctor's guaranteed prescription Cystex (Siss-tex). Guaranteed to cure in 8 days or money back. At Boots, Taylors, and all chemists.

WRITE TO

Mary Strong

and Let Her Solve Your Troubles

Write to Mary Strong, "Radio Pictorial," 37 Chancery Lane, London, W.C.2, and she will do her best to help you in your troubles. For a private reply you must enclose a stamped addressed envelope. PLEASE ADD A NOM-DE-PLUME AT THE END OF YOUR LETTER AS THE MOST INTERESTING LETTERS WILL ALSO BE ANSWERED IN "RADIO PICTORIAL."

"CAN you tell me the proper address to a dean, both written and personal? I am not sure how cathedral dignities are addressed. And is it true that a dean has more power in a cathedral than a bishop, or not?"—Eve (Bristol).

FIRST of all, let me give you the modes of address to cathedral dignitaries (not dignities, by the way!). Speaking to a dean, it is always "Mr. Dean." Even if he happens to be knighted, like Dean Inge, the former address takes the precedence. I don't think anybody ever called Dean Inge "Sir William" at St. Paul's. Writing to a dean it should be, "The Very Rev. the Dean of ——" "The Very Rev." is also the correct address to an archdeacon, and the expression "Mr. Archdeacon" is also correct. "Mr. Canon" for a canon, and just "the Rev. Canon Smith" as an address when writing a letter. Minor canons, vicars and curates answer quite nicely to plain "mister," but it is quite incorrect to speak of "the Rev. Smith." Never do that. He is Mr. Smith, unless he chooses to call himself Father Smith. In which case call him Father. Now for the other question. The dean in a cathedral is as autocratic and as supreme as an admiral on a quarter-deck. The bishop has no power in the cathedral, except in the consistory court.

"I HAVE quarrelled with my fiancé (not seriously) because he will persist in wearing a blue suit and brown shoes. I tell him black shoes are correct with a blue suit. Am I right or wrong?"—Etiquette (Leeds).

PERFECTLY right. There is no actual principle of etiquette involved, but there is a question of taste. There is black in navy blue in any case, or at least a suggestion of it. Brown shoes do not look well with a blue serge suit any more than black shoes go well with plus fours or light grey flannels. Tell your fiancé from me that I back you up in this, but that if he has any complaints about you, I will see whether I can back him up! Don't break your engagement over it, will you?

"I AM twenty-two and my young lady is eighteen. Her parents won't let her be engaged to me and we both feel we shall settle down much more happily if we are engaged. Can they prevent us doing as we want?"—Engaged (Watford).

STRANGELY enough, yours is the third letter this week on the same subject. I have already answered two by post. The question of law hardly arises. You may not marry her until she turns twenty-one because all her parents have to do is to forbid the banns. They can legally prevent the marriage. That, I suppose, is what you have thought all along. Regarding the engagement, while they cannot prevent any understanding between you, they can otherwise discountenance the whole thing. They can contradict any statement you or she may make regarding an engagement. Your best plan is to have the understanding between you and let it remain at that. If, by the time she is of age, you are in a position to marry her, you can make your public engagement quite short. It comes to the same thing in the end. Don't make trouble about it, because that will only weaken your case in the eyes of her parents. If they find you have been true to her all along, they will probably relent and there will be happiness in store for you. It is a common thing for parents to discountenance early engagements. It is largely up to you to get their goodwill. I know it is irritating because you find yourself deprived of minor "rights" you would like to hold, but if you are sensible you will be above all that and count the love between you as the only thing worth while. Have a talk with her when you have read this and I think you will see my suggestion is a good one. My best wishes to you both!

TO Elsie (Stroud).—I think your question is a little too personal for me to answer in these columns. Neither would you like me to do so. Write to me again, giving me fullest details, and enclose a stamped addressed envelope, and I will reply privately. By the way—and this I say to all my correspondents—do be concise! Think of the letters I have to answer! Six pages, closely written, are rather too much! Be brief, please!



**WANT SOMETHING FRESH?
HEAR AMBROSE IN
LIFEBUOY TOILET SOAP'S
RADIO SHOW**



Bright as Spring flowers, or the holiday spirit: gayer than the lark, welcome as an entirely new Strauss waltz—that's what Lifebuoy Toilet Soap's new programme is like!

Ambrose and his orchestra play for you. Miss Evelyn Dall sings for you, inimitably. For half-an-hour music and light-heartedness fill the air.

So don't forget. Tune in to Radio Luxembourg at 6.0 this Sunday. Then tune in at the same hour every Sunday of the year.

And, if you want to ensure complete personal freshness, don't ever forget your Lifebuoy Toilet Soap!

Every

**Sunday
at 6 P.M.
from RADIO LUXEMBOURG
WAVE LENGTH 1304 METRES**



LBT 247-201



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OVALTINE
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Restaurants,
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This refreshing, creamy drink, with a fascinating flavour, is brimful of the nourishment which builds up strength, energy and abundant vitality.

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P.138A

**Everybody's Favourite
Radio Programmes**

Sunday, 5.30 to 6 p.m.
From Radio Luxembourg
**THE OVALTINEY
CONCERT PARTY**

HARRY HEMSLEY
in his
thrilling Radio Adventure:
“THE CAMPERS”

**THE OVALTINEY
ORCHESTRA**

Latest News of the
League of Ovaltineys

Sunday, 1.30 to 2 p.m.
From Radio Luxembourg
**A NEW PROGRAMME
OF MUSIC
AND VARIETY**

Friday Morning, 10 to 10.15 a.m.,
from Radio Luxembourg
**MUSICAL COMEDY
PROGRAMME**
for the
Woman at Home

**LUXEMBOURG CONCERTS
YOU SHOULD NOT MISS**

1293 M.

SUNDAY, JUNE 21

9.0-9.15 a.m.

**BISURATED MAGNESIA
CONCERT
OF POPULAR MUSIC**

10.15-10.30 a.m.

**CARSON ROBISON AND HIS
PIONEERS**

Presented by THOS. HEDLEY & CO.,
LTD., makers of OXYDOL, Newcastle-
on-Tyne

There's a Bridle Hangin' on the Wall.
For Me and My Gal.
Let Me Call You Sweetheart.
Nancy Dill.
Birmingham Jail.

11.15-11.30 a.m.

THE OPEN ROAD

Presented by CARTER'S LITTLE
LIVER PILLS

Radio March Herman
Road to the Isles Kennedy
Marching Along Together Steininger
O' Man River Kern
It's the Band.

1.30-2 p.m.

**OVALTINE PROGRAMME
THE OVALTINE WEEK-END REVUE**
Presented by the makers of OVALTINE

2.45-3 p.m.

**CARSON ROBISON AND HIS
OXYDOL PIONEERS**

Presented by THOS. HEDLEY & CO.,
LTD., makers of OXYDOL, Newcastle-
on-Tyne

Long, Long Ways from Home.
I Was Born in Ol' Wyo'.
My Heart is in My Prairie Home.
Shortnin' Bread.
In the Valley of the Moon.
Hand Me Down My Walkin' Cane.

5.30-6 p.m.

Entertainment broadcast especially for
THE

LEAGUE OF OVALTINEYS
Songs and stories by the OVALTINEYS
themselves, and by HARRY HEMSLEY,
accompanied by the OVALTINEYS'
ORCHESTRA

6 p.m.

The Makers of LIFEBOUY TOILET
SOAP present
**AMBROSE AND HIS
ORCHESTRA**

with EVELYN DALL (the American
Blonde Bombshell) and MAX BACON
in their first series of Luxembourg
Broadcasts
“MORNING, NOON AND NIGHT”

6.30-7 p.m.

**RINSO SIX-THIRTY
SPÉCIAL
A MUSICAL WEEKLY**
Presented by the makers of RINSO

Good luck and good listening
There's music in store
The Six-Thirty of the Air
Is here at your door.

7.0-7.15 p.m.

A “PLEASURE CRUISE”
Featuring ESTHER COLEMAN and
GORDON LITTLE

Presented by “MILK OF MAGNESIA”
Ballet Egyptien Suite, Part II ... Luigini
In the Mystic Land of Egypt ... Ketelby
Ballet Egyptien Suite, Part IV ... Luigini

7.15-7.30 p.m.

MORE MONKEY BUSINESS
With BENNETT AND WILLIAMS
Presented by the makers of MONKEY
BRAND

7.30-7.45 p.m.

WALTZ TIME

Artist's Life Strauss
Whistling Waltz Woods
Vienna Life Strauss
Sweet Mary Rose Schmits

8.0-8.30 p.m.

PALMOLIVE PROGRAMME
With OLIVE PALMER, PAUL
OLIVER, BRIAN LAWRANCE, and
FREDERIQUE

Melody from the Sky.
The Palmolives.
Philadelphia in the Morning.
Brian Lawrance.
Yours Truly is Truly Yours.
The Palmolives.
Without Your Love.
Paul Oliver and Olive Palmer.
Take Your Time.
The Palmolives.
Rhythm Saved the World.
Santa Lucia.
Frederique.
Dream Time.
The Palmolives.
Scared.

9.0-9.15 p.m.

MACLEAN'S CONCERT

Listen to Liszart, Pt. I.
Albert Sandler and his Orchestra.
Ballads, By Request.
Percy Manchester.
Puszta.
Eric Harden and his Dance Orchestra.
Teddy Bears' Picnic.
Alfredo Campoli and his Orchestra.

9.45-10 p.m.

THE COLGATE REVELLERS

Palm Spring.
Piano Duet: Love is a Dancing Thing.
Midnight in Paris.
Welcome Stranger.

10.0-10.30 p.m.

**POND'S SERENADE TO
BEAUTY
THE PROGRAMME FOR LOVERS**

FRIDAY, JUNE 26

10.0-10.15 p.m.

**OVALTINE PROGRAMME
OF FAVOURITE MUSICAL
COMEDIES**

Girl in a Taxi—Waltz.
I Do the Most Extraordinary Things—Jill
Darling.
Merry Widow Vocal Gems.
Love is a Dancing Thing—Follow the Sun.

Sunday, June 21, to Saturday, June 27, 1936.

PROGRAMMIES

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, June the Twenty-First

All Times Stated are British Summer Time

RADIO LUXEMBOURG

1293 m., 230 Kc/s.

Times of Transmissions.
 Sunday : 9.30 a.m.—11.15 a.m.
 12.30 p.m.—1.00 p.m.
 11.00 p.m.—12 (midnight)
 Weekdays : 8.15 a.m.—8.30 a.m.
 8.45 a.m.—10.00 a.m.
 6.15 p.m.—7.15 p.m.

