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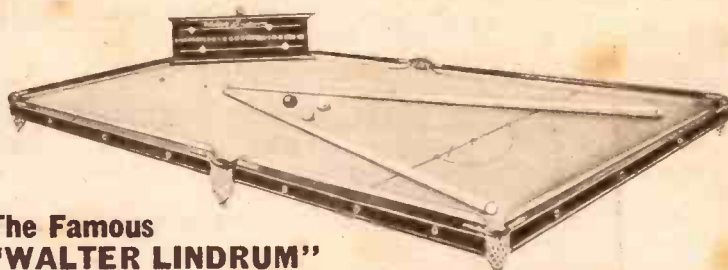
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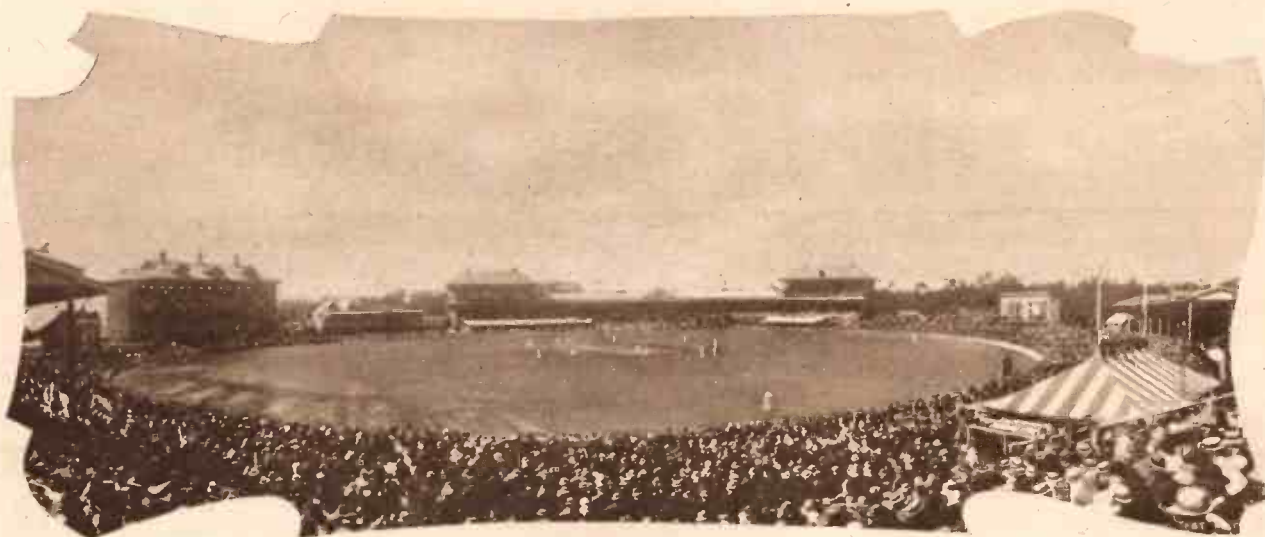
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TALL, slim and gracious, Doris Arnold is one of the most popular B.B.C. personalities. She was once a typist—but let's forget that hackneyed story and honour Harry Pepper's partner as the brilliant pianist and orchestrator that she is.

ENGLAND v. AUSTRALIA



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Radio Pictorial—No. 155

The FAMILY MAGAZINE

Published by BERNARD JONES PUBLICATIONS, LTD.
37-38 Chancery Lane, W.C.2.

EDITOR.....K. P. HUNT
ASST. EDITORS.....(HORACE RICHARDS
MARGOT JONES

Presenting the "Radio Parade"

CUPID IN THE STUDIOS

New Announcer :: Royal Wedding to be Broadcast :: Brian Lawrance's Fan-Mail is Stealing the Thunder

THOUGH I am not usually given to prophecy, this is the season when I am inclined to assume the mantle of "Old Moore." Many romances starting in the intimate atmosphere of broadcasting studios have been continued in the vestry, and I see signs that Cupid is already at work beneath the sizzling arcs of the television studios. I shall be surprised if 1937 does not bring at least one romance to Alexandra Palace. I'll be telling you!

You'll be Hearing Him

THE new voice in the London announcing team belongs to **D. Grinnell-Milne**, chosen from a thousand applicants to replace **Harman Grisewood**. Yarning about his work, **Stuart Hibberd** once told me that the perfect announcer has always knocked about a bit and must be a man of the world. The new "boy" has certainly these qualifications and I think that you will like his voice.

Although he was a prisoner of war in Germany from 1915 to May, 1918, when he escaped, Milne still found time to win the M.C., D.F.C. and bar as a pilot! Since then he has lived in Egypt, the Sudan, Palestine, Syria, Paris and New York, besides a spell spent in Transjordan with Lawrence of Arabia. Will he find the studios dull?

"STAR SMILES"



No. 3.—LEONARD HENRY
As seen by Douglas Young

Burns and Allen, those grand "short wave" comedians send readers the Season's Greetings (appropriately varied!). Happy New Year to you both, George and Gracie, from "Radio Pictorial"



Wedding Bells Broadcast

A BRITISH mike and a British commentator (possibly **Joli de Lotbiniere** himself), will be present when **Princess Juliana** and **Prince Leopold** tie the knot on Thursday. It is the second royal wedding to be broadcast and the whole of the service in the Jacob church at the Hague will be relayed over here. There is tremendous enthusiasm in Holland and a commentator, specially imported for the occasion, will tell us what is happening in the City before and after the ceremony.

Fan Mail Tip

IN the matter of fan mail, **Brian Lawrance** is challenging the champ, **C. H. Middleton**, popular gardening broadcaster. Brian wisely sends his letters to Broadcasting House where they are counted and recorded against his name. Other artistes please note, for it is a tip worth taking. Lots of letters from listeners must reach them at home forwarded unopened by the B.B.C. These can only be scored as appreciations if they are sent back to Broadcasting House. When the B.B.C. re-addresses an envelope in the first place it can't know whether it contains an appreciation or just another reminder about the rent!

Settling Down

FOR two days television announcers were heard but not seen, because someone at Broadcasting House feared that viewers would tire of their features. So the make-up pots were discarded while **Jasmine Bligh** and **Betty Cowell** faced the mike without the lights. They were sadly missed, and on the third day returned to the screen. Awkwardness afflicts most speakers when they face the "cameras" for the first time, but the ordeal has no longer any terror for these girls or for **debonair Leslie Mitchell**.

Want a Piano ?

BECAUSE they are too big for the home there is little demand for second-hand concert grands, and some lovely instruments will be going

cheap when the B.B.C. gets its new ones in a few weeks' time. At Broadcasting House the music people have been fixing details with the firms which come out top in the test. Lots to arrange in the way of servicing as studio pianos are always in use and need regular attention. The change over will be gradual, but quite soon a soloist will turn up and find a brand new piano waiting for him in a studio. Must get quite a kick from playing such an instrument for the first time.

New Characters for Old

LIKE **Richard Gooding's Mr. Penny**, radio characters have a way of becoming famous overnight. So let me tell you something about **Mr. Muddleton, J.P.**, who breaks on the air on Saturday week. He is none other than our old friend **Robb Wilton**, "The Fireman" comedian. Now, for five minutes each week for six weeks, he is becoming a comic magistrate on the radio. Which reminds me that I recognised **Max Kirby** (the man who can imitate **Jack Buchanan** better than any other artiste I know) and **W. S. Percy** as **Major Blither** and **Captain Squirt**, the huntin', shootin' and fishin' sportsmen we heard the other night.

Helpers, Forward !

THE New Year brings lots of new faces to **St. George's Hall**. **Ivor Dennis** has taken **Jean Melville's** place as variety accompanist, a new conductor is joining to help **Charles Shadwell**, and the B.B.C. has advertised for yet another conductor to assist **Mark Lubbock**. As Music

Director of the Variety Department **Mark** finds that he has not time to conduct the **Theatre Orchestra** and direct the musical side of the whole department as well. He is in just the same position as **Dr. Boulton** a year ago. And I hear rumours of a new woman assistant to help arrange pot-pourris and such like. Now that **Eric Maschwitz** has twenty additional hours to produce each week he needs some extra help. After all, there is a limit to the work that even gluttons like **Eric, Charles** and **Mark** can get through in a week.

"STARLETS"
YOUR
LAST CHANCE
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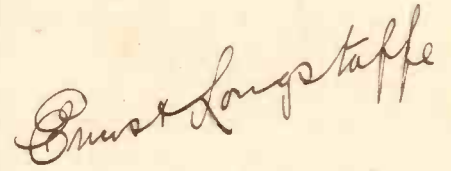
HAPPY NEW YEAR TO ALL OUR FRIENDS



"A Happy Christmas" It says on the other side of this photo-card which reached us from the Spanish War areas. Comedian Gillie Potter is the sender.



For Your Autograph Album



Varied Life

LORD DONEGALL is a particularly happy choice for this job. An Ulsterman himself, he should know what will interest his fellow countrymen; he is a pleasant, witty writer and an excellent broadcaster. He told me the other day that among the big jobs assigned to him this last few years were the Rouse trial, the murder of President Doumer, the war in Spain and the Saar crisis, to say nothing about an execution in Sing Sing and a pleasant afternoon spent exploring the sewers of London. Last winter, he broadcast his experiences as a "down and out" in "In Town To-night."

Out of the Blue

MARTYN WEBSTER tells me he has had a letter from an enthusiastic listener informing him that he was descended from a Martyn Webster who lived several hundreds of years ago, and asking Martyn to send him a picture. Martyn did so, and it turns out that this bears a striking resemblance to the family portrait. So Martyn is going to visit his correspondent and spend an intriguing afternoon comparing notes upon family trees!

Leg-pulling Contest

GERRY FITZGERALD had an advantage over Carroll Levis, when the two Canadians met in the café across the way from Broadcasting House. He remembered an earlier meeting in a studio at Toronto where he was announcer-manager a few years back. Gerry pretended to be a "hick" new to this country and trying to get a break. Asked Carroll to give him a chance on the air, but he pleaded in vain.

Carroll was sorry, but adamant. Standard was high, experience was needed, and Mr. Fitzgerald's only chance was to take his turn with the others in his talent competitions. Gerry was crestfallen for, by the way, he can act as well as sing. When the joke had gone far enough a friend whispered the truth in Carroll's ear.

WANDERING MIKE

Sense of Humour Needed

A POPULAR young announcer, still in his early twenties, has become assistant variety director in the north region. Everyone will welcome this appointment of David Porter, for he has a sense of humour peculiar to himself, and a variety director with a sense of humour should be a tremendous success.

If his introduction of an original "Telephone Trio," who recently appeared in the northern programmes, is anything to go by, then light entertainment in the north is definitely going to improve under his care and judgment. David is certainly a live wire and is not only well liked by outside artistes, but has no conceit whatever. In fact he is often to be seen in the deepest mood of depression after a show which in his opinion he feels has not been as successful as it ought. Moreover, he always blames himself!

Incidentally he is an artiste of no mean achievement, and knows the whole business from A to Z. Long may he reign!

Aristocratic Reporter

NORTHERN IRELAND is to have a radio reporter—a correspondent who will keep in touch with people and events of Ulster interest in the metropolis and broadcast a weekly letter. The post has been offered to and accepted by Lord Donegall, who writes "Almost in Confidence" for *The Sunday Dispatch*. Under the general title, "London Line," he is to broadcast his first report on Monday (Jan. 4). He will speak from London over a land line to the new Northern Ireland transmitter.

STARLETS

Turn to page 27

YOUR LAST CHANCE!

John Listener didn't post these letters—but he very much wanted to! Would you have written them as he has done? Or not? Send your comments on a postcard to John Listener, c/o "Radio Pictorial," 37-38 Chancery Lane, London, W.C.2.

Unposted Letters



To Sir John Reith, Director-General, Broadcasting House, London.

Dear Sir,
This is a time when, naturally, we look back over the past year and forward to the next. May I thank the B.B.C. very sincerely for the many happy hours of broadcasting I enjoyed during 1936?

Like so many other listeners, I grouse a good deal; but, all the same I think that our broadcasting service is second to none and a great credit to you and all your staff. I hope, and expect, you are planning to make the B.B.C.'s 1937 programmes even better than those of 1936.

JOHN LISTENER.

To Vera Lennox, Actress, London.

Dear Vera,
"Carnival" always moved me. But your sterling work in its recent revival outshone my previous emotional memories. And not merely because it refreshed my memory of the previous broadcasts, but because I think you surpassed any other interpretation of the part. May we hope to hear you more often on the radio in dramatic rôles?

JOHN LISTENER.

To Harry Hopeful, Somewhere up North.

Dear Harry,
Your Christmas gather-round of old friends at the Inn was up to the high standard of your

previous programmes, which is to say that it was a joy from start to finish. I hope it was not the winding up of your adventures, as far as we listeners are concerned.

JOHN LISTENER.

To Reginald Foort, B.B.C. Organist, Broadcasting House, London.

Dear Reginald,
When the B.B.C.'s new Theatre Organ was installed, much was said about listeners now being able to hear light organ music during the peak listening hours—i.e., 8.0 p.m. to 9.0 p.m.

Up to now—apart from the opening programme and one Variety show—I have not heard this magnificent instrument except early in the evening or late at night. Can't you do something to remedy this?

JOHN LISTENER.

To Leslie Baily and Charles Brewer, Broadcasting House, London.

Dear Leslie and Charles,
Your Star Gazing programme is a brilliant idea, and Robert Hale and José Collins set it rolling in splendid style. I am hoping, however, that you are not necessarily confining this series to light entertainment personalities and forgetting such stories as those of Sybil Thorndyke, Sir Cedric Hardwicke, Marie Tempest, and Violet Vanbrugh.

JOHN LISTENER.

To Charlie Kunz, Dance Band Director, Casani Club, London.

Dear Charlie,
In your dance music broadcasts I can never hear quite enough of your delightful work at the piano, and it has struck me that you would please your many admirers still more if you could occasionally give us a solo half-hour. I believe the B.B.C., too, would jump at this idea.

JOHN LISTENER.



Charlie Kunz "... a solo half-hour."

To Major Blither and Captain Squirt, Bungle Barracks.

Dear Officers,
If letters appreciative of your first broadcast will get you on the air again, I hope this one lends its weight. Although I agree with the prominent radio critic who said you mentioned too many breweries, I do feel your unique "commentaries" should be worth while broadcasting again from time to time.

JOHN LISTENER.

B.B.C.'S NEW YEAR RESOLUTIONS

Midnight—December 31, brings the birth of a New Year. What does it hold for Radio? Here are some of the B.B.C.'s interesting plans. Happy New Year, listeners!

A NEW YEAR dawns. And what does this one, 1937, hold for listeners? It will be a year of developments at the B.B.C., and a year including three months of lavish and historical radio entertainment to mark the Coronation.

We may frequently read of the B.B.C. spending large sums of the money we pay to it in licences on big developments in its premises and staff. And we are often inclined to grouse that the money could be better spent on programmes.

It is easy for listeners, to whom Broadcasting House is more or less just a mysterious name, to disassociate its developments from what they hear, which is what seems to matter most. It is easily overlooked that from those developments must inevitably spring better programmes.

So, before considering what programmes have been planned for the new year, let us see how the ramifications behind the scenes of British broadcasting are to progress.

The biggest job before the B.B.C. in 1937 will be getting to work on the great extension to Broadcasting House, which will double the size of the headquarters building in London and will cost probably about £500,000.

Six five-storey-high Georgian houses behind Broadcasting House will be pulled down to make way for the extension. As five of these houses are already occupied with offices overflowed from the main building, the demolition and rebuilding will have to be done bit by bit, causing as little inconvenience as possible to the overflow offices. This work will start in the spring.

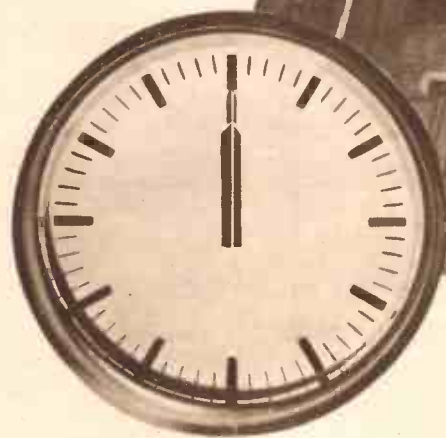
When the extension is built, the B.B.C. will have nearly twice as many offices, two more floors of studios underground to isolate them from noise, a couple of television studios, a roof restaurant, and bedrooms for announcers on late duty and artistes who work through the night for Empire programmes.

The large increase in offices will bring the whole of the B.B.C. staff into the central building again. As the staff has grown, offices have had to be found for it in nearly a dozen different parts of West End London, and even as far afield as Clapham and Maida Vale. The business organisation behind the programmes, which employs 900 people, will be quickened up as a result.

Simultaneously, at many of the Regional centres better programmes, larger coverage of local resources, and better reception should be achieved in 1937 as a result of new studios and transmitters.

By

**MICHAEL
ACKWORTH**



A disused college is being converted into a bigger studio centre for Scotland at Glasgow. At Stagshaw, near Newcastle, a new transmitter will go on the air early in the year, giving the best reception facilities to an area long neglected. At Belfast an entirely new and large Broadcasting House will arise, and a new studio centre will, within a few months, be ready at Swansea.

The year will be remarkable by the bringing about of a large scale improvement in reception all over Southern England. The bitter question of providing higher-powered stations for South Coast areas and the West Region, so poorly served up to now, will be settled, in all probability, by revolutionary steps.

The so-called West Regional station at Washford Cross has been chosen to feed Wales with Welsh programmes, and a new station solely for the West will arise, with a strong relay station near Plymouth. Along the South Coast, between Hastings and Plymouth, one, or maybe two, strong relay stations will be built, to give better reception of the London Regional programme. This, in effect, will become the "South Regional" programme.

The B.B.C. is rapidly coming to the opinion that revolutionary steps must be taken to make this wide development possible. The difficulty to be surmounted is the scarcity of wavelengths for any new stations to work on, and it may likely be solved by a remarkable use of short-waves.

The most far-reaching decisions to be made in 1937 will be in relation to television. By the end of the summer, the Government's Television Committee will meet to sum up the first year's

working of the London Television Station and to decide how to establish television stations in the provinces.

Birmingham is spoken of as the spot for the second television station, but it is more than likely that before the year is out the B.B.C. will have launched a scheme whereby, ultimately, the whole of the British Isles will be served with television programmes.

Such, then, will be the significant developments going on behind what you hear from your loud-speaker during 1937. As to what you actually will hear, detailed plans have been made for programmes for the first quarter of the year.

Eric Maschwitz, Variety Director, is determined to give the new year a flying start with some promising new programmes. An alternative programme to Saturday night's "Music Halls" is to be started, under the title of "Palace of Varieties", which will provide ten acts of the "Music Hall" type in the middle of each week. The attraction of this show will be its surprises, as the stars in it will not be previously announced, and, indeed, will not be booked until a few days, or even hours, before it is broadcast.

"Songs You Have Never Heard" will be a regular series of programmes in which songs which British composers have put away in a drawer and not had published, will be played with Robert Ashley as singer. And you will be asked to vote for the three best numbers in these broadcasts, the winning numbers being repeated in the next broadcast. Van Phillips' two orchestras will provide a new series of new British song-hits, ballads and theatre music.

It is good news that those two popular features, Louis Levy's "Music from the Movies", and John Watt's "Songs from the Films" are to be revived. Geraldo's "Music Shop" is to continue, and Carroll Lewis's "Discoveries" to go on every third week.

Please turn to page 27



Guide to the Week's B.B.C. Programmes

DAY-BY-DAY HIGHSPOTS, by "Studio Reporter"

SATURDAY—JANUARY 2

FORTNIGHT by fortnight, Henry Hall gives us his "Hour," always a polished production of interest, melody and humour. What more would one ask of sixty minutes, listening?

But there's a fortnight's work behind that sixty minutes. To-night we shall hear one "hour." On Monday, Henry will begin planning the next. Much of his time immediately one Saturday night show is over is spent planning the novelties for the next, those "production numbers" which make this programme different from any other band feature.

Music has got to be specially arranged, and often composed, for these numbers, and someone has got to go all out to get it ready for rehearsing a few days before the "hour." The men who do this are the "free-lance" arrangers upon whose services Henry regularly draws, Ronny Munro, Ray Sonin, Phillip Cardew and Benny Frankel.

Every other Tuesday the arrangers confer with Henry, and he shares out what he wants done between them. But that is not an end of providing material. The band requires thirty-seven copies of each special arrangement played, a good proportion of them not exact copies, but modified to suit different instruments.

Occasionally, arrangements are done by some of the boys. Bert Read, pianist, does many, and Burton Gillis, Teddy Wise and George Dickinson all lend a hand.

Then George Hodges, Henry's manager, gets busy engaging the stars needed. This often entails days of communication by post and telephone. Sometimes a last-minute arrangement has to be made in an emergency caused by a star dropping out. Hodges, too, engages the chorus, having discussed with Henry how many singers are required.

Owing to the ordinary day-by-day broadcasts of the band, and rehearsals for these, which are described on page 12 by John Trent, rehearsals for the "hour" are done piece-meal, one special number being practised in each ordinary rehearsal. Not until early on Saturday evening is there time to rehearse the programme in its entirety.

And so, at eleven o'clock to-night, another "hour" begins, another fortnight's work ends.

They say in Hollywood that Bebe Daniels and Ben Lyon are the film town's happiest married pair, and from the way it scents out the divorce cases, Hollywood should know. During their stay in England, Ben and Bebe have certainly made a very happy broadcasting act. They get on well with the B.B.C., and it likes them; and that's a big help. So, once again, after two previous broadcasts and a television appearance, they will be in "Music Hall" to-night.

They are both 35. Bebe was born in Texas and Ben in Georgia, the difference in time being only three weeks. Bebe went to school in a convent at Los Angeles, and Ben in a college at Baltimore.

Actually, Bebe had begun her career before she went to school; she was on the stage at four. At thirteen she was Harold Lloyd's leading lady in short comedies. Ben plunged into films straight away with a long-term contract. An expert pilot, after a

few films, they gave him a lot of daring things to do in *Hell's Angels*. About the same time Bebe shot to the top in *Rio Rita*.

They were married on January 14, 1930, which happened to be Bebe's birthday. In September, 1931, a daughter was born, whom they called Barbara.

If I've made any bloomers, Ben, I stand corrected!

The Canadian Bachelors, who were part of the grand Les Allen act before he joined Kitty Masters, are now making a good job of touring the halls on their own, and will be in to-night's show. Peter Bernard, your compère at the last Radiolympia show, brings a lot of show business experience to St. George's Hall to-night.

And John Sharman presents two new acts, Howard Rogers and Wilson Hallett.

"Mr. Penny," it seems, has decided to take a rest



Bertha Willmott will help to sing "Silly Songs We Used to Sing" on Monday (4th)

from further adventures for a while. There is no serial story to-day: in its place a stick of dynamite will be allowed free play with a B.B.C. piano to twist a few tunes. I mean Eddie Pola, that smart guy who, whenever he gets a chance to provide the B.B.C. with a programme, always makes the best use of his time and leaves nothing out. That's the impression his amazing speed gives me, any way. To-night it's "Twisted Tunes," fifteen minutes of lightning wizardry.

Earlier to-day, Max Kester pulls a few strings for Lauri Wylie and makes way for the "Wireless Puppets." It's astonishing, but true, that Max was once a gramophone shopkeeper, and before that a farmer, and before that a schoolmaster, and before that . . . well, maybe I'll let him forget his boyhood. Billy Merson is puppet-in-chief to-day. He nearly got tangled up in electrical engineering, the mistake that saved him being a sudden discovery that he could be funny talking about condensers, H.T. and L.T.

He is one of those broadcasters who likes to have an audience in the studio, and still maintains that he is nervy before a broadcast.

Dick Francis and Fred Yule will lend him their support, while romance is offered by Alma Vane, Phyllis Harding and Marie Dayne.

Earlier to-day you can hear a description of play in the Third Test Match; a new orchestra will make its bow under the baton of Karoly Klay, with Brenda Gordon as singer; and Billy Thorburn, once Jay Wilbur's pianist and then with Jack Payne will provide afternoon dance music, with Helen Raymond and Ken Crossley.

Many adults can be found who secretly listen to the "Castles of England" series in the "Children's Hours." There is another one to-day, the subject being St. Michael's Mount, which has adorned so many paintings and picture postcards that it should entice most of us. This series comes from the pen of L. du Garde Peach, most prolific of radio writers, who will shortly provide a sensational new play, "Patriotism Ltd.," a satire on armament manufacture. He lives in Derbyshire, and runs a discussion group among local listeners to talks.

The Peter Yorke fans form a rapidly increasing legion. His orchestra returns to-night. Peter aims at attracting folk who nominally say they don't listen to jazz. He's doing it! As an orchestrator for Gaumont-British, he provided music for many films, the last being *Jessie Matthews' It's a Girl*.



You'll hear ace-pianist Peggy Desmond with the Fol-de-Rols on Thursday (7th). Meanwhile she delves into "R.P."

HENRY

SUNDAY—JANUARY 3

ASK any listening family to name three radio singers, and I'll wager Olive Groves is among them.

She first sang professionally before the B.B.C. existed—in a juvenile concert party which her mother organised in Cologne to entertain the Army of the Rhine.

Before that she had been pianiste and violinist in parish hall concerts. Was later awarded the annual prize for being the most distinguished student at the Royal Academy of Music—an honour which also went to Peggy Cochrane. She sings to-day with the B.B.C. Orchestra, conducted by Bernard Ansell.

Wilfrid Rooke-Ley is another old hand at the broadcasting game. He is responsible for the "Ghosts of London" series, another number of which will be heard to-day. The idea of these programmes is to reconstruct incidents in the lives of great composers when they were in London.

Rooke-Ley's knowledge of music is probably now unfathomable. He has pursued music through every capital in search of facts for musical biography. Yet, originally, he was on the staff of the Director of Public Prosecutions, and also tried ranching in British Columbia—he still owns two ranches. His is the voice of the old man in "Table Under the Tree," which series he also writes.

"Sigh no more, ladies, sigh no more, men were deceivers ever. . . ." Shakespeare made up that familiar verse for a character to sing in "Much Ado About Nothing" which Peter Creswell is producing to-day. Shakespeare wrote this play before he was thirty, in fact, when he was thirty-eight, twenty-one of his plays had been performed in London. As you listen, imagine such a man as this must have been.

Leslie Jeffries' Grand Hotel, Eastbourne, orchestra comes on earlier to-day than is usual. Esther Coleman sings with it. Esther might be called one of television's first stars, for she sang for an early demonstration of television given before the Duke of Windsor when he was Prince of Wales.

From beautiful Ely Cathedral, with the most graceful spire in England, comes to night's service.

MONDAY—JANUARY 4

PATRICK HAMILTON, the novelist, and author of that gripping stage play, "Rope," has turned his attention to writing radio plays, and to-night his first effort in this sphere will be broadcast. One would expect it to be a thriller, and "Money With Menaces," as it is called, is indeed highly sinister.

Blackmail might seem a worn-out subject for thriller writers, but in this story Hamilton has provided a new twist that will give you a fair-sized shock just before the end. Lance Sieveking produces.

Lance is perhaps the most intriguing personality about the B.B.C. studios. In 2LO days he evolved those first radio plays full of sound effects and weird music, like "The Flowers Are Not For You to Pick," and he has never really lived down the reputation for eccentricity which they gave him.

Actually he is a very clever and astute gentleman who will suddenly change his manner from one of self-absorbed indifference to intense, boyish enthusiasm



Eddie Pola, alert and enthusiastic, will be "Twisting Some Tunes" on Saturday



(Left) Brenda Gordon, soloist with Karoly Klay's band on Saturday. (Centre) Popular Olive Groves, who will charm us with her voice on Sunday (3rd). (Right) Peter Bernard, who is in Saturday's Music-Hall

HALL'S HOUR NEEDS FORTNIGHT'S WORK

Behind Henry Hall's Hour : : "The Wireless Puppets" Again : : Patrick Hamilton Writes a Thriller "Palace of Varieties" on Tuesday : : The Review of the Year on Record

for something he is going to do which no one has done before. He wants to write a novel consisting of reading matter, music and colours.

If you desire music rather than thrills to-night, **Geraldo** presents another "Music Shop" programme. These features are to continue during the first three months of the new year. A lot of work goes in to them, not only in rehearsal and music arrangements, but in tapping the music publishing and selling sources to find out the popularity of current numbers.

From the hits of to-day to the "Silly Songs We Used to Sing," that hearty comedienne, **Bertha Willmott**, backed up by the inimitable **Two Leslies**, will provide a short programme under that title.

Two other ever-popular music-makers on to-day are **Leslie Bridgewater** and **Fred Hartley**, both with their quintets. All **Leslie Bridgewater's** players have appeared as soloists at Queen's Hall; he himself has composed incidental theatre music, and comes from Halesowen, Worcestershire. **Fred Hartley** is a Scot, and has a box full of medals won for piano playing. Before anyone else he used a vocalist as a permanent member of his combination—**Brian Lawrance**.

The "Five O'clock" talk to-day is about "Inventors and Invention" by a woman inventor, **Miss Helen C. Davis**; and **Lew Stone**, who was once a cabinet maker, plays late dance music.

Midland has a popular local band, **Jack Dale's**, which is now in its third season at a Birmingham dance hall. In "Twelfthtide" West provides a programme of some of the customs down West during the twelve days of Christmas. **Lord Donegall** starts to-night a series of talks as "London Correspondent" of North Irish listeners. A grand choral hour for Scotch listeners will be given by **Grangemouth Philomel Choir**.

TUESDAY—JANUARY 5

ONE of **Eric Maschwitz's** new year ideas is to broadcast a variety show in the middle of the week as an alternative to Saturday's "Music Hall," and of a surprise nature.

It will be called "Palace of Varieties" and starts to-night. It will have a surprise nature, because none of the stars in it is to be booked until the last moment, and just before this issue went to press, Eric had not the slightest idea who would be in to-night's show.

There is a subtle move behind this development. Its advantage is that it gets over the awkward B.B.C. practice of booking stars six weeks ahead, and will enable us to hear stars who may be in London only for a few days and are suddenly free to broadcast.

Helen Simpson, that experienced broadcast talker and novelist, starts to-day a new series of unusually interesting talks, under the title, "A Nation of Shoppers." Housewife readers may never have thought that there is anything interesting to be said about their daily trek with the shopping basket, but if they listen to these talks they will learn much about marketing which will be to their advantage and will make a dull duty an amusing one.

If you were lucky enough to be the private owner of an aeroplane, you might consider laying it up during the winter, when flying might not seem so enjoyable, and certainly more hazardous. But not so **Reginald**

Foort, who is a keen pilot and goes skywards most weekends all round the year. He's at that B.B.C. organ again to-day.

Van Phillips starts to-night on the first programme of his new contract for thirteen more broadcasts. In his new series of programmes he is going to play the latest ballads, popular songs and theatre music by British composers.

Berlioz's "Romeo and Juliet" love scene music is included in a B.B.C. Orchestra concert; and yesterday's play, "Money with Menaces," is repeated. Dance music comes from **Billy Cotton**.

The famous Birmingham Repertory Company, founded by **Sir Barry Jackson**, will play "A Midsummer Night's Dream" on Midland. That famous London choir of Welshmen, **The St. David's Singers**, have a programme for Welsh listeners. **Pouishnoff**, the famous Russian pianist, is soloist in a Liverpool Philharmonic concert relayed by North.

WEDNESDAY—JANUARY 6

"SNAPDRAGON" is a new musical show by **Ashley Sterne** and **A. A. Thomson**.

There is a very attractive cast; sweet singer **Wynne Ajello**, who, out of the studio, goes athletic—swims, dances and motors—and whom **Ross Redfern** writes about on page 19;

Gordon Little, discovery of two years back, who walked all over Europe writing

about what he saw to make money for singing lessons; that grand actor, **W. H. Berry**; **Fred Gregory**; **Margaret Yarde**; **Richard Goolden**; and **Horace Kenney**, who started his career in the same company as an unknown **Charlie Chaplin**.

