

LUXEMBOURG
NORMANDY : LYONS
PROGRAMMES
Aug. 22-28

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RADIO PICTORIAL

THE MAGAZINE FOR EVERY LISTENER

3^D

EVERY
FRIDAY

★ SPECIAL

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FEATURES
and PICTURES



Paula
GREEN

VISIT

"THE RENDEZVOUS OF THE STARS"

STAND NO. 105 AT RADIOLYMPIA
IS "RADIO PICTORIAL'S" STAND
AND IT WILL BE THE MECCA OF
EVERY RADIO FAN

WOULD you like to add a brilliant array of autographs to your collections? You will have the opportunity at Radiolympia this year, if you make a point of visiting Stand No. 105, "Radio Pictorial's" "Rendezvous of the Stars."

Not only will you be able to secure autographs, but you will be able to see and chat with all your favourite stars.

Arrangements have been made whereby all the Radiolympia stars and many other brilliant radio favourites will visit "The Rendezvous of the Stars" at various times during the day expressly to meet their fans.

The times scheduled for the first four days—Wednesday, August 25, to Saturday, August 28, inclusive—are: 2.30 p.m., 4 p.m., 5.30 p.m., 7 p.m., 8 p.m., and 9.30 p.m.

PAULA GREEN, ERIC COATES, THE TWO LESLIES, SANDY POWELL, SUTHERLAND FELCE, BERTHA WILLMOTT, BERYL ORDE, HAVER and LEE, BOBBY HOWELL and members of his band, VINE, MORE and NEVARD, HARRY FARMER, DONALD THORNE, are just a few of the stars whose signatures you will be able to obtain at "The Rendezvous of the Stars."

In addition, many other famous stars—the leading crooners, comedians, and band leaders—have kindly consented to appear at various sessions.

Come along to "The Rendezvous of the Stars" at any of these times:

2.30 p.m., 4 p.m., 5.30 p.m., 7 p.m., 8 p.m., and 9.30 p.m., and you will be sure to find several of the stars named on this page who will be there to autograph your books and programmes.

In addition, there will always be other SURPRISE visitors to "The Rendezvous of the Stars."

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Look out next week for more names!



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No. 188

RADIO PICTORIAL

The Magazine for Every Listener

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MANAGING EDITOR..... K. P. HUNT

ASST. EDITORS..... {HORACE RICHARDS
MARGOT JONES

THERE'S LAUGHTER IN THE AIR!



WISECRACKS by THE WEEK'S WITTIEST BROADCASTERS

PLAYWRIGHT (explaining new script): Now, for the end of the second act I've got a really swell idea. The hero has been captured by bandits... they are trying to hang him on a tree-trunk, but nobody can find any rope. At this stage the orchestra begins to play "The Lost Chord."

(By SUTHERLAND FELCE, compèring "A World of Radio," relayed from the Radiolympia Theatre, National, August 25.)

The policeman pulled up a motorist for jumping the traffic lights.

"Let me go, constable," pleaded the offender. "I've got an awful lot to do this evening. I've got to shoot three men, wreck an express train, and blow up three houses."

"Oh," glared the bobbie, "trying to be fresh, eh?"

"No," replied the other suavely, "I'm a B.B.C. sound-effects engineer."

(By LESLIE SARONY, appearing with Leslie Holmes in the Radiolympia show, August 25.)

The railway porter looked searchingly at the three blondes waiting on the platform.

"Aren't you the crooning trio who sang on the radio to-night?"

"That's right," one of them told him. "We were making our debut on the air."

"And where are you girls bound for now?"

"We're just off to the North of Scotland."

The porter sniffed. "H'm," he remarked, "I suppose that's as good a place to hide as any!"

(By FRED YULE, playing in radio version of "Captain Kettle," on National to-night, August 20.)

CHARING CROSS ROAD DIALOGUE:

"Did you know poor old Joe Gags, the comedian?"

"The one who's jumped out of a sixth-story window?"

"Yes, he meant to jump out of a seventh-story window, but lost his nerve."

(By HARRY CHAMPION veteran music-hall star, whom you can hear in Rinso Radio Music Hall, Luxembourg, Aug. 22.)

The producer was having bad luck. Three plays in succession had come off after a few nights' run.

Before starting rehearsals on his fourth production, his leading lady approached him. "I suppose there will be about six weeks' rehearsals?" she asked.

"Yes, about that."