Morning Programme

9.30 a.m.
 ELECTRICAL RECORDINGS

9.45 a.m.
THE WANDERING MINSTREL
 Into the quiet places of England he wanders, bringing to you their beautiful melodies and the stories that surround them.
 Presented by Rowntrees' Table Jellies

10.0 a.m.
BLACK MAGIC
 Hold Me Tight, I'm Falling ... *Lisbona*
 The Touch of Your Lips ... *Noble*
 Let it be Me... ... *Dixon*
 The Glory of Love *Hill*
 Presented by Black Magic Chocolates

10.15 a.m.
CARSON ROBISON
 And his Pioneers
 There's a Bridle Hangin' on the Wall.
 For Me and My Gal.
 Let Me Call You Sweetheart.
 Nancy Dill.
 Birmingham Jail.
 Presented by the makers of Oxydol, Newcastle-on-Tyne

10.30 a.m.
 ELECTRICAL RECORDINGS

10.45 a.m.
MUSICAL MENU
 Mrs. Jean Scott,
 President of the Brown and Polson Cookery Club, gives you Free Cookery Advice each week
 Andalusia *Gomez*
 Twilight on the Trail *Mitchell*
 It's Been so Long *Adamson*
 I'm Shooting High *McHugh*
 Presented by Brown & Polson, 43 Shoe Lane, E.C.4

11.0 a.m.
 ELECTRICAL RECORDINGS

11.15—11.30 a.m.
THE OPEN ROAD
 Radio March *Herman*
 Road to the Isles *Kennedy*
 Marching Along Together ... *Steininger*
 Ol' Man River *Kern*
 It's the Band.
 Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1

(Continued on page 34, column 3)

RADIO NORMANDY

269.5 m., 1113 Kc/s.

Times of Transmissions.
 Sunday : 8.00 a.m.—11.30 a.m.
 2.00 p.m.—7.30 p.m.
 10.00 p.m.—1.00 a.m.
 Weekdays : 8.00 a.m.—11.00 a.m.
 4.00 p.m.—6.00 p.m.
 12 (midnight)—1.00 a.m.
 Announcers : J. Sullivan, D. J. Davies, T. Melrose, F. R. Plomley, Miss L. Ballet.

Morning Programme

8.0 a.m. LIGHT MUSIC
 Selection—She Shall Have Music... *Sigler*
 Nursery Masquerade ... *Banberger*
 Sax-o-phun *Wiedoelt*
 Lazy Mary Will You Get Up? *Traditional*

8.15 a.m. I.B.C. Time Signal.
 LIGHT ORCHESTRAL MUSIC
 White Horse Inn—Waltz medley *Stolz*
 Round the Roundabout ... *Maxwell*
 Crazy Overture—Poet and Peasant
Suppe, arr. Prentice
 Circus March ... *Smetana, arr. Waller*

8.30 a.m. SACRED MUSIC
 Ring the Bells of Heaven... *Root*
 All Things Bright and Beautiful *Alexander*
The Thought for the Week
THE REV. JAMES WALL, M.A.
 Rock of Ages ... *Redhead*

8.45 a.m. ORCHESTRAL CONCERT
 Greetings to Vienna ... *Siede*
 Cornflowers and Poppies ... *Waldteufel*
 The Church Bells ... *Reisfeld, arr. Mohr*
 Annen Polka ... *Strauss*

9.0 a.m. I.B.C. Time Signal.
BEAUTY MAGAZINE
 Edited by Anne French
 Chapter 4
THE SCENT OF PINE
 Presented by the manufacturers of Reudel Bath Cubes, Braydon Road, N.16

9.15 a.m. SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY
 Selection of Leslie Stuart's Songs *Stuart*
 My Ain Folk ... *Lemon*
 Sandler Serenades.
 Presented by A. C. Fincken & Co., 195 Great Portland Street, W.1

9.30 a.m. MUSICAL REVERIES
 Danse des Apaches... *Clark*
 Valse Lente—Ballet ... *Luigini*
 Polonaise ... *Tchaikowsky*
 Les Sylphides ... *Cussans, arr. Lotter*
 Presented by California Syrup of Figs, 179 Acton Vale, W.3

9.45 a.m. LISTEN TO VITBE
 Lovely to Look At ... *Kern*
 Cheek to Cheek ... *Belin*
 Voices of Spring ... *Strauss*
 May All Your Troubles be Little Ones ... *Sigler*
 Presented by Vitbe Brown Bread, Crayford, Kent

10.0 a.m. WALTZ TIME
 Artist's Life ... *Strauss*
 Whistling Waltz ... *Woods*
 Vienna Life ... *Strauss*
 Sweet Mary Rose ... *Schmitz*
 Presented by Phillips' Dental Magnesia, 179 Acton Vale, W.3

10.15 a.m. RECREATION CORNER
 Sea Songs Medley ... *arr. Tennant*
 Moon for Sale ... *Trevor*
 Free and Easy ... *Porschmann*
 Fox Trot Medley (Slow Tempo).
 Presented by Currys, Ltd., Great West Road, Brentford

10.30 a.m. MORE MONKEY BUSINESS
 With Bennett and Williams
 Presented by the makers of Monkey Brand, Unilever House, Blackfriars, E.C.4

10.45 a.m. MUSICAL MENU
 Mrs. Jean Scott,
 President of the Brown and Polson Cookery Club gives you Free Cookery Advice each week
 Andalusia ... *Gomez*
 Twilight on the Trail ... *Mitchell*
 It's Been so Long ... *Adamson*
 I'm Shooting High ... *McHugh*
 Presented by Brown & Polson, 43 Shoe Lane, E.C.4

(Continued on page 34, column 1)

LISTEN TO THE "VOICES OF THE STARS"

On Sunday, June 21st, at 7.15 p.m.

FAY COMPTON
 will be heard from
RADIO NORMANDY

PARIS (Poste Parisien)

312.8 m., 959 Kc/s.

Times of Transmissions.
 Sunday : 6.00 p.m.—7.00 p.m.
 10.30 p.m.—11.30 p.m.
 Weekdays : 10.30 p.m.—11.00 p.m.
 Announcer : C. Danvers-Walker.

Evening Programme

6.0 p.m. OUT WEST
 Covered Wagon Days ... *Jerome*
 Thar's Gold in them thar Hills ... *Connor*
 Broncho Bustin' Blues ... *Williams*
 Headin' Home ... *Stohart*

6.15 p.m. NURSE JOHNSON OFF DUTY
 Sussex by the Sea ... *Ward*
 Arundel Suite ... *Sebastian*
 A Summer Evening ... *Waldteufel*
 Presented by California Syrup of Figs, 179 Acton Vale, W.3

6.30 p.m. HEALTH AND HAPPINESS
 Officer of the Day ... *Hall*
 With a Smile and a Song ... *May*
 The Younger Generation ... *Coward*
 Dusty Shoes... ... *Harburg*
 Sing Brothers ... *Tunbridge*
 Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1

6.45—7.0 p.m. WALTZ TIME
 Artist's Life ... *Strauss*
 Whistling Waltz ... *Woods*
 Vienna Life ... *Strauss*
 Sweet Mary Rose ... *Schmitz*
 Presented by Phillips' Dental Magnesia, 179 Acton Vale, W.3

10.30 p.m. FOLK DANCES
 The Bottom of the Punch Bowl *arr. Diack*
 The Maymakers ... *arr. Diack*
 Girl's Joy (Scandinavian Dance)
 Teviot Bridge (Scottish Country Dance) ... *arr. Diack*

10.45 p.m. SOME POPULAR RECORDS
 Celebratin' ... *Woods*
 Geraldo and his Orchestra.
 Alone ... *Brown*
 Turner Layton
 Hawaiian Paradise ... *Johnson*
 Troise and his Mandoliers.
 Firty Fousand Quid ... *Burnaby*
 Norman Long.
 Presented by Blie Beans, C. E. Fulford, Ltd., Leeds

11.0 p.m. ORGAN RECITAL
 Drury Lane Memories—Part 1.
 Feramors (Dance of the Brides of Kashmir) ... *Rubenstein*
 Sylvia Ballet—Fantasy ... *Delibes*
 Drury Lane Memories—Part 2.

11.15 p.m. SLUMBER HOUR
 Turn Down the Lights for a Programme of Sweet Music
 Songs My Mother Taught Me ... *Dvorak*
 Fairy Tale ... *Heykens*
 The Sleeping Beauty ... *Tchaikowsky*
 The Clock and the Dresden China Figures ... *Ketelbey*
 Presented by Ingersoll, Ltd., 223-227 St. John Street, E.C.1

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

Study the "BEAUTY MAGAZINE" . . . Chapter Four comes to you to-day from RADIO NORMANDY at 9.0 a.m.

Sunday, June the Twenty-First

RADIO NORMANDY 269.5 m., 1113 Kc/s. Continued from page 33 col. 3

11.0 a.m. Ingersoll Time Signal.
POPULAR SELECTIONS
(Electrical Recordings)
 Martial Moments ... *arr. Winter*
Massed Bands of the Aldershot Command.
 Everybody Kiss Your Partner ... *Sanford*
The Krakajax.
 Maid of the Mountains ... *Fraser Simson*
London Palladium Orchestra.
 Christopher Columbus ... *Razaf*
Bob Crosby and his Orchestra.
 Presented by
D.D.D.
 Fleet Lane, E.C.4

11.15 a.m. BOLENIUM BILL
 The Grenadiers Waltz ... *Waldteufel*
 Song of the Lift ... *Evans*
 Faithful Jumping Jack ... *Heykens*
 Jolly Good Company ... *Wallace*
 Presented by
Bolemium Overalls,
 Upton Park, E.13

11.30 a.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

Afternoon Programme

2.0 p.m. THE MUSIC SHOP
Introducing Velveeta
 The Shopkeeper with Tommy and Jim
A PROGRAMME OF POPULAR MUSIC
 Presented by
Kraft Cheese Company,
 Hayes, Middlesex

2.30 p.m. HOME TRUTHS
 Lazy Bones ... *Mercer*
 Who do you Think you Are? ... *Green*
 Mother's Pie Crust ... *Wallace*
 Turn 'Erbert's Face to the Wall ... *Ellis*

2.45 p.m. THE OPEN ROAD
 Radio March ... *Pecking*
 Road to the Isles ... *Fraser*
 Marching Along Together ... *Steininger*
 Ol' Man River ... *Kern*
 It's the Band.
 Presented by
Carter's Little Liver Pills,
 64 Hatton Garden, E.C.1