Laurence Gilliam, brilliant young producer, is, providing "Twelve Months Back," a review of 1936 a year as dramatic as any since 1914.

Another new **Maschwitz** idea for 1937 is born to-night—relays from America of some of the star dance bands over there. **Benny Goodman's Band** is chosen for the first.

Music to-day is provided by the Military Band, with **Edith Furmedge**; **Laurence Turner's** String quartet, with **Olive Kavann**; the **Luton Brass Band** and **Reginald King's** orchestra.

The first of a new series of Welsh programmes about old legends of Wales will be given. Under "Let Us Introduce. . ." West will present a programme of new artistes.

THURSDAY—JANUARY 7

WHERE do the "Fol-de-Rols" go in winter? A question which many who have seen this seaside concert party in summer must have asked.

Well, this winter they are going to the studios. They are to broadcast regularly from now until March. To-day they start this winter season, with most of the old favourites with them.

There are **Will King**, **Peggy Desmond**, **Fred Gregory**, and **Irene North**. Please turn to page 29



The Canadian Bachelors are "Music-Halling" in Saturday's excellent bill



A car smash—and the police are on the spot, listening-in to headquarters on police radio.

By

HERBERT HARRIS

And almost within the minute, hundreds of police eyes are watching for them.

No longer need we lean from the window and blow a police-whistle or dash through the streets in search of a constable. Somewhere near at hand is the wireless patrol-car, waiting for the Yard to pass on our telephoned message, waiting to hurtle in our direction as fast as its wheels will carry it.

No longer is the extent of our police protection dependent on the number of foot-constables patrolling our district. The very ether is now our protection, too, waiting to carry our S.O.S., via the Yard, to the constantly alert wireless-cars.

Last year a new Police Wireless School was opened in Hendon, Middlesex, near the great new Metropolitan Police College, and from here have passed out dozens of police wireless-operators, trained to the veriest degree, bringing the total of operators in the Metropolitan Force up to between four and five hundred.

The men in the Yard's transmission department, and the men in the Yard's patrol, Flying Squad, and Q-cars must be trained to the letter in receiving and transmitting wireless messages. There is no room for the man who is not keyed up to one hundred per cent. efficiency. Whereas in the sphere of entertainment radio a slight mistake does not have any very far-reaching result, there must be no mistakes in police radio. Every split second counts.

The Yard is now in wireless communication with police-launches patrolling the Thames, and another use found for wireless is in the controlling of crowds and traffic by means of loud-speaker vans.

No doubt the day will come when every constable is a walking receiving station, but the development of such a scheme as this must take time and a vast amount of organisation, and the practicability and usefulness of such a scheme has to be carefully tested. As things are, our system of wireless-cars does everything demanded of it, and is second to none in speed and efficiency.

So next time the screen shows you New York police cars acting on dramatic radio messages, don't think, as you emerge from the Astor Cinema, that the humble bobby on duty outside is the limit of our own fight against crime.

For even as you watched New York's police-cars playing make-believe, the real-life police-cars patrolling the 700 square miles of the world's greatest capital were picking up messages perhaps even more strange and sensational than fiction could devise.

How full of drama is the very air we breathe!

TRAPPED BY WIRELESS

The modern bandit is up against Radio these days—
and it is the crook's gravest menace!

CALLING car 419. . . . Calling car 419. . . . Calling car 419. . . . The wireless-operator in police-patrol car 419 sat taut, tense, awaiting the dramatic message from headquarters. "Proceed to 110, Lincoln Avenue. . . . Hold-up attempt reported. . . . That's all."

The car leapt into throbbing action. It screamed round corners, ignoring signals, always skilfully avoiding the anticipated crash. As it halted with shriek of brakes outside 110, Lincoln Avenue, two men carrying a black grip hustled down the steps, but, instead of leaping into their waiting-car and getting clear away, they were confronted by two fort-like guardians of the law.

Wireless had conquered again!

That incident occurred in an American film I saw the other day, and a woman's voice behind me whispered: "Why can't they do that in this country?" I turned round, scarcely able to control myself, and almost said: "They do, lady, they do!"

It nettled me. It is truly amazing how little we in this country know of our police system. We blissfully go on imagining that our transatlantic cousins are the only people in the world with a slick, sensationally fast wireless system for combating crime.

It's partly the fault of our film producers, I suppose, who instead, of showing us what slap-up work our police wireless-cars are doing, persist in falling back on the good old foot-constable with large tummy and even larger moustache—a caricature that has almost ceased to exist!

I was talking to them about this at Scotland Yard the other day, and they gave me a couple of stories to prove just how slick our wireless-cars are.

A motorist walked into a London police-station and reported that his car had been stolen. "Oh, yes," remarked the superintendent casually, "the men who stole it have been arrested, and your car is now waiting for you at the—St. Police Station."

Yes, believe it or not, the thieves had been arrested and the stolen car taken in by the police before the owner reported that it was lost! A sharp-eyed man had watched the suspicious characters hovering about the car, had watched them drive off in it, and had telephoned the police.

Even as he telephoned, the Yard transmitter was sending out a Morse message to the patrol cars in the neighbourhood of the theft. Before the thieves had travelled far, a wireless-car was alongside them.

The second story takes us to a wealthy residential quarter in the Finchley district of London. The Yard had been troubled by a series of daring burglaries in this quarter, and residents as well as police were keeping their eyes open.

One night a resident telephoned the "Information Room" at the Yard, and said he had seen a man lurking in a front garden. And, again, as the information was given, the transmitter was tapping out details in Morse to the wireless-cars.

The car nearest to the house in question set off at top speed. In less than two minutes after the 'phone message reached the Yard, the wireless-car pulled up before the house, and the man who had been seen lurking in the garden was caught climbing into a window!

Incidents like that occur almost monotonously, for the wireless-cars patrol their respective areas ceaselessly for twenty-four hours a day, seven days a week.

The man who does more than anything to make wireless the criminal's dreaded enemy is YOU, the Man In The Street. You yourself, with the aid of the Yard's radio system, can help to stamp out crime. If you have a burglary to report, or a stolen car, or if you are the victim of a hold-up or see characters acting suspiciously, get to the nearest 'phone, call Whitehall 1212, Information Room, and as you tell your story you set the great tentacles of police radio stretching out over a vast area.

Last year 68,722 messages were 'phoned through to the Yard's Information Room, although this figure was not as high as had been anticipated. However, each time a message came through, the Yard called its wireless-cars in a matter of seconds, and as a result, 2,572 persons were arrested—481 for motor-car stealing, 238 for house and shopbreaking, 470 for being suspicious characters, and 1,483 for other offences.

The smash-and-grab thief and the car thief are beginning to realise that their game no longer pays. They know that within a few seconds of their crime, the ether is alive with Morse, tapping out "Get them!"



The all-conquering mike is useful to the police, even to control Peers' cars at the House of Lords.

The Crystal Palace fire is a recent memory. Little was left standing except the towers

The launching of the *Queen Mary* was undoubtedly one of the outstanding broadcasts of 1936

TWELVE MONTHS BACK...

1936 was a year packed with events. Laurence Gilliam has made a brilliant patchwork of memorable occasions, grave and gay, and presents them in a feature programme on January 6, entitled "Twelve Months Back"

Producer Laurence Gilliam—the man responsible for the programme

Opening of the Television Service. The picture shows the first commercial television camera transmitting the view from Alexandra Palace

In December, the Proclamation of King George VI was read all over the country. Here is a picture of the ceremony at Plymouth

Leyland in action during the England—Australia Test Matches now being played

The death of King George V, the well-beloved, brought personal sorrow to all his subjects. The picture shows the lying-in-state in Westminster Hall, an impressive and never-to-be-forgotten sight

Olympic Games Champion: Jesse Owens (U.S.A.) creating a new world record in the final of the long jump

New York scene—on the night that President Roosevelt was returned to power with a phenomenal majority

At Home with the B.B.C. Dance Orchestra



The Three Sisters at the "mike" in a dance-music session

THEY are glad that dance music is not broadcast on Sundays, those cheerful fellows who play for Henry Hall. It is the one day in the week when they can be quite certain no rehearsal will be called, and most of them are out and about relaxing. Preparing, perhaps, for the strenuous time that starts on Monday.

The band can put a pretty formidable soccer team into the field, but maybe no match has been fixed for this Sunday and players are free for other sports and hobbies.

If it is a fine day, Henry Hall will be out with his family in his comfortable Talbot Saloon, which he always drives himself. They love the country and there is still some beautiful colour to be seen in the woods which can be reached so quickly from his house in Highgate.

George Elrick loves horses and if he is not at home the chances are that you will find him hacking, while Cyril Harling and Freddy Mann will almost certainly be golfing, after the latter has taken a walk round the kennels to look at his chows.

As no football match has been arranged for to-day, Billy Smith, the youngest member of the band and star of the soccer side, will also be playing golf, and Tony Thorpe is likely to be flying if the day is fine.

Henry Hall at his Desk

By 2.30 on Monday they will all be together again in the studio ready for the afternoon rehearsal. The band is to broadcast for an hour at six, but before this there's a lot of work to be done.

Henry Hall has spent the morning in his office with his mail, which includes, as usual, manuscript music waiting to be tried, autograph albums to be signed, new numbers from publishers, and scores prepared by some of his team of arrangers.

Already the director is thinking of programmes for the week after next and has several tunes pencilled in. Two must be tried out to-day.

In studio No. 4, the band's porter, working with tender care, has taken the instruments from their cases. Many are valuable, and, touching wood, not one has been damaged while in his charge. Eric Tann once put his foot through a 'cello, but that is another story. It happened in the orchestra pit at the Savoy during "Wonder Bar."



By JOHN TRENT

Rehearsing, Recording, Broadcasting—and the rest of the week's their own! This article by John Trent shows you the amount of work that Henry Hall and the members of the B.B.C. Dance Orchestra have to get through each week to supply you with entertainment.

Most players double and, as they enter the studio, stubbing their cigarettes in the bronze ashbox outside the door, they find their instruments waiting beside their chairs.

During rehearsal Henry spends part of the time conducting in the studio and part in the listening room adjoining, where he can still signal to the band through the window. He could, in fact, conduct from this point, if he chose. Here, on a loudspeaker, he can hear the music as we hear it at home, and that is really the best of all tests.

George Hodges Times the Numbers

Sitting at the ebony table beneath the window George Hodges is handling the stop watch. You will never hear the announcer say "And the next item will follow in three minutes' time" when a B.B.C. dance band programme ends. Every tune is timed to a second and is taken at the speed which Henry thinks is best. Better to cut a reprise than to hurry the last number in order to squeeze it in.

By four o'clock half a dozen tunes have been played, two or three new ones several times over, and the boys are ready to break for tea in the green and black restaurant down the passage.

Just time for a cigarette and they are back in their places to rehearse some more. Then a break till transmission at six. Members of the band do not dress for broadcasting. Most of them wear lounge suits, though sports coats and flannel trousers are not unknown, especially on Saturday afternoons.

As six approaches all eyes turn to the red lamp. A few seconds before the hour it flickers and the band strikes up. In the control room an engineer is slowly "fading up" the music. At seven, without preliminary flicker, the light abruptly fades out.

Do the boys finish playing "Here's to the next time"? Not a bit, they stop dead—in the middle of a bar sometimes—whenever they chance to be playing when the light goes out.

And so it goes on—rehearsals claim mornings and afternoons, and there is usually one transmission each day. Monday 6.0 to 7.0 p.m., Wednesday 5.15 to 6.0 p.m., Thursday 6.40 to 7.15 p.m., Friday 12.30 to 1.15 p.m., Saturday 10.25 to 11.30 p.m., and 11.40 to midnight is a typical schedule. Twenty-four hours or more spent in rehearsal for six hours broadcasting!

Going on Record

Tuesday is recording day this week because there is no broadcast programme. Instruments are loaded into a van and driven to the gramophone studio. Here seats are arranged for the band just as for broadcasting.

The mike is hung in much the same place. The number to be recorded has already been rehearsed, but it is always played over before the wax is cut.

The Three Sisters and Dan Donovan sing to a mike in front of the band as they do in the studio, and, when the time comes, George Elrick will drop his drum sticks and hop nimbly between his drums to take his turn.

Obviously no one gets a greater kick from his work than this swell little artiste. He is the life and soul of any party; but it is invidious to discriminate, they are all good fellows from the giant Gillis, their leader, downwards, and they make a grand team.

In five years several have left to gain fame and fortune on the halls. Others will follow their example, but the verve and happy family spirit will remain in this gay band.

A RESOLUTION FOR

Elisabeth Ann's Page

THE NEW YEAR

WHAT could be a better resolution than—beauty? I overheard a young man the other evening being persuaded by his fiancée to start the New Year with a resolution. He said: "Resolutions are out of date!"

But it is not out of date to make plans to devote more time and care to the cultivation of your appearance, your personality, your individual charm. For when I say beauty—I don't refer to make-up alone. That is merely a "finishing touch."

Have you ever thought what beauty means to you? More than loveliness, it means self-confidence, assurance; it opens gates to friendships you would never have believed possible.

That is why a New Year Resolution for beauty means so much to you individually.

How will you begin?

By taking your complexion to the nearest mirror and discovering its drawbacks.

A blotchy, blemish-ridden skin—what is your resolution in regard to it? A diet which will clear the blemishes and present you with a translucent complexion, so clear and beautiful that everyone must admire you.

Diet does not mean a cutting down of necessary foods, which is harmful to the health, but in balancing those foods which agree with you. It is little short of foolish to continue with foods which upset your digestion.

So the first important point is to clear your skin, remove blackheads, and then to encourage the colour into the cheeks.

Have you thought of using a Complexion Milk, patted in, to whip colour up under the skin surface?

It cleanses besides, and cleansing should be a

There's no better way to begin 1937 than with a resolution to make the most of your face and personality—to heal blemishes, to discover new beauty and cultivate charm.

1937 Resolution. A cleansed skin is ever a thing of beauty.

Then what do you mean to do with your best feature?

Is it your eyes? Then study the colour, the shape, the size. Use a lash grower to lengthen the lashes so that they curl delightfully upward. Use a shadow over the eyelid to deepen the colour of the eyes. If the eyes are narrow, take the shadow up like this:



If they are wide but short, take the shadow like this,



well over the outer rim of the eye to emphasise length.

If they are deepset, they need rather heavier shadow, set evenly over the lids to emphasise them. And you know you can beautify the eyes by using your eyelotion daily? I confess it has none of the glamour of make-up, but it does reveal the blue-whites of the eyes.

Is your mouth your best feature? Then you want to use a velvet-red lipstick to deepen its colour. If you have a full-lipped mouth, guard against taking your lipstick outside the edges. If your mouth has its small upper curves close together it will be best to make definite points like this:



If the curves are wide apart, use your lipstick like this,



which can be very attractive. You know, of course, you can reveal a new phase of personality in the shape of your mouth.

Thin lips can always be softened with colour. Don't merely outline them and leave them hard and unyielding.

If the shape of your face is your loveliest point, you can emphasise this with your hair-style. (I have seen most attractive faces spoiled by a poor hair-style, straight ends, and an indifferent parting.) Hair is still drawn upwards from the face, so that faces become more piquant, more charming. You can do much to accentuate your cheekbones with a kindly rouge—though I will tell you that the charming beauty specialist with whom I lunched the other day used her lipstick on her cheeks with equally attractive results, though it was a matter of haste rather than choice.

Now for just a few smaller resolutions by the way, the kind that are quite simple to remember and to follow for 1937:

Don't sleep in your make-up, however tired you are. A cleansing milk will remove it and give the pores opportunity to breathe overnight.

Don't neglect your hands—they deserve just as much attention as your face.

Don't neglect the use of a face-pack once-weekly to keep the skin fresh and glowing.

Don't ignore the healing, restful qualities of the warm bath, with its salts, its soap, its foaming, soothing benefits.

Make it a beauty-seeking, beauty-achieving New Year, and it must be a happy one!



YOUR BEAUTY PROBLEMS

I AM writing to you hoping you will be able to help me. My eyebrows and eyelashes are very fair, and I want them to grow darker, but do not know what to use. I cannot understand this, as my hair is mid-brown.—EAGER (Kempston).

Use a darkening lash salve on the lashes and brows—Copper-beech for your colouring. It costs 1s., and while you apply each morning acts as a grower and darkener.

PLEASE help me with a most embarrassing problem. I have a shiny nose nothing will hide. I have tried all kinds of creams, but it makes no difference.—JANE.

Why not use an anti-shine lotion on the tip of the nose, after using your vanishing cream and before powder? This is a help when the nose persists in shining through, though of course it is not a cure for a shiny nose.

I CANNOT make my hair look nice. It is permanently waved and set, but it is a horrid mouse brown colour. Can you suggest anything?—FAIRY-FACE.

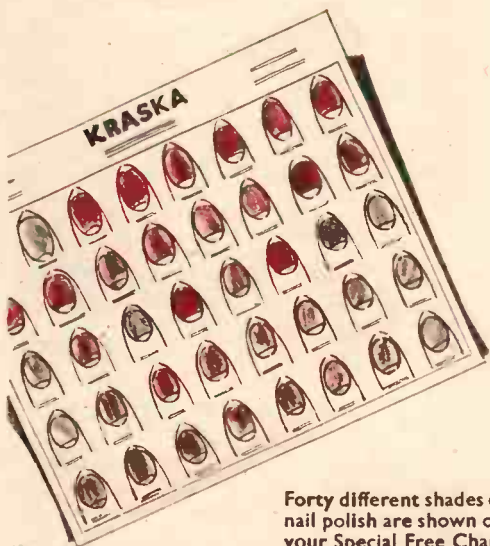
Why not use a soapless tonic shampoo which will bring up unsuspected gleam and lustre in the hair. You shouldn't mind your brown hair, it can look so soft and charming if it is well cared for. The shampoo costs 6d. for two. May I post you details?

I AM becoming engaged in the New Year and I wish to start using a set of preparations which will make my skin nice, but I cannot use lipstick as I have naturally red lips.—BESSIE THOMPSON.

I suggest you begin your skin care with Pond's cleansing cream, toning lotion, foundation cream, and a satin-smooth face powder, all inexpensive and kind to the skin. At night, for, say, half an hour if you prefer not to wear it during the night, use a nourishing cream to keep the tissues firm and youthful.

(Write ELISABETH ANN, c/o RADIO PICTORIAL, Chanstor House, Chancery Lane, London, W.C.2, if you would like her advice on New Year Beauty, enclosing a stamped addressed envelope for her personal response.)

SPECIAL FREE OFFER



Forty different shades of nail polish are shown on your Special Free Chart

THERE are so many different shades of nail polish that it should be a simple matter to choose the right one to match your make-up or your frock. And to help you, here is a shade card showing forty different shades in their actual colours. By special arrangement readers of RADIO PICTORIAL can obtain this valuable beauty aid FREE.

Please send me the Nail Polish Colour Chart as shown above.

Name.....

Address.....

Mark your envelope "Nail Polish Chart." A ½d. stamp will do.

GOOD THINGS TO EAT

By M. S. W.

ALL national dishes are good. Despite all said against it, haggis is delicious if you dare attempt to try this "Great Chieftain of the Pudden Race."

HAGGIS

INGREDIENTS.—A sheep's paunch and pluck, 1 lb. beef suet, 12 onions (small size), 4 large onions, 1 lb. Scotch oatmeal, salt, pepper and cayenne to liking, and, if liked, a little chopped parsley and powdered thyme, about ½ pint of broth made by par-boiling the pluck.

Method.—Thoroughly cleanse the paunch, letting it soak in salted water. Wash clean, and see there is no hole or thin part in it. Clean the pluck and par-boil this, but cook the liver longer. Blanch and chop the onions. Mince the pluck finely. Mix together chopped onions, minced pluck and liver, also the heart, add the oatmeal (which is better if toasted before the fire or in the oven for some hours), add the chopped suet, also herbs and seasoning, and fill the paunch three parts full. Add the broth or gravy, sew up the bag, fasten it in a cloth or, if without a cloth, prick the haggis with a large needle when it first swells, and let it boil slowly for three hours.

After so substantial a dish something light in the way of a sweet will be necessary, and a very nice but easily prepared apple sweet is:

APPLE AMBER

INGREDIENTS.—2 lbs. cooking apples, the yolks of 3 eggs, the grated rind of a lemon, 3-4 oz. sugar according to taste, 1 oz. butter and pastry to line a pie-dish. Whites of 3 eggs for meringue mixture.

Method.—Cook the apples, after peeling and coring, till they are tender, then beat them to a pulp. Add the sugar and, if liked, a dash of powdered cinnamon as well as the grated lemon rind. Beat up the yolks of eggs and stir in. Line a pie-dish or deep soup-plate with pastry, put the mixture in and bake in a fairly quick oven. Let it cool, then whisk up the whites of the three eggs with a little sugar and pile on top. Set back in the oven till the mixture on top is a pale biscuit colour.

Another very light pudding, most useful at this season of the year to follow richer fare, is:

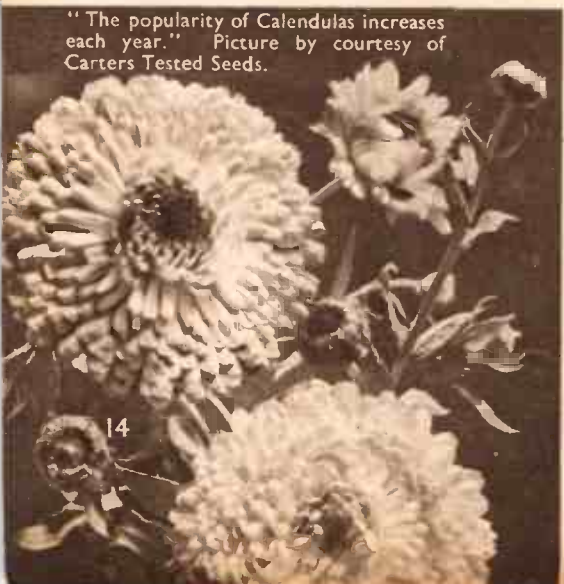
SPONGE PUDDING

INGREDIENTS.—2 eggs and the weight of 2 eggs in butter, sugar and flour. Any kind of jam desired.

Method.—Separate the whites from the yolks and beat both well. Cream together the butter and sugar, add the beaten yolks, then a little flour and well beat till all flour is absorbed. Lastly fold in the whisked whites. Grease a basin or mould, put in the mixture and steam for one hour. Serve very hot with strawberry jam, which should be heated and mixed with a tablespoonful or more of boiling water.

"The popularity of Calendulas increases each year." Picture by courtesy of Carters Tested Seeds.

"The popularity of Calendulas increases each year." Picture by courtesy of Carters Tested Seeds.



GARDEN NOTES

By F. R. Castle

CHRYSANTHEMUMS FROM SEED.

Professional gardeners and exhibitors invariably rely upon named varieties of Chrysanthemums, but the amateur who is out for a good show for little money may do worse than sow a packet of seed, for even though all the flowers produced may not be giants, there is always the possibility of something special turning up. Sow seed now in sandy soil and when large enough to handle give each plant a pot. In early May plant out into rich soil or give each a 9-inch pot.

Centaura, Conditissima.—This is the name of the beautiful ornamental foliage plant so largely used as an edging to Cannas, Dahlias, etc., in our public parks. It is easily raised from seed, but rather impatient of removal during the baby stage. Hence the advice to sow very thinly must not be ignored. Let the compost be at least one-third sharp sand and keep in a temperature of 50 degrees. When large enough, give each plant a 2½-inch pot.

Calendulas.—The popularity of Calendulas increases each year. Several new and quite distinct varieties are now offered at a moderate price. If seed is sown now the resulting plants will be pricked out and ready for hardening off before the time arrives for sowing seeds of more delicate plants.

Azalea Mollis.—For making a good show at little expense during the early summer, few hardy



Something new in jumpers! It is green, with fascinating pleated sleeves, and fawn and black embroidery at neckline and hem. Model by Gaine.

FIVE-SHILLING HINTS

Have you got a favourite "wrinkle" or recipe? Then send it to "Hints," "Radio Pictorial," Chansitor House, Chancery Lane, London, W.C.2. Five shillings are offered for every hint published on this page.

LENGTHEN THEIR LIFE!

IFIND it a great saving, when work overalls are new, to buy a yard of good quality drill, turn each garment inside out and sew a neat piece over the knees, elbows and seat. When the outside of the garment wears into holes, I cut away, neaten the edges and press. In so doing, the patches that were sewn on when new are the same colour and there is double wear in the overalls.—Mrs. Salt, 72 Guild Ave., Blakenall, Walsall.

GAS MANTLES

BEFORE using new gas mantles, soak them for an hour in vinegar. Let them dry and then use in the ordinary way; they will burn longer and give a brighter light. When they do break, do not throw them away. They are excellent for cleaning silver.—Mrs. Asborne, 54 Newton Terrace, New Chevely Rd., Newmarket.



Suede is so fashionable. This set by Leathercraft comprises hat, gloves, and hand-bag in ye low—just right for your green or navy-blue suit.

TO PREVENT IT SPOILING

ONCE you have made a lovely iced cake, do not spoil the icing by trying to get the cake into a tin to keep. You can get the cake into a box without harming it, in this way:

Reverse the usual procedure and put the tin on the cake. Place the lid of the tin upside down, set the cake on the lid, and slip the tin over the cake on to the lid and close securely.—Miss D. Richards, c/o 27 Ridgemount Ave., Coulsdon, Surrey.

THINGS TO REMEMBER

SALT should be eaten with nuts to aid digestion. A cup of strong coffee will remove the odour of onions from the breath.

A tumbler of hot strong lemonade taken at bedtime will break up a bad cold.

A fever patient can be made cool and comfortable by frequently sponging with soda water.

The hair may be kept from falling out after illness by frequent applications to the scalp of sage tea.

Mrs. L. Daymond, 4 R.N. Signal Station, Beachy Head, Eastbourne.

flowering shrubs excel *Azalea Mollis*.—Unlike some members of the family, they are not a bit fastidious about soil. Where ordinary laurel or privet grows, they will thrive. Unnamed seedlings may be bought at small cost, but more satisfaction is assured by planting only named varieties.

Macrocarpa.—A warning: *Macrocarpa* is generally recognised as being the most rapid growing of all shrubs and is extensively planted by suburban gardeners, while growers of delicate flowering plants living in a windswept district find a hedge of it most helpful in sheltering their treasures from cutting blasts and late frosts. It must not be forgotten, however, that within a few years of planting *Macrocarpa* has a nasty habit of losing all the bottom green, thus lessening their value as a protection against the intrusion of dogs or even small boys—whose objective is not weeds!



This comfortable, practical dress by Modellus is in a soft rust jersey cloth, ornamented with sunray tucks.

gloves. The tunic line is still dominant, but the tunics are straighter, and the skirts vary between the very full and flaring for dancing, and the very close-clinging for dinner. In one Paris collection many of them are slit up to the knee.

Sulphur yellow, primrose, violet and rich flame shades are most popular. With the addition, of course, of black.

Evening coats continue to be long, waist-fitting and flaring to the ankles. Face cloth and warm woollen fabrics vie with velvet in the making of these.

Day coats are still waist-fitting, the double-breasted and the tailored types being most fashionable. Fur trimming finds unexpected ways, but it has not reappeared on the cuffs—yet.

Shoes grow higher on the feet, caressing the ankle and are laced in all manner of entrancing ways. Suede has come to stay, and soft calf. The advent of American kid has revived a demand for these flexible shoes which have neither weight nor pressure. Heels are very high for the evening, and Cuban for day.

DRESS QUERIES:

I WOULD like your advice. I am brown-haired, with blue eyes, and I hate myself in red or green. I wear a lot of brown. I cannot afford to spend much, as I earn forty-five shillings.—L.M. (Norwich).

I shall be delighted to help you with your dress problems, but I would like to write direct, giving you suggestions for styles, patterns and

colours. Won't you let me know what is your height, age, and how much per month you mean to spend on clothes? The out-of-income system is very helpful if you cannot save your dress allowance in advance of the seasons.

HOW can one convert an ordinary red velvet dress to make it suitable for a child. It has a flared skirt, a close-fitting top, and sleeves. It is quite unworn.—GUARDIAN.

It will be quite simple to make the dress with a waist-length yoke, and flared skirt, but you would find it more economical to make a coat of it, with straight little yoke to waist, double-breasted, so that it is warm, and a flared skirt. Then, with the flared "ends" of the skirt (you may only need half the length for the coat) make a detachable shoulder cape which will make the coat really charming. If you have sufficient material, make a little velvet beret, too.

I HAVE recently left off mourning and still I have a new black silk dress with flared skirt, very plain round neck and no collar; a white collar could not be worn as it is not a collar shape. What could I do to relieve it? I am thirty-five, dark-haired and dark complexioned. I have a black belt with large black and white buckle.—VERA.

I suggest you cut that black frock down centre-front—six inches. Finish off neatly. Now get some white organdi frilling, one-inch wide, one yard will suffice, and take it round the back of the neck, round and down each side of the slit in front. Wear just a simple diamanté clip—or one to match your belt buckle, to catch the frilling where you have cut it. This always looks charming. Alternate it with pink frilling.

YOU helped me before with a cut-out of a lace tunic, so I am writing again for your help. Is there a school where I could learn dressmaking, say, once a week? I am so anxious to become good at it, but I cannot spend much time at present, as I have another job.—"SEAMSTRESS."

While you have so little time, why not have a postal course in cutting and dressmaking? You can follow this during your spare hours and then when you have more time attend an academy regularly to "finish." The postal fees are really very low.

PLEASE tell me if jockey caps are going to be fashionable next year. I have just bought one in velvet for the spring.—"NO NAME."

I think the little cap with a peak may be fashionable providing it has a flat crown. High hats are on the wane, and the flat, small crown, also the "pill-box," are returning to favour.

To Miss BARKER (Kensington).

If you buy Courtaulds artificial silk, I am sure you won't have the same difficulty, because this is very different from the kind of fabrics you mention.

(You are invited to write ELISABETH ANN, c/o RADIO PICTORIAL, Chanstor House, Chancery Lane, London, W.C.2, if you have your individual dress query, or would like details of the items she mentions in her article. Please enclose a stamped addressed envelope for her personal response.)

THE NEW YEAR IN FASHION

By Elisabeth Ann

HATS—on the headline for 1937—promise to be flatter, smaller, but placed at queer angles on the head.

One small beret, stiffened like the top of a sailor's cap, sits back from the face, and falls back on the head like a schoolgirl's hat—and manages to look attractive.

Another, a straw "boater," dips forward but leaves half the head exposed.

A new version of the halo hat does not stand up on the brow, but trails up and encircles the face, and is appropriately called *Angel Face*.

Materials are odd. Pink quilted chintz makes the top of a stiffened beret-crown, while the brim is of green straw. Buttoned chintz is used with felt. And, most charming, I have seen an evening bonnet in black felt, with pink velvet flowers round the front, and a shawl veil of black net which falls over the hat and ties beneath the chin. An idea which will appeal to many of you with a little felt bonnet-crown which needs just that "touch" to make it fashionable.

The trend in hats is not high, but the new millinery insists that the hair goes high, lifted from the face. And, let it be whispered, a return of curls to the forehead is anticipated!

Day dresses remain fairly short in length, very simple in design, the chief ornamentations being diamanté clips, or buckle.

Evening dresses are, in my opinion, more beautiful than ever. Sequins and *pailletes* decorate coatees and sashes, and the hems of full-skirted gowns. Also the gauntlets of dainty little evening



Copley-Smith and Sons have created this charming little cardigan. Note the ribbed shoulder-line—it is fashion news. Instructions for making are obtainable.

A handy hint: to keep the bristles of brushes stiff after washing, dip them in a solution of alum and water (4 ozs. to 1 pint). The backs should be smeared with vaseline while they are being washed, to protect them from the water.