"O.K.," said the lady. "Just pay me for the rehearsals this time, and I'll play for nothing!"

By ERNIE SEFTON, of radio and film fame, one of the "Ocean Times" company on National, August 27.)

SHE: If you try to kiss me, I shall scream for my father!

HE: I thought you said your father was ten miles away?

SHE: So he is, but I'm a soprano!

(By BILLY COTTON, bringing his cheery personality to the National mlke, August 26, and playing in the Kraft Cheese programme, Luxembourg, Aug. 22.)

1ST DRUNK: My wife'sh got a new nickname for me, ol' man. Calls me "The Blotting Pad."

2ND DRUNK: Yesh? Well, my wife calls me "Syncopation."

1ST DRUNK: Why "Syncopation," ol' feller?

2ND DRUNK: Because of my irregular movements from bar to bar!

(By WALFORD HYDEN, genial spirit of "Café Colette," on the air again from National, August 27.)

"Do you know Winifred Well, the girl crooner?"

"You mean Winifred Pennywell, don't you?"

"No, since the B.B.C. cut down 'vocals,' she's simply Winifred Well—hasn't a Penny to her name."

(By FLORENCE AUSTRAL, the popular radio songstress, whom you can hear in the Regional programme, August 23.)

AUNTIE: What's on National now, George?

NEPHEW: A Promenade Concert.

AUNTIE: Ah, from the seaside?

NEPHEW: No, they call them Promenade Concerts, but they're not really from the seaside.

AUNTIE: Well, all I can say is the B.B.C. have no right to deceive listeners!

(By NELLIE WALLACE, another grand old-timer in Rinso Radio Music Hall, Luxembourg, August 22.)

The B.B.C. instructed a page-boy in front of Broadcasting House that all musicians must use the side entrance.

During the day a very distinguished elderly gentleman approached the front entrance and the page-boy seeing him carrying some music, said,

"All musicians must use the side entrance, sir."

"But, my dear boy," smiled the gentleman, "perhaps you don't know—I am Paderewski!"

TRAGEDY AT THE BIG HOUSE



"They caught him listening to Radio Luxembourg"

"I don't care if you're Charlie Kunz!" replied the lad. "You'll have to use the side entrance!"

(By BILLY BISSETT, most prolific of joke-spinners, starring in "Waltz Time," the Phillip's Dental Magnesia show, Luxembourg, Lyons, Normandy, Sundays and weekdays.)

SAX-PLAYER: Hi there, Charlie! You're looking extremely fit to-night.

BANJO-PLAYER: Sure, pal—in the plink of condition!

(By HARRY BIDGOOD, supplying the music for "Ocean Times," musical play on National, August 27.)

MR. JONES (hearing his host's home-made radio): I must say that's a fine set.

MRS. JONES (whispering): I don't think much of your taste if you call that a fine set.

MR. JONES: I don't. I only said I must say that's a fine set.

(By ROBB WILTON, alias "Mr. Muddlecombe, J.P.," whom you can hear on National August 23rd.)

INQUISITIVE LADY: What kind of instrument is that?

BANDSMAN (facetiously): A shoe horn, lady.

INQUISITIVE LADY: What sort of music does it play?

BANDSMAN (more facetiously): Foot-notes, lady.

(By PARRY JONES, popular B.B.C. vocalist, in the Regional programme of August 27.)

SPIKE: Even if you can't get a job in a band, I don't think you should go playing your saxophone on street corners.

MIKE: But a fellow must live!

SPIKE: Yeah—that's why you shouldn't go playing your saxophone on street corners!

(By FLORENCE OLDHAM, appearing in another Horlicks Picture House, Luxembourg, August 22.)

RADIO PHYSICAL INSTRUCTOR: Now bend down and touch your toes.

SEVENTEEN-STONE LADY (apologetically to microphone): Oh, really, I don't think I could stoop to anything so low!

(By JOE MURGATROYD, joyous instructor in the "Laugh and Grow Fit" classes from Normandy at 7.45 each morning.)

SALESMAN (in radio store): You know that four-valve battery model we sold yesterday?

BOSS: Yes, yes.

SALESMAN: The customer's returned it—says it won't work.

BOSS: Tut, tut—another set-back!

(By BOB MALLIN, one of Henry Hall's Young Gentlemen. Henry's on National on August 25, 26, and 28.)