3.0 p.m. SERENADE TO BEAUTY
 Presented by
Pond's Extract Co.,
 Perivale, Greenford

3.30 p.m. UNEXPECTED UNISON
 Tantalising Trovatore ... *Verdi, arr. Somers*
 Carmen Caprice ... *Bizet, arr. Somers*
 Rigoletto Ramblings ... *Verdi, arr. Somers*
 Faust Frolics ... *Gounod, arr. Somers*

3.45 p.m. MARY LAWSON
(By permission of Twickenham Films Ltd.)
 In
BEHIND THE SCENES
 The Diary of a Chorus Girl
 Presented by
Pond's Face Powder'

4.0 p.m. TEA-TIME HOUR
 With **Debroy Somers and His Band**
 featuring
THE TWO LESLIES
 (Leslie Holmes and Leslie Sarony)
 and
OLIVE GROVES
 Presented by
Horlick's, Slough, Bucks

5.0 p.m. ROMANTIC STORIES
 A Little White Gardenia ... *Coslow*
 Orchids to My Lady ... *Carr*
 Believe Me if All Those Endearing
 Young Charms ... *Moore*
 The Rose in Her Hair ... *Dubin*
 Presented by the manufacturers of
Reudel Bath Salts,
 Braydon Road, N.16

5.15 p.m. LISTEN TO VITBE
 Maire My Girl ... *Aitken*
 You Will Remember Vienna ... *Romberg*
 Waltz Dream ... *Strauss*
 Presented by
Vitbe Brown Bread,
 Crayford, Kent

5.30 p.m. PLEASURE CRUISE
 With **Esther Coleman and Gordon Little**
 Ballet Egyptien—Part 2 ... *Luigini*
 In the Mystic Land of Egypt ... *Ketelbey*
 Ballet Egyptien—Part 4 ... *Luigini*
 Presented by
Milk of Magnesia,
 179 Acton Vale, W.3

5.45 p.m. IN QUEST OF BEAUTY
(Electrical Recordings)
 A Beautiful Lady in Blue ... *Lewis*
Turner Layton.
 Villa (The Merry Widow) ... *Léhar*
Jeanette Macdonald.
 Alice Delysia Memories.
Alice Delysia.
 Paris Stay the Same (The Love
 Parade) ... *Schertzing*
Maurice Chevalier.
 Presented by the makers of
Velouty de Dixor,
 Dixor Ltd., Mortlake, S.W.14

6.0 p.m. FANTASIA
(Electrical Recordings)
 Chinese Fairy Tales ... *Yoshimoto, arr. Dreyer*
 Bird Songs at Eventide ... *Coates*
 Quartet in D Major ... *Tchaikowsky*
 I Love You ... *Grieg*

6.15 p.m. NURSE JOHNSON OFF DUTY
 Sussex by the Sea ... *Ward*
 Arundel Suite ... *Sebastian*
 A Summer Evening ... *Waldteufel*
 Presented by
California Syrup of Figs,
 179 Acton Vale, W.3

6.30 p.m. THE RINSO SIX-THIRTY SPECIAL
 Good Luck and Good Listening
 There's Music in Store
 The Six-thirty of the Air
 Is Here at Your Door
A Musical Weekly
 Presented to listeners by the makers of
Rinso,
 Unilever House, Blackfriars, E.C.4

7.0 p.m. BLACK MAGIC
 Would You Like to Take a Walk?
 Make Believe.
 Sophisticated Lady ... *Ellington*
 When You're Smiling ... *Fisher*
 Presented by
Black Magic Chocolates

7.15 p.m. "VOICES OF THE STARS"
 present
FAY COMPTON
 With the Music of **Monia and His
 Troubadours**
 Presented by
Rowntrees,
 The makers of **Chocolate Crisp**

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

Evening Programme

10.0 p.m. HUNGARIAN CONCERT
 Czardas ... *Monti*
 Waltz No. 15 ... *Brahms*
 Magyar Melodies ... *Vilmos, arr. Piercy*
 Hungarian Dances ... *Brahms*
 Presented by
Hungarian National Office for Tourism,
 210 Piccadilly, London, W.1

10.15 p.m. RAINBOW RHYTHM
 Come a Little Closer—Fox trot ... *Tennent*
 Diddle-dum-dee—Quick step ... *Dunn*
 Valentina—Rumba ... *Barry*
 The Japanese Sandman—Fox trot ... *Whiting*
 Presented by the makers of
Tintex,
 199 Upper Thames Street, E.C.4

10.30 p.m. ALL ABOARD
 The Glory of the Sea ... *Sanderson*
 Over the Waves ... *Rosas*
 Bound for the Rio Grande
Traditional, arr. Terry
 Nights of Gladness ... *Ancliffe*
 Presented by
Cunard White Star, Ltd.,
 26 Cockspur Street, S.W.1

10.45 p.m. FILM AND RADIO FAVOURITES
(Electrical Recordings)
 El Relicario ... *Padilla*
Ramon Novarro.
 They Call Me Sister Honky Tonk
 (I'm No Angel) ... *Ellison*
Mac West
 Let Yourself Go (Follow the Fleet) ... *Berlin*
The Boswell Sisters.
 Celebratin' (Lime-light) ... *Woods*
Jack Huibert.

11.0 p.m. ROAM WITH ME
 Savoy Irish Medley ... *arr. Somers*
 Four Ways Suite—Westwards ... *Coates*
 Extase ... *Ganne*
 Espana—Waltz ... *Waldteufel*
 Mendoza—Argentine Tango ... *Berco*
 Bunk House Dances ... *Traditional*
 Mexican Serenade ... *Terese*
 Manhattan Serenade ... *Aller*

12.30 p.m. THE GOLDEN HOUR OF MUSIC
 For Irish Free State Listeners
 Arranged by the **Industrial Broadcasting
 Corporation of Ireland, Ltd., Dublin**
 Margie ... *Davis*
 My Dance ... *Mandell*
 Ah! Sweet Mystery of Life ... *Herbert*
 The Rhythm of the Rain ... *Stern*
 Spanish Dance No. 5 ... *Moszkowski*
 One Morning in May ... *Carmichael*
 You and the Night and the Music ... *Schwartz*
 Whispering ... *Schonberger*

1.0—1.30 p.m. THE LATEST DANCE MUSIC
 Presented by
Zambuk,
 C. E. Fulford, Ltd., Leeds

11.30 p.m. STRANGE INTERLUDE
 Storm Music ... *Rimsky Korsakov*
 Ride of the Valkyries ... *Wagner*
 Fingal's Cave Overture ... *Mendelssohn*
 Witches' Ride ... *Humperdinck*
 Eerie Moan ... *Young*
 Chanson de Nuit ... *Elgar*
 Take Cover.

12 (midnight) DANCE MUSIC
 What's the Name of that Song?—
 Fox trot ... *Lawnhurst*
 The Glory of Love—Fox trot ... *Hill*
 Don't Tell a Soul—Fox trot ... *Pepper*
 Cheerful Blues—Slow Fox trot ... *Roy*
 Love Me Forever—Waltz ... *Schertzing*
 Woe is Me—Fox trot ... *Cavanagh*
 Let's Face the Music and Dance ... *Berlin*
 A Beautiful Lady in Blue ... *Lewis*

12.30 a.m. I.B.C. Time Signal.
 Lovely Carmelita—Tango ... *Lee*
 Love is a Dancing Thing ... *Schwartz*
 Jazz Me Blues—Quick step ... *Delaney*
 Jolly Good Company ... *Wallace*
 Caramba—Tango ... *Marzelo*
 Jubilation Rag—Fox trot ... *Boucher*
 Georgia on My Mind—Fox trot ... *Carmichael*
 Weary—Fox trot ... *Dixon*

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 : 1.0—1.30 a.m.
 Announcer : S. H. Gordon-Box.

1.0 a.m. INVITATION TO A DANCE
 Valse des Fleurs ... *Tchaikowsky*
 The Fairies Gavotte ... *Kahn*
 Love Waltz ... *Villanueva*
 Anitra's Dance ... *Grieg*

1.15 a.m. I.B.C. Time Signal.
 Minuet ... *Mozart*
 Norwegian Dance ... *Grieg*
 Dance of the Hours ... *Ponchielli*

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

RADIO LUXEMBOURG Continued from page 33, col. 1

Evening Programme

12.30 p.m. THE LATEST DANCE MUSIC
 Presented by
Bile Beans,
 C. E. Fulford, Ltd., Leeds

11.0 p.m. ELECTRICAL RECORDINGS

11.15 p.m. VARIETY
 Yours Truly is Truly Yours ... *Fio Rito*
 Heart of Gold ... *Nolan*
 Funiculi, Funicula ... *Denza*
 Thanks a Million ... *Johnston*
 The World is Mine ... *Marvell*
 One Night in Napoli ... *Ingram*
 Never Too Tired to Love ... *Clary*
 Whose Big Baby Are You? ... *McHugh*

11.45 p.m. LULLABY PROGRAMME

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

Sunday—continued

Monday, June 22nd

RADIO CÔTE D'AZUR (Juan-les-Pins) 235.1 m., 1249 Kc/s.

Time of Transmission.
Sunday: 10.30 p.m.—1.0 a.m.

10.30 p.m.
LIGHT ORCHESTRAL CONCERT
Policeman's Holiday ... Ewing
Poeme ... Fibich
Song—Love is a Song ... Noble
Selection—White Horse Inn ... Benatsky
Destiny Waltz ... Baynes
Song—One Alone ... Romberg
Moment Musical ... Schubert
Wedding of the Rose ... Jessel

11.0 p.m.
MUSICAL POTPOURRI
(Electrical Recordings)
The Mocking Bird Went Cuckoo ... Malvern
Gracie Fields.
Slippery Fingers ... Steele
Henry Steele.
I'm a Specialist ... Sale
Frank Crumit.
Mein-Leedle Boy ... Terrell
Bert Terrell.
Grinning ... Benatsky
Primo Scala's Accordion Band.
Just By Your Example ... Woods
Jessie Matthews.
It Always Starts to Rain ... Leslie
Jack Hulbert and Claude Hulbert.
Dixieland ... arr. Stoddon
Reginald Dixon.