Knit this perfectly delightful cardigan-jumper in fern-stitch for yourself—It is so very 1937 in its fitted, waisted effect, trim collar, and buttoned front

MATERIALS.—7 ozs. of GOLDEN EAGLE "Polynit" fingering-de-luxe 3-ply wool; 1 pair knitting needles, No. 10.

MEASUREMENTS.—Length from shoulder to lower edge front, 21½ in. Bust 35 in. Length of sleeve along seam, 5 in.

ABBREVIATIONS.—K., knit; P., purl; F. 1, make one by bringing wool forward; S. 1, slip one; p.s.s.o., pass slipped stitch over; st.-st., stocking stitch, i.e., one row knit and one row purl; sts., stitches; tog., together; rep., repeat; inc., increase.

TENSION.—30 sts. and 40 rows to 4 in.

THE BACK

Cast on 118 sts. Knitting the first 3 sts. and last 3 sts. of each row in st.-st., continue in following pattern until you reach the 26th row. On this row K. 2 tog. beginning and end of row and also on the 32nd and 40th row.

1st row—K. 1, * F. 1, (K. 1, P. 4) 4 times, K. 1, F. 1, K. 1. Rep. from *.

2nd row—Purl all the forward sts. and all the knitted sts., and knit all the purled sts. of the previous row.

3rd row—K. 2, * F. 1 (K. 1, P. 4) 4 times, K. 1, F. 1, K. 3. Rep. from *.

4th row—As 2nd row. 5th row—K. 3, * F. 1 (S. 1, K. 1, p.s.s.o., P. 3) twice, K. 1, (P. 3, K. 2 tog.) twice, F. 1, K. 5. Rep. from *.

6th row—As 2nd row. 7th row—K. 4, * F. 1, (S. 1, K. 1, p.s.s.o., P. 2) twice, K. 1, (P. 2, K. 2 tog.) twice, F. 1, K. 7. Rep. from *.

8th row—As 2nd row. 9th row—K. 5, * F. 1 (S. 1, K. 1, p.s.s.o., P. 1) twice, K. 1 (P. 1, K. 2 tog.) twice, F. 1, K. 9. Rep. from *.

10th row—As 2nd row. 11th row—K. 6, * F. 1 (S. 1, K. 1, p.s.s.o.) twice, K. 1, (K. 2 tog.) twice, F. 1, K. 11.

12th row—Purl. 13th row—K. 1, * F. 1, K. 1, P. 4, K. 1, (P. 1, F. 1) twice, K. 1, (F. 1, P. 1) twice, K. 1, P. 4, K. 1, F. 1 K. 1. Rep. from *.

14th row—As 2nd row, but knit into the back of all the forward sts. instead of purling them. Rep. from the 3rd row to the 14th row inclusive. These 12 rows form the pattern.

41st row—Inc. 1 at beginning and end of the needle. Work another 8 rows in pattern and inc. again as on the 41st row. Continue inc. on every 9th row, working the inc. sts. in st.-st. until you reach the 140th row, (13¼ in. from cast on edge.)

K. 2 tog. twice at each end of the next 3 rows and then K 2 tog. once at each end of the next 7 rows. Continue in pattern, until you have worked 188 rows from the beginning of the yoke.

189th row—(Right side of work facing). Knit. 190th row—Purl. 191st row—Purl.

192nd row—Knit. Rep. the last 4 rows twice. (Continuing in the pattern of the last 4 rows.)

Cast off 3 sts. at each end of the next 8 rows. Now slip half of the sts. on to a spare needle and work the left half as follows: Cast off 9 sts., knit to end. Next 2 rows—Cast off 6 sts., purl to end. The right half (with the wrong side facing). Cast off 9 sts., purl to end.

Next two rows—Cast off 6 sts., knit to end. Cast off remaining sts.

THE LEFT FRONT

Cast on 51 sts. and knit the first row, as given for the back, but ending F. 1, K. 1, P. 4, K. 1.

2nd row—Continue in pattern, but inc. once in first stitch. 3rd row—As 3rd row of pattern, but ending F. 1, K. 1, P. 4, K. 1, F. 1, inc. in last stitch. 4th row—Inc. in first stitch. (As 4th pattern row.) 5th row—As 5th pattern row, but ending F. 1, S. 1, K. 1, p.s.s.o., P. 3, K. 1, P. 2, inc. in last 2 sts. 6th row—Inc. in first 2 sts.

7th row—7th pattern row, but ending F. 1, S. 1, K. 1, p.s.s.o., P. 2, S. 1, K. 1, p.s.s.o., P. 2, K. 1, P. 2, inc. in each of last 2 sts.

8th row—Inc. in the first stitch. 9th row—As pattern, but ending F. 1, (S. 1, K. 1, p.s.s.o., P. 1) twice, K. 1, (P. 1, K. 2 tog.) twice, inc. in the last stitch. 10th row—Inc. in the first stitch and continue as 10th pattern row.

11th row—Knit as 11th pattern row, but ending F. 1, (S. 1, K. 1, p.s.s.o.) twice, K. 1, (K. 2 tog.) twice, F. 1, K. 3. 12th row—Inc. in the first stitch and purl to end. 13th row—Knit as



FERN STITCH CARDIGAN-JUMPER

the 13th pattern row, but ending F. 1, K. 1, P. 4, K. 1, P. 1, F. 1, P. 1, F. 1, K. 1, (F. 1, P. 1) twice, K. 1, P. 3, inc. in the last stitch.

14 row—Inc. in the first 2 sts. and continue as the 14th pattern row. Continue on these 73 sts., working in pattern until you have worked 40 rows from cast on sts.

41st row—Inc. 1 stitch at the beginning of row. Work another 8 rows in pattern and inc. again as on the 41st row. Increase on every 9th row on that edge, until 140th row.

141st row—Cast off 6 sts. 142nd row—Work in pattern. 143rd row—As 141st row.

144th row—As 142nd row. 145th row—Cast off 4 sts. Knit 3 more rows in pattern. 149th row—K. 2 tog., work to end in pattern. 150th row—As 142nd row.

151st row—As 149th row. 152nd row—As 142nd row. 153rd row—As 149th row. Continue in pattern on these sts. for a further 18 rows.

172nd row—Work in pattern to the last stitch, inc. 1, K. 1. Continue in pattern on these sts. for a further 11 rows. 184th row—As 172nd row. Work 4 more rows in pattern.

189th row—Knit plain. 190th row—Cast off 6 sts., purl to end. 191st row—Purl.

192nd row—Cast off 5 sts., knit to last stitch, inc. 1, K. 1. 193rd row—Knit plain.

194th row—Cast off 4 sts., purl to end. 195th row—Purl. 196th row—K. 2 tog., knit to the end. 197th row—Knit.

198th row—Purl. 199th row—Purl. 200th row—Knit. 201st row—Knit.

202nd row—P. 2 tog., purl to the end. 203rd row—P. 1, inc. 1, purl to the last 2 sts., P. 2 tog. 204th row—Knit.

205th row—Cast off 6 sts., knit to the last 2 sts., K. 2 tog. 206th row—Purl.

207th row—Cast off 6 sts., purl to the end. 208th row—Knit. 209th row—As 205th row.

210th row—Purl. 211th row—Cast off 6 sts., knit to the end. 212th row—Knit.

213th row—Cast off 6 sts., purl to the end.

214th row—Purl, then cast off the remainder.

THE RIGHT FRONT

Cast on 51 sts. and knit the first pattern row as given for the back, but commencing K. 1, P. 4, K. 1, F. 1, K. 1, and then continue from * of 1st pattern row.

2nd row—Inc. 1 in the last stitch. 3rd row—Inc. in the first stitch, K. 1, P. 4, K. 1, F. 1, K. 3, and continue from * in the 3rd pattern row. 4th row—Inc. 1 in the last stitch. 5th row—Inc. in the first stitch, P. 1, K. 2 tog., P. 3, K. 2 tog., F. 1, K. 5, continue from * in the 5th pattern row. 6th row—Inc. in the last stitch. 7th row—Inc. in the first stitch, (P. 2, K. 2 tog.) twice, F. 1, K. 7, continue from * in the 7th pattern row. 8th row—Inc. in the last stitch.

9th row—Inc. in the first stitch, P. 1, K. 1, (P. 1, K. 2 tog.) twice, F. 1, K. 9, continue from * in the 9th pattern row.

10th row—Inc. in the last stitch. 11th row—Inc. in the first stitch, P. 1, S. 1, K. 1, p.s.s.o., K. 1, (K. 2 tog.) twice, F. 1, K. 11, and continue from * in the 11th pattern row.

12th row—Inc. 1 stitch in the last stitch. 13th row—Inc. in the first stitch and continue P. 1, K. 1, (P. 1, F. 1) twice, K. 1, (F. 1, P. 1) twice, K. 1, P. 4, K. 1, F. 1, K. 1. Rep. from * in the 13th pattern row. 14th row—Inc. in the last 2 sts. 15th row—Inc. in the first 2 sts., P. 3, K. 1, (P. 4, K. 1) 3 times, F. 1, K. 3, continue from * in the 3rd pattern row.

16th row—As the 4th pattern row to last 5 sts., cast off 3, K. 1. 17th row—K. 2, cast on 3 sts., P. 2, S. 1, K. 1, p.s.s.o., P. 3, K. 1, (P. 3, K. 2 tog.) twice, F. 1, K. 5, continue from * in the 5th pattern row. 18th row—As 6th pattern row.

Continue on these sts. as for left front until you have worked 40 rows. Make another buttonhole on the 40th row as you did on the 16th row.

41st row—Work in pattern (casting on 3 sts. above the 3 cast off on the previous row) to last stitch, inc. 1, K. 1. Work 8 rows in pattern and inc. again as on the 41st row. Continue increasing on every 9th row at this edge, working the increased sts. in st.-st. until you have reached the 141st row. Make 4 more buttonholes in this length on the 64th, 88th, 112th, 136th row.

142nd row—Cast off 6 sts. and continue to end in pattern. 143rd row—Work in pattern. 144th row—As 142nd row. 145th row—As 143rd row. 146th row—Cast off 4 sts., continue in pattern. 147th, 148th, 149th rows—As 143rd row.

150th row—K. 2 tog., work to the end of the row in pattern. 151st row—As 143rd row. 152nd row—As 150th row. 153rd row—As 143rd row. 154th row—As 150th row. Continue in pattern on these sts. for a further 18 rows, making another buttonhole on the 160th row.

173rd row—Work in pattern to last stitch, inc. 1, P. 1. Continue in pattern on these sts. for a further 11 rows, making another buttonhole on the 184th row. 185th row—As 173rd row. Work 4 more rows in pattern. 190th row—Knit plain.

191st row—Cast off 6 sts., purl to the end. 192nd row—Purl. 193rd row—Cast off 5 sts., knit to the last stitch, inc. 1, K. 1.

194th row—Knit. 195th row—Cast off 4 sts., purl to the end. 196th row—Purl. 197th row—K. 2 tog., knit to the end. 198th row—Knit. 199th row—Purl.

200th row—Purl. 201st row—Knit. 202nd row—Knit. 203rd row—P. 2 tog., purl to the end. 204th row—P. 1, inc. 1, purl to the last 2 sts., P. 2 tog. 205th row—Knit.

206th row—Cast off 6 sts., knit to the last 2 sts., K. 2 tog. 207th row—Purl.

208th row—Cast off 6 sts., purl to the end. 209th row—Knit. 210th row—As 206th row.

211th row—Purl. 212th row—Cast off 6 sts., knit to the end. 213th row—Knit.

214th row—Cast off 6 sts., purl to the end. 215th row—Purl. Cast off the remaining sts.

THE SLEEVES

Cast on 90 sts. and work 12 rows in K. 2, P. 2 rib. Work in the pattern as given for the back for 40 rows, but inc. 1 stitch at beginning of the 6th, 13th, 20th, 27th, 32nd, and 39th rows.

K. 2 tog. at beginning and end of the next 12 rows. Work 2 rows in pattern, K. 2 tog., at

Please turn to page 28

How to Look Well-dressed

IF YOU ARE TALL

Problems of dress are often very difficult when you are tall. But there is no need to despair. This article by SUZANNE BOTTERELL gives some excellent dress advice for the tall woman. Perhaps your problem is discussed here?

By
**SUZANNE
BOTTERELL**
(the popular radio vocalist)



ACTUALLY I am only five foot four inches in my stockinged feet, but I suppose being very thin and wearing high heels give the impression that I am taller; anyway I am generally considered one of the tall women of radio, and I wouldn't be an inch shorter because the tall woman's got so many advantages over the short one.

Apart from the more obvious advantages of being able to see over other people's heads at a wedding or in any other sort of crowd, there's the advantage of being able to wear furs—lots and lots of furs and exaggerated shoulder lines and jewellery.

As a matter of fact I'm not frightfully keen on jewellery for myself, I can't stand necklaces and earrings and I never wear anything except one small diamond ring in the daytime—in the evening I like several diamond bracelets and a single clip brooch, that's all. But just the same, if you like jewels a whole lot you can get away with decking yourself up if you're tall—if you're short you'll look like a surrealist's conception of a Christmas tree!

This season's fashions are simply made for tall women. Can you imagine anyone under my height wearing a tunic or the silver fox peplum Patou puts on his dinner suits? About the only thing we've got to be careful about this year is the tall-crowned hat.

MIND you that doesn't mean that we've all got to go about with pancake-like crowns, but if you put a foot-high pointed cap on top of a really tall woman's head, she's apt to look a bit like the leaning tower of Pisa. However, this fashion, although popular at the moment, will go out very rapidly owing to the new "halo" hairdressing styles, which call for mere skull caps.

I've read all over the place that tall women should always wear turn-down, slightly floppy brims to their hats. I disagree entirely. If small, perky hats suit you, wear them, there are plenty of other ways you can make yourself look less like a bean pole which I will retail later, and for the same reason don't wear flat-heeled shoes around town. Flat-heeled shoes are a menace, they make your ankles look thick, they make your feet look like a capital L, and they affect your stance, making you clumsy and awkward.

At a dress show I went to recently I noticed a tendency on the part of the designer to give the bodices of evening dresses a very plain, shoulder-strap décolleté. If this idea catches on, do be careful, tall people, because that's

"If small, perky hats suit you, wear them," says Suzanne, and proves here how attractive they are



a thing that looks awfully bad—we want a lot of interest around the shoulders, frills or flowers or great, stiff, puffed sleeves.

One of the best ways of shortening yourself—and now I'm talking to the really tall people who wouldn't mind losing an inch or two—is to cut yourself in half. This is quite painless you'll find, and is done by a noticeable horizontal band somewhere below the waist.

For example, edge your tunic with a 4-inch wide band of fur and you'll achieve the right result at once. Make a peplum of flat fur like astrakhan or broadtail for your street suit and give your winter coat an almost-waist-high hem of fur.

That'll do you for this year when fashion is all on your side, and for years when it's not so kindly inclined remember that high necks like those on

polo jumpers, stripes running downwards, long bodices, very dark colours and little, insignificant waistbelts all make you look as tall as, and taller, than you really are. One glorious thing about being tall is that you can wear a tailor-made suit and look simply marvellous. You can wear a six-year-old suit and a slightly moth-eaten fur slung round your shoulders at the right angle and look twenty times smarter than the average short girl in her brand new tailor-made and silver fox.

Tweed suits, to my mind, only look nice on a tall girl—short people in "loud" tweeds always remind me of a bale of cloth in a shop window—but remember what I told you about polo sweaters when you're in sports' clothes, they accentuate your height and the length of your neck horribly.

As a rule tall women are slim, we seem to grow upwards without growing sideways, so we can afford to wear bright colours, which the stout person can't, and pastel shades which make us appear shorter. If by any chance, though, you're not feeling too proud about your hipline, try the effect of wide, padded shoulders and exaggerated lapels, they take inches off your hips. This season's fashions are grand for the purpose with their leg o' mutton sleeves and epaulettes.

Another advantage of being tall is that you can "get away" with almost anything. A small woman is apt to get laughed at if she bursts forth in some advance style, but a tall woman has what's known as a "presence" which makes people admire, not smile. You can get away with gay colours. If you're dark and bright scarlet suits you, then wear it, because you can carry it off with an air if you're tall. You can get away with extravagant fashions like an entire cape of silver fox skins or a really military overcoat that on anyone else would look like fancy dress.

One last point. Your feet. The usual drawback to being tall is the fact that most tall women have large feet. Luckily, I'm the exception that proves the rule so I can crow about my size three-and-a-half shoes, but if you're not so lucky, try the effect of the new square-toed models, I'm told they make the most extraordinary difference.

★ STARLETS ★

Don't forget to post your entry in our Grand Christmas Competition to reach us by first post, Monday, January 4.

It's Your Last Chance, so Don't Miss It.

£50 for TWO WORDS!

£100 IN CASH PRIZES

STARLETS ★

★ **STARLETS**

Between You, Me and the Mike

A NEW WEEKLY
FEATURE:

Intimate and Entertaining Gossip
about the Stars.

by MARGOT
JONES

MABEL WAS STUMPED!



Snapped while he yawns in a dozen different dialects—Walter "Geordie" Dierick.

Old King Coal is a pantomime in dialect. Walter had the task of teaching the chorus, some of whom come from the South, to speak Tyneside.

One of them said: "When you said, 'Hoo ar yer?' what did you mean?"

"I meant, 'How are you?'"

"But if 'Hoo' is 'how,' how do you say 'who'?"

"Who is 'we.'"

"We? But when you mean *we* . . ."

"Drink it every morning for breakfast instead of coffee," said Leslie.

His friends call him "Handsome." He's got a handsome smile.

Have you ever heard of Wee Dorothy Mackay? She's the girl who left her home in Bonnie Scotland at the age of eight, to tour in Canada as leading lady with her name in letters several inches high. She starred in a play called *Human Hearts*—a Melodrama. Also in *Little Red Riding Hood*. For which, curiously enough, a certain B. C. Hilliam, long before the days of Flotsam and Jetsam, wrote the music.

Wee Dorothy was the baby of a family of eight girls and one boy. How her mother ever came to part with her, I don't know. Her eldest sister had to travel with her to look after her and they went all over Canada and the States. But not in Europe—the law didn't allow children under sixteen on the stage.

Now Wee Dorothy Mackay is no more. Only a name on yellowed old programmes. She has been transformed into a slim, restless, eager, Peter-Pannish young person, with a cloud of blazing red hair. Dorothy Kay, broadcaster, pantomime and musical comedy actress . . . and intrepid airwoman!

She won the Scratch Handicap Race from Newcastle to York in August this year. Dorothy was the only woman to take part, most of the others were well-known pilots, and Dorothy won. She did this by going at 157 miles per hour.

Dorothy Kay is now making a personal success in *Sea-Time Hour* every Sunday from Luxembourg. She has also broadcast for the B.B.C. with Ronald Frankau in *You Ought to See Us* and with Eddie Pola in *America Calling*.

The pity is that Wee Dorothy's name was made in Canada, and Dorothy Kay, after a lifetime of experience, has yet to persuade an entirely new public to love her.

What she likes is a chance to show pep and personality. She thoroughly enjoys the *Sea-Time Hour* shows. Television lures her. She was actually one of the first television victims in the pioneer days, three years ago.

Then it seemed as if her hair would debar her from future triumphs, until Helen McKay showed that redheads televise just as well as other kinds.

So look out for Dorothy, still Wee but with the shattering courage of small people. We'll be seeing and hearing more of her.

Walford Hyden is always good for a story. Here's his latest, heard at the Savage Club.

A certain Field-Marshal who wears an eyeglass (it is told of Field-Marshal Birdwood) arrived to take charge of some Australian soldiers during the war. The next morning on parade, he found the men had screwed their identity discs in their eyes.

The Field-Marshal looked at them.

Then he jerked his eyeglass into the air, caught it again, screwed it into his eye . . . all without any help from his hands.

"Do that, you beggars," he said.



"Mrs. Buggins" at home, likes a gossip over a teacup. Is mistress of every dialect in England—except Tyneside!

WALTER DIERICK—whale of a dialectician! If that won't pass as a "Starlet," how about "Wonderful Dialectician"?

Walter can speak Northumbrian, Lancastrian, Yorkshire, Cockney, Scottish, Irish—he reeled them off so fast I couldn't keep up with him. You know the Geordie and Jennie Marley dialogues? They are as well known up North as Mrs. Feather or Mrs. Buggins.

Which reminds me of a story.

Walter and Mabel Constanduros once met in Newcastle. They had a yarn together. Said Mabel: "I'd like to broadcast a Jennie Marley dialogue myself."

Soon after Walter took a sheaf of the "Geordie Marleys" under his arm and went to see her.

"Just read it over to me," said Mabel, "so I can get the hang of it."

He read—for some time. "Stop," cried Mabel, "That's not a dialect, it's a foreign language!"

Mabel has never broadcast in Tyneside yet.

Walter is now producing *Old King Coal* at Gateshead Empire. He looks rather like the nursery idea of Old Cole himself—a merry soul, with keen, kind eyes under bluff brows, a fatherly manner and a chuckle. As to his voice, it's like Father Christmas speaking with Gracie Fields' accent.

"Then we say 'we,' too."

"Oh," said she. "We did this? We did."

If you've been listening to Bram Martin recently, you've heard the Three Herons. For the next three months their sweet harmony will flow together with Bram's music.

Their name really is Heron, and they really are sisters. Joan is twenty-two, Wendy twenty-one and Kay twenty.

Wendy, who is the soloist, is tall, slender, with red-brown hair. Joan and Kay are taller and have red hair. They wear duck-egg blue dresses made by their aunt, who is a dressmaking expert.

There are no fewer than nine Herons altogether. One of the brothers acts as manager. "The best voice in the family," said Wendy, "belongs to my twin brother. But he is a farmer."

Once the Three Herons were shorthand-typists and only sang in their spare time. Now they have given up their other jobs in order to concentrate on a vocal career.

"How does one open a milk bar?" asked Leslie Holmes.

If he will go and smile his famous smile and drink some milk, the proprietors of the bar have offered to give the profits of the evening to any charity Leslie likes to name. That's what people do to get Leslie to preside at a function.

"Have you ever tasted milk?" I asked.



Formerly shorthand-typist, now leader and soloist of the Three Herons. Wendy, aged twenty-one.

WYNNE

AJELLO

IN all but age Wynne Ajello is one of the B.B.C.'s veterans. . . .

Many are called, few are chosen.

The number of artistes who, purely by radio alone, have plucked from the heavens the stars of success and become personalities, can be counted on the fingers of two hands and still leave sufficient fingers to indulge in the well-known romp called "Handles."

Such an artiste is Wynne Ajello, whose voice, lyrical as a night on the Riviera, can be heard again on Wednesday in the Thomson-Sterne musicomedy "Snapdragon."

Twelve years ago Wynne was introduced to a mike and she took to it with the avidity that a child takes to toffee-apples. Since then she has broadcast in the neighbourhood of five hundred times.

Miss Ajello, select any orchid in the window . . . it's yours.

This petite, charming blonde is one of the B.B.C.'s "regulars." To be known as dependable, the sort of person who couldn't give a bad broadcast if you tried, the sort of person who won't cause any fuss, but just ups and does the job, may sound a tiny bit dull—but it pays dividends. Especially at the B.B.C.

That's Wynne all over. A harassed B.B.C. producer knows that he can safely leave almost any part to Wynne, even if he has given it to her at a moment's notice.

Wynne Goes Nap!

Perhaps that's why Wynne holds what looks, at close quarters, suspiciously like a record. On one occasion she broadcast five times in one evening and if anybody can equal that they can walk up and take second pick at those orchids.

"Ajello? Yes, it's a strange name?" Wynne told me, when first I met her, about three years ago. "It's Italian, of course. Though I'm English, I am of Italian ancestry. Our family has always been musical . . ." she jerked her head towards a piano in the corner of her music-room. It was inscribed 'Ajello.' "My father is a piano manufacturer."

"Have I always been musical? Well, yes and no. Even as a kiddy I had the urge to sing, but it wasn't very much encouraged by my family. They had other hopes."

Actually, Wynne's only singing success as a child was at a concert at the seaside. One of those "come-one-come-all-do-your-brightest-and-best" affairs at which fond mammas sit in deck-chairs and look round, with mingled pride and disdain at other mammas.

Well, little Wynne, dressed in her best bib and tucker, entered the competition and won it. Her prize was a book called (*I am right, aren't I, Wynne?*) "Picturesque Views of London." Not much stimulation for a budding Grace Moore, eh?

Nevertheless, it created a train of thought in Wynne's mind and she decided that she wanted to sing for a living. Her parents were doubtful. They wanted her to be either an artist or a ballerina. At both she was already showing distinct promise. Somehow, to this day Wynne doesn't know why, they were not keen on her singing for a living. Perhaps they thought she was not good enough, and if so, it is not the first time that a child has proved its parents ingloriously wrong.

Yet when Wynne first started singing professionally, it was not as the light, velvet-voiced songstress that we now know. "I was very highbrow," she confessed to me, "a coloratura soprano with operatic leanings. In fact, I turned down a very lucrative gramophone offer because I wouldn't sing light stuff. It was Gordon McConnell who eventually introduced me to



Wynne Ajello is one of those people of a quiet, unobtrusive charm

difficulties. She is not a person one meets casually in the circles wherein radio stars gather. She prefers a quiet home-life and only rarely (usually after a show) do you see her in "The Listeners' Inn."

The best way (if you are a man of perseverance) is to visit her at her home. This, officially, is at Golders Green, but Wynne will agree that it's just about the hardest place in the world to find!

The first time I made the visit it needed the combined help of a taxi-driver, a couple of policemen and a map to get me there half an hour late. When I arrived I experienced the same thrill as an explorer must feel when he sights the North Pole. And I felt just as cold! But the welcome Wynne gave me was warm and friendly—a far more charming reception than a man a half-an-hour late deserved!

Resentful Buller

The other minor difficulty of interviewing Wynne is called Buller, who is a massive, eager, hearty Airedale who resents being shushed into the garden just because of a curious journalist.

All through the interview Buller will be dashing his hairy bulk against the French windows!

But there the difficulties end.

Wynne talks charmingly, intelligently and well. She is a cultured person who is well-read (" . . . not novels or light stuff. History and biographies, for preference," says she), and artistic. Painting and the design of lamp-shades are great hobbies of Wynne's.

She is an outdoor person, too. Flying and swimming appeal to her greatly. During her career she has won a stack of cups and medals at swimming, but an unchivalrous burglar helped himself to them some time ago. Even now she often rises at six in the morning and, so to speak, breaks the ice for a swim.

"It's grand up in the air," she says, "so clean and clear-cut." Yet Wynne does not pilot a 'plane. In fact, she has a complex about it.

She often imagines the horror of finding herself in a 'plane with the pilot helpless . . . so that she has to take over the controls!

Her other complex is based on an actual incident. She once arrived at Broadcasting House just before a show and found she had forgotten her music! Since then she has always dreaded repeating this unfortunate lapse.

Blonde, with eyes that set out to be blue yet seem to change colour with every different coloured dress she wears, dainty and charming, Wynne is definitely a person it's Nice to Know.

See her at the mike, alert and eager, wearing the glasses that are necessary for close work and which, alas, give her a slightly severe expression which is hopelessly inaccurate in portraying the real Wynne, and you see the complete radio artiste.

Yes, Wynne is one of the select few who can really lay claim to the title "B.B.C. star."

Walk right up and take all the orchids, Miss Ajello.

VELVET VOICE

WYNNE AJELLO

is a star you can hear this week, in "Snapdragon" on Wednesday night. She is introduced here

by

ROSS REDFERN

broadcasting, soothed my qualms at singing songs that weren't arias and cantatas and, in fact, first put me on the path that I have since gladly trodden."

And so she has gone, from show to show, always embellishing the cast. You remember her in "London Bells?" You remember her in "White Coons?" You remember her in—but why go on? If you are a faithful listener you will have your personal memory of her.

Microphone Voice

"I owe everything to the B.B.C.," she admits. "My voice lends itself to microphone work, and I am always happier when I'm working behind a mike." Maybe that is why she has no pretensions to stage work. But she has an ambition to do film work and I think British directors will eventually wake up and realise that in Wynne they have star material beneath their very noses.

Interviewing Wynne is fraught with minor

NEXT WEEK

First of a sparkling new series "Romance Behind Radio Songs" in which Barry Wells introduces some leading dance-music composers.

DENIS SULLIVAN writes an article proving that—

“TWO’S COMPANY AT THE MIKE”

How are radio teams formed? By accident or by design?
The answer is both. This article reveals how certain of
our most popular microphone pairs got together.

SOME names are not all there. Flotsam, for example, calls for the addition of Jetsam. Clapham sounds incomplete without the And-Dwyer. That is one thing individual members of radio teams have to suffer for their popularity.

But once there was a Clapham without the conjunction. And a B. C. Hilliam to whom Jetsam meant only part of a phrase, not half a name. And only One Leslie. For years there was just a Haver full stop. And once upon a time there was a Miss Munro-Smythe who liked rhythm but lacked Sisters. . .

What whim or accident or design brought various teams into being? How did the members become mated at the microphone?

Let us be polite to the ladies and ask first the Rhythm Sisters how they met. We get the astonishing answer that they have never met!

That is to say, never *all* met. There have been several combinations under this name. All called sisters, but not because they had the same parents. Their common bond has only been an uncommon talent for close harmony.

It's all very confusing, as poor John Tilley used to say.

The act originated in Glasgow in the brain of Miss Munro-Smythe the pianist. Fervent admiration for the Boswell Sisters inspired her to try and build a similar turn in England. And the various sets of Rhythm Sisters have met their leader at auditions.

Maybe that sounds prosaic—meeting at auditions. But Miss Munro-Smythe's determination to carry on, despite setbacks, is far from prosaic. And it is really her determination which has brought the present fourth edition of the act to the mike.

One girl got homesick for Glasgow and walked out in the middle of a grand London engagement. Another was killed in a car smash. But the act went on.

Remember when you hear them that they have been brought together by one girl's courage, which has faced and conquered trouble and tragedy.

Haver and Lee teamed up for the very opposite reason—that other cross-talk acts were *un*-inspiring.

They decided that chattering acts badly needed a theme, an IDEA. Hence their Comic Gangsters,

in which characterisation they first got together. In becoming partners they realised a boyhood dream. But they had to wait twenty years for it to come true.

Appropriately, they first met at the side of the stage as lads. They stood in the wings of the old Empire, Liverpool, and watched Haver's father doing his turn. They decided they would both like to go on the stage. Then, in excited whispers, they determined to be partners.

But one was just bound for America, whence the other had just arrived. The dream was born but the Atlantic separated the dreamers. For twenty years their contracts kept them from fulfilling the wish they had not forgotten.

Then Haver was asked to form a radio talk-team. (Haver, by the way, is the one who says "Henry—play!") And as chance would have it Lee was free. The dream came true.

Scott and Whaley—Pussyfoot and Cuthbert of the Kentucky Minstrels—have been partners for thirty-four years. A wager started it all.

A saloon (pub to us) in Syracuse, New York, was the meeting place of these coloured kings of komedy. Whaley, the genial and know-all one, had forsaken dentistry to serve drinks, sing, and dance the light fantastic there.

Scott, the gruff and suspicious clown, having grown tired of tinsmithing and circus life, had hoboed across the States to Syracuse. He went into the saloon in

time to see Whaley's dapper footwork, then wagered a drink that he could dance better.

With a display of acrobatic dancing which was sensationally new in those days Scott won more than a drink. He was offered a similar job to Whaley's. And for some while they did their separate acts, each admiring the other's skill.

Pay and prospects being poor the two dancers decided to quit. They tramped to New York, had months of heartbreak in agents' offices, then were offered a job as a double act.

The chatter and argument which were to bring them to the mike developed spontaneously as a running accompaniment to their dancing. Gradually the cross-

(Left) Mr. Murgatroyd and Mr. Winterbottom (Ronald Frankau and Tommy Handley respectively to you!), and (right) Billy Caryl with Hilda Mundy just behind



Renee and Billie Houston, a partnership suspended, but only temporarily, we hope. (Below, from left to right) Messrs. Jetsam and Flotsam

talk achieved pride of place in their act and a new partnership was born from the old.