Your Complete Guide to "HIS MASTER'S VOICE"



1937/38 All-World Radio

at RADIOLYMPIA, Stands 66 and 76

AC-10 VALVE MODELS-5 WAVEBANDS-10 WATTS OUTPUT



Model 655
Armchair Radio, incorporating revolving bookcase and glass-topped table. Fluid Light. Vernier Scale. Two-speed tuning. Variable selectivity. Separate Bass and Treble Tone Controls. 2 speakers.
36 GNS.



Model 640
Autoradiogram. Fluid Light. Vernier Scale. Two-speed tuning. Variable selectivity. Separate Bass and Treble Tone Controls. 2 speakers.
62 GNS.

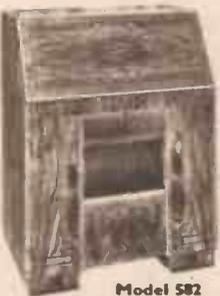


Model 658
Receiver. Fluid Light. Vernier Scale. Two speed tuning. Variable selectivity.
24 GNS.



Model 801
High Fidelity Autoradiogram. Fluid Light. Vernier Scale. Two-speed tuning. Separate Bass and Treble Tone Controls. 3 speakers.
80 GNS.

AC 6 VALVE MODELS - 5 WAVEBANDS



Model 582
Bureau Autoradiogram. Fluid Light. Vernier Scale. Two-speed tuning. Separate Bass and Treble Tone Controls.
50 GNS.



Model 485a
Autoradiogram. Vernier Scale. Two-speed tuning. Separate Bass and Treble Tone Controls.
35 GNS.



Model 498
Autoradiogram. Fluid Light. Vernier Scale. Two-speed tuning. Separate Bass and Treble Tone Controls.
40 GNS.



Model 488
Similar model without Auto-Changer or Fluid Light.
29 1/2 GNS.

AC 8 VALVE MODELS 4 WAVEBANDS 5 WATTS OUTPUT



Model 469
Receiver. Fluid Light. Vernier Scale. Two-speed tuning. Variable Selectivity. Separate Bass and Treble Tone Controls.
19 GNS.

AC 6 VALVE MODELS - 3 WAVEBANDS



Model 495
Radiogram. Two-speed tuning. Continuous tone control.
23 GNS.



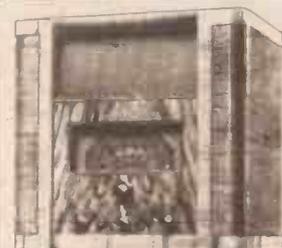
Model 499
Receiver. Fluid Light. Two-speed tuning. Continuous tone control.
14 1/2 GNS.

Model 492
Radiogram. Two-speed tuning. Three position tone control.
22 GNS.

Model 494
Receiver. Two-speed tuning. Continuous tone control.
12 1/2 GNS.

Model 490
Compact auto-radiogram form of model 499.
34 GNS.

AC 7 VALVE MODEL 3 WAVEBANDS



Model 482
Receiver. Fluid Light. Two-speed tuning. Vernier Scale. Six-position tone control.
16 GNS.



Model 479
Radiogram. Fluid Light. Vernier Scale. Two-speed tuning. Variable Selectivity.
33 GNS.

AC/DC MODELS-3 WAVEBANDS



Model 486
Receiver. Three position Tone Control. Two-speed tuning.
13 1/2 GNS.



Model 487
Radiogram. Three position Tone Control. Two-speed tuning.
25 GNS.

Model 493
Autoradiogram. Similar to model 487 with automatic record changer.
33 GNS.

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Model 184. Wide Angle Sound Distribution speaker with inbuilt Volume Control - **£5.17.6**

"H.M.V." PICK-UP with remote volume control and screened connecting leads **32/6**

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Three-valve Receiver. Three wave ranges. Two-speed tuning. Two-speed volume.
9 1/2 GNS.



Model 166
Five-valve Superhet. Three wave ranges. Two-speed tuning. Three position tone control.
13 GNS.



Model 167
Three-valve Receiver. 170-580 and 800-2000 metres. Moving coil loudspeaker.
7 1/2 GNS.



Model 444
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15 1/2 GNS.

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New Type **45/-**

VISIT ALSO THE "H.M.V." TELEVISION THEATRE—No. 14

ROMANCE

The eyes of the world will be on Olympia for the next two weeks, for this year's Radio Exhibition promises to be one of the most magnificent of the entire series. This article tells you how Radiolympia began and of the splendid part played by the organiser,

ALEC MOODY

OF

HE takes his bed to Radiolympia.