11.30 p.m.
MAREK WEBER AND HIS ORCHESTRA
(Electrical Recordings)
Squirrel Dance ... Smith
Faithful Jumping Jack ... Heykens
Mighty Lak' a Rose ... Nevin
Viennese Singing Birds ... Translateur
Saschinka ... Schirmann
Roses of the South ... Strauss
Serenade ... Heykens
Deutschmeister—March ... Jurek

12 (midnight)
DANCE MUSIC
Mammy Bong—Rumba ... Norman
Log Cabin Lullaby—Fox trot ... Byrne
May All Your Troubles Be Little
Ones—Fox trot ... Sigler
Because It's Love—Slow Fox trot ... Carr
As Long as I Live—Fox trot ... Koehler
Arlene—Waltz ... Seymour
Go to Sleep—Fox trot ... Hargreaves
Looking Forward to Looking After
You—Fox trot ... Woods
Primosa—Mazurka ... Maldonado
House Where I Was Born ... de Sylva
Antoinette—Quick Step ... Damerlet
Everything Stops for Tea ... Sigler
Just as Long as the World Goes
Round and Around—Fox trot ... Woods
Oh! Can't You Hear that Guitar? ... Ingram
Dashing Marine—Comedy Waltz ... Crumit
I'll String Along with You ... Dubin

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

Continued from page 38, column 4
FRIDAY, JUNE 26th

RADIO LJUBLJANA 569 m., 527 Kc/s.

Time of Transmission.
Friday: 10.30—11.0 p.m.

10.30—11.0 p.m.
I.B.C. CONCERT
LIGHT MUSIC
Selection—Happy
On an Old Paddle Steamer ... Sarony
Honeysuckle and the Bee ... Fitz
Leslie Stuart Selection ... Stuart
Oh, Maiden, My Maiden ... Léhar
Ballet Egyptian ... Luigini
Rustle of Spring ... Sinding
Selection—Maid of the Mountains
Fraser Simson

WHY NOT PEEP

"BEHIND THE SCENES"

With Mary Lawson on Sunday at 3.45 p.m.

RADIO NORMANDY

MONDAY—Continued from column 4.

RADIO LUXEMBOURG 1293 m., 230 Kc/s.

Morning Programme

8.15—8.30 a.m.
ELECTRICAL RECORDINGS

8.45 a.m.
ELECTRICAL RECORDINGS

9.0 a.m.
ROSE'S HAPPY MORNING MATINEE
With the Happy Philosopher
Let it be Me... Dixon
Little Dutch Mill ... Harris
Family Album ... Coward
Presented by
L. Rosa & Co., Ltd.,
89 Worship Street, E.C.2

9.15 a.m.
GOOD-MORNING PROGRAMME
Kitten on the Keys ... Confrey
West Wind ... Ager

9.15 a.m.—Good Morning Prog.—contd.
Interlude and Barcarolle.
Selection—Showboat ... Kern
Presented by
Horlick's, Slough, Bucks

9.30—10.0 a.m.
ELECTRICAL RECORDINGS

Evening Programme

6.15 p.m.
ELECTRICAL RECORDINGS

6.45 p.m.
THE PEACEFUL VALLEY PROGRAMME
Presented by
Crazy Water Crystals,
Thames House, London, S.W.1

7.0—7.15 p.m.
ELECTRICAL RECORDINGS

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m.
LIGHT MUSIC
Officer of the Day ... Hall
La Cinguantaine ... Marie
Bugle Call Rag ... Pettis
London Bridge March ... Coates

8.15 a.m. I.B.C. Time Signal.
BRIGHTER BREAKFAST PROGRAMMES
You Hit the Spot ... Gordon
You Give Me Ideas ... Waller
When You're Smiling ... Fisher
Baby, Won't You Please Come Home?
Warfield
Presented by
O.K. Sauce,
Chelsea Works, S.W.18

8.30 a.m.
HAPPY DAYS
Parade of the Puppets ... Kuhn
These Foolish Things ... Strachey
Old Vienna ... Lanner, arr. Kremser
I'm Shooting High ... McHugh
Presented by the makers of
Wincarnis and Wincarnis Jelly,
Wincarnis Works, Norwich

8.45 a.m.
SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY
Light of Foot ... Latann
They Call Me Mimi ... Puccini
Kerbstone Kids ... Buzzi
Lolita ... Buzzi
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1

9.0 a.m. I.B.C. Time Signal.
THE OPEN ROAD
La Petite Tonkinoise ... Scotto
Magyar Melodies ... Vilmos, arr. Piercey
Over on the Sunny Side ... Egan
The Band is Gally Playing ... Kernell
Presented by
Carter's Little Liver Pills,
64 Hatton Garden, E.C.1

9.15 a.m.
WEND YOUR WAY
Mattinata ... Leoncavallo
Amazon's Ride ... Ritter
Strange Interlude ... Bernie
The Open Road—A Hiking Medley
arr. Somers

9.30 a.m.
ADVANCE FILM NEWS
Mine Alone ... Dixon
Selection—The Charm School ... Gordon
Silver Wings ... Dixon
Selection—To Beat the Band ... Mercer

Presented by
Associated British Cinemas,
30 Golden Square, W.1

9.45 a.m.
MELODIANA
I Won't Dance ... Kern
El Relicario ... Padilla
Play Orchestra Play ... Coward
With All My Heart ... McHugh
Presented by
Milk of Magnesia,
179 Acton Vale, W.3

10.0 a.m.
SOME POPULAR RECORDS
Ca C'est Paris ... Padilla
Jack Hylton and his Orchestra.
The Touch of Your Lips ... Noble
Bing Crosby.
Billy Mayerl's Own Selection ... Mayerl
Billy Mayerl.
Where There's You There's Me ... Sigler
Jack Hulbert.
Presented by
Bila Beans,
C. E. Fulford, Ltd., Leeds

10.15 a.m.
A THING OR TWO
(Electrical Recordings)
Hot Pattatta ... Durante
Jimmy Durante.
My Swiss Miss Yodel ... Torrani
Harry Torrent.
Mamma Don't Want No Peas ... Gilbert
Leslie Holmes.
Like Monday Follows Sunday ... Green
Jack Buchanan and Elsie Randolph.

PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

10.30 p.m.
RAINBOW RHYTHM
Rain in Spain ... Cugat
Ain't Misbehavin' ... Kasaf
Toronto Jig ... Hill
The Glory of Love ... Hill
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

10.30 a.m.

LIGHT ORCHESTRAL MUSIC
Golliwog's Cakewalk ... Debussy
España—Waltz ... Waldteufel
I Do Like to be Beside the Seaside ... Glover
Elvira—Rumba ... Paolita
Serenading Under Your Balcony ... Gerhard
The Jolly Whistlers ... Gennin
The Frogs' Wedding ... Bell
Bohemian Polka ... arr. Bauer

11.0 a.m.
PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie

Afternoon Programme

4.0 p.m.
TEA-TIME HOUR
With Debroy Somers and Other Artists
La Guapa Muchacha ... Berlin
The Piccolino ... Berlin
Cachucha ... Berlin
The Magic Flute ... Mozart
Vanished Army ... Chase
Weatherman ... Chase
Hungariana ... Chase
Tunelandia.
Selection of Joyce Waltzes ... Joyce

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.
RAINBOW RHYTHM
Come a Little Closer ... Tennent
Rio Rita ... Tierney
Sax-o-phun ... Wiedoft
Say I Wasn't Dreaming ... Ramsay
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4

5.15 p.m. ACCORDION CORNER
Queen of the Sea ... Nicholls
An Old Dance Medley.
I Wonder Who's Kissing Her Now? ... Hough
The Sunset Trail ... Kennedy

5.30 p.m.
WHAT'S ON IN LONDON
News of the Latest Films, Shows and Other Attractions

5.45 p.m.
QUARTETS, QUINTETS, AND SEXTETS
Pidgin English Hula ... King
Maori Brown Eyes ... Malain
Souvenir de Capri ... Beccie
Canadian Capers ... Chandler

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

Evening Programme

12 (midnight)
DANCE MUSIC
Stars Over Devon—Fox trot ... Ilda
The Rose in Her Hair—Waltz ... Dubin
You're Not the Only Oyster in the
Stew—Fox trot ... Spina
Come a Little Closer—Fox trot ... Arkhell
Accent on Youth—Fox trot ... Seymour
Rosa Mia—Tango ... Potter
Lullaby of the Volga ... Totters
For You Madonna—Fox trot ... Edgar

12.30 a.m. I.B.C. Time Signal.
Make Funny Faces at Your
Neighbours—Comedy Fox trot ... Sonin
Why Stars Come Out at Night ... Noble
Some Other Time—Fox trot ... Coslow
Little Dutch Clock ... Reaves
Mammy Bong—Rumba ... Norman
Truckin'—Fox trot ... Bloom
Look Up and Laugh ... Parr Davies
Save a Rainy Day for Me ... Collins

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

Meet SUNNY JIM . . . broadcasting from RADIO NORMANDY on Mondays, Wednesdays, Fridays and Saturdays at 8.45 a.m.