The Two Leslies also teamed up through respect for each other's talent—at song-writing.

They first met, appropriately, in the firm of a music publisher. Leslie Holmes was manager, Leslie Saroni was a constant caller to buy and sell songs. Their acquaintanceship developed into friendship. Their common interest became a partnership. The idea was casually discussed one day. Leslie Holmes was doing quite satisfactory in the music-business but was ready to try a change. And so one day this sort of dialogue took place: "What could we call ourselves, Leslie?"

"Why not Leslie and Leslie, Leslie?"

"In fact, Leslie, the Two Leslies!"

And so it came to pass—or rather to endure.

A series of accidents gave us the Houston Sisters act. Their father and mother played together in sketches, so that one might have expected the daughters to team up. But it is all a story of the unexpected.

One gets to expect that stage-sisters are unrelated. These two actually are sisters—all three of them. Theirs has become a double-double act, made up first by Renee and Billie, later by Billie and Shirley.

They met unexpectedly. At home. For two years they had been doing single turns. Then they chanced to have a holiday at the same time, and they made it a busman's affair by each going through her act for the benefit of the other.

Renee, with the long hair and Loretta Young eyes, did a ballad and a toe-dance. No patter. Blonde Billie, in her short shorts, male impersonated.

Cried Renee then: "We ought to do a double act." Father Houston, who overheard the laughing remark, laughed it out of their minds.

But two days later an accident revived the idea. Mrs. Houston developed laryngitis and could not play in her husband's sketch. Renee and Billie hastily arranged to deputise for the act with a song and dance each and some harmonising. No patter.

Now the fooling of the Houston Sisters is what made them a top-of-the-bill pair. But the burlesque element entered quite unexpectedly and unintentionally into their first show. And the radio act we know was not really born until the curtain came down on their appearance as deputies.

(Right) Haver and Lee, those crazy comics. Haver is the one doing the card trick

Les Allen and Kitty Masters. Les seems amused by Al and Bob Harvey (below).

Al and Bob Harvey in turn seem amused by Claude Dampier and partner Billie Carlyle

Renee hurt her ankle at the beginning of the act. Then, in her own words: "I came before the audience, with an agonised look on my face, literally dragging my injured foot along. The audience broke into shrieks of laughter. Then I forgot the words of Billie's song. This made them laugh all the more. I started to explain to them, telling them how we had had no time to rehearse our show. More laughter. They thought it was all part of the act."

All this while Billie was trying to sing a serio-sentimental ballad about old Ireland. You can imagine the effect. When the curtain fell the sisters found that "our act, instead of being a complete failure as it should have been, was an uproarious success."

Claude Hulbert and Enid Trevor, as in the case of the Houstons, knew each other very well before their radio partnership happened. They were married. Had they only been friends there would probably be no story.

They first met as co-members of a concert party. That led them to the altar, and thence one day to a couple of deck-chairs in the Isle of Wight, and so to a disagreement. The disagreement led them to the mike. But had they not been married they would probably not have spoken their minds with such friendly frankness—and ultimate profit.

The place caused the trouble. Enid thought it wonderful. Claude differed. Mrs. Hulbert reiterated her praise. Her husband differed some more. The dispute went on for ten or fifteen minutes before petering out.

Then, to their astonishment, a man sitting behind them said, "Pardon me, Mr. and Mrs. Hulbert, but that was delightful. Why don't you do it on the wireless?"

They thought it over. Then they quarrelled all over again to find what they had said. Then they wrote it

down. Then they wrote it up and submitted it to the B.B.C.

One Claude calls to mind another. Claude Dampier, who is assisted by Billie Carlyle, who is really Mrs. Dampier, has an explanation of the partnership as complex as his cheerful patter.

"Evolution," he said "explains it." Then, fortunately, he explained that. At first he was with a concert party in Australia. Then he went to Africa, where his own turn began to develop into something like his present act, needing a feminine foil. Then he went back to Australia and made two silent films. Then he became a pioneer of film stars' personal appearance tours. Which all brings us at last to Miss Carlyle.

She was in films with him and afterwards went along on the tour. They had to do something besides sign autographs, so Claude revived his variety act and asked Miss Carlyle to be the sane foil to his enchanting idiocy. In due course they wed, came to England, and gave listeners another reason for switching on their radio sets.

Now for some brothers for a change. Only they are cousins—the Satirical Ministers For Current Affairs, Kenneth and George Western.

They just grew into partnership. They met when very young, and had no cause then to deem it a momentous meeting. George always had a gift for playing on the ivories. Kenneth always had a weakness for playing about with Latin tags like his "pro bono publico house."

Each took a job, but they shared a hobby of song-writing. Satire just came naturally to them and flavoured their songs. As "brilliant young British song-writers" they put over their own compositions at a charity concert one night. They were received so well that soon their hobby became their business and their jobs only a hobby. So they turned professional entertainers and came to the mike.

The "Cads" label got attached to them after they signed off the air one night with an impromptu "So long, cads." That is all there is to tell. Says George "It was just our natural bent that made us write as we do." And "We always had the satirical outlook" drawls Kenneth.

A visit that Al Harvey paid to his brother Bob, and a snowstorm that prolonged his visit were the causes of the birth of the Harvey team. To mitigate boredom they got together and worked out an act and went

on the radio in America with it. It was a success.

The Mutual Friend has been responsible for introducing a number of people who teamed up together.

Clapham and Dwyer met that way. Clapham was seeking a fresh partner at the time. And Dwyer was doing a spot of comedy and singing in his own right. A gentleman named Mr. Twelvetree spotted their possibilities as a team, and introduced them.

"This is Mr. Clapham," he said of the slim straight one with the zig-zag mind. And then he presented the massive and masterly person who is round in form but never roundabout in manner—"Mr. Dwyer."

So originated the perfect cross-talk team on the classical lines of comic and feed. They knew at once that they were right for each other. Clapham, that vocal volcano who is always erupting but never gets the right thing out, needed just the imperturbable, elucidatory Dwyer to play foil. . . . Hats off to Mr. Twelvetree!

Better keep the hats off and raise a cheer for Henry Hall, who played godfather to the microphone mating of Les Allen and Kitty Masters, who were both members of his band at one time. This radiant radiact went so well and proved so pleasant to the members that Les recently sought Kitty out and asked her to join him again.

Billy Caryll and Hilda Mundy also owe their partnership to mutual friends. Like Claude Hulbert and Enid Trevor, they are married and pastmasters of a spot-of-marital-bother act. But their act started before marriage.

Billy could not find a satisfactory partner to argue with on the stage. Nobody was quick enough in getting back at him. Several friends who knew both Billy and Hilda guessed that the latter would prove a good equal in cross-talk. But Hilda would not consider the suggestion for some time.

When pressed she explained that she was engaged to be married. Now the wedding was only a fortnight off. But at length she consented to team up for a fortnight. . . .

She stayed for eleven years, and is still staying. Her marriage did not take place for several months, and then it was to Billy Caryll.

Fun and friendship gave us Mr. Murgatroyd and Mr. Winterbottom. Alias Ronald Frankau and Tommy Handley, the machine-gunners of mirth. Before they cross-chatted at the mike each was a seasoned broadcaster. And they were friends for some time before they became partners. But, most important, they were always prolific gagsters.

After a stroll one day, when they had been shooting cracks at each other during a casual conversation, they decided to use up some of their overflow gags on gramophone records. This was their first partnership, as North and South, for recording only. And that largely for fun.

But the records caught on. Ronald and Tommy were amused. They decided to try themselves on
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SECOND FIDDLE

By

PHYLLIS HASTINGS

Misfortune affects men in different ways. To Rudolph, the gipsy, life held no misfortune but the loss of music. Edward was cast in different mould. Which of the two vagabonds found the real happiness?

IT was the same old story—thrown out of work by the coming of the talkies, taking it philosophically because there were thousands of others in the same position, looking hopefully for another job and turning to influential friends who were embarrassed by many requests for their influence, resorting at last to that shameful but only temporary way out—playing in the streets, and finding gradually that it was not temporary but a permanent struggle for bread. Edward Rice had been through it all, had descended step by step from the proud status of first violinist in a well-known cinema orchestra to the ignominy of playing for pennies on the kerb.

It was almost seven years now since the orchestra had been disbanded, but Edward couldn't forget, couldn't live from day to day, taking things as they were and finding pleasure in whatever scraps of good fortune came his way. He seemed to find a certain satisfaction in chewing the bitter cud of remembrance, and with the passing of each year, as he grew more tattered and weather-beaten, the lines on his face became deeper with discontent and he eyed his donors with a more savage pride and contempt.

Rudolph wasn't like that at all. Rudolph was his friend, had been second violinist in the same orchestra, and now played his fiddle in the adjacent streets. Yet through their misfortunes Rudolph had smiled, a gay, devil-may-care smile that coerced many extra pennies into his box.

Sometimes Edward envied Rudolph's unquenchable spirit, and sometimes he despised it, ascribing it to the gipsy ancestry which his friend was proud to claim.

"I'd like to twist their ears," Edward would say fiercely, "the smug, canting hypocrites! They make a fortune out of their hoggish, brainless trades, and a musician, an artiste, may starve for all they care. And if they do deign to toss us a halfpenny, they expect to buy front seats in Heaven for their charity."

"Well, we've got something they haven't," Rudolph would reply tolerantly.

"And what's that?"

"Music."

But Edward would relapse into a moody silence. That was another thing he envied in Rudolph—the joy he still took in his playing. Once or twice Edward had stood and listened to him, marvelling that he could take the trouble to produce that beautiful, liquid melody in front of people who hurried by heedlessly, and who would have tossed their coins, had they been so minded, if he had been playing the scale of C on a squeaky, one-stringed fiddle.

Edward realised that his own playing was sadly deteriorating. He couldn't be like Rudolph, couldn't give of his best in all winds and weathers, on the edge of a pavement. He had to have an audience, and it was because of his hunger for that audience that he was eating his heart out.



"That's an Amati, isn't it?" she inquired. "Nicola Amati?"

"It's casting pearls before swine," he said one night, for the thousandth time, as they were making their way back to the room where they lodged.

Rudolph shook his head. "I play for myself." "More fool you!" Edward growled, but he knew that he had fallen from the ideals he had so proudly held in his younger, brighter days, and he knew that Rudolph was now the better musician. "If I had an audience," he went on, "just one row of people who were there really to listen, I—I'd play till I burst. I'd play to a cage of apes or to the devils in hell, if only they would listen and appreciate."

Rudolph took his arm. "Buck up, old chap! There's always one person listening who matters, and that's yourself. How much did you pick up to-day?"

Edward gloomily rattled some coins in his pockets. "One and tenpence, an acid-drop and a button."

"H'm! I netted three and twopence, so we shall at least eat."

"Why?" Edward asked ironically, "Why bother? Why go on? Things can't improve. In fact, they are bound to get worse. My fiddle's wearing out, and yours is worn out. How can we expect anything else? Violins weren't intended to be played out of doors in damp and frosty atmospheres."

"Wait!" Rudolph dragged him to the window of a small junk-shop they were passing.

Edward stared at a strange assortment of old and chipped china, discoloured pewter, ugly trinkets, and false teeth.

"That fiddle," Rudolph pointed out, "What is it?"

Edward shrugged his shoulders. "Something

on which someone once murdered most of the composers, I should think."

"I don't know," Rudolph spoke slowly. "There's something about it—the shape—that arching—to me it looks strangely like an Amati."

"Here? In a shop like this?" Edward mocked.

"Why not? Stranger things have happened. How could you expect anyone but a musician to recognise it in that filthy state? We'll go and have a look at it."

They examined it closely, and managed to make out faintly, beneath the grime of years, the joint signatures of the two brothers, Antonio and Girolamo Amati.

When they asked the price, the shopkeeper cast a disdainful glance at their worn clothes and said, "Fifteen shillings," without much hope in his voice.

Edward shook his head. "Too much."

"Such an old wreck," Rudolph added, "without a sound string on it."

The shopkeeper agreed that a violin without strings was not much use, "but you could buy some," he suggested, and finally agreed to sell it to them for ten shillings.

"Three-and-two and one-and-ten makes five shillings," said Rudolph. "That's all we have on us at the moment. We'll leave that as a deposit, and fetch the fiddle to-morrow."

For some distance they walked in silence, while Edward tried not to ask the question which filled his thoughts. But at last he could bear it no longer, and he blurted out, "Who is to have it?"

Rudolph stopped. "I hadn't thought of that."

"We have both paid for it."

"Yes."

They stood still, frowning in perplexity, and then Rudolph's brow cleared. "We'll toss for it."

It was a magic violin that bound Rudolph and Edward together, sundered them—and brought them together again

"Or we could sell it," Edward pointed out, "Do you realise it's probably worth a couple of hundred pounds?"

"I would as soon sell my soul," Rudolph cried, shocked.

"Think what we could do with the money."

"Think what we could do with an Amati. The inspiration of it!"

"Very well," Edward agreed. If I win, he was thinking, I can do what I like with it. Two hundred pounds. Freedom. Escape from beggary.

Rudolph drew a bright new penny from his pocket. "A kiddie gave me this to-day. Which'll you have?"

"Heads," Edward said quickly.

The coin spun, and fell clinking on to the pavement. They bent down. "Tails, I'm afraid," Rudolph apologised, but he could not hide the jubilation in his voice.

Edward did not reply. He was cursing his bad luck once more. Why did it have to be Rudolph? Why hadn't he said tails? He wished they had never set eyes on the Amati.

When it was actually in Rudolph's possession, he could scarcely bear to look at it, much less touch it, though his fingers were itching for it. Every day, as he played on his own failing instrument, he imagined he could hear the rich, sweet tones of the Amati, blossoming under Rudolph's magic touch, drowning his own poor music.

That winter was a hard one, and so long that it seemed as if it would never pass. Rudolph caught a severe chill and was forced to stay indoors, and the lines on Edward's face deepened as discontent changed to despair.

He was obsessed with the thought of Rudolph's violin, and he had grown almost to hate it, for it seemed to him that it stood between them and prosperity. What a fool Rudolph was, to cling to it, when they both might have money in their pockets! Who cared about the make of a fiddle, or its tone, when it could buy them juicy beef-steaks, and a warm suit of clothes, and a feeling of respectability again?

It was while Rudolph was ill that the idea came to Edward to sell it. It did not seem to mean a project to contemplate at that time, for he could appease his sense of dishonesty by telling himself that it was for Rudolph's own good. He would take him a bottle of brandy, a thick blanket, a hot-water-bottle—all the things an invalid ought to have, and though Rudolph might blame him at first, he would have to agree in the end that the action had probably saved his life.

It was easy to take the wrong case while Rudolph was huddled up in the untidy bed, too ill to care what was happening, but Edward felt unspeakably guilty, and he hurried along, as nervous as if all the police in the country had been after him.

He took the violin to a large music stores where, he judged, there would be someone capable to appreciating its value.

There were a number of people in the shop, and he lifted the fiddle from its case as he waited for one of the assistants to attend to him.

"Oh, lovely!" exclaimed a voice behind him.

He turned, and saw a girl there, her eyes on the violin. It was long since Edward had noticed a woman. Women were, to him, either fools who gave alms or misers who did not. But this girl, who was young and simple and not at all glamorous had a beauty that caught him by the throat and took him back fifteen years, to the time when women and flowers and music had been God's loveliest gifts to man.

"That's an Amati, isn't it?" she inquired, "Nicola Amati?"

"No, Antonio and Girolamo, the uncle and father. You know something about fiddles, then?"

"A little. What are you going to do with it?"

"I am hoping to sell it."

"Oh, no! You can't do that."

"Why not?"

"It's so rare, so valuable. You will never be able to replace it."

"There are things more valuable and necessary," he said harshly.

She looked closely at him, and suddenly she understood.

"Before—before you sell it," she said breath-

lessly, "would you do me a favour? Would you play to me? They know me here. They would let us go into one of the demonstration rooms."

Edward hesitated. It seemed, somehow, a double betrayal to play on Rudolph's Amati, as well as to sell it. But his hesitation was only momentary. He was suddenly filled with a wild desire to play, and play gloriously, to show this girl that he was a real musician. He had found an audience.

Boldly he chose the "Caprice Viennois," so that he might show off his technique, and as he played he tried to forget the seven years that had broken his spirit.

When he had finished, he did not dare to look at her, afraid of what he might see on her face, and there was no vanity in his heart, but only the conviction that Rudolph would have done far better.

At last, as she did not speak, he was forced to look up, and he saw that there were tears in her eyes.

"How long has it been?" she asked.

"Seven years," he said grimly. "Does it sound as bad as that?"

"No. Oh, no!"

"I don't want you to pity me," he said.

She shook her head. "That would be stupid. I admire you. You're splendid, and you're a great violinist."

He was disappointed. "I didn't think you'd give me flattery."

"I've something more to give you than that. Listen! I do think you're great, and I'll prove it. My name is Betty de Mans. Does that convey anything to you?"

De Mans. Edward laughed. De Mans, who had been small fry in the old days, and who was now on the crest of the wave.

A sudden anxiety made him glance quickly at the girl. "He is your—"

"My father," she said, and she saw the relief which he did not try to hide.

Her father, he was thinking, Not her husband. Heaven be praised! Well, he's got to the top, good luck to him!

"My father," Betty went on, "is forming a large orchestra, and he is holding an audition on Tuesday at the King's Theatre. Will you go?"

"What chance should I have?" Edward asked scornfully. "What chance beside regular musicians who haven't been playing in the streets for seven years?"

"I'll mention you to my father," she explained patiently, "He has quite a lot of faith in my critical powers, though I can't imagine why."

"And I can't imagine why you—why you should do this for me," Edward stammered.

She couldn't tell him why, because she didn't know the reason herself. She only knew that she wanted to give this gaunt, lined man everything he had missed, and then go on giving and giving.

"Tell me your name," she said shyly.

"Edward Rice." Suddenly he was not ashamed

to use that surname which had once meant something in the musical world.

And then he thought of Rudolph.

His first and meanest impulse was to leave him out. This is my show, not his. He can look after himself. Yes, and he's a better player than I. This girl would think so, and I can never let that happen. I want to keep her for myself. I want the job and I want the girl. Rudolph would steal my thunder.

He steeled his heart, and looked at Betty. But she smiled, and, unaccountably, he found himself telling her everything, of the Amati that was not his but Rudolph's, and of Rudolph himself.

"You'll think I'm an awful rotter, of course, coming along to sell his fiddle."

"No," she said seriously, "I think it was brave of you. And I think your friend is brave, too, to want to keep it. You'll take it back to him, now, won't you?"

"Yes, and if he's well enough I'll bring him along to the audition. You'll mention his name to your father, as well as mine, won't you?"

"Of course, I will!" she promised.

During the few days before the audition, Edward was torn by a wild medley of emotions. He was alive again, as he had not been alive for seven years, and he was, alternately, happy and abjectly miserable; and through it all he was waiting for Rudolph to offer to lend him the Amati.

Strictly speaking, he could not expect this. A violin was an intensely personal instrument. One became used to one's own; it grew to be almost an extra limb of the body, and it was unusual for a violinist to lend his fiddle to anyone. All this Edward knew and understood, but he could not believe that Rudolph would let him play on his inferior and worn violin. Rudolph was his friend, and he would not let the scales be so heavily weighted in his own favour. Rudolph on the Amati would be streets ahead of him.

But when they were actually walking towards the theatre and Rudolph still had not broached the subject, Edward came to the conclusion that he was not going to mention it. He was too proud to ask, and, besides, he was now convinced that Rudolph would refuse him. The glorious visions he had made, of a new life, a house, a clean collar, level-heeled shoes, and somewhere, in the distance, like a star, Betty—these glorious visions faded, and a cold hopelessness settled on him.

They were given their numbers, and Edward found that he had to play before Rudolph.

Musician after musician gave a performance on his particular instrument, and as it drew near to Edward's turn, word went round that only one more violinist was required.

Edward ground his teeth. His wretched luck again! Yet when the time came for him to play, these thoughts vanished, and he gave his whole attention to his music, trying, with that renewed pride of artistry which Betty had somehow given back to him, to catch that unattainable perfection which is the music of the universe.

It was Betty who saw her father's approving nod, and who caught Edward's arm as he walked slowly away.

"It's going to be all right," she whispered.

He tried to smile, but it was a pathetic failure. She didn't know—how could she?—that he was only the moon to Rudolph's sun.

He went over to Rudolph and murmured: "Best of luck, old chap!"

Rudolph looked up. "I'm not playing."

"Not playing?"

"No. My fiddle's bust."

Edward attempted unsuccessfully to quell the wild joy in his heart. "Have mine," he offered. "You must play."

Rudolph shook his head. "No. Nothing but the Amati. So long! See you later." And he strolled towards the stage door.

Presently, a few streets away, the air was filled with the rich, sweet notes of the Amati, which had not had anything wrong with it at all.

Rudolph smiled happily to himself. He didn't need an audience. It was enough just to play.

Somebody threw a penny. With a lithe gesture he stooped and caught it, flashed a gay word of thanks, and swayed, the eternal gipsy, to his own music.



A CHAT WITH MARK LUBBOCK

"LIVE WIRE OF THE B.B.C. THEATRE ORCHESTRA"

MARK LUBBOCK, Conductor of the B.B.C. Theatre Orchestra discusses his methods in this interview.

By
WHITAKER-WILSON



Mark Lubbock consults Henry Kendall about an "Entertainment Parade" script



A true musician is Mark Lubbock

TO visit Mark Lubbock is to meet a live-wire, a man effervescent with energy, who talks eagerly and well about his beloved job of conductor of the B.B.C. Theatre Orchestra.

Mark regards the orchestra as a goodly heritage from Stanford Robinson, and is sparing no pains to keep up its reputation.

"There is one thing I am desperately keen about," he said. "The orchestrations. You know that bad orchestrations make bad performances. Only a week or two ago a publisher sent me an orchestration of an item I had put down for performance. But it was not up to our standard, and I returned it and took out the item.

"I know from experience that I get all the kicks if I broadcast something badly arranged. The public never troubles its head as to the real cause. All I get told is: 'How badly the Theatre Orchestra played to-night!' and, though I know in my heart that the band played well enough, if the orchestrations of certain items were not good the result must have sounded bad."

"Now tell me what you are doing," I said. "I take it your time is pretty well occupied?"

"Yesterday," said Mark, "was a fairly good specimen. I arrived here at half-past nine in the morning, attended to my correspondence, and arranged the first part of one of my programmes of Victorian Melodies. At 10.30 I began a three-hour rehearsal with the orchestra for a Gordon McConnell comic opera programme."

"It was Paul Jones; *A Greek Slave*; and *Miretti* with the popular tune 'Long Ago in Alcalá.' I went out for some lunch about one-thirty and got back at half-past two for a chorus rehearsal for the same programme. That took me until a quarter to five.

"Then I spent half an hour with Peter Creswell, who produces a show for me. At five-fifteen there was the weekly departmental meeting, after which I went out for something to eat before returning to conduct *Meet the Prince* from 8 to 9.15. From 9.15 to 9.40 I listened to the Variety Orchestra.

"Making notes on your shirt-cuff, of course."

"Something like that!"

"What did you do at 9.40?" I asked. "Why spoil the evening?"

"I didn't spoil it. I arrived home at midnight, and that's all I'm telling you about that!"

I picked up Mark's time sheet for the current week. He was rehearsing every day from Sunday till Friday at 10.30; his earliest evening saw him free at a quarter-past six and his latest at ten o'clock. Saturday, however, was free. I asked him what he was going to do about it.

"Stop in bed!" was the swift reply. An attractive personality is Mark's. Suave, gentle and extremely courteous, Mark Lubbock always succeeds in giving you the impression he is glad to meet you or to have you with him.

He is easily one of the most approachable men in the B.B.C. He is of considerable stature—something over six feet—with dark curling hair and a ready smile that lights up his countenance. He has a word for everyone on his way into Broadcasting House or St. George's Hall, and I imagine him rarely out of temper. At least, socially.

When he conducts it is less a question of temper than of temperament, which is a different thing. If ever one is reluctant to approach him it is because one would hesitate to disturb a man whose nerves were strung up to the highest possible tension. He is charming to orchestra, chorus, and soloists during rehearsals but there is something electric about him, that forbids interference. And so nobody does interfere.

Yet I found him simple in his style of speech when showing his enthusiasm for some work he is about to conduct. He named several cantatas he intends to produce, such as Hamish McCunn's *Lord Ullin's Daughter* and Somervell's *Charge of the Light Brigade*.

His great regret is that he has no time to compose. He has written music to twelve broadcast shows, some of which I have heard and admired.

Yes, Mark Lubbock seems to work off the mains, so to speak. If he worked off a battery the thing would always be giving out! You may accept my assurance that the conductor of the well-loved B.B.C. Theatre Orchestra is the liveliest of live wires. And if you say that you say all there needs to be said about any man.

TOTO AGAIN

BUNKERED!



Inside Dance Band Chatter by Buddy Bramwell

MUSICAL NEW YEAR FOR RHYTHM SISTER

*Gypsy Nina Nearly Fell for a Gypsy :: Joe Loss's Last Year
as a Bachelor! :: Carlyle Cousins Start Another Tour*

WHENEVER I see a woman in love I stand amazed before the glory that transfigures her.

Of course, it may have been the nip in the air that brought the sparkle to her eyes and the glow to her cheeks. Certainly little Kay Smythe was looking sweeter than ever when I saw her just before she dashed up to Scotland, to see the New Year in with all her folk.

"We're going to have lots of musical parties" she told me. "Music all the time. I shall play the piano nearly all day with my younger brother, and the other one will play his trumpet, and—"

"Well . . . ?"

"And he's going to be there too, and will bring his guitar."

"As for daddy, he's a classical player, and just sits there and reads his paper. Still, he's been well trained, and is quite resigned!"

And no doubt really enjoys it as much as the rest of 'em.

HEARD lovely Gypsy Nina on the air again recently, and again marvelled at her miraculous range, her facile ease, the "colour" she brings to her music.

There's all the romance of gypsy music in her voice—but, she tells me, she's not really a gypsy, though she's spent much time amongst them, studying their lives in both Russia and America. Her theme-song—"Shadows of the Past"—is an eight-hundred-year-old song of the Romanians.

Once, she tells me, she nearly fell in love with a gypsy violinist. "But he wouldn't live in civilisation—and so, goodbye!"

Oh, by the way, Nina, do broadcast again, soon.

"When's the happy day?" I asked our pal, Joe Loss, having seen him around with that delightful dark-eyed fiancée of his.

"About a year, I should think," said Joe, so start saving up for those toast-racks, all ye friends and neighbours.

The lady in question is private secretary to the managing director of a radio firm, and Joe met her at a friend's wedding reception. Many a staunch bachelor has fallen with a bump at such jamborees . . . !

Bandleader Loss—who today (Jan. 1) completes a string of radio dates—tells me he thinks he's "the last of the block bookings."

Next Week's

LATE-NIGHT DANCE MUSIC

(Subject to unavoidable late alterations)

Monday—LEW STONE and his Band.

Tuesday—BILLY COTTON and his Band.

Wednesday—ROY FOX and his Band.

Thursday—HENRY HALL and the B.B.C. Dance Orchestra.

Friday—CHARLIE KUNZ and the Casani Club Orchestra.

Saturday—JACK JACKSON and his Band.



Sam Costa and Judy Shirley, two of radio's finest crooners. They sing with Maurice Winnick and his Band

Sweet Irish songstress with the deep-down voice—Peggy Dell—vocalised in these broadcasts, and Joe tells me he hopes she'll be with him in future broadcasts.

Peggy, by the way, started her professional career by playing the piano in the music department of a sixpenny store in Ireland. Millions fell in love with her in the old Roy Fox days—and she's been "tops" ever since.

Cocktailed with the Carlyle Cousins, who open (at Bristol on January 4) another tour of British halls. They promise me some big news—"very shortly."

PERFUMES of the past! The Carlyles told me about their first stage show, after seeing which one Leslie Sarony (who happened to be on the same bill) came up to them and said: "Is this the first time you kids have been on the stage?"

"Certainly not," they replied indignantly—but now, for the first time, Leslie will know how right he was!

Don't forget about the Kraft Cheese programmes that start on Sunday (3rd) from Luxembourg, with Billy Cotton and his boys providing the music. Incidentally, the latest fan club to star is in honour of Billy Cotton.

Secretary of the Billy Cotton Club is David Hayes, so send along inquiries to him, c/o Billy Cotton Fan Club, 24 Chandos Street, London, W.C.2. Annual Fee (to cover printing, stationery, etc.) is one shilling. Members will receive their membership card and a new photograph of Billy. You can also send a snap of yourself for Billy's Fan Collection. A magazine, "The Cotton Reel," is to be started, so get together quickly you Cotton fans.



Dizzy, Dessy fingers! (See below)

TALKING of Luxembourg you can hear the Rowntree Melodymakers every Tuesday and Friday at 6.30 p.m. and every Saturday at 8.30 from Normandy. The Melodymakers are a harmony trio and Peggy Desmond is the pianist. See the picture on this page . . . a close-up of the magic fingers that produce syncopated melody to the delight of thousands.

Clean-Fun Department. (Pinched unashamedly from our friends, "The Era"). Definition of an oboe . . . a wood-wind that nobody blows good.

Young Harry Leader—to-day a star on radio and gramophone disc—tells me that if it hadn't been for a terrible humiliation in earlier life he might never have become a band leader at all. "I'd been studying the saxophone in my spare time," he revealed, "and one night got my first engagement, in a tiny 'gig' outfit.

"Well, the leader packed me off home after the very first dance!

"And that was what spurred me on to make good!"

VISITING Geraldo in his home off Regent's Park, I found him in the throes of interior decoration—he's having the whole place re-decorated, and revealed to me a great weakness for mirrors. There are electric fires set in mirrors. A clock set in a mirror. A bedroom with a complete wall of mirrors. "And I'm going to have a bed made with the head of it completely taken up by a large fan-shaped mirror," he mentioned, "with glass tables branching out either side."

I asked him why. His reply was "It's so clean—and new."

Maybe here's another discovery from the streets. While I was talking to Geraldo the 'phone shrilled. It was a motor-car salesman from Great Portland Street, whom "Gerry" hadn't seen in ten years. "He's just heard a marvellous accordion-player in the street," explained my host, "and has rung up to tell me about it. I'm going to give the man an audition. He caused a sensation in Great Portland Street, had everybody hanging out of windows, and nearly held up the traffic!"

If that street busker reads this, I'm wishing him luck.

Things I didn't know. Re Sydney Kyte. He was in the band of the 1st Life Guards, and had to play sax, trumpet and clarinet on horseback! Let's hope he didn't swing it!

OF course, you read about the fire in the film studios at Southall. One of the hardest sufferers was Billy Merrin, who had just completed his short film called *The Show's the Thing* there. All Billy's rostrums, platforms, drums and other instruments were destroyed, and unfortunately they were not insured. "My only compensation," says Billy, "is that the film was saved, and has turned out remarkably well."

Closing down, fans. Be seeing you

WHAT LISTENERS THINK

THINGS THAT ANNOY HER!

Reader Moorcroft has four grumbles :: Readers Garrett and Darke attack "Bad Taste" :: Reader Falla wants Fair-play for the Channel Islands

Serial Fan

AS a reader of the "R.P." may I offer a suggestion? Now that the winter evenings are here, could not the B.B.C. experts arrange a comedy or play to run the whole week through in a series of half an hour each night? This would not be too long, so as to cause the characters to become stale, and would thus make something for a listener to get really interested in.—*L. Joy, Grove Road, Sutton Road, Maidstone, Kent.*

All-Star!

IN reply to "M.L.'s" letter in a recent "Radio Pictorial," here is my idea of an "all star" cast:

Orchestra	...	Louis Levy Symphony
Singer	...	Monte Rey
Dance Band	...	Joe Loss
Croonette	...	Janet Lind
Crooner	...	Sam Browne
Light Orchestra	...	Fred Hartley
Comediennes	...	Elsie and Doris Waters
Comedian	...	Tommy Handley
Instrumentalist	...	Mario Lorenzi (Harp)

To complete the Star List I must add:
Journal ... Radio Pictorial
L. A. Tompkins, Mount Pleasant Road, Tottenham, N.17.

I WAS interested to see a reader's opinion of an "All-Star Cast." I am sending mine, as it happens to be rather different! Here it is:—Monte Rey, Emilio Colombo and the Hotel Victoria Orchestra, Olga Alexeeva, Jean Sablon, Hildegarde, Arthur Marshall.—*Evelyn Stewart, Chard Farm, Chard, Somerset.*

Bad Taste?

WE hear that the B.B.C. are always trying to get "that perfect touch" into their broadcasts. Yet an incident occurred as far back as November 7, which I shall not readily forget. In the "In Town To-night" broadcast, a man spoke who was a dispatch carrier during the Great War. He described how the last minutes before the Armistice were signed as were spent in a Telegraphists Receiving Headquarters. He mentioned that one telegraphist, so overcome with emotion, collapsed at his board. Then he was faded out with a modern jazz-tune, which of all titles had the one "Hold me tight I'm falling." Surely this was the time for something like "Land of Hope and Glory." I wonder what other readers think.—*James W. Garrett Jr., Beccles St., Stepney.*

IS it not very bad taste to include in a comedy fox-trot, that, which is used to revere those that are no longer here to hear it? I refer to the few bars of the "Last Post" in *Sarah! The Sergeant-Major's Daughter*. If composers of 1936 can think of nothing else to include in their so-called "popular" numbers than that which is heard by millions yearly and brings many a tear to those that have loved and lost, then let them burlesque the armament problem, and if it should become popular with the public in the proper spirit, possibly it would be a step in the right direction. What do you think? I refer to Harry Roy's playing of the piece in question. National programme, 5.15 p.m., December 3, 1936.—*W. J. Darke, North Parade, Hatfield.*

★ STAR LETTER

WHILST there are hundreds of things I enjoy on the Radio, there are quite a lot of things which I think are very annoying. Here are some of them:—

1. Comedians who laugh at themselves—quite a regular occurrence.
2. Studio audiences who laugh at the wrong moment.
3. Overdone effects—here are two examples,
 - (a) The "Narrator" with the hollow sounding voice, which seems to come from miles away in a large empty hall—they ought to keep him there.
 - (b) The music—if one could call it such—which invariably accompanies weird plays, and sounds like a lot of uneven wheels going round and round.
4. A tune which is being featured at present in the dance music programmes. I wonder if the composer of this tune has ever heard of Ravel's "Bolero"?—*(Miss) Edna Moorcroft, 218 Deane Road, Bolton, Lancs., to whom half a guinea is awarded. Come on, readers, let's hear your grumbles.*



Simoné—
by request

Neglecting the Channel Islands

I'VE read RADIO PICTORIAL since issue No. 1 and have taken keen interest in your "What Listeners Think" page, and commend the good-natured spirit you show in publishing so many "grouses!" I'm responsible for one or two myself, and feel you'll judge this "grouse" unbeatable and unique.

Statistics are seldom interesting but these, published by the B.B.C., are at least authentic: every sixth person in the Channel Islands has a radio licence, 17 per cent. Scotland 13 per cent. Wales 12 per cent. Northern Ireland 6 per cent.

For our 17 per cent. (15,687 licences, £7,843 10s.) we have excellent reception on the National wavelength, while only on one or two Regionals are programmes ever "hearable!"

Why not a Southern Regional? The B.B.C. has money to "college" their staff; but, seemingly, don't think we'd like to vary our listening between National and Regional.

Readers must agree that we Channel Islanders receive the "cold shoulder" from the B.B.C., and that ours is a record in the annals of "radio grouching!"—*Frank W. Falla, Brock Road, St. Peter Port, Guernsey, C.I.*

She Does Smile!

IT'S strange, but I've never seen a smiling photograph of the brilliant Jane Carr. I expect she does smile for the photographer occasionally, but can you prove it? I'm such an admirer of Jane.—*Rex Parsons, Haworth Lane, Exeter.*

See Above

AN excellent, but little publicised bandleader is, in my opinion, Simoné, whom we heard recently in a solitary fugitive broadcast. What does he look like? Will you please publish a photograph of him?—*Gwen Lewisham, Preston Avenue, Chester.*

Naughty Boy, George!

I HAD doubts as to whether George Elrick, (drummer-vocalist with Henry Hall) was really Scottish, or whether his accent was merely "put on."

All my doubts have vanished, now. I am convinced he is a Scotsman for, some time ago, I sent him a letter, enclosing a three half-penny stamp for a reply. A week or so later the reply came, but with a *halfpenny* stamp. (Sorry, George!)—*Betty Duncan, Novar Drive, Hyndland.*

Listen to the Listener!

DOES the Director of Religion believe in pleasing Listeners, or in pleasing himself?

Soon after his appointment, that beloved feature "The Silent Fellowship" was summarily discontinued, contrary to the wishes of thousands of listeners.

The "Joan and Betty Bible Stories" appear to have followed suit, and now "to cap all," that most popular of all broadcasts, The Rev. W. H. Elliott's mid-weekly service has been curtailed, again against the wishes of listeners. A few years ago Mr. Elliott asked listeners to vote on postcards for or against the retention of this little service. The response in favour was overwhelming, just as a similar vote would be overwhelmingly against Mr. Iremonger's unpopular alterations, which merely antagonise old listeners.—*L. F. Ingham, Padiham Road, Burnley.*

Greyhound Results

SURELY it is time that greyhound racing results were broadcasted? This sport must now be recognised as well established, and one that has enormous appeal to the general public. Can it be that the B.B.C. have overlooked the prominence that these race meetings have attained for themselves in this country. It is to be hoped that this is not so and that the ever patient listener will, in the near future, see this form of sport given equality with other, and in some cases, far less prominent sports, on the air.—*Arthur E. Leach, Talbot Road, Harrow Weald, Middx.*

"What Listeners Think" has lately been crowded out, but we are still glad to hear from you. Keep your letters short, pertinent, constructive, and write on only one side of the paper, please. Address to "What Listeners Think," "Radio Pictorial," 37 Chancery Lane, London, W.C.2.



Jane Carr in happy mood

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B.B.C.'s NEW YEAR RESOLUTIONS

Continued from page 7

A brand new series of unusual type will be "Paradise Island", devised to put over a South Seas atmosphere with Hawaiian music, in each broadcast of which a South Seas story will be included. The scripts for this series are being written by the famous adventurer and traveller, Clifford Collison, with the help of Sonny Miller.

How often have you wished to hear dance music straight from America, played by the star bands out there? 1937 gives you the chance. Every month a relay of dance music from America will be heard. A weekly programme, popular, no doubt, will be Reginald Foort's, in which he will introduce a star to take part in a programme with the new Theatre Organ.

Among the concert parties which will regularly broadcast, it will be interesting to hear the "Fol-de-Rols," usually only associated with summer-time. They will share the concert party time with "The Air-do-Wells", "The White Coons," "The Kentucky Minstrels", and Lauri Wylie's "Wireless Puppets".

Those who have not cared for "Music Hall" at the late hour, will be pleased to hear it back again at 8.0 on Saturday nights, every fortnight, it being kept at 9.20 on the intermediate Saturdays.

An attractive line-up of musical shows has been prepared, including: "Gipsy Love," "The Beggar's Opera", "Wild Violets", "Tell Her the Truth", "The Chocolate Soldier", "A Southern Maid", and "Mr. Cinders". And, of course, those top-notch features of radio variety which are always popular will remain—I mean "In Town To-night", "Entertainment Parade", "Scrap-books", "Stargazing", "Strange to Relate" and "Henry Hall's Hour".

In the sphere of plays and feature programmes, the most welcome innovation is to be the broadcasting every Sunday of at least one play or feature programme, and, indeed, on at least four Sundays between January and March, both a play and a feature programme.

Almost as great a welcome will be given to the decision that the feature programmes staff shall regularly provide a broadcast of work behind the scenes within Broadcasting House. The first two programmes of this type will lay bare the workings of the B.B.C. Programme Correspondence Department, and the Studio Executive Department. The series will be called "With the Lid Off".

The North Region is to give us a big feature programme, "Steel", produced by D. G. Bridson, for which special music will be composed, and which will include a steel-workers' choir from a North Country foundry.

A number of plays will come from Regional studios, notably "Granite", by Clemence Dane, from West; "The Nailers", from Midland; and Eden Phillpotts' "The Runaways" from West.

Perhaps the most sensational play which Val Gielgud has up his sleeve for the new year will prove to be a new one by L. du Garde Peach, "Patriotism Ltd.," which is a satire on armament manufacturers. Galsworthy's "Old English" and G. K. Chesterton's "The Man in the Passage" are others.

Outside broadcasting will bring to us all the big sporting events of the end of the winter season, the time of "finals", as well as many more of the novel broadcasts of rare games, unusual events, ceremonies and customs, which in the past year it has produced more than ever before.

To the Outside Broadcasts Department will fall the greatest broadcast of 1937—the Coronation ceremony in Westminster Abbey, and also all its attendant processions and gala events up and down the country.

Over and above all, as regards broadcasting in 1937, the Coronation season, lasting about the middle three months of the year, will provide the most memorable and brilliant programmes.

Money is being set-aside by the B.B.C. to support a galaxy of sparkling light entertainment, auspicious dramatic and feature productions, and a wealth of music, all studded with the greatest stars of the world, during what will be the most jubilant weeks within the living memory of half the nation.

YOUR LAST CHANCE! ENTRIES MUST REACH US BY FIRST POST, MONDAY

RADIO PICTORIAL'S GREAT CHRISTMAS COMPETITION

STARLETS

FIRST PRIZE	£20	THIRD PRIZE	20 PRIZES OF
£50	SECOND PRIZE	£10	£1

ABSOLUTELY your last chance! Closing down, closing down! "STARLETS," the fascinating, amusing and novel competition which has kept readers of "Radio Pictorial" enthralled throughout Christmas definitely closes first post on Monday, January 4, 1937.

SO IF YOU HAVE NOT YET POSTED YOUR "STARLETS" DO SO WITHOUT DELAY! Remember that the fine cash prizes mentioned above are there to be won and there is no reason why yours should not be the successful "STARLET."

But perhaps you haven't yet started on your "STARLETS" and are wondering just how to set about it? Well, it's really very simple.

First select your favourite radio star (or any one for that matter) and think of two words which wittily and aptly sum up his or her characteristics, work, personality or life-history. THE ONLY STIPULATION IS THAT THE TWO WORDS MUST BEGIN WITH THE INITIALS OF THE STAR'S CHRISTIAN NAME AND SURNAME.

Here's an example.

Star's Name.....Suzanne Botterell
StarletSlim Blonde

That phrase "Slim Blonde" immediately conjures up a neat mental picture of the fascinating croonette.

Are you getting the idea?

Here are some more "STARLETS" for your guidance. None of them may be submitted for the competition, but you won't wish to do so, anyway, because, with a little thought, concentration and ingenuity you can all do much better!

Star's Name.....Claude Dampier
StarletCrazy Dude

Note how the phrase "Crazy Dude," describes aptly the characteristic form of idiocy which makes Claude so funny. Note, too that his name begins with initials "C.D." as does the "Starlet."

A few more examples:

Star's Name.....Vera Lennox
StarletVivacious Lady

Star's Name.....Billy Bennett

StarletBoisterous, Bold!

Star's Name.....Nina Devitt

StarletNew Discovery

All you have to remember is that you must get your entry in by first post, on January 4. So go to it, and good luck!

CONDITIONS

The "STARLET" which in the Editor's opinion is the best effort will be awarded first prize and the other twenty-two prizes will be awarded in order of merit.

Entries must be submitted on the Entry Forms printed in "Radio Pictorial" and must be written in ink in block letters, or typed.

Competitors may submit two "STARLETS" on each Entry Form. Additional efforts may be sub-

mitted by any competitor, but in all cases the proper Entry Form must be used.

Competitors must send with each Entry Form a Postal Order value 6d. made payable to "Radio Pictorial."

Cross all Postal Orders / & Co. / . The date of sending the Order, also name and address of competitor, must be written on-back of the Postal Order. Write the number of the Postal Order in the space shown on the Entry Form.

When more than one Entry Form is sent, one Postal Order can be used for the total amount of entry fees due at the rate of 6d. for every two "STARLETS" submitted.

The Editor does not hold himself responsible for any Entry Form lost, mislaid or delayed.

No correspondence can be entered into regarding "STARLETS" and the Editor's decision is final and legally binding in all matters relating to the contest.

Employees of Bernard Jones Publications, Ltd., are not allowed to compete.

Entries for RADIO PICTORIAL'S "STARLETS" competition must be posted so as to arrive not later than first post Monday, January 4, 1937, and addressed to:

"STARLETS,"
"Radio Pictorial,"
37/38 Chancery Lane,
London, W.C.2.

The result of RADIO PICTORIAL'S "STARLET" competition will appear in the issue of RADIO PICTORIAL, dated January 15, 1937.

USE THIS ENTRY FORM

RADIO STAR'S NAME

"STARLET"

RADIO STAR'S NAME

"STARLET"

I agree to the Rules and Conditions and accept the Editor's decision. I enclose P.O. No.

Name

Address

1.1.37. (Please write in ink and BLOCK LETTERS)

Radio Luxembourg

wishes you all
A Happy New Year
and
Good Listening
for 1937

LISTEN TO
LUXEMBOURG
1293 METRES

ON SUNDAYS & WEEK-DAYS

Special Dance Music
Fridays & Saturdays
11.0 p.m. to 1.0 a.m.

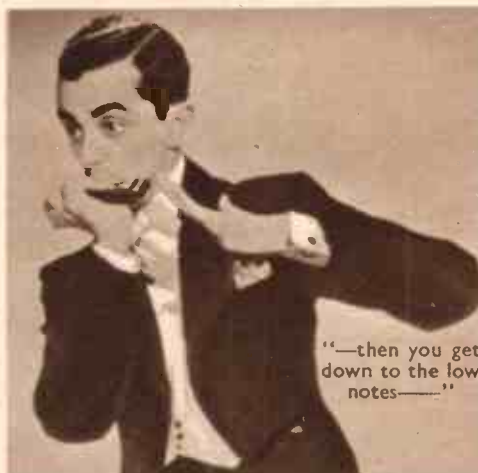
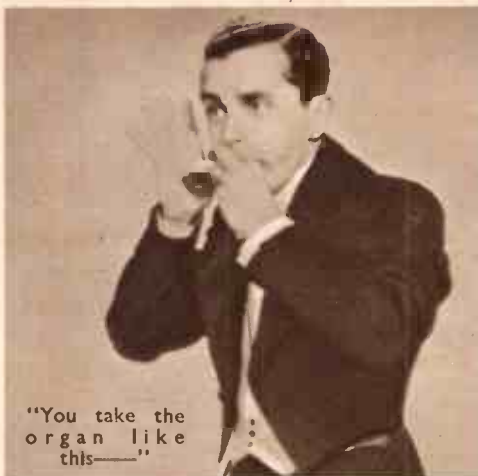
ALL - STAR
CELEBRITY
CONCERTS

GRACIE FIELDS
EVELYN LAYE

STANLEY HOLLOWAY
and other famous stars

MONDAYS & FRIDAYS
6.45 to 7.15 p.m.

CANDID CAMERAMAN catches the moods of LARRY ADLER



STUDY IN BLACK AND WHITE
Esther Coleman, famous B.B.C. singer, at home with her Ekco receiver

TWO'S COMPANY AT THE MIKE

Continued from page 21

the radio together. Listeners were amused, and the joke has had to be perpetuated.

Still there were overflow gags. So the wives were asked to team up as Mrs. Murgatroyd and Mrs. Winterbottom. They too thought it would be fun, and have found it so.

Billy Bennett also thought it would be fun to do some radio work. But his contract forbade him to broadcast in anything resembling his stage character.

A suitable disguise was found in the conception of a black-faced double act. The partner, the dialect, and the name would quite hide our old friend the near-gentleman.

As the date of the first broadcast drew near the partner had still to be found. But one week Billy Bennett found an old friend billed with him at the Palladium—James Carew, the character actor and widower of Ellen Terry. The notion appealed to him as a pleasant kind of busman's holiday, and soon we heard Alexander and Mose on the air.

To end we get back to the beginning and Flotsam and Jetsam. Appropriately, for their partnership was a journey's end meeting.

Both had wandered around plenty. Flotsam-Hilliam, born at Scarborough, became a journalist in Canada, where he first heard and met operatic songster Jetsam-McEachern, who was touring from Australia to England.

After the war Flotsam changed from newsician to musician, wrote lyrics instead of leaders, forsook scoops for scores. Jetsam, singing oratorio in New York, again met him. But each went his way again until they once more met in 1926. In London.

These roamers had had their fill of experience by then. Each was ready for a change, for fresh conquests. Here, ready, was radio, a new medium for entertainment. "Let's try it," said Flotsam, or maybe Jetsam.

How to make the best use of their gifts? Hilliam could play about with—while not guying—the classics. And McEachern could add the note of operatic richness which would distinguish their light songs from all others.

Their names? What better way of symbolising their lives. . . .

CARDIGAN JUMPER

Continued from page 16

beginning and end of the next row. Rep. the last 3 rows 4 times more. K. 2 tog. at the beginning and the end of the next 3 rows. Work 1 row in pattern. K. 2 tog. at beginning and end of the next row. Work 2 rows in pattern. K. 2 tog. at beginning and end of the next row. Rep. the last 3 rows once more. K. 2 tog. twice at the beginning and end of the next 3 rows. K. 2 tog. at the beginning and end of the next 3 rows. K. 2 tog. twice at the beginning and end of the next 3 rows. Work 3 rows in pattern. Cast off.

THE COLLAR

Cast on 120 sts. and work 7 rows in (K. 2, P. 2) rib, K. 2 tog. at beginning and end of the next row and every following 4th row until 28 rows have been knitted. Cast off.

Press all pieces lightly under a damp cloth. When pressing fronts pull points down carefully to form curve. Sew up seams and press them.



FREE OFFER

To the Bride

THE girl who is soon to be married enters upon the busiest as well as the most important time of her life. There is so much to arrange and prepare—banns, bridesmaids, invitations, presents, the wedding dress, the ring, the ceremony, the reception, going away. To help the bride to sail smoothly through it all, a beautiful book has been issued by Bravingtons called *To the Bride*, giving in detail all the information she will want about customs and correct procedure. It is, in fact, the complete text book on How to Get Married, and no bride can afford to be without it.

It is quite free; just fill in the coupon below for your copy.

"Radio Pictorial,"
37/38 Chancery Lane, London, W.C.2.
Please send me the "Bride Book" as above, post free.

Name

Address

BUYING BY POST WITH CONFIDENCE AND EASE

THERE is much to be said for the simplicity and convenience of shopping by post from a reputable Mail Order House, such as Messrs. E. J. Heraud Ltd., of Fore Street, Edmonton, London, N.18. You sit in your home comfortably—you choose what you like—surely—the photos in their catalogue are accurate and the descriptions truthful—and you can have the goods on seven days trial by sending a moderate deposit.

This firm, which is well-known to RADIO PICTORIAL readers and has been established for over 36 years, supplies a variety of high quality goods—radio sets, loudspeakers, pick-ups, short wave converters, etc., also piano-accordians, home cines, billiard tables, clocks, cutlery, etc., at extremely reasonable prices and on straightforward easy monthly terms. Needless to say, a definite guarantee of satisfaction or money back applies to all goods, and all goods are forwarded post or carriage paid.

Messrs. E. J. Heraud Ltd. have just issued an attractive catalogue in photogravure and will be pleased to send a copy to any reader of RADIO PICTORIAL, post free. This is well worth obtaining as it contains many goods of particular interest to RADIO PICTORIAL readers. Fill in the coupon below and send it to RADIO PICTORIAL, 37/38 Chancery Lane, W.C.2., marking your envelope "Heraud."

To "Radio Pictorial,"
37/38 Chancery Lane, London, W.C.2.

Please send me, without obligation your Illustrated Catalogue.

Name

Address

(Post coupon in unsealed envelope. 1/2d. post.)

NEW HEALTH

SOME of us can't be bothered with making New Year resolutions (or, rather, we can't be bothered with *keeping* them!), but there's one resolution that we all could make with good effect. It is that the year of 1937 will find us healthier than ever before. January 1... the dawn of a New Year, stretching out with infinite promise of work and play. But are you going to enjoy your work and your play? That depends largely on how well you are.

If you resolve to keep yourself fit this year you will find that your other resolutions are automatically kept. "Resolve to get up early" we write in our diaries. Well, if you're fit and healthy you'll *want* to get up early. "Resolve not to be snappy and bad tempered." It's the unfit person who's snappy and miserable.

So just make one resolution and that is: "Get 'New Health' the magazine for every health-lover, and get it every month!" The paper's sane helpful articles will interest you and help 1937 to be a year of good health and happiness.

THE OVALTINEYS' MINSTREL SHOW

EVERYONE loves a Nigger Minstrel show, and on Sunday the Ovaltineys' Concert Party are presenting one in the very best tradition—with old plantation songs, negro lullabies and all the well-known characters, Mandy and Rastus, Mr. Bones and the inquiring Mr. Interlocutor.

Last week a Christmas pantomime, this week a nigger minstrel show... the Ovaltineys' Concert Party are remarkably versatile little people.

Their programme from Luxembourg at 5.30 p.m. every Sunday is always one of the most amusing half-hours of the week.

By the way, do you know that the League of Ovaltineys has many thousands of members now from all parts of the country. They have great fun with their mysterious signs and code messages and all the secrets of the League. Membership is free. If you would like details for your child, send a postcard to the Chief Ovaltiney, 184 Queens Gate, London, S.W.7.

GUIDE TO THE B.B.C.'s PROGRAMMES

Continued from page 9

artistes some of you probably saw under last summer's (?) sun.

The **Orchestre Raymond** is a regular broadcasting combination. **G. Walter**, the name of its conductor, covers the identity of a clever young musician who believes that classical music can be played to appeal to those who normally would not go near it. D'you think he's right?

John Hilton talks some more about "This Way Out." This human professor began receiving so much mail when he started broadcasting that he had to employ an assistant to help him with it. How very like him to choose an unemployed man, for Ted, as the assistant is called, was such an unfortunate.

There will be another relay "From the London Theatre." **Henry Hall** provides late dance music, while the mid-week service comes from the studio.

Midland has the **Arthur Catterall Quartet**; North a broadcast from a railway goods yard at Hull; and Scottish a comedy, "Cock o' the North."

FRIDAY—JANUARY 8

THAT frolicsome music from "A Princess of Kensington" will be played by the **Theatre Orchestra**, and sung by **Elena Danieli** and **Jan van der Gucht**.

Eileen Joyce, the pianist, who televised recently, will play in an orchestral concert conducted by **Sir Henry Wood**, in which Sibelius's "Prelude to the Tempest" will be performed; and, if you listen to that, you'll want to hear **Sir Walford Davies** on "Music and the Ordinary Listener."

An excerpt from "Dick Whittington," at the Theatre Royal, Birmingham, will be given by Midland, with **George Formby** making fun.

Clap hands, for here comes **Charlie Kunz** to end the week's listening with the Casani band.



DR. FU MANCHU IS ON THE AIR!

WARNING! Dr. Fu Manchu, arch-demon of the Orient, is slinking through the shadows of the underworld. **Nayland Smith**, celebrated international detective, has sworn to destroy him. **Mystery... Torture... Death... LISTEN!**

A thrilling new episode in the adventure of **Sax Rohmer's** famous character will be presented every Sunday at 7 p.m.

RADIO LUXEMBOURG

7 p.m. Sundays

Presented by the makers of MILK OF MAGNESIA the perfect antacid



Changeable weather gets at your throat but Allenburys Pastilles allay irritation keeping the throat clear and the voice sweet and resonant.



FROM ALL CHEMISTS 8" & 1/3

Allenburys
Glycerine & Black Currant
PASTILLES

for your Throat

"STARLETS"

Turn to Page 27 for full details and entry form of our great

"STARLETS" Contest
£50 for two words



Listen!....
...there's the
CHIEF OVALTINEY

EVERYONE must be quiet when the Chief Ovaltiney speaks. Many thousands of members of the League of Ovaltineys eagerly await his message in the mysterious League code.

In fact, no Ovaltiney would dream of missing the Ovaltineys Concert Party from Radio Luxembourg—just as no Ovaltiney would ever go without the regular daily cup of 'Ovaltine.'

Delicious 'Ovaltine' is the perfect beverage for children. It contains every nutritive element required for building up a strong, sturdy body, sound nerves and abundant vitality. There is definitely nothing 'just as good.'

BOYS AND GIRLS! Join the LEAGUE OF OVALTINEYS TO-DAY

Send a postcard to-day to THE CHIEF OVALTINEY, (Dept. 35), 184 Queen's Gate, London, S.W.7, asking for the Official Rule Book and full details of the League.

Be sure to listen to
The Ovaltineys Minstrel Show
A Nigger Minstrel Programme
presented by the
OVALTINEYS CONCERT PARTY
and the
OVALTINEYS ORCHESTRA
from Radio Luxembourg
On Sunday, January 3rd, from 5.30-6 p.m.

Also a Programme of Melody & Song
from Radio Luxembourg
Every Sunday, from 1.30-2 p.m.

THIS WEEK

SUNDAY, JAN. 3

- 8.15 a.m. STATION CONCERT
- 9.0 a.m. EXCURSIONS DOWN MEMORY LANE
Presented by the makers of Mother Seigel's Syrup.
- 9.15 a.m. MASTER O.K., THE SAUCY BOY
Programme presented by the makers of Mason's O.K. Sauce.
- 9.30 a.m. MUSICAL TOUR OF YOUR GARDEN
Conducted by Alfredo Campoli and his Orchestra, and helpful advice to garden lovers by H. T. Wilkin.—Presented by Carters Tested Seeds, Raynes Park, Surrey
- 9.45 a.m. "OLD SALTY AND HIS ACCORDION"
To-day, Old Salty plays dentist to Ebenezer Elephant.—Presented by Rowntree's Cocoa.
- 10.0 a.m. BLACK MAGIC
A Programme of Dance Music.—Presented by Black Magic Chocolates.
- 10.15 a.m. CARSON ROBISON AND HIS PIONEERS
Presented by Thos. Hedley & Co., Ltd., makers of Oxydol, Newcastle-on-Tyne.
- 10.30 a.m. OLIVER KIMBALL
"The Record Spinner."—Presented by Bisurated Magnesia.
- 10.45 a.m. MUSICAL MENU
With Mrs. Jean Scott, head of Brown and Polson's Free Cookery Service, who gives you a special recipe each week.—Presented by Brown & Polson.
- 11.0 a.m. LET'S ALL GO ROUND TO NORMAN LONG'S
With Renara and Sydney Jerome and his Orchestra.—Presented by Kruschen Salts.

3.15 p.m. THE MERRY ANDREW PROGRAMME
 With Frederick Bayco at the Organ, Andy Mack, and their guest artistes, The Radio Three.—Presented by Andrews Liver Salt.

4.0 to 5.0 p.m. HORLICK'S SEA-TIME HOUR
 Cruising the World with an all-star cast of Radio, Stage and Screen favourites aboard, including Max Miller, Al and Bob Harvey, Alma Vane, Ronald Hill, Sam Costa, Bernard Lee, Dorothy Kay, The Rhythm Brothers, Molly Cardew, Arthur Gomez, and Debroy Somers and his Band. Bulletin from the world cyclists.—Presented by Horlick's, Slough, Bucks.



One of the Sea-Time crew, Ronald Hill, versatile vocalist and composer

5.0 p.m. RAY OF SUNSHINE CONCERT
 Compered by Christopher Stone.—Presented by the makers of Botox and Phillips Yeast.

5.30 p.m. THE OVALTINEYS
 Entertainment especially Broadcast for the League of Ovaltineys, with songs and stories by the Ovaltineys and Harry Hemsley, accompanied by the Ovaltineys' Orchestra.—Presented by the makers of Ovaltine.

6.0 p.m. MORNING, NOON AND NIGHT
 The makers of Lifebuoy Toilet Soap present Ambrose and his Orchestra in a programme of Modern Rhythm.

6.30 p.m. RINSO MUSIC HALL
 "All-Star" Variety with Turner Layton, Albert Whelan, Tessie O'Shea, Harris and Howell, Rudy Starita and Flanagan and Allen.—Presented by the makers of Rinso.



Brilliant syncopated pianist—Renara—to be found at Norman Long's this Sunday

- 11.15 a.m. THE OPEN ROAD
Presented by Carter's Little Liver Pills.
- 11.30 a.m. LUXEMBOURG RELIGIOUS TALK (in French).
- 12.0 (noon) THE CALVERT CAVALCADE OF SPORT
With Bob Bowman.—Presented by Calvert's Tooth Paste.
- 12.15 p.m. Ex-Lax present Clapham and Dwyer in ANOTHER SPOT OF BOTHER, with Harry Bidgood and his Buccaneers
- 12.30 p.m. Irish Hospitals Trust present CAFE DE LA BONNE CHANCE.
- 1.0 p.m. DANCE MUSIC
Presented by the makers of Zam-Buk.
- 1.30 p.m. OVALTINE PROGRAMME OF MELODY AND SONG.—Presented by the makers of Ovaltine.
- 2.0 p.m. THE KRAFT SHOW.—Directed by Billy Cotton, with Alan Breeze, Peter Williams, Pat Doyle and Cad.—Presented by the Kraft Cheese Co., Ltd., Hayes, Middlesex.
- 2.30 p.m. YOUR OLD FRIEND DAN
In a programme of popular songs.—Presented by S. C. Johnson & Son, Ltd., West Drayton, Middlesex.
- 2.45 p.m. MORTON DOWNEY, the Golden Voice of Radio, with Jay Wilbur and his "Drene" Orchestra.—Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of "Drene" Shampoo.
- 3.0 p.m. "WE'VE CHANGED ALL THAT"
Introduced by Christopher Stone with Leslie Holmes and Leslie Sarony (the two Leslies). Presented by the makers of Thermogene Vapour Rub.



Rinso presents the magician of the xylophone—Rudy Starita

7.0 p.m. DR. FU MANCHU by Sax Rohmer No. 5.—The Call of Siva. Cast: Dr. Fu Manchu, Frank Cochrane; Nayland Smith, D. A. Clarke Smith; Dr. Petrie, Jack Lambert; Weymouth, Arthur Young; Karamaneh, Pamela Titheradge; other characters, Mervyn Johns.—Presented by the makers of Milk of Magnesia.

AT RADIO LUXEMBOURG

7.15 p.m. MORE MONKEY BUSINESS
 With Billy Reid and his Accordion Band, Ivor Davies and Dorothy Squires.—*Presented by the makers of Monkey Brand.*



Ivor Davies, up to monkey tricks every Sunday in the Monkey Brand programme

7.30 p.m. WALTZ TIME
 With Billy Bissett and his Waltz Time Orchestra, Louise Adams, Robert Ashley, and The Waltz Timers.—*Presented by the makers of Phillips' Dental Magnesia.*

7.45 p.m. "DINNER AT EIGHT"
 Cabaret Show with Harry Welchman, June Clyde, and Sydney Lipton and his Band.—*Presented by Crosse and Blackwell's.*



Vivacious June Clyde appears in cabaret with Harry Welchman as partner

8.0 p.m. PALMOLIVE PROGRAMME
 With Olive Palmer, Paul Oliver, Brian Lawrence.

8.30 p.m. LUXEMBOURG NEWS
 (in French)

9.0 p.m. MACLEAN'S CONCERT

9.15 p.m. BEECHAMS REUNION
 Featuring Jack Payne and his Band with Olive Groves and George Baker. Compered by Christopher Stone.—*Presented by the makers of Beechams Pills, Ltd.*

9.45 p.m. THE COLGATE REVELLERS
Presented by the makers of Colgate Ribbon Dental and Shaving creams.