RADIO ATHLONE

531 Metres

Week Commencing **SUNDAY, JUNE 21**

- | | |
|---|--|
| SUNDAY | 8.45. Killumney Choir. |
| 2.0-4.0 p.m. Records. | 9.15. For Fishermen, No. 7, Fish and Fishing in the West by W. N. Milne. |
| 8.15. Portable Microphone at Dollymount Strand. | 9.30. Variety. |
| 8.30. A '98 Programme: June 21, 1798, Battle of Vinegar Hill, and June 26, 1798, Execution of Father John Murphy. | 10.30. What happened to-day; Light Music. |
| 9.30. Variety. | 11.0. National Anthem. |
| 10.30. What happened to-day. | |
| 10.40. Sports Talk by Sean O'Ceallaigh; Light Music. | THURSDAY |
| 11.0. National Anthem. | 1.30-2.30 p.m. New Records. |
| | 5.30. For Children: Dirigibles by Philip Ryan; Kathleen Burke's Trio, Another Bear Story by Blanche Mercer. |
| MONDAY | 6.15. Records. |
| 1.30-2.30 p.m. Musical Comedy Records. | 6.45. News. |
| 5.30. Children's Hour: Lyric Scene, The Dorothy Perkins Rose. | 7.0. Irish Music by the Station Orchestra. Soloist: James F. Mallen (Traditional Fiddle). |
| 6.0. Woman in Sport interviewed by Miss Dene Fitzgibbon. | 7.40. Debate on Music in Ireland, No. 7. |
| 6.15. Chamber Music. | 8.0. Viola Recital. |
| 6.45. News. | 8.15. Debate in Irish. |
| 7.0. Irish News Feature. | 8.35. Concert from the Pavilion, Skerries, Co. Dublin. |
| 7.10. Schubert Concert by the Station Orchestra and T. Cooney (Bass). Fierrabras Overture. Rosamunde Ballet. | 9.30. Variety Programme. |
| 7.50. Gaelic Poets and Gaelic Poetry No. 2—R. O'Foghluha. | 10.30. What happened to-day; Light Music. |
| 8.5. Foreign Colony Concert—Poland. | 11.0. National Anthem. |
| 9.10. Great Irishwomen: Ethna Carbery. | |
| 9.30. Variety. | FRIDAY |
| 10.30. What happened to-day; Light Music. | 1.30-2.30 p.m. International Celebrities. |
| 11.0. National Anthem. | 5.30. For Children: Peadar O Dubhda and Result of Competition. |
| 1.30-2.30 p.m. Variety and Dance Records. | 6.0. Women Folk in Many Lands. |
| 5.30. Gaelic Programme from the Domestic Science School, Dunmanway, Co. Cork. | 6.15. To be announced. |
| 6.15. Traditional Music—Tadhg Smoll. | 6.45. News. |
| 6.25. Irish News Feature. | 7.0. Look after your Garden—G. O. Sherrard. |
| 6.35. Traditional Music. | 7.10. Summer Suites by the Station Orchestra. Soloist: Muriel Childe (Songs). Suite, From the Country Side (Coates), Wayside Sketches (Scott), Woodland Pictures (Fletcher). |
| 6.45. News. | 8.0. Aran Programme from Galway. |
| 7.0. Waltzes from Strauss to Gungl by the Station Orchestra. Introductory Talk by Mme. Erni Ritter. | 9.0. Louise Gargurevich (Pfte). |
| 7.50. Gaelic Talk on World Literature, No. 2 by Louis Roche-France. | 9.15. How and where we get them—J. J. Bergin. |
| 8.5. Around the World by Air. | 9.30. Variety Programme. |
| 8.30. What has your County Done? No. 4. | 10.30. What happened to-day; Light Music. |
| 8.45. Variety from Cork, compered by Mrs. Neeson. | 11.0. National Anthem. |
| 9.30. Variety. | |
| 10.30. What happened to-day; Light Music. | SATURDAY |
| 11.0. National Anthem. | 1.30-2.30 p.m. Irish Records. |
| WEDNESDAY | 4.30-5.30. Catholic Truth Society Congress Address: The Integral Treatment of Literature, as shown in the Text Books used in the Schools (Aodh de Blacam). Addresses by the Very Rev. J. F. D'Alton, M.A., D.D., D.Litt., St. Patrick's College, Maynooth, and T. J. O'Connell, LL.D., Sec. I.N.T.A. |
| 1.30-2.30 p.m. Request Programme. | 5.30. Tell me what's on. |
| 2.40. The Irish Derby—Commentators: Desmond Bell, Mr. Byrne and Miss Deirdre MacDonagh. | 5.45. Round Tower Ceilide Band. |
| 5.30. The Rose Queen's Party—Operetta (K. O'Doherty); Lyrics by Fay Sargent. | 6.15. Irish News Feature. |
| 6.15. Opera Records. | 6.25. Light Music by the Station Orchestra. Tally Ho Overture (Ansell). Selection from Whirled into Happiness (Stolz). |
| 6.45. News. | 6.45. News. |
| 7.0. Child Psychology No. 2 by Dr. W. J. Coyne. | 7.0. A Visitor interviewed. |
| 7.15. Old Italian String Music—Station Orchestra, Luigi Gasparini ('Cello) and Station Orchestra. Minuetto (Grazioli arr. Esposito). Passacaglia (Frescobaldi arr. Esposito). Canzona Francese (Pasquini arr. Esposito). Adagio e Giga (Galuppi arr. Esposito). | 7.15. Delibes Ballets No. 3—Sari Payne and Orchestra. |
| 8.5. Burying the Hatchet—Prize-winning Play (Denis O'Dwyer). | 7.45. Variety from Borris. |
| | 8.10. Great Irish Generals No. 8. |
| | 8.25. Rare Records—Great Singers of the Past. |
| | 8.45. Variety. |
| | 10.30. What happened to-day; Light Music. |
| | 11.0. National Anthem. |

Tuesday, June 23rd

RADIO NORMANDY 269.5 m., 1113 Kc/s.

- Morning Programme**
- 8.0 a.m. **LIGHT MUSIC**
 Selection—Nippy ... Eytton
 To You, Sweetheart—Aloha ... Owens
 Il Bacio ... Arditi
 Swing Me Up Higher ... Mackeben
- 8.15 a.m. **I.B.C. Time Signal.**
GOLDEN HARMONY
 Valse des Fleurs (Casse Noisette Suite) ... Tchakowsky
 Spanish Gipsy Dance ... Marquina
 For You Alone ... Geehl
 Selection—La Bohème ... Puccini
 Presented by **Spink & Son, Ltd.,**
 5, 6, and 7 King Street, St. James's, S.W.1
- 8.30 a.m. **THE GLOBE TROTTERS**
 Presented by **Vidor Electrical Appliances,**
 Erith, Kent
- 8.45 a.m. **POPULAR MUSIC**
 Springtime in Japan
 Film Successes
 Pet
 Bavarian Waltz Medley
 Presented by **Fels Naphtha Soap,**
 195 Great Portland Street, W.1
- 9.0 a.m. **I.B.C. Time Signal.**
MILITARY MUSIC
 Light of Foot ... Latann
 Selection—The Geisha ... Jones
 Light Cavalry Overture ... Supple
 With Sword and Lance ... Starke
- 9.15 a.m. **DANCE MUSIC**
 Wanna Go Back to Honolulu ... Towers
 Carry On London—Fox trot ... Damerell
 Rose of Seville—Tango ... Mora
 When You Grow Up, Little Lady ... Damerell
- 9.30 a.m. **TUNES WE ALL KNOW**
 (Electrical Recordings)
 Medley of Leslie Stuart's Songs ... Stuart
 Light Opera Company.
 There's Something About a Soldier ... Gay
 Cicely Courtice.
 Softly Awakes My Heart ... Saint Saens
 Alberi Sandler and his Orchestra.
 Du und Du (Die Fledermaus) ... Strauss
 Marek Weber and his Orchestra.
 Presented by the makers of **Limestone Phosphate,**
 Braydon Road, N.16
- 9.45 a.m. **TUNEFULLY YOURS**
 Rhythm in My Nursery Rhymes ... Lunceford
 Smooth Sailing ... Sherman
 Beautiful Lady in Blue ... Kern
 She Shall Have Music ... Stigler
 Presented by **California Syrup of Figs,**
 179 Acton Vale, W.3
- 10.0 a.m. **TEN O'CLOCK TUNES**
 (Electrical Recordings)
 Selection—H.M.S. Pinafore ... Sullivan
 Band of H.M. Coldstream Guards.
 Heart of Gold (Turner Layton) ... Nolan
 Bunk House Dances ... Traditional
 The Bunk House Boys.
 Hold Me Tight, I'm Falling ... Lisbona
 Jay Wilbur and his Band.
 Presented by **Zambuk, C. E. Fulford, Ltd., Leeds**
- 10.15 a.m. **MUSIC HALL MEMORIES**
 Old Music Hall Memories.
 Daisy Bell ... Dacre
 Burlington Bertie from Bow ... Hargreaves
 After the Ball ... Harris
- 10.30 a.m. **ORCHESTRAL CONCERT**
 Anitra's Dance (Peer Gynt) ... Grieg
 In the Temple of the Bells ... Yoshimoto
 On the Embankments of Manchuria.
 Dance Czardas.
 Rakoczy March ... Berlioz
 Malaguena—Spanish Dance ... Moskowski
 La Chula de Granada ... Salina
 Bolero ... Ravel
- 11.0 a.m. **PROGRAMMES IN FRENCH**
 Assn. des Auditeurs de Radio Normandie
- Afternoon Programme**
- 4.0 p.m. **TEA-TIME HOUR**
 With Debroy Somers and Other Artists
 Frangesa March.
 I'd Rather Listen to Your Eyes ... Dubin
 Moorland Fiddlers.
 Masquerade of the Bells.
 She's a Latin from Manhattan ... Dubin
 Jack in the Box ... Reeves
 Selection of Wilfred Sanderson's Songs ... Sanderson
 Say That You are Mine.
 I'd Love to Take Orders from You ... Dubin
 Love Parade ... Schertzingler
 Followed at 4.45 p.m. by **THE CHILDREN'S CORNER**
 With the UCCLES
BIRTHDAY GREETINGS
 Presented by **Horlick's, Slough, Bucks**
Ingersoll Time Signal.
RAINBOW RHYTHM
 Leave the Pretty Girls Alone ... Robison
 Fancy Meeting You ... Wallace
 Joy Dance ... Kirby
 Alexander's Ragtime Band ... Berlin
 Presented by the makers of **Tintex,**
 199 Upper Thames Street, E.C.4
- 5.15 p.m. **EPISODE**
 Serenading Under Your Balcony ... Gerhard
 Pizzicato Pierrette ... Gensing
 Where the Woods are Green ... Brodsky
 Selection—Bitter Sweet ... Coward
- 5.30 p.m. **WHAT'S ON IN LONDON**
 News of the Latest Films, Shows and Other Attractions
- 5.45 p.m. **ATMOSPHERE**
 Souvenir d'Ukraine ... Ferraris
 Le Cid (Ballet Music) ... Massenet
 Andalous—Abuade.
 Artist's Life ... Strauss
 Puszta ... Mihaly
- 6.0 p.m. **PROGRAMMES IN FRENCH**
 Assn. des Auditeurs de Radio Normandie
- Evening Programme**
- Dance Music runs till 1.0 a.m. For Programmes see page 39

RADIO LUXEMBOURG 1293 m., 230 Kc/s.