10.0 p.m. POND'S SERENADE TO BEAUTY
 Programme for Lovers.—*Presented by Pond's Extract Co., Perivale, Greenford.*

10.30 p.m. STATION CONCERT

11.0 p.m. THE STREET SINGER
 (Arthur Tracey).—*Presented by the makers of Tokalon Powder and Cream.*

11.15 to 12.0 (midnight) STATION CONCERT

MONDAY, JAN. 4

8.0 a.m. ENGLAND v. AUSTRALIA
 3rd Test Match. Closing scores and full description by W. H. Ponsford (the famous Australian batsman).—*Presented by the makers of De Reszke Minor Cigarettes.*

8.15 a.m. STATION CONCERT
8.45 a.m. THE OPEN ROAD
Presented by the makers of Carter's Little Liver Pills.

9.0 a.m. STATION CONCERT
9.15 a.m. GOOD MORNING PROGRAMME
Presented by the makers of Horlick's, Slough, Bucks.

9.30 a.m. STATION CONCERT
9.45 a.m. BRANDS A I CONCERT
Presented by the makers of Brands A I Sauce

10.0 a.m. ** FOUR STAR CONCERT**
 of Gramophone Records : Frank Crumit, Peggy Dell, Bing Crosby, Florrie Forde.—*Presented by Spry.* ****



Welcome to Peggy Dell, whom we will hear again in Monday's 4-Star Concert

10.15 to 10.30 a.m. STATION CONCERT
3.15 p.m. STATION CONCERT
3.45 p.m. FINANCIAL NEWS (in French)
3.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA TIME HOUR
 With Debroy Somers and various artists, followed at 4.45 p.m. by the Children's Corner.—*Presented by the makers of Horlick's, Slough, Bucks.*

5.0 p.m. BORWICKS BAKING POWDER CONCERT.—*Presented by the makers: Geo. Borwick & Sons, Ltd.*

5.15 to 5.30 p.m. STATION CONCERT
6.15 p.m. STATION CONCERT
6.45 p.m. CELEBRITY CONCERT
 (The Great Unknown).

7.15 to 7.30 p.m. STATION CONCERT

TUESDAY, JAN. 5

8.0 a.m. ENGLAND v. AUSTRALIA
 3rd Test Match. Closing scores and full description by W. H. Ponsford (the famous Australian batsman).—*Presented by the makers of De Reszke Minor Cigarettes.*

8.15 a.m. STATION CONCERT
8.30 a.m. VITA-CUP CONCERT
Presented by the makers of Coleman's Vitacup.

8.45 a.m. STATION CONCERT
9.0 a.m. ROSE'S HAPPY MORNING MATINEE, with the Happy Philosopher.—*Presented by L. Rose & Co., Ltd.*

9.15 a.m. GOOD MORNING PROGRAMME
Presented by the makers of Horlick's, Slough, Bucks.

9.30 a.m. MUSICAL MENU
 With Mrs. Jean Scott.—*Presented by Brown and Polson's Cornflour.*

9.45 a.m. STATION CONCERT
10.0 a.m. ** FOUR STAR CONCERT**
 of Gramophone Records : The Revellers, Greta Keller, Denny Dennis, Jose Collins.—*Presented by Spry.* ****

10.15 to 10.30 a.m. STATION CONCERT
3.15 p.m. STATION CONCERT
3.45 p.m. FINANCIAL NEWS (in French)
3.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA-TIME HOUR
 With Debroy Somers and various artists, followed at 4.45 p.m. by the Children's Corner. *Presented by the makers of Horlick's, Slough, Bucks.*

5.0 to 5.30 p.m. STATION CONCERT
6.15 p.m. STATION CONCERT
6.30 p.m. STATION CONCERT

7.0 p.m. GUEST NIGHTS, at the Mustard Club. Jack Morrison joins the Mustard Club, Mirth and Music, with Baron de Beef, Miss Di Gester, Signor Spaghettil, Lord Bacon, and other members.—*Presented by J. & J. Colman.*

7.15 to 7.30 p.m. STATION CONCERT

WEDNESDAY, JAN. 6

8.0 a.m. ENGLAND v. AUSTRALIA
 3rd Test Match. Closing scores and full description by W. H. Ponsford (the famous Australian batsman).—*Presented by the makers of De Reszke Minor Cigarettes.*

8.15 a.m. STATION CONCERT
8.30 a.m. SUNNY JIM'S PROGRAMME
 OF "FORCE AND MELODY."—*Presented by A. C. Fincken & Co.*

8.45 a.m. STATION CONCERT
9.0 a.m. "VOICES OF THE STARS" present Elsie Randolph. Famous musical comedy and film star.—*Sponsored by the makers of Rowntree's Chocolate Crisps.*



Elsie Randolph, popular broadcaster and musical comedy star

9.15 a.m. GOOD MORNING PROGRAMME
Presented by Horlick's, Slough, Bucks.

9.30 a.m. STATION CONCERT
9.45 a.m. RADIO FAVOURITES
Presented by the makers of Brooke Bond Dividend Tea.

10.0 a.m. ** FOUR STAR CONCERT**
 of Gramophone Records : Alleen Stanley, Sam Browne, Ben Malone, The Carlyle Cousins. *Presented by Spry.* ****

10.15 to 10.30 a.m. STATION CONCERT
3.15 p.m. STATION CONCERT
3.45 p.m. FINANCIAL NEWS (in French)
3.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA-TIME HOUR
 With Debroy Somers and various artists, followed at 4.45 p.m. by the Children's Corner.—*Presented by the makers of Horlick's, Slough, Bucks.*

5.0 to 5.30 p.m. STATION CONCERT
6.15 p.m. STATION CONCERT

7.15 to 7.30 p.m. Programme presented by
 Italian Tourist Office.

THURSDAY, JAN. 7

8.15 a.m. STATION CONCERT
8.30 a.m. THE OPEN ROAD
Presented by the makers of Carter's Little Liver Pills.

8.45 a.m. STATION CONCERT
9.0 a.m. ROSE'S HAPPY MORNING MATINEE. *Presenting the Happy Philosopher by L. Rose & Co., Ltd.*

9.15 a.m. STATION ORCHESTRA
9.30 a.m. MUSICAL MENU
 With Mrs. Jean Scott.—*Presented by the makers of Brown & Polson's Cornflour*

9.45 a.m. "SCOTT'S MARCHES ON"
Presented by the makers of Scott's Emulsion.

10.0 a.m. ** FOUR STAR CONCERT**
 of Gramophone Records : Piccaver, Nellie Wallace, Turner Layton, Flanagan and Allen.—*Presented by Spry.* ****

10.15 to 10.30 a.m. STATION CONCERT
3.15 p.m. STATION CONCERT
3.45 p.m. FINANCIAL NEWS (in French)
3.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA TIME HOUR
 With Debroy Somers and various artists, followed at 4.45 p.m. by the Children's Corner.—*Presented by the makers of Horlick's, Slough, Bucks.*

5.0 to 5.30 p.m. STATION CONCERT
6.15 p.m. STATION CONCERT
6.30 p.m. THE THREE MINCEMEATERS
 Rob, Bert and Son.—*Presented by the makers of Robertson's Mince-meat.*

6.45 p.m. BATCHELOR'S PEAS, LTD.
Present The Two Green Peas, Curtis and Ames in a variety of songs.

7.0 p.m. STATION CONCERT
7.15 to 7.30 p.m. THE KOLYNOS VARIETY OF SMILES. Compered by Cyril Fletcher. *Presented by Kolynos Dental Cream.*

FRIDAY, JAN. 8

8.15 a.m. RECORD REVIEW
 Programme of Popular Melodies chosen by Donald Watt.—*Presented by the makers of Parmint.*

8.30 a.m. CHIVERS' CONCERT
Presented by Chivers & Sons, Ltd.

8.45 a.m. SINGING JOE, THE SANPIC MAN
 In The Sanpic Quarter Hour.—*Presented by Reckitts & Sons, Ltd., Hull.*

9.0 a.m. ZEBU PROGRAMME
 of Sir Arthur Sullivan's Music.—*Presented by Reckitts & Sons, Ltd., Hull.*

9.15 a.m. GOOD MORNING MATINEE
Presented by Horlick's, Slough, Bucks.

9.30 a.m. STATION CONCERT
9.45 a.m. BROOKE BOND CONCERT
Presented by the makers of Brooke Bond Dividend Tea.

10.0 a.m. ** FOUR STAR CONCERT**
 of Gramophone Records : Tini Rossi, The Boswell Sisters, Bing Crosby and Dixie Lee, Hildegard.—*Presented by Spry.* ****

10.15 to 10.30 a.m. STATION CONCERT
3.15 p.m. STATION CONCERT
3.45 p.m. FINANCIAL NEWS (in French)
.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA-TIME HOUR
 With Debroy Somers and various artists, followed at 4.45 p.m. by the Children's Corner.—*Presented by the makers of Horlick's, Slough, Bucks.*

5.0 to 5.30 p.m. STATION CONCERT
6.15 p.m. STATION CONCERT
6.45 p.m. CELEBRITY CONCERT
 Stanley Holloway.

7.15 to 7.30 p.m. STATION CONCERT
11.0 p.m. STATION CONCERT
 Dance Music.
12.0 (midnight) PRINCESS MARGUERITE
 Programme of Dance Music.—*Presented by Theron Laboratories, Perivale.*

As Big Ben in London strikes the last stroke of midnight there comes to you from Luxembourg a programme of late dance music, introducing a royal name to radio—Princess Marguerite. Her Royal Highness Princess Marguerite is by birth a Royal Princess of Denmark, cousin to the King of Denmark, the King of Norway and the King of Greece. She is closely related to every reigning house in Europe, and married to Prince Rene de Bourbon de Parme. Before the end of the month, Friday's midnight programme will bring you the news of the private beauty formula of Princess Marguerite.

12.30 to 1.0 a.m. STATION CONCERT

SATURDAY, JAN. 9

8.15 a.m. STATION CONCERT
8.30 a.m. SUNNY JIM'S PROGRAMME
 OF "Force and Melody".—*Programme presented by A. C. Fincken & Co.*

8.45 a.m. STATION CONCERT
9.0 a.m. ROSE'S HAPPY MORNING MATINEE.—*Presented by L. Rose & Co., Ltd.*

9.15 a.m. STATION CONCERT
9.30 a.m. MUSICAL MENU
 With Mrs. Jean Scott.—*Programme presented by Brown & Polson.*

9.45 to 10.30 a.m. STATION CONCERT
3.15 p.m. STATION CONCERT
3.45 p.m. FINANCIAL NEWS (in French)
3.50 p.m. STATION CONCERT

4.0 p.m. HORLICK'S TEA-TIME HOUR
 With Debroy Somers and various artists, followed at 4.45 p.m. by the Children's Corner.—*Presented by the makers of Horlick's, Slough, Bucks.*

5.0 p.m. THE KOLYNOS VARIETY OF SMILES. Compered by Cyril Fletcher.—*Presented by Kolynos Dental Cream.*

5.15 to 5.30 p.m. STATION CONCERT
6.15 to 7.30 p.m. STATION CONCERT
11.0 p.m. to 1.0 a.m. STATION CONCERT

Sole Agents for the United Kingdom.—*Wireless Publicity, Ltd., Electra House, Victoria Embankment, London, W.C.2.*

WORLD SHORT-WAVE PROGRAMMES

THIS WEEK'S DAY-TO-DAY HIGH SPOTS

More than 200 extra broadcasting stations can be heard with a modern All-Wave receiver. In this new and exclusive "Radio Pictorial" feature you will find every week the most interesting programmes on the short-wave band



FRIDAY, JAN. 8

- 7.30 p.m. THE MERRYMAKERS
Wayne
- 7.30 p.m. RELAY FROM THE LEIPZIG
SPRING FAIR
Zeesen
- 8.30 p.m. BETWEEN THE BOOK ENDS'
Novelty Programme
Pittsburg
- 10 p.m. BONNIE BLUE AND BLUE
VELVET ORCHESTRA
Philadelphia

BEST RECEPTION TIME AT A GLANCE

RECEPTION from short-wave stations is best at certain times of the day. Here is a key list showing you when programmes from the world's principal short-wave stations come in loudest. By choosing your stations according to the times suggested here, you can be assured of getting the very best reception possible.

- BOUND BROOK (U.S.A.)**
W3XAL, 16.87 m. 2 p.m. to 8 p.m.
- MELBOURNE (Australia)**
VK3ME, 31.5 m.
9 a.m. to 12 midday
- MOSCOW (Russia)**
RNE, 25 m. 9 p.m. to 10 p.m.
- PHILADELPHIA (U.S.A.)**
W3XAU, 31.28 m.
5 p.m. to midnight
- PITTSBURG (U.S.A.)**
W8XK
19.72 m. 3 p.m. to 8 p.m.
25.27 m. 10 p.m. onwards
- ROME (Italy)**
ZRO, 25.4 m. 1 p.m. to 8 p.m.
- SCHENECTADY (U.S.A.)**
W2XAD, 19.57 m. 2 p.m. to 9 p.m.
W2XAF, 31.48 m. 9 p.m. onwards
- SKAMLEBAEK (Denmark)**
OKY, 49.5 m. 6.30 p.m. onwards
- SYDNEY (Australia)**
VK2ME 31.28 m. 6 a.m. to 8 a.m.
11 a.m. to 3 p.m. Sundays
- WAYNE (U.S.A.) W2XE**
13.94 m.—12.30 p.m. to 6 p.m.
19.65 m.—6 p.m. to 9 p.m.
25.35 m.—10 p.m. onwards

- 7.45 p.m. PERSONAL COLUMN OF THE AIR
With Inez Lopez
Schenectady
- 9 p.m. LAFF AND SWING
With Tony Romano's Swing Band
Pittsburg
- 9.15 p.m. JACK ARMSTRONG
The All-American Boy
Boundbrook
- 9.30 p.m. SPECIAL COLONIAL PROGRAMME
Zeesen
- 9.30 p.m. CHICAGO VARIETY HOUR
Pittsburg
- 10.5 p.m. DANCE MUSIC RELAY
Skamlebaek
- 10.15 p.m. TOM MIX AND THE RANCH BOYS
Schenectady
- 10.30 p.m. ENGLISH NEWS
Rio de Janeiro
- 10.30 p.m. AMERICAN HOUR
Rome
- 10.45 p.m. MODERN SWING MUSIC
Boston
- 11.35 p.m. GEORGE HALL AND HIS ORCHESTRA
Philadelphia

TUESDAY, JAN. 5

- 5 p.m. A MUSICAL GREETING
Zeesen
- 6 p.m. ELSIE THOMPSON AT THE ORGAN
Wayne
- 7 p.m. ORCHESTRAL CONCERT
Paris, TPA3
- 8 p.m. HOUR FOR THE SHUT-INS
Pittsburg
- 8.30 p.m. VIC AND SADE
Schenectady
- 8.30 p.m. PROGRAMME FOR
SHORT-WAVE TECHNICIANS
Zeesen, DJD
- 8.45 p.m. SWEETHEARTS OF THE AIR
Pittsburg
- 8.45 p.m. "FATS" WALLER AND SOME
SWING MUSIC
Wayne

- 5.45 p.m. GALE PAGE
Solo Artiste
Boundbrook
- 8.15 p.m. CONTINENTAL VARIETY
With Josef Stopak
Pittsburg
- 8.30 p.m. EMERY DEUTSCH
Presents Melodic Moments
Philadelphia
- 9.45 p.m. GOGO DELYS
Wayne



Gogo deLys—Her voice is as piquant as her face.



Bonnie Blue—Sings with the Blue Velvet Orchestra.

SUNDAY, JAN. 3

- 11 a.m. VARIETY
Sydney, VK2ME
- 12 mid-day A REBROADCAST OF THE
OUTSTANDING EVENTS OF THE WEEK
Zeesen
- 12.15 p.m. RELAY FROM PARIS
Paris, TPA3
- 1.45 p.m. RADIO SPOTLIGHT
Wayne
- 4.5 p.m. WARD AND MUZZY
Pianoforte Duets
Boundbrook
- 5.30 p.m. RADIO CITY MUSIC HALL
Pittsburg
- 5.30 p.m. WHO LAUGHS THERE?
Zeesen
- 7 p.m. THE MAGIC KEY OF R.C.A.
Pittsburg
- 7.30 p.m. TALK ON EUROPEAN AFFAIRS
Moscow, RNE
- 7.45 p.m. COOK'S TRAVELOGUE
WITH LEW WHITE AND HIS ORGAN
Wayne
- 8 p.m. OPERATIC RELAY FROM MILAN
Rome
- 11 p.m. JOE PENNER AND GENE AUSTIN
Philadelphia
- 11.10 p.m. DANCE MUSIC RELAY
Skamlebaek
- 11.40 p.m. DANCE MUSIC
Huizen

MONDAY, JAN. 4

- 7 p.m. ALL STAR CONCERT
Paris, TPA3
- 7.10 p.m. OUTSIDE BROADCAST
Skamlebaek
- 7.15 p.m. EMERY DEUTSCH
The Romany Singer
Wayne



Two round, rolling eyes and an expressive chin—that's "Fats" Waller.

- 9 p.m. VARIETY
Eindhoven
- 11.30 p.m. ENGLISH PROGRAMME
Rio de Janeiro
- 11.45 p.m. LOWELL THOMAS
Pittsburg

WEDNESDAY, JAN. 6

- 1 p.m. SPECIAL VARIETY
Zeesen
- 2.45 p.m. FIDDLER'S FANCY
Novelty Programme
Wayne
- 5.30 p.m. GENE ARNOLD AND THE RANCH BOYS
Schenectady

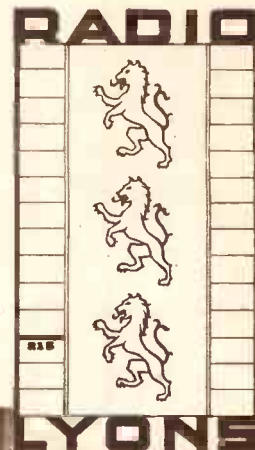
THURSDAY, JAN. 7

- 6 p.m. A RADIO REVIEW
Zeesen
- 6.45 p.m. HAPPY JACK
With Guest Artistes
Schenectady
- 7 p.m. FIFTEEN MINUTES OF VARIETY
Paris, TPA3
- 7 p.m. MOLLY OF THE MOVIES
Cincinnati
- 7.45 p.m. RELAY FROM COURTYARD
OF THE CHURCH OF THE NATIVITY IN
BETHLEHEM
Wayne
- 8 p.m. AL PEARCE AND HIS GANG
Wayne
- 8.15 p.m. SWISS-ITALIAN SINGERS
RELAYED FROM LUGANO
Wayne
- 8.40 p.m. VARIETY PROGRAMME
Eindhoven
- 9.5 p.m. OUTSIDE BROADCAST
FROM COPENHAGEN
Skamlebaek
- 9.15 p.m. LANNY ROSS PRESENTS
"SHOW BOAT," WITH AL GOODMAN'S
ORCHESTRA
Schenectady
- 10 p.m. BING CROSBY, BOB BURNS,
JIMMY DORSEY'S ORCHESTRA
Cincinnati
- 11.45 p.m. LOWELL THOMAS
The Pittsburg News-reeler
Pittsburg

SATURDAY, JAN. 9

- 2 p.m. THE STREAMLINERS WITH
FIELDS AND HALL
Boundbrook
- 4.15 p.m. MELODIES OF ROMANCE
WITH HARRY KOGEN'S ORCHESTRA
Pittsburg
- 4.40 p.m. A THEATRICAL BROADCAST
Paris, TPA4
- 5.15 p.m. RUBINOFF AND HIS VIOLIN
Cincinnati and Boundbrook
- 8 p.m. THE COUNTRY COUSIN
Schenectady
- 9 p.m. THE TOPHATTERS
Schenectady
- 9 p.m. HERMAN MIDDLEMAN AND
THE NIXON RESTAURANT ORCHESTRA
Pittsburg
- 9.10 p.m. SATURDAY NIGHT VARIETY
Eindhoven
- 9.15 p.m. CARNIVAL BALL
Skamlebaek
- 9.30 p.m. PROGRAMME FOR ENGLAND
Moscow
- 10.15 p.m. OPERATIC EXCERPTS
Rome
- 11.20 p.m. OTTO THURN'S ORCHESTRA
Schenectady
- 11.45 p.m. SWING TIME. SPECIAL SAT-
URDAY NIGHT FEATURE WITH BUNNY
BERRIGAN, RED NICHOLS AND HIS FIVE
PENNIES, AND GUEST ARTISTES
Pittsburg
- 1 a.m. SWING WITH THE STRINGS
Philadelphia
- 1 a.m. SATURDAY NIGHT PARTY,
WITH FERDE GROFE'S ORCHESTRA
Cincinnati

Radio Lyons Calling!



SUNDAY, JAN. 3

Tune in RADIO LYONS! You can rely on something interesting from this new station on Sundays and weekdays. The wavelength is 215 metres—not far below B.B.C.'s National, on medium wave-band.

4.0 p.m.
SONGS AND MELODIES ON THE GRAMOPHONE
Recorded by some of your favourite artistes with Film Time

5.0 p.m.
CARSON ROBISON AND HIS PIONEERS
Sent to you by Thos. Hedley & Co., Ltd., makers of Oxydol, Newcastle-on-Tyne

5.15 p.m.
MORTON DOWNEY
(The Golden Voice of Radio)
with JAY WILBUR and THE DRENE ORCHESTRA
Presented by the makers of DRENE

5.30 p.m.
ARTHUR TRACEY
(The Street Singer)
Comes around the corner, and down your way with a song on his lips and in his heart.
Brought to you by the makers of TOKALON

5.45 p.m.
YOUR OLD FRIEND DAN
(With more good songs and advice)
Sent to you by A. C. Johnson & Sons, makers of JOHNSON'S WAX

6.0 p.m.
CARROLL GIBBONS AND THE SAVOY HOTEL ORPHEANS
In a programme of Dance Music Presented by the makers of DOLCIS SHOES

6.30 p.m.
BEECHAM'S RE-UNION
Featuring JACK PAYNE AND HIS BAND
Compered by Christopher Stone and brought to you by the makers of BEECHAM'S LUNG SYRUP



Now to be heard from Lyons—Jack Payne and his famous Band—6.30 p.m., Sunday. The programme is compered by the ever-welcome Christopher Stone (below)

SUNDAY, JANUARY 3—contd.

7.0—7.30 p.m.
CARROLL GIBBONS AND HIS RHYTHM BOYS
with ANNE LENNER, THE THREE GINX and GEORGE MELACHRINO
In a programme of Dance Music Presented for your entertainment by the makers of STORK MARGARINE

9.30—12.0 (midnight)
GRAMOPHONE RECORDS OF DANCE MUSIC
Listen for your Favourite Dance Orchestras

WEEKDAYS Jan. 4—Jan. 9

Transmissions daily from 4.0—6.0 p.m., and 10 p.m. till 12 midnight

MONDAY, JAN. 4, 1937

4.15 p.m.
"SUNNY JIM'S" PROGRAMME OF "FORCE" AND MELODY
Presented by A. C. Fincken & Co. makers of FORCE

10.0—10.15 p.m.
AT THE SIGN OF THE JOLLY FISHERMAN
Where anglers meet at the end of the day A programme for all, especially those interested in fishing Sent to you by John E. Bradley, Blackburn.

WEDNESDAY, JAN. 6, 1937

5.0—5.15 p.m.
THE BORWICK'S BAKING POWDER PROGRAMME
A programme to entertain and instruct Presented by the makers of BORWICK'S

FRIDAY, JAN. 8, 1937

4.15 p.m.
"SUNNY JIM" TRANSMITTING "FORCE" AND MELODY
Sent to you by the makers of FORCE (A. C. Fincken & Co.)

FRIDAY, JANUARY 8—contd.

5.0—5.15 p.m. MUSIC AND SONG
A programme presented by the makers of YORKSHIRE RELISH



Anthony Child is the possessor of the very pleasing voice which you hear from Lyons each Sunday evening at 7 o'clock. In addition to announcing and compering he is also responsible for several charming melodies. His latest and most promising work is a slow fox-trot which he has called "Foolish Hearts," a tune you will be hearing everywhere soon. With Anthony Child's fresh, clear voice, Carroll Gibbons' piano playing, the Rhythm Boys and a host of other artistes, the Stork Margarine Programme is a programme which is far too good to be missed.



Christopher Stone

Sunday, January 3, to Saturday, January 9, 1937.

This Week's Programmes from

RADIO NORMANDY, Poste Parisien and Côte D'Azur

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

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Sunday, January Third

All Times stated are Greenwich Mean Time

RADIO LUXEMBOURG 1293 m., 232 Kc/s.

Morning Programme

11.15—11.30 a.m.

THE OPEN ROAD

El Abanico ... *Javaloyes*
Around and Round the Old Bandstand ... *Leon*
Drake Goes West ... *Sanderson*
San Francisco ... *Jurmann*
Belphegor ... *Brepant*

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

1.0—1.30 p.m.

THE LATEST DANCE MUSIC

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

Evening Programme

10.30—11.0 p.m.

THE LATEST DANCE MUSIC

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

RADIO NORMANDY TO-DAY:

VOICES OF THE STARS

Marie Burke
10.45 a.m.
Elsie Randolph
7.15 p.m.

THE SUNDAY MORNING PARADE

11.15 a.m.

KRAFT MUSIC SHOW

Directed by Billy Cotton
2.0 p.m.

A New Game
CHARADIO
5.15 p.m.

RADIO NORMANDY 269.5 m., 1113 Kc/s.

Times of Transmissions.

Sunday: 8.00 a.m.—11.30 a.m. Weekdays: 8.00 a.m.—11.00 a.m.
2.00 p.m.—7.30 p.m. *2.00 p.m.—6.00 p.m.
10.00 p.m.—1.00 a.m. †12 (midnight)—1.00 a.m.
*Thursday: 3.30 p.m.—6.00 p.m.; †Friday, Saturday, 12 (midnight)—2.00 a.m.
Announcers: D. J. Davies, J. R. L. Fellowes, H. V. Gee, D. I. Newman and J. F. Sullivan.

MORNING PROGRAMME

8.0 a.m.

NORMANDY CALLING!

I Feel Like a Feather in the Breeze ... *Gordon*
Rio de Janeiro ... *de Gredos*
Welcoming Them In to the Welcome
Inn ... *Godfrey*
Valencia ... *Padilla*

8.15 a.m. I.B.C. TIME SIGNAL.

Stein Song ... *Fenstead*
Polonaise in the Mail ... *Chopin*
The Happy Whistler ... *Bapliste*
Rusticanella ... *Cortorassi*

8.30 a.m. SACRED MUSIC

God From On High Hath Heard ... *Woodford*
Brightest and Best of the Sons of
the Morning ... *Bach*

The Thought for the Week
THE REV. JAMES WALL, M.A.
As With Gladness Men of Old ... *Dix*

8.45 a.m. ORCHESTRAL CONCERT

Minute Marches.
The Grasshoppers' Dance ... *Bucalossi*
The Sparrows ... *Glombig*
Estudiantina ... *Waldteufel*

9.0 a.m. I.B.C. TIME SIGNAL.

TUNES OF TO-DAY

The Fleet's in Port Again ... *Gay*
Bye, Bye, Baby ... *Hirsch*
A Fine Romance ... *Kern*
When a Lady Meets a Gentleman
Down South ... *Oppenheim*

Presented by the proprietors of
Cuticura,
31 Banner Street, E.C.1

9.15 a.m. SCOTT'S MARCHES ON

Entry of the Bayards
Holoorsen, arr. Winterbottom
Fairest of the Fair ... *Sousa*
On the March ... *Wolfschach*

Presented by the makers of
Scott's Emulsion,
11 Stonecutter Street, E.C.4

9.30 a.m.

PROGRAMME OF LIGHT MUSIC

King Cotton March ... *Sousa*
Liebesfreud ... *Kreisler*
Knave of Diamonds ... *Steele*
On a Coconut Island ... *Anderson*

Presented by
California Syrup of Figs,
179 Acton Vale, W.3

9.45 a.m.

EXTRA! Music Behind the Headlines

What is This Thing Called Love? ... *Porter*
On the Night of June 3rd ... *Tobias*
Ol' Man Mose ... *Armstrong*
Sky High Honeymoon ... *Meskill*

Presented by the makers of
Preservene Soap,
Australa House, Strand, W.C.2

10.0 a.m.

WALTZ TIME

With Billy Bisset and His Waltz Time
Orchestra

LOUISE ADAMS
ROBERT ASHLEY

and
THE WALTZ TIMERS

Moonlight and Roses ... *Moret*
I Give My Heart ... *Millocker*
Liebestraum ... *List*
Close to Me ... *de Rose*
Waltzing With An Angel.

Presented by
Phillips' Dental Magnesia,
179 Acton Vale, W.3

10.15 a.m.

RECREATION CORNER

Roy Fox's 1936 Hit Parade.
On My Little Toboggan ... *Box*
Bird Songs at Eventide ... *Coates*
Copper Coloured Gal ... *Davis*

Presented by
Currys, Ltd.,
Great West Road, Brentford

10.30 a.m.

MORE MONKEY BUSINESS

with
BILLY REID AND HIS ACCORDION BAND
IVOR DAVIES

and
DOROTHY SQUIRES

Presented by the makers of
Monkey Brand,
Unilever House, Blackfriars, E.C.4

10.45 a.m.

"VOICES OF THE STARS"

present
MARIE BURKE

The Famous Actress-Vocalist

Sponsored by
Rowntree's,
The makers of Chocolate Crisp

11.0 a.m.

I.B.C. TIME SIGNAL.

POPULAR SELECTIONS

Kashmiri Love Song ... *Woodford-Finden*
A Little Bit Later On ... *Neiburg*
La Paloma ... *Yradier*
Good Evening, Pretty Lady ... *Evans*

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

11.15 a.m.

Bolenium Bill Presents THE SUNDAY MORNING PARADE

Invincible Eagle March ... *Sousa*
Sabre and Spurs ... *Sousa*
Light of Foot ... *Latann*
Lynwood March ... *Orde Hume*

Presented by
Bolenium Overalls,
Upton Park, E.13

11.30 a.m.

PROGRAMMES IN FRENCH

Assn. des Auditeurs de Radio Normandie

(Continued on page 35, column 1)

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

Times of Transmission.

Sunday: 5.00 p.m.—7.00 p.m.
10.30 p.m.—11.30 p.m.
Weekdays: 10.30 p.m.—11.00 p.m.
Monday: 10.35 p.m.—11.05 p.m.
Announcer: F. R. Plomley.

Evening Programme

5.0 p.m.

CURTAIN RAISER

Rumba Medley.
My Mother Was a Viennese ... *Gruber*
I Love You, Gipsy ... *Connor*
Rhythm is Our Business ... *Lunceford*
Flapperette ... *Greer*
Bubbling Over With Love ... *Russell*
The Whistling Waltz ... *Woods*
Cuban Pete ... *Norman*

5.30 p.m.

SPORTING SPECIAL

King Cotton March ... *Sousa*
Over on the Sunny Side ... *Nicholls*
Look What You've Done ... *Ruby*
Medley of James Tate's Songs ... *Tate*

Presented by
International Sporting Pools,
77 Victoria Street, Bristol

5.45 p.m.

PARIS

April in Paris ... *Harburg*
Paris, Stay the Same ... *Schertinger*
An American in Paris ... *Gershwin*

(Continued on page 39, column 1)

Featured from RADIO NORMANDY

THIS WEEK:

TEST MATCH BROADCAST

Monday, Tuesday,
Wednesday, 8.0 a.m.

SINGING JOE

Thursday, 8.0 a.m.

HAWAIIAN QUARTER HOUR

Saturday, 3.45 p.m.

THE I.B.C. PROGRAMME For Boys and Girls

Daily at 5.0 p.m.
(Except Wednesday)

Sunday, January Third

RADIO NORMANDY

269.5 m., 1113 Kc/s.