- Morning Programme**
- 8.15-8.30 a.m. **ELECTRICAL RECORDINGS**
- 8.45 a.m. **MORNING CONCERT**
- 9.0 a.m. **ROSE'S HAPPY MORNING MATINEE**
 With the Happy Philosopher
 Give Me a Heart to Sing to ... Washington
 In My Heart of Hearts ... Hall
 But Where Are You? ... Berlin
 Presented by **L. Rose & Co., Ltd.,**
 89 Worship Street, E.C.2
- 9.15 a.m. **GOOD-MORNING PROGRAMME**
 Dancing Butterfly ... Young
 Whistling Waltz ... Woods
 Accent on Youth ... Lawnhurst
 Selection—Maid of the Mountains
 Presented by **Horlick's, Slough, Bucks**
- 9.30 a.m. **MUSICAL MENU**
 Presented by **Mrs. Jean Scott,**
 President of the Brown and Polson Cookery Club, gives you a Free Recipe
 Celebratin' ... Woods
 Wa Hoo ... Friend
- 9.30 a.m. **MUSICAL MENU**
 Presented by **Mrs. Jean Scott,**
 President of the Brown and Polson Cookery Club, gives you a Free Recipe
 Celebratin' ... Woods
 Wa Hoo ... Friend
- 9.45-10.0 a.m. **ELECTRICAL RECORDINGS**
- Evening Programme**
- 6.15 p.m. **ELECTRICAL RECORDINGS**
- 6.30 p.m. **THE MELODY MAKERS**
 With Sam Browne, The Radio Three, Charles Pude and Reginald Foresythe
 Let's Face the Music and Dance ... Berlin
 There's a Blue Haze on the Mountain ... Collin
 Don't Go on a Diet ... Pola
 Avalon ... Jolson
 I Don't Know Your Name ... Caesar
 Presented by **Rowntrees Fruit Gums and Pastilles**
- 6.45 p.m. **THE PEACEFUL VALLEY PROGRAMME**
 Presented by **Crazy Water Crystals,**
 Thames House, London, S.W.1
- 7.0-7.15 p.m. **ELECTRICAL RECORDINGS**

PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

- 10.30 p.m. **RAINBOW RHYTHM**
 Harlem Speaks—Fox trot ... Ellington
 Hold Me Tight, I'm Falling ... Lisbona
 Sweet and Slow—Fox trot ... Dubin
 See Me Dance the Polka ... Grossmith
 Presented by the makers of **Tintex,**
 199 Upper Thames Street, E.C.4
- 10.45 p.m. **FROM ELLINGTON TO GERSHWIN**
 Saturday Night Function ... Ellington
 Gershwin Fox trot Medley (Fast Tempo).
 Solitude ... Ellington
 Gershwin Fox trot Medley (Slow Tempo).
 11.0 p.m. **Ingersoll Time Signal.**
I.B.C. Goodnight Melody and Close Down.

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JUNE ISSUE NOW ON SALE

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Wednesday, June 24th

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

- 8.0 a.m. LIGHT MUSIC**
 Entry of the Gladiators ... *Fucik*
 Espana ... *Waldteufel*
 Kerry Dance ... *Molloy*
 Hula Breeze ... *Owens*

- 8.15 a.m. I.B.C. Time Signal.**
HAPPY DAYS
 The Apache Dance ... *Offenbach*
 The Rose Beetle Goes a-Wooing ... *Armandola*
 Singing a Happy Song ... *Meskill*
 The Singer's Joy ... *Strauss*
 Presented by the makers of *Vitacup*,
 Wincarnis Works, Norwich

- 8.30 a.m. GEMS OF MELODY**
 (Electrical Recordings)
 The Swallows ... *Strauss*
 Orchestre Mascotte ...
 Faithful Jumping Jack ... *Heykens*
 Merek Weber and his Orchestra ...
 Fairy Tiptoe ... *Fredericks*
 Xylophone solo—Harry Robbins ...
 Malaguena—Spanish Dance ... *Moskowsky*
 New Light Symphony Orchestra ...
 Presented by *Betox*,
 150 Regent Street, W.1

- 8.45 a.m. SUNNY JIM'S PROGRAMME OF "FORCE" AND MELODY**
 March Heronique de Szabady ... *Massenet*
 Vocal Gems (Show Boat) ... *Kern*
 The Clock and the Dresden China ... *Ketelbey*
 Figures ...
 Presented by *A. C. Fincken & Co.*,
 195 Great Portland Street, W.1

- 9.0 a.m. I.B.C. Time Signal.**
DANCE MUSIC
 I'm Gonna Clap My Hands ... *Reilly*
 These Foolish Things—Fox trot ... *Strachey*
 Cuban Love Song—Waltz ... *McHugh*
 Diddle-dum-dee—Quick Step ... *Dunn*
 Presented by *Sanitas*,
 51 Clapham Road, S.W.9

- 9.15 a.m. MORNING NURSERY**
 Nursery Masquerade ... *Bamberger*
 Magic Notes ... *Steinsinger*
 Mother Goose Rhymes ... *Traditional*

- 9.30 a.m. DANCE MUSIC**
 For You Madonna—Fox trot ... *Edgar*
 I'd Love to Take Orders from You ... *Dubin*
 I'm Shooting High—Fox trot ... *McHugh*
 The Bridal Waltz ... *Drake*

- 9.45 a.m. MUSICAL REVERIES**
 Dance des Apaches ... *Cuthbert*
 Valse Lente Ballet ... *Lugini*
 Polonaise ... *Tchaikowsky*
 Les Sylphides ... *Cussans, arr. Lotter*
 Presented by *California Syrup of Figs*,
 179 Acton Vale, W.3

- 10.0 a.m. FIFTEEN TUNEFUL MINUTES**
 (Electrical Recordings)
 Selection—The Belle of New York ... *Kerker*
 Band of H.M. Coldstream Guards ...
 Play to Me Gipsy ... *Kennedy*
 Gracie Fields ...
 Rose Marie ... *Friml*
 Roy Fox and his Band ... *Heykens*
 Serenade ...
 Presented by the manufacturers of *Reudel Bath Cubes*,
 Braydon Road, London, N.16

RADIO LUXEMBOURG 1293 m., 230 Kc/s.

Morning Programme

- 8.15—8.30 a.m. ELECTRICAL RECORDINGS**

- 8.45 a.m. MORNING CONCERT**

- 9.0 a.m. ROSE'S HAPPY MORNING MATINEE**
 With the Happy Philosopher
 If My Heart could Sing ... *Tovey*
 Snowball ... *Carmichael*
 Weary ... *Dixon*
 Presented by *L. Rose & Co., Ltd.*,
 89 Worship Street, E.C.2

- 9.15 a.m. GOOD-MORNING PROGRAMME**
 Shepherd's Hey ...
 Dust on the Moon ... *Lecuona*

PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

- 10.30 p.m. LIGHT ORCHESTRAL MUSIC**
 Fantasia on the Song "Long, Long, Ago" ... *Dittrich*
 Czardas ... *Grossmann*
 Dream Waltz ... *Millocker*

- 10.45 p.m. RADIO STARS**
 (Electrical Recordings)
 Lovely Lady—Waltz ... *Richman*
 Henry Hall and his Orchestra ...

- 10.15 a.m. LONDON**
 London Suite—Covent Garden ... *Coates*
 London Bridge March ... *Coates*
 London Suite—Westminster ... *Coates*
 The Changing of the Guard ... *Floisam, Jetsam*

- 10.30 a.m. ORCHESTRAL MUSIC**
 Queen Mary's Song *Elgar, arr. Haydn Wood*
 Summer Days Suite—In a Country Lane ... *Coates*
 Bohemian Polka ... *Weinberger, arr. Bauer*
 Swing Me up Higher ... *Mackeben*
 Circus March (Entry of the Clowns) ... *Smetana, arr. Walter*
 Electric Girl ... *Holmes*
 General Boulanger—March ... *Desmormes*
 Faust Frolics ... *Gounod, arr. Somers*

- 11.0 a.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie
Afternoon Programme

- 4.0 p.m. TEA-TIME HOUR**
 With *Debroy Somers and Other Artists*
 London Scottish ... *Lawnhurst*
 Accent on Youth ...
 Memories of Old Vienna ... *Moussorgsky*
 Gopak ...
 The Morning After ... *Coslow*
 Waltz ... *Farrell*
 Rosamunde ... *Schubert*
 Ciribiribin ... *Dale*
 A Little Bit Independent ... *Burke*
 Sunny Side Up ... *de Sylva*

- 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
 On the Quarter Deck ... *Alford*
 Gay Highway ... *Drummond*
 March Medley ...
 On the Other Side of the Hill ... *Kennedy*
 Back to Those Happy Days ... *Nicholls*
 Presented by *Carter's Little Liver Pills*,
 64 Hatton Garden, E.C.1

- 5.15 p.m. RAINBOW RHYTHM**
 Song of the Slave—Rumba ... *Esclavo*
 Everything Stops for Tea ... *Sigler*
 Oua, Oua ... *Traditional*
 Whose Big Baby are You? ... *McHugh*
 Presented by the makers of *Tintex*,
 199 Upper Thames Street, E.C.4

- 5.30 p.m. SERENADE**
 Frasquita Serenade ... *Lehar*
 Second Serenade ... *Heykens*
 Serenade ... *Schubert*
 Serenade (Volkman) ... *Rimsky-Korsakow*
 The Kiss—Serenade ... *de Michels*
 Waltz Serenade ... *Ticky*
 Love's Serenade ... *Kurtz*
 Manhattan Serenade ... *Alter*

- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie
Evening Programme
 Dance Music runs till 1.0 a.m. For
 Programmes see page 39

- 9.15 a.m. Good-morning Prog.—contd.**
 I Dream too Much ... *Kern*
 Selection—The Vagabond King ... *Friml*
 Presented by *Horlick's, Slough, Bucks*

- 9.45—10.0 a.m. ELECTRICAL RECORDINGS**
Evening Programme

- 6.15 p.m. ELECTRICAL RECORDINGS**
6.45 p.m. THE PEACEFUL VALLEY PROGRAMME
 Presented by *Crazy Water Crystals*,
 Thames House, S.W.1

- 7.0—7.15 p.m. ELECTRICAL RECORDINGS**

- 10.45 p.m. Radio Stars—contd.**
 Heart of Gold (Turner Layton) ... *Nolan*
 My Shadow's Where My Sweetheart
 Used to Be (Elsie Carlisle) ... *Carr*
 Skiddly-Dumpty-di-Doh ... *Sarony*
 Leslie Sarony. Presented by
 "Radio Pictorial"

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

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| BERTINI | PAT HYDE | ARTHUR SALISBURY |
| MAY BLYTH | WALFORD HYDEN | JACK SALISBURY |
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| BILL CURRIE | NORMAN LONG | FRANK THOMAS |
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Thursday, June 25th

Friday, June 26th

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. THE NEWS PARADE
Nola ... Arndt
Gold and Silver Waltz ... Lehar
Mighty Lak' a Rose ... Nevin
Coppelia Ballet ... Delibes

8.15 a.m. I.B.C. Time Signal.
YOUR PROGRAMME
Compèred by Dick Carroll
Presented by
Sta-Blond Shampoo,
14 Hanover Square, W.1

8.30 a.m. THE REVELLERS
Swing Mr. Charlie.
Whispering ... Schonberg
Where Am I?
Let's Face the Music and Dance ... Berlin

8.45 a.m. POPULAR MUSIC
Blossom Dreams
Film Successes
Lollipops
Secrets of the Adige

9.0 a.m. I.B.C. Time Signal.
DANCE MUSIC
I Never Knew—Fox trot ... Pitts
When Love Has Gone ... Bloch
Christopher Columbus ... Razaf

9.15 a.m. POEMS YOU LOVE TO HEAR
With the Poet Prince
Presented by
Vikelp Health and Body Building Tablets,

9.30 a.m. FAVOURITE MELODIES
(Musical Recordings)
Merry Widow Waltz ... Lehar
Marek Weber and his Orchestra.