RADIO NORMANDY

269.5 m., 1113 Kc/s.

Continued from page 34, column 3

AFTERNOON PROGRAMME

2.0 p.m.
THE KRAFT SHOW
 Directed by Billy Cotton
 with
ALAN BREEZE
PETER WILLIAMS
JACK DOYLE
 and
CAB
 Presented by
 Kraft Cheese Company, Ltd.,
 Hayes, Middlesex

2.30 p.m.
Jane Carr Selects
MUSICAL HITS FROM THE FILMS
 Selection—Happy Days are Here Again.
 Mickey's Grand Opera.
 You Let Me Down (Stars Over
 Broadway) Warren
 Presented by the makers of
 Lixen,
 Allen & Hanburys, Ltd., Radio Dept.,
 London, E.2

2.45 p.m.
THE OPEN ROAD
 El Abanico Javaloyes
 Around and Round the Old
 Bandstand Leon
 Drake Goes West Sanderson
 San Francisco Jurmann
 Belphégor Brepsant
 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.
MUSIC THROUGH THE AGES
 Maid of the Mountains Waltz
 Warblers' Serenade... .. Perry
 Live, Laugh and Love Heymann
 Oxford Street Coates
 Grasshoppers' Dance Bucalossi
 Presented by
 Huntley & Palmers, Ltd.,
 Biscuit Manufacturers, Reading

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.
SEA-TIME HOUR
 Cruising the World
 With an All-Star Cast of
 Radio, Stage and Screen Favourites
 Aboard
 including
MAX MILLER,
AL AND BOB HARVEY,
ALMA VANE, RONALD HILL,
SAM COSTA, BERNARD LEE,
DOROTHY KAY,
THE RHYTHM BROTHERS,
MOLLY CARDEW, ARTHUR GOMEZ,
 and
Deboy Somers and his Band
 Bulletin from the World Cyclists
 Presented by
 Horlick's, Slough, Bucks

**I.B.C. SHORT-WAVE
 EMPIRE TRANSMISSIONS
 E.A.Q. (Madrid)
 30.43 m., 9860 Kc/s.**

Time of Transmission.
 Sunday : 12 (midnight)—12.30 a.m.
 Announcer : E. E. Allen.

12 (midnight)
VAUDEVILLE
 Whistling Under the Moon Hargreaves
 Dinner For One, Please James Carr
 Hilo March Trad.
 Stardust Carmichael

12.15 a.m. I.B.C. TIME SIGNAL.
 Sailing Along on a Carpet of Clouds Sigler
 Grasshoppers' Dance Bucalossi
 The Cobbler Wilson
 Crazy Feet Conrad

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

5.0 p.m.
GOING PLACES -
 Let's Set the Town Alight... .. Sarony
 We're Tops on Saturday Night Kennedy
 Let's Have a Tiddley at the Milk Bar
 Celebratin' Woods

5.15 p.m.
CHARADIO
The New Radio Game
 Presented by
 Bemax (Vitamins, Ltd.),
 23 Upper Mall, W.6

5.30 p.m.
PROGRAMME OF LIGHT MUSIC
 Gay Nineties Waltz Medley.
 You're Not the Kind Hudson
 Mosquitoes' Parade Whitney
 Okay for Sound Kennedy
 Presented by
 Milk of Magnesia,
 179 Acton Vale, W.3

5.45 p.m.
MASTER O.K., THE SAUCY BOY
 The Valparaiso Wayne
 Ups and Downs Crossmann
 Why Has a Cow Got Four Legs? Ellis
 I'll Never say "Never Again" Again Woods
 Presented by
 O.K. Sauce,
 Chelsea Works, London, S.W.18

6.0 p.m.
POPULAR CONCERT
 Selection—White Horse Inn Benatzky
 Waltz Song (Merrie England) German
 Barcarolle (Tales of Hoffman) Offenbach
 O Sole Mio di Capua
 Presented by Macleans, Ltd., the makers of
 "Mac" Brand Antiseptic Throat Sweets,
 Great West Road, Brentford

EVENING PROGRAMME

6.15 p.m.
NURSE JOHNSON
 Got to Dance My Way to Heaven Woods
 Did I Remember? Adamson
 There Isn't Any Limit to My Love Sigler
 Indra Waltz Lincke
 Presented by
 California Syrup of Figs,
 179 Acton Vale, W.3

6.30 p.m.
RINSO MUSIC HALL
TURNER LAYTON
ALBERT WHELAN
TESSIE O'SHEA
HARRIS AND HOWELL
RUDY STARITA
 and
FLANAGAN AND ALLEN
All-Star Variety
 Presented to listeners by the makers of
 Rinso,
 Unilever House, Blackfriars, E.C.4

7.0 p.m.
BLACK MAGIC
 I'm Glad I Waited. Ahlert
 Take My Heart Gershwin
 Looking for a Boy Hoffer
 Until To-morrow Coward
 A Room with a View Coward
 Presented by
 Black Magic Chocolates

7.15 p.m.
"VOICES OF THE STARS"
 present
ELSIE RANDOLPH
Famous Musical Comedy and Film Star
 Sponsored by
 Rowntrees,
 The makers of Chocolate Crisp

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

10.0 p.m.
**LET'S GO ROUND TO
 NORMAN LONG'S**
 Featuring
NORMAN LONG AND RENARA
 with
SYDNEY JEROME AND HIS ORCHESTRA
 Presented by
 Kruschen Salts,
 Adelphi, Salford

10.15 p.m.
SPORTING SPECIAL
 Minstrel Memories.
 Sing as We Go Parr-Davies
 Red Roofs of Brittany Watson
 The Skaters' Waltz Waldteufel
 Presented by
 International Sporting Pools,
 77 Victoria Street, Bristol

10.30 p.m. WINTER JOYS
 On My Little Toboggan Box
 The Chestnut Man Perkins
 Snowman Archer
 Hot Potatta Durante

10.45 p.m. ACCORDIONOLA
 Welcoming them In to the Welcome
 Inn Godfrey
 Vamp of Havana—Rumba Gibber
 The Happy Whistler Baptist
 The Music Goes Round and Around Reilly

11.0 p.m.
ADVANCE FILM NEWS
 When Did You Leave Heaven? Bullock
 A Fine Romance Kern
 Lonely Road Ansell
 Man of My Dreams Meskill
 Presented by
 Associated British Cinemas,
 30 Golden Square, W.1

11.15 p.m. TUNEFUL TONIC
 Swing is the Thing Bloom
 There Goes My Headache Razaf
 Pick Yourself Up Kern
 My Honey's Lovin' Arms Ruby

11.30 p.m. SWEET MUSIC
 When the Poppies Bloom Again Towers
 Sweet Sue Young
 I'll Sing You a Thousand Love
 Songs Warren
 Valse Bluettes Drigo
 With the Roumanian Gipsies Ketelbey
 Good Evening, Pretty Lady Evans
 Deep in My Heart, Dear Romberg
 When the Sun Says Good-night to
 the Mountain Pease

12 (midnight)
AN HOUR OF DANCE MUSIC
 You've Got to Blow Your Own
 Trumpet—Fox trot Ritz
 The Miller's Daughter, Marianne Kennedy
 You've Got Dust on Your Coat Shields
 Shall I See You Again? Moore
 He's Got Such Funny Little Ways Britton
 I'm at the Mercy of Love Davis
 Simple Little Melody—Slow fox trot Straus
 Me and the Moon—Fox trot Hirsch

12.30 a.m. I.B.C. TIME SIGNAL
 Take My Heart—Fox trot Young
 The Waltz in Swing Time Kern
 A Little Bit Later On Neiburg
 Sing a Song of Nonsense Carmichael
 Until the Real Thing Comes Along Chaplin
 Spanish Jake—Rumba Henderson
 Did Your Mother Come from
 Ireland?—Fox trot Kennedy
 South Sea Island Magic Tomerlin

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

RADIO CÔTE D'AZUR (Juan-les-Pins)

235.1 m., 1276 Kc/s.

Time of Transmission :

Sunday :

5.0 p.m.—6.30 p.m.

10.30 p.m.—11.30 p.m.

5.0 p.m.
FAMOUS SERENADES
 Serenade Heykens
 Serenade Toselli
 Serenade Heykens
 Serenade Schubert

5.15 p.m.
FAVOURITES OF THE MUSIC HALL
 Daisy Bell Dacre
 After the Ball Harris
 That's Where the South Begins Yellen
 There You Are Then.
 Fill 'em Up.
 I Want Some Money.
 Are We to Part Like This? Collins

5.30 p.m.
INSTRUMENTAL HIT-BITS
 Popular Waltz Medley.
 Blaze Away Holzmann
 Argentina Damerell
 The Doll Dance Brown
 Skaters' Waltz Waldteufel
 The Cat and the Fiddle Kern
 Estudiantina Waltz Waldteufel
 Jack O' Clubs Steele

6.0—6.30 p.m. TOPICAL TUNES
 My First Thrill Sigler
 Red Pepper Lodge
 Thanks a Million Kahn
 Do the Runaround Sigler
 Laughter and Lemons Grey
 Old Ship o' Mine Pelosi
 Moon for Sale Henderson
 Log Cabin Lullaby Byrne

12 (midnight)
AN HOUR OF DANCE MUSIC
 Japanese Sandman—Fox trot Whiting
 Pickaninies Heaven Johnston
 I'm Getting Sentimental Over You
 —Fox trot Washington
 The Breeze—Slow Fox trot Sacco
 Sweet Dreams, Pretty Lady—Waltz Downey
 Oh, Can't You Hear That Guitar? Ingram
 The Paper Hat Brigade—Fox trot Damerell
 Carnival—Fox trot Murillo
 The Song of the Trees—Fox trot Damerell
 Till To-morrow—Fox trot.
 Pu-leeze Mr. Hemmingway Drake
 Waltzing in a Dream—Waltz Young
 Moon Song—Fox trot Johnston
 Madonna Mine—Tango-Fox trot Sarony
 The Prize Waltz Sigler
 I Called To Say Goodnight.

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

For PARIS (Poste Parisien) and RADIO LUXEMBOURG programmes, see page 39.

Monday, Jan. 4th

Tuesday, Jan. 5th

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. De Reszke Minor**
TEST MATCH BROADCAST
8.15 a.m. I.B.C. TIME SIGNAL
THE THREE MINCEMEATERS
 Won't You Come Over to My House?
 The Teddy Bear's Picnic
 The Doll Dance.
 Nursery Tunes.
 Daddy's Lullaby.
 Babes in the Wood.
 Old MacDonald Had a Farm.
 Presented by the makers of
 Robertson's Mince-meat,
 Catford, London, S.E.6
- 8.30 a.m. HAPPY DAYS**
 Chansonette ... *Framl*
 Never Gonna Dance ... *Kern*
 Frivolous Joe ... *de Pietro*
 The Fleet's in Port Again ... *Gay*
 Presented by the manufacturers of
 Wincarnis and Wincarnis Jelly,
 Wincarnis Works, Norwich
- 8.45 a.m. SUNNY JIM'S PROGRAMME OF
 "FORCE" AND MELODY**
 Passing of the Regiments ... *arr. Winter*
 On a January Morning ... *German*
 Garden of Happiness ... *Haydn Wood*
 You Shall Be the King of My Heart ... *Stolz*
 Presented by
 A. C. Fincken & Co.,
 195 Great Portland Street, W.1
- 9.0 a.m. I.B.C. TIME SIGNAL**
THE OPEN ROAD
 Electric Girl ... *Holmes*
 Light of Foot ... *Latann*
 Maree ... *Sievier*
 Smile, Darn You, Smile ... *O'Flynn*
 Brighter Than the Sun ... *Noble*
 Presented by
 Carter's Little Liver Pills,
 64 Hatton Garden, E.C.1
- 9.15 a.m. PROGRAMME OF "STRAUSS" WALTZES**
 My Darling.
 Morgenblatter.
 Vienna Blood.
 The Swallows.
- 9.30 a.m. RADIO FAVOURITES**
 Singing a Happy Song ... *Meskill*
 Aloha Oe ... *Lilioukalani*
 Selection—Over She Goes ... *Mayerl*
 Ain't She Sweet? ... *Brooks*
 Presented by
 Brooke Bond & Co., Ltd.,
 London, E.1
- 9.45 a.m. PROGRAMME OF LIGHT MUSIC**
 The Student Prince ... *Romberg*
 Did I Remember? ... *Adamson*
 In the Shadows ... *Finch*
 Everybody Dance ... *Gordon*
 Presented by
 Milk of Magnesia,
 179 Acton Vale, W.3
- 10.0 a.m. SOME POPULAR RECORDS**
 The Two Little Fingers ... *Kling*
 This is the Day of Days ... *Dixon*
 I'll Follow You ... *Turk*
 Man of My Dreams ... *Meskill*
 Presented by
 Bile Beans,
 C. E. Fulford, Ltd., Leeds
- 10.15 a.m. GAY PAREE**
 Ca C'est Paree ... *Padilla*
 Paris in the Spring ... *Gordon*
 Rhythm of the Rain ... *Meskill*
 Folies Bergere March ... *Lincke*
- 10.30 a.m. POPULAR CONCERT**
 London Bridge March ... *Coates*
 When Irish Eyes are Smiling ... *Alcott*
 Moment Musical ... *Schubert*
 Washington Grays ... *Grafulla*
 Presented by
 Macleans, Ltd.,
 Great West Road, Brentford
- 10.45 a.m. TEN FORTY-FIVE AND ALL THAT**
 Sing a Song of Nonsense ... *Carmichael*
 Nola ... *Arnad*
 Little Audrey ... *Burnaby*
 I'm One Step Ahead of My Shadow ... *Chaplin*
- 11.0 a.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. NEWS PARADE**
 Tales of the Vienna Woods ... *Strauss*
 Pot-Pourri of Waltzes ... *Robraht*
 A Brown Bird Singing ... *Haydn Wood*
 Selection—Cavalleria Rusticana ... *Mascagni*
 Presented by
 The Editors of "News Review"
- 2.15 p.m. RAINBOW RHYTHM**
 Ampola ... *Chamfleury*
 Mississippi Mud ... *Barris*
 I Left My Sugar Standing in the Rain ... *Kahal*
 Orange Blossom ... *Mayerl*
 Broadway Rhythm ... *Brown*
 Presented by the makers of
 Tintex,
 199 Upper Thames Street, E.C.4
- 2.30 p.m. VAUDEVILLE**
 Serenade in the Night ... *Bixio*
 Why Does the Hyena Laugh? ... *Beresford*
 Nobody's Using it Now ... *Schertzing*
 Charlie Kunz Piano Medley ... *arr. Kunz*
 Miss Otis Regrets ... *Porter*
 I Give My Heart ... *Millocker*
 A Perfect Day ... *Jacobs*
 Mother Macchree ... *Bull*
 Our Marines ... *Thiele*
- 3.0 p.m. LIGHT CONCERT**
 With the Roumanian Gipsies ... *Ketelbey*
 Moonlight on the Rhine ... *Vollstedt*
 The Knave of Diamonds ... *Steele*
 With a Smile and a Song ... *Sievier*
 Sizzlietta ... *Von Blon*
 Farmyard—Waltz ... *Easthope Martin*
 Come to the Fair ... *Hunt*
 The Mouse in the Clock ... *Ayer*
 King Chanticleer ... *Ayer*
- 3.30 p.m. FOLLOW THE SUN**
 Japanese Carnival ... *de Basque*
 Nagasaki ... *Warren*
 Japanese Lantern Dance ... *Yoshimoto*
 Almond Blossom ... *Williams*
 Presented by
 Shurzine (Brand) Ointment.
- 3.45 p.m. VIROL VARIETY**
 Miracles Sometimes Happen ... *Noble*
 You're Not the Kind ... *Hudson*
 Pianotrope ... *Elizalde*
 Little Girl, What Now? ... *Carr*
 Presented by
 Virol, Ltd.,
 Hanger Lane, Ealing, W.5
- 4.0 p.m. TEA-TIME HOUR**
 With Debroy Somers and Other Artists
 On Top of a Bus ... *Ilda*
 Fifty Years of Song ... *arr. Baynes*
 It's Nice to Be Going Away ... *Gunn*
 Love's Contradictions ... *Anderson*
 Marche Tartare ... *Ganne*
 Solitude ... *Ellington*
 Vimy Ridge March ... *Bidgood*
 Sleeping Beauty Waltz ... *Tchaikowsky*
 The Garden Where the Praties Grow.
 Lyric Theatre.
 Followed at 4.45 p.m. by
THE SPECIAL CHILDREN'S CORNER
 Rags.
 The Tailor and the Mouse.
 Nola.
 Presented by
 Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL**
A QUARTER-HOUR PROGRAMME
 FOR BOYS AND GIRLS
 "The Storming of the Bastille"
BIRTHDAY GREETINGS
 from
 Uncles Bob, Tom and Benjie
 A Delayed Transmission from London
- 5.15 p.m. ADVANCE FILM NEWS**
 When Did You Leave Heaven? ... *Bullock*
 A Fine Romance ... *Kern*
 Lonely Road ... *Ansell*
 Man of My Dreams ... *Meskill*
 Presented by
 Associated British Cinemas,
 30 Golden Square, W.1
- 5.30 p.m. LAUGH THAT OFF**
 Olga Pulloffski the Beautiful Spy ... *Weston*
 Boris on the Bass ... *Arden*
 Sarah the Sergeant Major's
 Daughter ... *Saville*
 Does Santa Claus Sleep With His
 Whiskers? ... *Bray*
- 5.45 p.m. WHAT'S ON IN LONDON**
 News of the Latest Films, Shows and
 Other Attractions
- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) AN HOUR OF DANCE MUSIC**
 Sing a Song of Nonsense ... *Carmichael*
 A Little Bit Later On—Fox trot ... *Neiburg*
 You're Not the Kind—Slow Fox trot ... *Hudson*
 A Feather in Her Tyrolean Hat ... *Mills*
 Did I Remember?—Fox trot ... *Donaldson*
 The Waltz in Swing Time—Waltz ... *Kern*
 The Stars Weep—Fox trot ... *Symes*
 Me and the Moon—Fox trot ... *Hirsch*
- 12.30 a.m. I.B.C. TIME SIGNAL**

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. De Reszke Minor**
TEST MATCH BROADCAST
8.15 a.m. I.B.C. TIME SIGNAL
GOLDEN HARMONY
 Under the Balcony ... *Heykens*
 Selection—Swing Time ... *Kern*
 The Step Dancer ... *Rawicz*
 Cuban Serenade ... *Midgley*
 Presented by
 Spink & Son, Ltd.,
 5, 6 and 7 King Street, St. James's, S.W.1
- 8.30 a.m. RECORDS BY EDDIE PEABODY**
 Blaze Away ... *Holzmann*
 Some of These Days ... *Brooks*
 Many Happy Returns of the Day ... *Dubin*
 La Paloma ... *Yradier*
 Presented by
 Vitacup, Wincarnis Works, Norwich
- 8.45 a.m. POPULAR MUSIC**
 Grand March (Tannhauser) ... *Wagner*
 Little Irish Girl ... *Lohr*
 Mazurka (Coppelia Ballet) ... *Delibes*
 Strauss and Lanner Waltzes ... *arr. Wysocki*
 Presented by
 Fels Naptha Soap, 195 Great Portland Street, W.1
- 9.0 a.m. I.B.C. TIME SIGNAL**
HEALTH MAGIC
 Marta ... *Simons*
 Isn't it Romantic? ... *Rodgers*
 Jealousy ... *Gade*
 I Bring a Love Song ... *Romberg*
 Presented by
 The Society of Herbalists,
 Culpeper House, 21 Bruton Street, W.1
- 9.15 a.m. OLIVER KIMBALL**
The Record Spinner
 It's a Sin to Tell a Lie ... *Mayhew*
 Selection—The Merry Widow ... *Lehar*
 Sarah the Sergeant-Major's
 Daughter ... *Saville*
 Enty of the Bayards ... *Holvorsen*
 Presented by
 Bismag, Ltd., Braydon Road, N.16
- 9.30 a.m. TUNES WE ALL KNOW**
 Tunes of Not-so-Long-Ago.
 Selection—Evergreen ... *Woods*
 On Ilkla Moor ... *Traditional*
- 9.30 a.m. Tunes We All Know—contd.**
 There is a Tavern in the Town ... *Traditional*
 John Peel ... *Traditional*
 Presented by
 Limestone Phosphate, Braydon Road, N.16
- 9.45 a.m. WALTZ TIME**
With Billy Bisset and His Waltz Time
Orchestra
 LOUISE ADAMS, ROBERT ASHLEY and
 THE WALTZ TIMERS
 The Dance Goes On ... *Mayerl*
 Memories.
 The Waltz in Swingtime ... *Kern*
 Mello 'Cello.
 Let Me Call You Sweetheart ... *Whitson*
 Presented by
 Phillips' Dental Magnesia, 179 Acton Vale, W.3
- 10.0 a.m. TEN O'CLOCK TEMPO**
 Too Good to be True ... *Boland*
 Did Your Mother Come from Ireland?
 Andalusia ... *Gomez*
 Singing a Happy Song ... *Meskill*
 Presented by
 Zambuk, C. E. Fulford, Leeds
- 10.15 a.m. THE OPEN ROAD**
 Open Air Brigade ... *Leon*
 Old Father Thames ... *Hogan*
 Put on an Old Pair of Shoes ... *Hill*
 Throwing Stones at the Sun ... *Simon*
 The Fountain ... *Delibes*
 Presented by
 Carter's Little Liver Pills,
 64 Hatton Garden, E.C.1
- 10.30 a.m. POPULAR CONCERT**
 Narcissus ... *Nevin*
 Handkerchief Dance ... *Grainger*
 Kashmiri Love Song ... *Woodforde Finden*
 Blumentien ... *Lange, arr. Bluthgen*
 Presented by
 Macleans, Ltd., Great West Road, Brentford
- 10.45 a.m. TEN FORTY-FIVE AND ALL THAT**
 On My Little Toboggan ... *Box*
 Red Roofs of Brittany ... *Watson*
 It Ain't Nobody's Biz'ness What I Do ... *Browne*
 Selection—Lime-light ... *Woods*
- 11.0 a.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. RAINBOW RHYTHM**
 My Girl's a Rhythm Fan ... *Box*
 Vamp of Havana ... *Gilbert*
 Swing is the Thing ... *Bloom*
 Without Rhythm ... *Sigler*
 Presented by the makers of
 Tintex,
 199 Upper Thames Street, E.C.4
- 2.15 p.m. ADVANCE FILM NEWS**
 When Did You Leave Heaven? ... *Bullock*
 A Fine Romance ... *Kern*
 Lonely Road ... *Ansell*
 Man of My Dreams ... *Meskill*
 Presented by
 Associated British Cinemas,
 30 Golden Square, W.1
- 2.30 p.m. TITANIA'S DREAM**
 The Gnomes Guard ... *Watzlaff*
 Fairy Whispers—Intermezzo ... *Rhode*
 The Frog King's Parade ... *Kronberger*
 On a Local Train Journey.
 Presented by
 Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL**
A QUARTER-HOUR PROGRAMME
 FOR BOYS AND GIRLS
 "The Wedge-Tailed Eagle"
BIRTHDAY GREETINGS
 from
 Uncles Bob, Tom and Benjie
 A Delayed Transmission from London
- 5.15 p.m. FINGERING THE FRETS**
 A Programme for Instrumental Enthusiasts
 Waltzing to the Guitar.
 Southern Serenade ... *Norman*
 Love, For Ever I Adore You ... *Miller*
 Rhapsody in Blue ... *Gershwin*
- 5.30 p.m. REQUEST PROGRAMME**
 Moonlight—and a Violin was Playing ... *Jesson*
 Good-morning Glory ... *Gordoh*
 Sugar Hill Function ... *Holmes*
 A Little Bit Later On ... *Neiburg*
- 5.45 p.m. WHAT'S ON IN LONDON**
 News of the Latest Films, Shows and
 Other Attractions
- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) WINTER SPORTS**
 Singing a Happy Song ... *Meskill*
 I've Had a Rum ... *Weston*
 The Happy Whistler ... *Baptiste*
 Out of the Blue ... *Bath*
 Presented by
 Swiss Hotel Plan, Ltd.,
 6 Lower Regent Street, S.W.1
- 12.15 a.m. DANCE MUSIC**
 A Little Bit Later On ... *Neiburg*
 A Fine Romance—Fox trot ... *Kern*
 Take My Heart—Fox trot ... *Young*
 I Want the Whole World to Love You ... *Bryan*
- 12.30 a.m. I.B.C. TIME SIGNAL**
 Sing Me a Swing Song ... *Carmichael*
 Supposin'—Fox trot ... *Evans*
 Butterflies in the Rain ... *Myers*
 When the Poppies Bloom Again ... *Towers*
 I'll Never Let You Go ... *Ellis*
 Black Minnie's Got the Blues ... *Meskill*
 South Sea Island Magic ... *Tomerlin*
 Bye, Bye, Baby—Fox trot ... *Hirsch*
- 1.0 a.m. I.B.C. Goodnight Melody and**
Close Down.

Wednesday, Jan. 6th

Thursday, Jan. 7th

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. **De Reszke Minor**
TEST MATCH BROADCAST
- 8.15 a.m. **I.B.C. TIME SIGNAL**
HAPPY DAYS
Grinning ... *Benatzky*
The Dancing Bear ... *Munsonius*
Nothing is Sweeter Than You ... *Charles*
The Travelling Salesman ... *London*
Presented by the manufacturers of
Wincarnis and Wincarnis Jelly,
Wincarnis Works, Norwich
- 8.30 a.m. **CHEERFUL MORNING MELODIES**
This'll Make You Whistle ... *Sigler*
The Yodelling Toreador ... *Van Dusen*
Charlie Kunz Piano Medley ... *arr. Kunz*
The Fleet's in Port Again ... *Gay*
Presented by
Juvigold,
21 Farringdon-Avenue, E.C.4
- 8.45 a.m. **SUNNY JIM'S PROGRAMME OF**
"FORCE" AND MELODY
With Sword and Lance ... *Starke*
Just a Corner of Heaven to Me ... *Stark*
Mausie ... *Abraham*
A Waltz Dream ... *Straus*
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1
- 9.0 a.m. **I.B.C. TIME SIGNAL**
DANCE MUSIC
Bye, Bye, Baby—Fox trot ... *Hirsch*
Miracles Sometimes Happen ... *Noble*
The Feather in Her Tyrolean Hat ... *Mills*
Swanee Moon—Fox trot ... *Leon*
Presented by
Sanitas,
51 Clapham Road, S.W.9
- 9.15 a.m. **OLIVER KIMBALL**
The Record Spinner
Policeman's Holiday ... *Ewing*
Jack of Diamonds ... *Gay*
Our Avenue ... *Weston*
Over the Waves ... *Rosas*
Presented by
International Chemical Co., Ltd.,
London, N.16
- 9.30 a.m. **POPULAR TUNES**
The Arcadians Overture ... *Monckton*
The Doll Dance ... *Brown*
Mountains o' Mourne ... *Collison*
Golden Rain ... *Waldeufel*
Presented by
Fynnon, Limited.
- 9.45 a.m. **PROGRAMME OF LIGHT MUSIC**
Entry of the Gladiators ... *Fucik*
Forget Me Not ... *Hesse*
Luna Waltz ... *Linche*
Take My Heart ... *Ahlert*
Presented by
California Syrup of Figs,
179 Acton Vale, W.3
- 10.0 a.m. **LISTEN TO VITBE**
A Little Bit Later On ... *Neiburg*
When the Poppies Bloom Again ... *Towers*
Sing a Song of Nonsense ... *Carmichael*
American Tour ...
Presented by
Vitbe Brown Bread,
Crayford, Kent
- 10.15 a.m. **MUSICAL CAVALCADE**
Liebesfreud ... *Kreisl*
My Lady Dainty ... *Hesse*
Coeur Brisé ... *Gillet*
Oxford Street (London Again Suite) ... *Coates*
Presented by the publishers of
Cavalcade,
Inveresk House, Strand, W.C.2
- 10.30 a.m. **POPULAR CONCERT**
Invitation to the Waltz ... *Weber, arr. Walter*
Love Everlasting ... *Friml*
Turkish Patrol ... *Michaëlis*
Lilac Domino ... *Cuwillier*
Chocolate Soldier ... *Straus*
Presented by
Maclean, Ltd., Great West Road, Brentford
- 10.45 a.m. **TEN FORTY-FIVE AND ALL THAT**
Hot Pie ... *Wagner*
Stars in My Eyes ... *Kreisl*
The Sport of Kings ... *Flanagan*
Eldorado March ... *Herbert*
- 11.0 a.m. **PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. **RAINBOW RHYTHM**
The Lady in Red ... *Dixon*
Turn on the Music ... *Guy*
Isn't It Romantic? ... *Rodgers*
Rhythm Saved the World ... *Chaplin*
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4
- 2.15 p.m. **ACCORDION ACCOMPANIMENT**
Little Audrey ... *Burnaby*
I Have Lost My Heart in Budapest ... *Mihalj*
Poor Little Angelina ... *Kennedy*
The Music Goes Round and Around ... *Reilly*
The Duck Song ... *Evans*
- 2.30 p.m. **SINCERELY YOURS**
Love, For Ever I Adore You ... *Miller*
I Only Have Eyes For You ... *Warren*
Did I Remember? ... *Adamson*
Take My Heart ... *Young*
Your Heart and Mine ... *Bloom*
Sweet Misery of Love ... *Hill*
There's No Substitute For You ... *Stillman*
In a Sentimental Mood ... *Ellington*
There Isn't Any Limit To My Love ... *Sigler*
- 3.0 p.m. **IN THE SADDLE**
The Jovial Huntsman ... *Morley*
Headin' Home ... *Washington*
Boots and Saddle ... *Powell*
Take Me For a Buggy Ride ... *Wilson*
Bells Across the Meadow ... *Ketelbey*
Empty Saddles ... *Hill*
The Fiddler's at the Forge ... *Ives*
Yip Neddly ... *Carr*
Riding the Range in the Sky ... *Carlton*
- 3.10 p.m. **SPECIAL OCCASIONS**
Rakoczy March ... *Berlioz*
What's the Reason? ... *Tomlin*
Eva ... *Lehar*
The Warbler's Serenade ... *Perry*
Presented by
Wincarnis Jelly,
Wincarnis Works, Norwich
- 3.45 p.m. **LIGHT ORCHESTRAL BREAK**
The Child and His Dancing Doll ... *Heykens*
April Kisses ... *Lang*
Scherzo (Sylvia) ... *le Thiere*
Grinning ... *Benatzky*
Whisper in My Ear ... *Aladar*
- 4.0 p.m. **TEA-TIME HOUR**
With **Debroy Somers and Other Artists**
Where There's You There's Me ... *Sigler*
Famous Radio Waltzes ...
Alone ... *Brown*
Faust (Operas in Rhythm) ... *arr. Somers*
Out in the Cold, Cold Snow ... *Haines*
Stealing Thru' the Classics ... *arr. Somers*
The Tiger's Tail ... *Thurban*
God Remembers Everything ... *Arden*
Palace Theatre Medley ...
Followed at 4.45 p.m. by
THE SPECIAL CHILDREN'S CORNER
Parade of the Tin Soldiers.
The Wrangle Taggle Gypsies.
On the Good Ship Lollipop.
Presented by
Horlick's, Slough, Bucks
- 5.0 p.m. **I.B.C. TIME SIGNAL**
HEALTH AND HAPPINESS
Entry of the Gladiators ... *Fucik*
There's a New World ... *Kennedy*
Here is My Song ... *Longstaffe*
Keep a Twinkle in Your Eye ... *Bloom*
Bond of Friendship ... *Rogan*
Presented by
Carter's Little Liver Pills,
54 Hatton Garden, E.C.1
- 5.15 p.m. **AT THE OPERA**
Celeste Aida (Aida) ... *Verdi*
Una Voce Poco Fa ... *Rossini*
La Donna è Mobile (Rigoletto) ... *Verdi*
Intermezzo (Cavalleria Rusticana) ... *Mascagni*
- 5.30 p.m. **MILITARY BAND CONCERT**
Two Little Fingers ... *Kling*
The Whistler and His Dog ... *Pryor*
The Cossack ... *Rimmer*
The March of the Mountain Gnomes ... *Eilenberg*
- 5.45 p.m. **WHAT'S ON IN LONDON**
News of the Latest Films, Shows and
Other Attractions
- 6.0 p.m. **PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) **AN HOUR OF DANCE MUSIC**
Me and the Moon—Fox trot ... *Hirsch*
Love Made the Song—Fox trot ... *Novello*
Music in Mav—Waltz ... *Novello*
It's a Sin to Tell a Lie—Fox trot ... *Mawhew*
Your Heart and Mine—Fox trot ... *Bloom*
You're Not the Kind—Fox trot ... *Hudson*
Everybody Dance—Quick step ... *Gordon*
When I'm With You—Fox trot ... *Gordon*
- 12.30 a.m. **I.B.C. TIME SIGNAL**
- 2.30 a.m. **POPULAR TUNES**
This'll Make You Whistle—Fox trot ... *Sigler*
A Star Fell Out of Heaven ... *Gordon*
Japanese Sandman—Slow Fox trot ... *Whiting*
San Francisco—Fox trot ... *Jurman*
Until To-morrow—Fox trot ... *Hoffer*
Around and Round the Old
Bandstand—Quick step ... *Leon*
When Lights are Low—Fox trot ... *Williams*
Did I Remember?—Fox trot ... *Donaldson*
- 1.0 a.m. **I.B.C. Goodnight Melody and**
Close Down.