9.45 a.m. MELODIANA
Rhythm of the Sea ... Butler
Sunset Trail ... Kennedy
Alone ... Brown

10.0 a.m. FIFTEEN MINUTES OF VARIETY
(Electrical Recordings)
We Saw the Sea ... Berlin
Billy Cotton and his Band.

10.0 a.m. Variety—contd.
I'm Putting All My Eggs in One
Basket ... Berlin
Ginger Rogers.
Carioca ... Youmans

10.15 a.m. SLIDE, TAP, SLIP
The Skater's Waltz ... Gung'l
Tap Dance ... arr. Shilkret
Tap Your Tootsies ... Siegler

10.30 a.m. POPULAR MELODIES
Twist and Twirl ... Kottaun
The Dancing Clock ... Ewing
The Merry Middies ... Brooke

11.0 a.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie
Afternoon Programme

4.0 p.m. TEA-TIME HOUR
With Debroy Somers and Other Artists
The Call (Mary Rose) ... O'Neill
Two Heads Against the Moon ... Ager

5.0 p.m. THE CHILDREN'S CORNER
With the Uncles
BIRTHDAY GREETINGS
Presented by

5.15 p.m. LIGHT SONGS
Experiment ... Porter
I Can't Write the Words ... Marks
You're My Fever ... Brown

5.30 p.m. WHAT'S ON IN LONDON
News of the Latest Films, Shows and Other
Attractions

5.45 p.m. LATE AFTERNOON SPECIAL
I Love You ... Grieg
Czarda Scene ... Hubay
Torna a Sorriento ... de Curtis

6.0 p.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie
Evening Programme
Dance Music runs till 1.0 a.m. For

RADIO LUXEMBOURG 1293 m., 230 Kc/s.

Morning Programme

8.15—8.30 a.m. ELECTRICAL RECORDINGS
8.45 a.m. MORNING CONCERT
9.0 a.m. ROSE'S HAPPY MORNING MATINEE

9.15 a.m. GOOD-MORNING PROGRAMME
Wee McGregor Patrol ... Amers
Moonlight on the Prairie ... Nolan

9.30 a.m. MUSICAL MENU
Mrs. Jean Scott
President of the Brown and Polson Cookery
Club, gives you a Free Recipe.

9.45—10.0 a.m. ELECTRICAL RECORDINGS
Evening Programme

6.15 p.m. ELECTRICAL RECORDINGS
6.45 p.m. THE PEACEFUL VALLEY PROGRAMME
Presented by
Crazy Water Crystals,

7.0—7.15 p.m. JUNE REVUE
Featuring
Peggy Cochrane, Reginald Purdell and
the Hawaiian Islanders

June Night.
Peggy Cochrane and Reginald Purdell.
Experiment ... Porter
Peggy Cochrane.
On the Beach at Waikiki ... Traditional

8.30 p.m. PAGANINI
Relayed from the
Theatre de la Porte St. Martin, Paris

PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

8.30 p.m. PAGANINI
Relayed from the
Theatre de la Porte St. Martin, Paris

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. SWEET AND LOVELY
Love Is Like a Cigarette ... Jerome
Let's Face the Music and Dance ... Berlin

8.15 a.m. I.B.C. Time Signal.
LIGHT MUSIC
Selection—Broadway Melody of
1936 ... Brown
The Squirrel Dance ... Maryan

8.30 a.m. LIGHT ORCHESTRAL MUSIC
The Clock in the Black Forest ... Doppler
Dance of the Nymphs ... Birch
Rosita ... Berco

8.45 a.m. SUNNY JIM'S PROGRAMME OF
"FORCE" AND MELODY
With Sword and Lance ... Starke
Song of the Thames.

9.0 a.m. I.B.C. Time Signal.
THE GORDONS AT HOME
Loch Lomond ... Traditional
Wee Macgregor Patrol ... Amers

9.15 a.m. SING AS YOU GO
(Electrical Recordings)
Selection—The Mikado ... Sullivan
Court Symphony Orchestra.

9.30 a.m. LIGHT ORCHESTRAL MUSIC
The Parade of the Wooden Soldiers ... Jessel
Rhapsody in Blue—Conclusion ... Gershwin

9.45 a.m. TUNEFULLY YOURS
I Send My Love with These Roses ... Davis
You're an Eyeful of Heaven ... Dixon

10.0 a.m. SOME POPULAR RECORDS
The Isle of Man ... Gifford
George Formby and his Ukulele. ... Dunn

10.30 p.m. RAINBOW RHYTHM
The Old Oak Tree—Fox trot ... Meyer
Tap Dancer's Nightmare. ... McHugh

10.15 a.m. PROGRAMME OF FAMOUS MUSICAL
COMEDIES
Maid of the Mountains—Vocal
Gems ... Fraser Simson

10.30 a.m. BRIGHT MUSIC
The Londonola ... Sigler
Sussex by the Sea ... Higgs
Selection—The Chocolate Soldier ... Straus

11.0 a.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie
Afternoon Programme

4.0 p.m. TEA-TIME HOUR
With Debroy Somers and Other Artists
Indian Blood.
Wouldn't I Be a Wonder? ... Chaminade

5.0 p.m. RAINBOW RHYTHM
Christopher Columbus—Fox trot ... Razaf
I Love To Ride the Horses on a
Merry-go-round ... Yellen

5.15 p.m. WHAT'S ON IN LONDON
News of the Latest Films, Shows, and other
Attractions

5.30 p.m. THE ROAD TO HAPPINESS
The Whistler and his Dog ... Pryor
Step by Step ... Baconbe

5.45 p.m. CLOSE YOUR EYES AND VISUALISE
Close Your Eyes ... Petkere
Our Big Love Scene ... Brown

6.0 p.m. PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie
Evening Programme
Dance Music runs till 1.0 a.m. For

6.15 p.m. ELECTRICAL RECORDINGS
6.30 p.m. THE MELODY MAKERS
With Sam Browne, The Radio Three and
Charles Pude and Reginald Foresythe

6.45—7.15 p.m. ELECTRICAL RECORDINGS

RADIO LUXEMBOURG 1293 m., 230 Kc/s.

Morning Programme

8.15—8.30 a.m. ELECTRICAL RECORDINGS
8.45 a.m. MORNING CONCERT
9.0 a.m. ROSE'S HAPPY MORNING MATINEE

9.15 a.m. GOOD-MORNING PROGRAMME
The Fountain ... Delibes
In the Middle of a Kiss ... Coslow

9.30—10.0 a.m. ELECTRICAL RECORDINGS
Evening Programme

10.30 p.m. PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

10.45 p.m. MR. AND MRS. BING CROSBY
(My Heart is an Open Book) ... Gordon
Some of These Days ... Brooks

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

Saturday, June the Twenty-Seventh

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Morning Programme

8.0 a.m. **SYNCOPEATION**
 Crazy Feet ... *Conrad*
 With My Dreams (Cavalcade) ... *Coward*
 Hold Me Tight, I'm Falling ... *Lisbona*
 Selection—Cavalcade ... *Coward*

8.15 a.m. **I.B.C. Time Signal.**
THE MELODY MAKERS
 With Sam Browne, The Radio Three and Charles Pude and Reginald Foresythe
 Rhythm in a Great Big Way ... *Ayer*
 Saddle Your Blues to a Wild Mustang ... *Haid*
 Moon Over Miami ... *Burke*
 You're the Top ... *Porter*
 The Piccolino ... *Berlin*
 Presented by **Rowntree's Fruit Gums and Pastilles**

8.30 a.m. **FIFTY-ONE YEARS OF MUSIC AND SONG**
 Layton and Johnstone Favourites.
 South American Joe ... *Friend*
 Selection—Rose Marie ... *Friml*
 Charlie Kunz Piano Medley.
 Presented by the makers of **Pan Yan Pickle**,
 Maconochie Bros., Ltd., Millwall, E.14

8.45 a.m. **SUNNY JIM'S SPECIAL PROGRAMME FOR CHILDREN**
 Champion March Medley
 Speed
 On the Track
 Presented by **A. C. Fincken & Co.**,
 195 Great Portland Street, W.1

9.0 a.m. **I.B.C. Time Signal.**
DANCE MUSIC
 Celebratin'—Fox trot ... *Woods*
 Rise 'n Shine—Fox trot ... *Youmans*
 Diddle Dum Dee—Quick Step ... *Dunn*
 Cheerful Blues—Slow Fox trot ... *Roy*

9.15 a.m. **CINEMA ORGAN RECITAL**
 Blaze Away ... *Holsman*
 In a Little Spanish Town ... *Wayne*
 Narcissus ... *Nevin*
 Nola ... *Arndt*

9.30 a.m. **FAVOURITE MELODIES**
(Electrical Recordings)
 After the Ball ... *Harris*
 International Novelty Quartet.
 If I am Dreaming (The Dubarry) ... *Millocker*
 Derek Oldham.
 When It's Springtime in the Rockies ... *Sauer*
 Rudy Starita.
 Through Night to Light ... *Laukien*
 London Palladium Orchestra.
 Presented by **Freezone Corn Remover**,
 Braydon Road, N.16

9.45 a.m. **DREAM WALTZES**
 Roll on, Blue Moon ... *Carlisle*
 One Life, One Love ... *Kennedy*
 Yvonne ... *Pola*
 Memories of Hours Spent with You ... *Smyth*
 Presented by **True Story Magazine**,
 30 Boulevard Street, E.C.4

10.0 a.m. **LISTEN TO THE BAND**
 When the Band Begins to Play ... *Williams*
 Wellington March ... *Zehle*

10.0 a.m. **Listen to the Band—cont.**
 Hyde Park Suite ... *Jalowicz*
 (a) On the Serpentine.
 (b) Around the Bandstand.
 Policeman's Holiday—One Step ... *Ewing*
 Quand Madelon ... *Bousquet*
 Old Comrades ... *Teike*
 Il Bacio ... *Aratti*
 Florentine March ... *Fuecht*

10.30 a.m. **MID-MORNING EXTRA**
(Electrical Recordings)
 Tambourin Chinois ... *Kreisler*
 Eugene Ormandy and his Minneapolis Orchestra.
 Reminiscences of Chopin ... *Chopin*
 Reginald Foort.
 By the Bend of the River ... *Haig*
 Grace Moore.
 Selection—Maid of the Mountains ... *Fraser Simson*
 London Theatre Orchestra.
 Wood Violets ... *Fetras*
 Dajos Bela Dance Orchestra.
 Forest Idyll ... *Esslinger*
 Marek Weber and his Orchestra.
 The Clock in the Black Forest ... *Doppler*
 Dol Dauber and his Orchestra.
 Selection—White Horse Inn ... *Benatzky*
 Columbia Light Opera Company.

11.0 a.m. **PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

11.0 a.m. **PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

Afternoon Programme

4.0 p.m. **TEA-TIME HOUR**
 With Debroy Somers and Other Artists
 March Tartare.
 Sump'n 'Bout Rhythm ... *Strauss*
 Strauss Waltz Medley ... *Strauss*
 Looking Backward.
 By the Sleepy Lagoon ... *Coates*
 Page Miss Glory ... *Dubin*
 Selection—The Country Girl ... *Monckton*

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.**
RAINBOW RHYTHM
 A Day in the Tyrol ... *Romer*
 Billy Mayerl's Own Selection ... *Mayerl*
 Clothes ... *Crick*
 Darling of the Guards ... *Ingram*
 Presented by the makers of **Tintex**,
 199 Upper Thames Street, E.C.4

5.15 p.m. **SWING MUSIC**
 Request Programme from the Isle of Wight Rhythm Club
(Electrical Recordings)
 I'm Shooting High ... *McHugh*
 Louis Armstrong and his Orchestra.
 Some of these Days ... *Brooks*
 Bing Crosby.
 Serenade for a Wealthy Widow ... *Foresythe*
 The New Music of Reginald Foresythe.
 I've Got My Fingers Crossed ... *McHugh*
 "Fats" Waller and his Rhythm.

5.30 p.m. **WHAT'S ON IN LONDON**
 News of the Latest Films, Shows and Other Attractions

5.45 p.m. **AMONG MY SOUVENIRS**
 Little Man, You've Had a Busy Day—Slow Fox trot ... *Wayne*
 Love's Last Word is Spoken ... *Bixio*
 Boulevard of Broken Dreams ... *Dubin*
 Let's Put Out the Lights ... *Hupfeld*

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

Evening Programme

12 (midnight) **DANCE MUSIC**
 The Music Goes Round and Around ... *Reilly*
 Honey Coloured Moon—Fox trot ... *Wayne*
 Puppchen—Fox trot ... *Kalmar*
 Carefree—Waltz ... *Henderson*
 I Won't Dance—Quick Step ... *Kern*
 When the Waltz was Through ... *Booth*
 Just a Greenhorn—Fox trot ... *Freed*
 Tea for Two ... *Youmans*

12.30 a.m. **I.B.C. Time Signal.**
 The Traffic was Terrific—Fox trot ... *Loesser*
 Klondyke Kate—Comedy Fox trot ... *Connor*
 South American Joe—Rumba ... *Friend*
 Beneath the Curtain of Night ... *Brio*
 You Have Taken My Heart—Waltz ... *Jenkins*
 Night on the Plata—Tango ... *Peralta*
 Black Coffee—Fox trot ... *Sigler*
 My Very Good Friend the Milkman ... *Burke*

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

RADIO LUXEMBOURG 1293 m., 230 Kc/s.

Morning Programme

8.15—8.30 a.m. **ELECTRICAL RECORDINGS**

8.45 a.m. **MORNING CONCERT**

9.0 a.m. **ROSE'S HAPPY MORNING MATINEE**
 With the Happy Philosopher
 Don't Give Up the Ship ... *Dubin*
 A Little Street Where Old Friends Meet ... *Woods*
 Rhythm in My Nursery Rhymes ... *Lunceford*
 Presented by **L. Rose & Co., Ltd.**,
 89 Worship Street, E.C.2

9.15 a.m. **GOOD-MORNING PROGRAMME**
 Hiawatha ... *Coleridge Taylor*
 Yours Truly is Truly Yours ... *Fio Rito*
 What's the Name of That Song? ... *Lawnhurst*
 The Rose ... *arr. Myddleton*
 Presented by **Horlick's, Slough, Bucks**

9.30 a.m. **MUSICAL MENU**
 Mrs. Jean Scott,
 President of the Brown and Polson Cookery Club, Gives You a Free Recipe

Truckin' ... *Bloom*
 Twilight on the Trail ... *Mitchell*
 Whistling Waltz ... *Woods*
 These Foolish Things ... *Strachey*
 Presented by **Brown & Polson**,
 43 Shoe Lane, E.C.4

9.45—10.0 a.m. **ELECTRICAL RECORDINGS**

Evening Programme

6.15 p.m. **ELECTRICAL RECORDINGS**

6.45 p.m. **THE PEACEFUL VALLEY PROGRAMME**
 Presented by **Crazy Water Crystals**,
 Thames House, London, S.W.1

7.0—7.15 p.m. **ELECTRICAL RECORDINGS**

PARIS (Poste Parisien) 312.8 m., 959 Kc/s.

Evening Programme

10.30 p.m. **RAINBOW RHYTHM**
 An Old Dance Medley.
 Sympathy Waltz ... *Evans*
 Rhythm in a Great Big Way ... *Ayer*
 Sentimental Gentleman from Georgia ... *Perkins*
 Presented by the makers of **Tintex**,
 199 Upper Thames Street, E.C.4

10.45 p.m. **ADVANCE FILM NEWS**
 Indian Love Call ... *Friml*
 Selection—Follow the Fleet (Part I) ... *Berlin*
 Say That You Will Not Forget ... *Wimperis*
 Selection—Follow the Fleet (Part II) ... *Berlin*
 Presented by **Associated British Cinemas**,
 30 Golden Square, W.1

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

RADIO NORMANDY—Dance Music Programmes—Continued from pages 36, 37 and 38

TUESDAY, JUNE 23

12 (midnight) **DANCE MUSIC**
 A Little Bit Independent ... *Leslie*
 Jack in the Box ... *Reaves*
 Just a Corner in Paradise ... *Danerell*
 Schoolboy Howlers ... *Erard*
 Stardust Covered Bundle ... *Hodges*
 Sugar Plum—Quick step ... *Kahn*
 Farewell Sweetheart—Waltz ... *Schmidtseder*
 We're Friends Again ... *Turk*

12.30 a.m. **I.B.C. Time Signal.**
 Nickel in the Slot—Fox trot ... *Mannone*
 Stars Over Devon—Fox trot ... *Flynn*
 Copenhagen—Quick step ... *Davies*
 La Comparita—Tango ... *Rodriguez*
 She's Funny that Way—Blues ... *Moret*
 Let's Fall in Love for the Last Time—Fox trot ... *Kennedy*
 Carioca—Rumba ... *Kahn*
 When Day is Done ... *de Sylva*

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

WEDNESDAY, JUNE 24

12 (midnight) **DANCE MUSIC**
 Street in Havana—Rumba ... *Marzedo*
 Thanks a Million—Fox trot ... *Johnson*
 One Night in Chinatown ... *Leslie*
 No Moon, No Stars, Just You ... *Leon*
 Smile—Fox trot ... *Elliott*
 Carefree—Waltz ... *Henderson*
 The Broken Record—Fox trot ... *Friend*
 Fair or Dark I Love Them All ... *Stolz*

12.30 a.m. **I.B.C. Time Signal.**
 After You've Gone ... *Cramer*
 I've Got a Feelin' You're Foolin' ... *Brown*
 Red Sails in the Sunset ... *Kennedy*
 Lady of Madrid—Spanish One step ... *Evans*
 O Cara Mia—Tango ... *Carter*
 Sing As We Go—Quick step ... *Parr Davies*
 Little Dash of Dublin—Fox trot ... *Sigler*
 Love is the Sweetest Thing ... *Noble*

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

THURSDAY, JUNE 25

12 (midnight) **DANCE MUSIC**
 Won't You Get Off it Please? ... *Waller*
 Good-bye Trouble—Fox trot ... *Spoliansky*
 The King's Navee—Fox trot ... *Dunn*
 The Duck Song—Waltz ... *Butler*
 You Opened My Eyes—Fox trot ... *Kent*
 An Old Spanish Tango—Tango ... *Rotter*
 She's One of the Back Row Girls ... *Le Clerq*
 Music in My Heart—Fox trot ... *McHugh*

12.30 a.m. **I.B.C. Time Signal.**
 Lady in Red—Rumba Fox trot ... *Dixon*
 Rhythm Lullaby—Fox trot ... *Razaf*
 Heads or Tails—Quick step ... *Ilda*
 And Then Some—Fox trot ... *Lawnhurst*
 Wyoming in the Gloaming ... *Hoffman*
 Sweet Sue—Fox trot ... *Young*
 Giannina Mia—Waltz ... *Friml*
 One Night of Love—Waltz ... *Schertzsinger*

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

FRIDAY, JUNE 26

12 (midnight) **DANCE MUSIC**
 Knave of Diamonds ... *Steele*
 Roses in the Wind—Fox trot ... *Ewing*
 A Little Golden Locket ... *Kennedy*
 Sailing Home with the Tide ... *Watson*
 You Can't Do That There 'Ere ... *Wallace*
 Stay with Me Forever—Tango ... *Lehar*
 Chicago—Fox trot ... *Fisher*
 Love Passes By—Waltz ... *Scholl*

12.30 a.m. **I.B.C. Time Signal.**
 Some Other Time—Fox trot ... *Coslow*
 Sweetmeat Jo, the Candy Man ... *Croom-Johnson*
 Sun in My Eyes—Fox trot ... *Mills*
 Love's Last Word is Spoken ... *Bixio*
 On the Good Ship Lollipop ... *Clare*
 Speak to Me of Love—Waltz ... *Lenoir*
 I Love You Gipsy—Fox trot ... *Davies*
 What a Night—Waltz ... *Friend*

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

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