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. **SINGING JOE**
Young Tom of Devon ... *Russell*
Ocean Tramps ...
When the Poppies Bloom Again ... *Towers*
Boots and Saddle ... *Whitcup*
Phil the Fluter's Ball ... *French*
Presented by
Reckitt's & Sons, Ltd.,
Hull
- 8.15 a.m. **I.B.C. TIME SIGNAL**
A Programme of Music by
SIR EDWARD GERMAN
Selection—Tom Jones
Selection—Merrie England.
Selection—Princess of Kensington.
Presented by
Reckitt's & Sons, Ltd.,
Hull
- 8.30 a.m. **THE COLGATE REVELLERS**
Pick Yourself Up ... *Kern*
Bye Bye Baby ... *Hirsch*
Here's Love in Your Eye ...
Rendezvous with a Dream ... *Robin*
Cabin on a Hill Top ... *Kalmar*
Presented by
Colgates Ribbon Dental Cream,
Colgate, Ltd., S.W.1
- 8.45 a.m. **SUNNY JIM'S PROGRAMME OF**
"FORCE" AND MELODY
Introduction to Act 3—Lohengrin ... *Wagner*
I Still Love Mary ... *Ramsay*
The Crocodile ... *Maitland*
Japanese Lantern Dance ... *Yoshimoto*
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1
- 9.0 a.m. **I.B.C. TIME SIGNAL**
DANCE MUSIC
Shoe Shine Boy—Fox trot ... *Chaplin*
Sing, Baby Sing—Fox trot ... *Pollaek*
Peter's Pop Keeps a Lollipop Shop ... *Long*
I Left My Sugar Standing in the
Rain—Fox trot ... *Kahal*
Presented by
Woodward's Gripe Water,
51 Clapham Road, S.W.9
- 9.15 a.m. **HEALTH MAGIC**
Black Eyes ... *Ferraris*
Bird Songs at Eventide ... *Coates*
Caroli ... *Freire*
Vienna Life ... *Strauss*
Presented by
The Society of Herbalists, Ltd.,
Culpeper House, 21 Bruton Street, W.1
- 9.30 a.m. **WINTER WISDOM**
Jubilee Dance Memories ...
Indian Love Call (Rose Marie) ... *Friml*
I Taught Her How to Play
Broop-Broop ... *le Clerq*
Du und Du Waltz (Die Fledermaus) ... *Strauss*
Presented by
Pineate Honey Cough Syrup,
Braydon Road, N.16
- 9.45 a.m. **PROGRAMME OF LIGHT MUSIC**
Katja the Dancer ... *Gilbert*
When Did You Leave Heaven? ... *Bullock*
Glow Worm Idyll ... *Lincke*
Take My Heart ... *Ahlert*
Presented by
Milk of Magnesia,
179 Acton Vale, W.3
- 10.0 a.m. **FRENCH CONCERT OF**
RELIGIOUS MUSIC
Relayed from
LISIEUX

AFTERNOON PROGRAMME

- 2.0 p.m. Followed at 4.45 p.m. by
PROGRAMMES IN FRENCH
Assn. des Auditeurs de Radio Normandie
- 2.0 p.m. Followed at 4.45 p.m. by
THE SPECIAL CHILDREN'S CORNER
Nursery Rhymes.
Sweet Kate.
If All the World was Paper.
Wynten, Blynken and Nod.
Wheezy Anna.
Presented by
Horlick's, Slough, Bucks
- 3.30 p.m. **SPECIAL OCCASIONS**
From Near and Far ... *arr. Hohne*
Austrian Waltz Melodies ...
Polly Wolly Doodle ... *Clare*
One of the Little Orphans of the
Storm ... *Haines*
Selection—The King Steps Out ... *Kreisl*
Presented by
Wincarnis Jelly,
Wincarnis Works, Norwich
- 3.45 p.m. **POPULAR SELECTIONS**
Hawaiian Waltz Medley ...
Did Your Mother Come from
Ireland? ... *Kennedy*
Waltz (String Serenade) ... *Tchaikowsky*
A Feather in Her Tyrolean Hat ... *Mills*
Presented by
D.D.D.,
Fleet Lane, E.C.4
- 4.0 p.m. **TEA-TIME HOUR**
With **Debroy Somers and Other Artists**
Maid of Brazil ... *Marsden*
I Wagga da Stick ... *Gunn*
Hot Chutney ... *Jennings*
Plays of the Waves ... *Robrecht*
Forgiven ... *Milne*
Passing of the Regiments ... *Winter*
His Majesty's Theatre Medley ...
- 5.0 p.m. **I.B.C. TIME SIGNAL**
A QUARTER-HOUR PROGRAMME
FOR BOYS AND GIRLS
"The Adventures of One-Eyed Pete"
BIRTHDAY GREETINGS
from
Uncles Bob, Tom and Benjie
A Delayed Transmission from London
- 5.15 p.m. **VAUDEVILLE**
Pianotrope ... *Elisalde*
Smile for Me ... *Strauss*
Our Avenue ... *Weston*
On My Little Toboggan ... *Box*
You Don't Understand ... *Ellis*
Old Fashioned Love ... *Mach*
My Kingdom for a Kiss ... *Warren*
Joey the Clown ... *Myers*
- 5.45 p.m. **WHAT'S ON IN LONDON**
News of the Latest Films, Shows and
Other Attractions
- 6.0 p.m. **PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight) **AN HOUR OF DANCE MUSIC**
Wood and Ivory—Fox trot ... *Phillips*
Sing, Sing—Fox trot ... *Prima*
I Heard a Song in a Taxi ... *Henderson*
Tormented—Slow Fox trot ... *Hudson*
When Did You Leave Heaven? ... *Bullock*
I Can't Escape from You ... *Robin*
No Regrets—Fox trot ... *Donaldson*
Until To-morrow—Quick step ... *Hoffer*
- 12.30 a.m. **I.B.C. TIME SIGNAL**
- 12 (midnight) **HEALTH AND HAPPINESS**
Miracles Sometimes Happen ... *Noble*
Don't Look Now—Fox trot ... *Chaplin*
Spaish Jake—Rumba ... *Henderson*
I've Found a New Baby ... *Palmer*
The One Rose—Fox trot ... *Lyons*
Although—Waltz ... *Evans*
It's Like Reaching for the Moon ... *Sherman*
When I'm With You—Fox trot ... *Gordon*
- 1.0 a.m. **I.B.C. Goodnight Melody and**
Close Down.

For PARIS (Poste Parisien) and RADIO LUXEMBOURG programmes, see page 39.

Friday, Jan. 8th

Saturday, Jan. 9th

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. NORMANDY CALLING!**
Entrance of the Little Fauns ... *Pierné*
Naila—Intermezzo Fox trot ... *Delibes*
Spring's Delight ... *Aibout*
Knave of Diamonds ... *Steele*
- 8.15 a.m. I.B.C. TIME SIGNAL.**
YOUR OLD FRIEND DAN
Supposin' ... *Evans*
Good Evening Pretty Lady ... *Evans*
Grey Day ...
Presented by
Johnson's Wax Polish,
West Drayton, Middlesex
- 8.30 a.m. POPULAR MELODIES**
Records chosen by Donald Watt
Jolly Good Company ... *Wallace*
Alice Blue Gown ... *Tierney*
Feminine Fancies ...
Where the Black-Eyed Susans Grow ... *Whiting*
Presented by
Parmint, 161 Smedley Street, S.W.8
- 8.45 a.m. SUNNY JIM'S PROGRAMME**
OF "FORCE" AND MELODY
The Stein Song ... *Fenstead*
I Lost My Heart to a Melody ... *Strachey*
Following the Drum (Viktoria and
Her Hussar) ... *Abraham*
The Doll Dance ... *Brown*
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1
- 9.0 a.m. I.B.C. TIME SIGNAL.**
TUNES FROM THE TALKIES
AND SHOWS
Unbelievable (Swing Along) ... *Brookes*
Cheer Up (Cheer Up) ... *Mayerl*
Selection—Over She Goes ... *Mayerl*
Internationale (Everything is
Rhythm) ... *Meskill*
Presented by the makers of
Chix, 8 Devonshire Grove, London, S.E.15
- 9.15 a.m. LIGHT ORCHESTRAL MUSIC**
Ginger Snaps ... *Bourdon*
Soirée d'Ete ... *Waldteufel*
Japanese Carnival ... *de Basque*
A Waltz Dream—Potpourri ... *Straus*
- 9.30 a.m. RADIO FAVOURITES**
Liebestraum ... *Liszt, arr. Somers*
Oua, Oua ...
Chinese Blues ... *Cotterill*
A Feather in Her Tyrolean Hat ... *Mills*
Presented by
Brooke Bond & Co., Ltd., London, E.1
- 9.45 a.m. NURSE JOHNSON**
Bye, Bye, Baby ... *Hirsch*
Gold and Silver Waltz ... *Lehar*
A Waltz Was Born in Vienna ... *Loewe*
When Day is Done ... *de Sylva*
Presented by
California Syrup of Figs, 179 Acton Vale, W.3
- 10.0 a.m. KITCHEN WISDOM**
The Fleet's in Port Again ... *Gay*
When Irish Eyes Are Smiling ... *Ball*
The Way You Look To-night ... *Kern*
The Grasshoppers' Dance ... *Bucalossi*
Presented by
Borwick's Baking Powder,
1 Bunhill Row, E.C.1
- 10.15 a.m. VARIETY**
Flanagan and Allen Memories ... *Flanagan*
Until To-day ... *Davis*
When a Lady Meets a Gentleman
Down South ... *Oppenheim*
Gay Gossoon ... *Ossman*
- 10.30 a.m. POPULAR CONCERT**
Tarantelle de Concert Greenwood, arr. Godfrey
Deep in My Heart (The Student
Prince) ... *Romberg*
Poème ... *Fibich*
The Fiddler's at the Forge ... *Ives*
Presented by
Macleans, Ltd., Great West Road, Brentford
- 10.45 a.m. TEN FORTY-FIVE AND ALL THAT**
I'll Do My Best to Make You Happy ... *Noble*
On the Track ... *Simpson*
An Elephant Never Forgets ... *Schumann*
A Fine Romance ... *Kern*
- 11.0 a.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. RAINBOW RHYTHM**
I'm Dancing on a Rainbow ... *Brown*
Good Evening, Pretty Lady ... *Evans*
Everything's in Rhythm With My
Heart ... *Sieger*
South American Joe ... *Caesar*
Presented by the makers of
Tintex, 199 Upper Thames Street, E.C.4.
- 2.15 p.m. SCOTCH PLAID**
Scottish March ...
Roaming in the Gloaming ... *Lauder*
The Border Ballad ... *Cowen*
Aiberdeen Awa' ...
- 2.30 p.m. GRAVE AND GAY**
She Fell for a Fella from Oopsala ... *Butler*
Blue Tune ... *Ellington*
Boris on the Bass ... *Arden*
I Cried For You ... *Arnheim*
The Travelling Salesman ... *London*
When the Poppies Bloom Again ... *Towers*
The Duck Song ... *Evans*
You're Not the Kind ... *Hudson*
Sarah the Sergeant Major's
Daughter ... *Saville*
- 3.0 p.m. LIGHT ENTERTAINMENT**
Pussy Cat's Parade ... *Watslaff*
The Clock is Playing ... *Blaauw*
Moonlight at Sans Souci ... *Rotter*
The Hobo's Spring Song ... *Hill Billies*
The Dicky Bird Hop ... *Gowley*
Amoureuse—Waltz ... *Berger*
The Whisper Waltz ... *Burke*
Flor Gitana ... *Ferraris*
Morgenblatter ... *Strauss, arr. Hohne*
- 3.30 p.m. SPECIAL OCCASIONS**
Polonaise Militaire ... *Chopin, arr. Walter*
Sorrento by the Sea ... *Henderson*
The Yodelling Ranger ... *Rodgers*
Springtime Reminds Me of You ... *Rotter*
Presented by
Wincarnis Jelly, Wincarnis Works, Norwich
- 3.45 p.m. THE RHYTHM OF THE RUMBA**
Cuban Pete ... *Norman*
Amapola ... *Chamfleury*
The Cuban Cabby ... *Cavanaugh*
El Capullito de Aleli ... *Hernandez*
Rumba Tambah ... *Hernandez*
- 4.0 p.m. TEA-TIME HOUR**
With Debroy Somers and Other Artists
Good-bye Trouble ... *Spoliensky*
Irving Berlin's Songs ... *arr. Zalva*
Oo-Oo-Ooh ...
Rhythm ... *Dale*
Bolero ... *Ravel*
Quality Court ... *Fletcher*
Binker ... *Fraser-Simson*
Daly Memories ...
Followed at 4.45 p.m. by
THE SPECIAL CHILDREN'S CORNER
Come Out, Come Out, Where Ever You Are.
White Sand and Grey Sand
Verse—Will You Walk a Little Faster?
Come Unto These Yellow Sands.
I Do Like To Be Beside the Seaside.
Billy Boy.
Let's All Sing Like the Birdies Sing.
Presented by
Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL.**
A QUARTER-HOUR PROGRAMME
FOR BOYS AND GIRLS
The Tower of London
H. H. Ainsworth
BIRTHDAY GREETINGS
from
Uncles Bob, Tom and Benjie.
A Delayed Transmission from London
- 5.15 p.m. VARIETY ON RECORDS**
Dixieland Shuffle ... *Haggard*
An Elephant Never Forgets ... *Schumann*
There Goes My Headache ... *Rasaf*
Back in Those Old Kentucky Days ... *Brown*
Ring Down the Curtain ... *Kester*
Blow the Man Down ... *Breen*
Swing Along ... *Cook*
Lollipop ... *Reser*
- 5.45 p.m. WHAT'S ON IN LONDON**
News of the Latest Films, Shows and
Other Attractions
- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight)
EXTENSION NIGHT
DANCING TILL 2 a.m.
Popular Dance Bands Record Your
Favourite Tunes
I.B.C. GOOD-NIGHT MELODY
AND CLOSE DOWN
2.0 a.m.
I.B.C. Time Signal, 12.30 a.m., 1.0 a.m., 1.30 a.m.

RADIO NORMANDY

269.5 m., 1113 Kc/s.

MORNING PROGRAMME

- 8.0 a.m. MUSICAL CAVALCADE**
Waltz of the Hours (Coppélia) ... *Delibes*
Serenade ... *Schubert*
Dance of the Tumbiers (The Snow
Maiden) ... *Rimsky Korsakov*
Entr'acte Gavotte (Mignon) ... *Thomas*
Presented by the publishers of
Cavalcade,
Inveresk House, Strand, W.C.2
- 8.15 a.m. I.B.C. TIME SIGNAL**
LIGHT MUSIC
One Rainy Afternoon ... *Stern*
A Fine Romance ... *Kern*
From Far and Near ... *arr. Hohne*
Sing a Song of Nonsense ... *Carmichael*
- 8.30 a.m. HAPPY DAYS**
A Feather in Her Tyrolean Hat ... *Mills*
Music in May ... *Novello*
Piano Pastimes ... *Deneke*
I Left My Sugar Standing in the
Rain ... *Kahal*
Presented by
Odol, Odol Works, Norwich
- 8.45 a.m. SUNNY JIM'S**
SPECIAL CHILDREN'S PROGRAMME
OF "FORCE" AND MELODY
Passing of the Regiments ... *arr. Winter*
Song of the Highway ... *May*
Will You Walk a Little Faster? *Fraser Simson*
The Ants' Parade ... *Rathke*
Presented by
A. C. Fincken & Co.,
195 Great Portland Street, W.1
- 9.0 a.m. I.B.C. TIME SIGNAL**
SOME POPULAR RECORDS
Nola ... *Arnold*
Russian Song ... *Abraham*
Vivienne ... *Finch*
Bye, Bye, Baby ... *Hirsch*
Presented by
Bile Beans, C. E. Fulford, Ltd., Leeds
- 9.15 a.m. MILITARY BAND MUSIC**
Sing as We Go ... *Parr-Davies*
The Warbler's Serenade ... *Perry*
Wedding of the Rose ... *Jessel*
The Grenadiers Waltz ... *Waldteufel*
- 9.30 a.m. A Quarter of an Hour's**
ENTERTAINMENT
FOR MOTHER AND THE CHILDREN
Presented by
UNCLE COUGHDROP
and the
"PINEATE" 'AUNTS AND UNCLER
Presented by
Pineate Honey Cough Syrup,
Braydon Road, N.16
- 9.45 a.m.**
THE LONDON PALLADIUM ORCHESTRA
(Electrical Recordings)
Live, Laugh and Love ... *arr. Herbert*
Medley of Sanderson's Songs ... *Sanderson*
A Birthday Serenade ... *Lincke*
Wedded Whimsies ... *arr. Alford*
- 10.0 a.m. LISTEN TO VITBE**
Did Your Mother Come from
Ireland? ... *Kennedy*
Side by Side ... *Mayerl*
Happy Hammers ... *Lamprecht*
I Dream of San Marino ... *Shields*
Presented by
Vitbe Brown Bread, Crayford, Kent
- 10.15 a.m. DANCE MUSIC**
The Magic of You—Rumba ... *Grainger*
Organ Grinder's Swing—Fox trot ... *Hudson*
The Waltz in Swing Time ... *Kern*
The Dixieland Band—Fox trot ... *Mercer*
- 10.30 a.m. POPULAR CONCERT**
Japanese Carnival ... *de Basque*
Penny in the Slot ... *Ashworth*
For You Alone ... *Gehl*
Valse Bohémienne ... *Coleridge Taylor*
Presented by
Macleans, Ltd., Great West Road, Brentford
- 10.45 a.m. TEN FORTY-FIVE AND ALL THAT**
The Parade of the Tin Soldiers ... *Jessel*
Marta—Rumba ... *Simon*
A Little Robin Told Me So ... *Davis*
The Miller's Daughter Marianne ... *Kennedy*
- 11.0 a.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

AFTERNOON PROGRAMME

- 2.0 p.m. THE MAGIC CARPET**
The Valparaiso ... *Wayne*
One Night in Monte Carlo ... *Silver*
Klondyke Kate ... *Lisbona*
Hawaiian Paradise ... *Owens*
Good night, Vienna ... *Posford*
Andalusia ... *Gomez*
South Sea Island Magic ... *Tomerlin*
Chinatown, My Chinatown ... *Schwartz*
Two Hearts in Cuba ... *Marsedo*
- 2.30 p.m. FINGER BUSY-NESS**
Harmonising ... *Elizalde*
This is the Day of Days ... *Dixon*
The Forester's Daughter ... *Kutsch*
My Wild Cat ... *Woods*
On My Little Toboggan ... *Box*
Whistling Rufus ... *Mills*
The Garden where the Praties Grow
Trad., arr. Liddle
Honeysuckle ... *Mayerl*
The Dancing Tailor ... *May*
- 3.0 p.m. ON PARADE**
Parade of the Puppets ... *Kuhn*
I Love a Parade ... *Rodgers*
Eric Coates Parade Medley ... *Coates*
Easter Parade ... *Berlin*
The Pussy Cat's Parade ... *Watslaff*
My Love Parade ... *Schertstinger*
Parade of the Tin Soldiers ... *Jessel*
The Match Parade ... *Lockton*
The Mosquitoes' Parade ... *Whitney*
- 3.30 p.m. RAINBOW RHYTHM**
Lost My Rhythm, Lost My Music ... *Brown*
You Look So Sweet, Madame ... *Heyman*
Charlie Kunz Piano Medley ...
Sing, Baby, Sing ... *Yellen*
Presented by the makers of
Tintex,
199 Upper Thames Street, E.C.4
- 3.45 p.m. HAWAIIAN QUARTER-HOUR**
Akaka Falls ...
Waialeale ...
Maori Brown Eyes ...
Flower Lei ...
Presented by
Ladderix, Ltd.,
Slough, Bucks
- 4.0 p.m. TEA-TIME HOUR**
With Debroy Somers and Other Artists
Make it a Party ... *Wallace*
Dance of the Tumbiers ... *Korsakov*
Nothing at All in Particular.
Waltz ...
Fighting Strength ... *Jordan*
Lohengrin Act III Prelude ... *Wagner*
The Riff Song ... *Romberg*
Rhythm Lullaby ... *Rasaf*
Jack in the Box ... *Myers*
Water Boy ...
The Old Galety ...
Followed at 4.45 p.m. by
THE SPECIAL CHILDREN'S CORNER
Three Little Wolves.
Funiculi Funicula.
Planting Cabbages.
Baby's Birthday Party.
Presented by
Horlick's, Slough, Bucks
- 5.0 p.m. I.B.C. TIME SIGNAL**
A QUARTER HOUR PROGRAMME
FOR BOYS AND GIRLS
A sketch
"The Safe Lock-Up"
BIRTHDAY GREETINGS
from
Uncles Bob, Tom and Benjie
A Delayed Transmission from London.
- 5.15 p.m. SWING MUSIC**
A Request Programme from S. T. Sims of
Chatham
- Nobody's Sweetheart ... *Schoebel*
Mellow as a Cello ... *Rollins*
Muskrat Ramble ...
White Jazz ... *Gifford*
- 5.30 p.m. TROISE AND HIS MANDOLIERS**
(Electrical Recordings)
Lady, Sing Your Gipsy Song ... *Damerell*
Nights of Gladness ... *Acliffe*
Havana Heaven ... *Johnson*
Ballarina ... *Kennedy*
- 5.45 p.m. WHAT'S ON IN LONDON**
News of the Latest Films, Shows and
Other Attractions
- 6.0 p.m. PROGRAMMES IN FRENCH**
Assn. des Auditeurs de Radio Normandie

EVENING PROGRAMME

- 12 (midnight)
EXTENSION NIGHT
DANCING TILL 2 a.m.
Popular Dance Bands Record Your
Favourite Tunes
I.B.C. GOOD-NIGHT MELODY
AND CLOSE DOWN
2.0 a.m.
I.B.C. Time Signal, 12.30 a.m., 1.0 a.m., 1.30 a.m.

PARIS (Poste Parisien)

312.8 m., 959 Kc/s.

Monday, January 4

10.35 p.m. **RAINBOW RHYTHM**
 Amapola ... Chamfleury
 Mississippi Mud ... Barrys
 I Left My Sugar Standing in the Rain ... Kahal
 Orange Blossom ... Mayerl
 Broadway Rhythm ... Brown
 Presented by the makers of Tintex,
 199 Upper Thames Street, E.C.4

10.50 p.m. **TED LEWIS AND HIS ORCHESTRA**
 (Electrical Recordings)
 Happiness Ahead ... Wrubel
 Headin' for Better Times ... Tobias
 She's Funny That Way ... Morel
 Ho Hum ... Suesse

11.5 p.m. **I.B.C. TIME SIGNAL.**
 I.B.C. Goodnight Melody and Close Down.

Tuesday, January 5

10.30 p.m. **DANCE MUSIC AND CABARET**
 Relayed from the Scheherazade Night Club
 Commentary in English

Wednesday, January 6

10.30 p.m. **RAINBOW RHYTHM**
 The Lady in Red ... Dixon
 Turn on the Music ... Gay
 Isn't it Romantic? ... Rodgers
 Rhythm Saved the World... Cahn
 Presented by the makers of Tintex,
 199 Upper Thames Street, E.C.4

10.45 p.m. **RADIO STARS**
 Aren't We All? ... de Sylva
 A Musical Impression of "The Three Sisters"
 When the Poppies Bloom Again ... Towers
 Supposin' ... Evans
 Presented by "Radio Pictorial"

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

Thursday, January 7

10.30 p.m. **RAINBOW RHYTHM**
 I'm Dancin' on a Rainbow ... Brown
 Good Evening, Pretty Lady ... Evans
 Everything's in Rhythm With My Heart ... Sigler
 South American Joe ... Caesar
 Presented by the makers of Tintex,
 199 Upper Thames Street, E.C.4

10.45 p.m. **FROM THE THEATRE**
 Musical Comedy Marches.
 Music in May (Careless Rapture)... Novello
 The Mounties (Rose Marie) ... Friml
 Nuns' Chorus (Casanova) ... Strauss

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

Friday, January 8

Evening Programme
FRENCH THEATRE RELAY

Saturday, January 9

10.30 p.m. **RAINBOW RHYTHM**
 Lost My Rhythm, Lost My Music... Brown
 You Look So Sweet, Madame ... Wimperis
 Charlie Kunz Piano Medley ... arr. Kunz
 Sing, Baby, Sing—Fox trot ... Yellen
 Presented by the makers of Tintex,
 199 Upper Thames Street, E.C.4

10.45 p.m. **SWING MUSIC**
 Swing That Music ... Armstrong
 China Boy ... Winfree
 Solitude ... Ellington
 When Day is Done ... de Sylva

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

RADIO LUXEMBOURG

1293 m., 232 Kc/s.

Monday, January 4

9.15—9.30 a.m. **GOOD-MORNING PROGRAMME**
 Spanish Gipsy Dance ... Marquina
 Pusztta ... Mikaly
 Zip Zip ... Byron
 Daly's Theatre Waltz Memories.
 Presented by Horlick's, Slough, Bucks

Tuesday, January 5

9.30—9.45 a.m. **MUSICAL MENU**
 With Mrs. Jean Scott
 Shadow Waltz ... Warren
 Goodnight Sweetheart ... Noble
 Naila ... Delibes
 I'm in a Danting Mood ... Sigler
 Presented by Brown & Polson,
 43 Shoe Lane, E.C.4

6.30—6.45 p.m. **THE ROWNTREE'S MELODY MAKERS.**
 In Dance Memories
 Hallelujah ... Youmans
 Painting the Clouds with Sunshine.
 Your Eyes ... Stolz
 Tickle the Ivories ... Confrey
 Somebody Stole My Gal ... Woods
 You're Driving Me Crazy ... Woods
 Sing As We Go ... Parr-Davies
 Presented by Rowntree's Gums and Pastilles,
 York

Wednesday, January 6

9.15—9.30 a.m. **GOOD-MORNING PROGRAMME**
 The Sparrows—Polka ... Glombig
 Supposin' ... Evans
 The Merry Teddy ... Pala
 Selection of Popular Viennese Waltzes.
 Presented by Horlick's, Slough, Bucks

Thursday, January 7

9.30—9.45 a.m. **MUSICAL MENU**
 With Mrs. Jean Scott
 Tell Me To-night ... Spoliansky
 When the Poppies Bloom Again ... Towers
 Moon Song ... Johnston
 Organ Grinder's Swing ... Hudson
 Presented by Brown & Polson,
 43 Shoe Lane, E.C.4

Friday, January 8

9.15—9.30 a.m. **GOOD-MORNING PROGRAMME**
 Malaga ... Rixner
 Doll Waltz.
 The Busy Bee ... Bendix
 Musical Comedy Switch.
 Presented by Horlick's, Slough, Bucks

Saturday, January 9

9.30—9.45 a.m. **MUSICAL MENU**
 With Mrs. Jean Scott
 Gipsy Love ... Lehar
 My Kingdom for a Kiss ... Warren
 In the Shadows ... Finch
 You Turned the Tables on Me ... Alier
 Presented by Brown & Polson,
 43 Shoe Lane, E.C.4

PARIS (Poste Parisien)

312.8 m., 959 Kc/s.

SUNDAY (continued from page 34)

6.0 p.m. **POPULAR CONCERT**
 Hungarian Dance ... Brahms
 Schon Rosmarin ... Kreisler
 The Drum Major ... Newton
 Where the Lemons Bloom ... Strauss, arr. Hohne
 Presented by Macleans, Ltd.,
 Great West Road, Brentford

6.15 p.m. **LET'S GO ROUND TO NORMAN LONG'S**
 Featuring NORMAN LONG AND RENARA
 With SIDNEY JEROME AND HIS ORCHESTRA
 Presented by Kruschen Salts, Adelphi, Salford

6.30 p.m. **HEALTH AND HAPPINESS**
 Garde Republicaine ... Emmerson
 Smile Darn Ya, Smile ... O'Flynn
 Smugglers ... Mortimer
 Sing As We Go ... Parr
 Knightsbridge March ... Coates
 Presented by Carter's Little Liver Pills,
 64 Hatton Garden, E.C.1

6.45—7.0 p.m. **VARIETY**
 A Feather in Her Tyrolean Hat ... Mills
 Did I Remember? ... Adamson
 Jungle Fever ... Ditz
 Way Down Yonder in New Orleans.
 Presented by Thorn's Portable Buildings,
 Brampton Road, Bexley Heath, Kent

10.30 p.m. **FROM THE OPERA**
 Tannhauser—Overture ... Wagner
 They Call Me Mimi (La Bohème)... Puccini
 Anvil Chorus (Il Trovatore) ... Verdi
 Storm Music (Ivan the Terrible)
 Rimsky Korsakow
 (Continued in column 4)

RADIO CÔTE D'AZUR

(JUAN-LES-PINS)

235.1 m., 1.276 Kc/s.

NEW TRANSMISSIONS

TUNE IN
 TO
 THE SUNNY SOUTH

LATE AFTERNOON LATE EVENING

Commencing at 5.0 p.m. Commencing at 10.30 p.m.

I.B.C. Goodnight Melody
 11.30 p.m.

PARIS (Poste Parisien)

(Continued from column 1)

10.45 p.m. **SOME POPULAR RECORDS**
 You've Got the Wrong Rumba ... Sigler
 Take My Heart ... Young
 Breakfast in Harlem ... Henderson
 Nola ... Arndt
 Presented by Bile Beans,
 C. E. Fulford, Ltd., Leeds

11.0 p.m. **CABARET**
 The Object of My Affection ... Tomlin
 Tell Me To-night ... Spoliansky
 Freddie Dosh Impressions.
 So Must Our Love Remain ... Lehar
 More Than you Know ... Youmans
 The Leech ... Jones
 Dixie Isn't Dixie Any More ... Mercer
 Walking My Baby Back Home ... Turk
 I Dream of San Marino ... Shields

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

RADIO LJUBLJANA

569.3 m., 527 Kc/s.

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

Friday, January 8

9.30 p.m. **I.B.C. CONCERT**
 TIME FOR DANCING
 Red Pepper ... Lodge
 Sailing Along on a Carpet of Clouds ... Sigler
 Soft Lights and Sweet Music ... Berlin
 Hot Feet ... McHugh
 Mammy Bong ... Lodge
 Hobo, You Can't Ride this Train ... Armstrong
 If You Were the Only Girl ... Ayer
 In a Shelter from a Shower ... Whiting

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