No, he's not an ardent wireless fanatic who wants to make the best of the Radio Exhibition. He's the man who has made Radiolympia, and who, for every minute of its ten days' brilliant life, must needs be on the spot in the middle of it, for his brain is the centre of it.

His name is Alec Moody. You may not have heard of him. Few listeners have. But without him British radio would not be where it is to-day. And his job as organiser of the Radio Exhibition is not a few weeks' simple business before opening day. When the final dawdler had been locked out on the closing night of last year's exhibition Alec Moody took a piece of paper and drew a plan for this year's Radiolympia. It's a twelve-month job, fixing those ten days of radio wonder.

The first Radio Exhibition was before there was a B.B.C. It happened at the Horticultural Hall three months before the British Broadcasting Company was born, in 1922. A few hundred amateur "wireless telegraphy" fans visited it while the rest of the people considered them more or less as freaks.

By 1925 the National Association of Radio Manufacturers and Traders were running the Exhibition, and that year it was in the Albert Hall, and 54,000 people—90 per cent. of them men who monopolised the kitchen table every Saturday afternoon to lash-up and tinker with wireless sets—visited the stands of the 70 exhibitors.

Then stepped in Alec Moody. First as Chairman of the Exhibition Committee of the Radio Manufacturers' Association, formed in 1926. In that year he moved the Exhibition to Olympia. Some said he'd be a laughing-stock. The attendance figures shooting up to 116,570 proved them dismally wrong. So did the more than double increase of exhibitors. There were 132.

In 1928 the R.M.A. saw that this thing which Moody had started was a full-time job. So they appointed him Exhibition Organiser.

Last year he drew 202,517 people into Radiolympia. It is a safe estimate that this year £20,000,000 worth of business will result from the show, and that 2,000,000 sets will be sold. Already, £50,000 has been spent on this year's Exhibition by the R.M.A.—that is not including what the exhibitors will spend on producing their own exhibits.

When radio had passed out of the "home constructors" stage and reached the status of a national entertainment, it was Moody who saw to it that its entertainment side was represented at Olympia. In his 4,000-seat theatre at the last three Exhibitions 270,000 people have seen the foremost radio stars of the land. Artistes now class a Radiolympia appearance almost on a par with a Royal Command engagement.

Any performer with anything in him will be established on that ten-day stage. Les Allen made his first stage appearance there; so did Henry Hall. By the time that Elsie and Doris Waters had made three appearances there, the fee they could demand had risen to one of the topmost figures in the top-liner class.

You see Moody is not only a radio expert—he was for many years a leading light in the British Thomson-Houston firm—he is also an impresario. Those of the pre-war generation may remember going to the first cinema opened in their area; it's ten to one that Moody was chiefly responsible for its opening. From 1906 to 1914 he was with Sir William Jury building up Jury's Imperial Pictures, the first British film company, now—Metro-Goldwyn-Mayer.

In those days of the first flickering films it was a case of getting on with the show in spite of many technical difficulties. And to-day, every year, it is a case of "on with the Radio Show" despite all manner of difficulties. Moody is the man for such tasks.

Are there really so many difficulties in the way of filling a hall with a few stands and a theatre with performers? Am I not piling it on a bit to this organiser's glorification? Indeed I am not. Remember this, as the turnstile click-clicks you into Radiolympia this time. . . .

As one Exhibition ends and Alec Moody turns his thoughts to the next one, he begins asking: "What developments will radio make in the year before me?" Is he a prophet? For each year's show must, before anything else, show the public the year's developments. No, not quite a prophet, maybe, but a man with such a keen insight into radio manufacture that he can at once begin making allowances for every possible development.

By
**KENNETH
BAILY**



Alec Moody, who is the brains behind Radiolympia

So he sets up consulting committees to follow every line of progress—ultra-short-wave reception, all-wave reception, elimination of interference, television, the fall—or, as the state of world affairs sometimes causes, the rise—of prices.

As the year passes he keeps meeting these committees, finds where their research is leading to, begins to be able to gauge the strides the Radio Colossus is making. Then he must decide what is the best way to show these developments to the public. Last year television suddenly came to life only a few weeks before the Exhibition was due to open. Much burning of the mid night oil went to figuring out how to bring it before the people. The arrangements, which had to be made so hurriedly, were efficient, but not as successful as Moody would have liked.

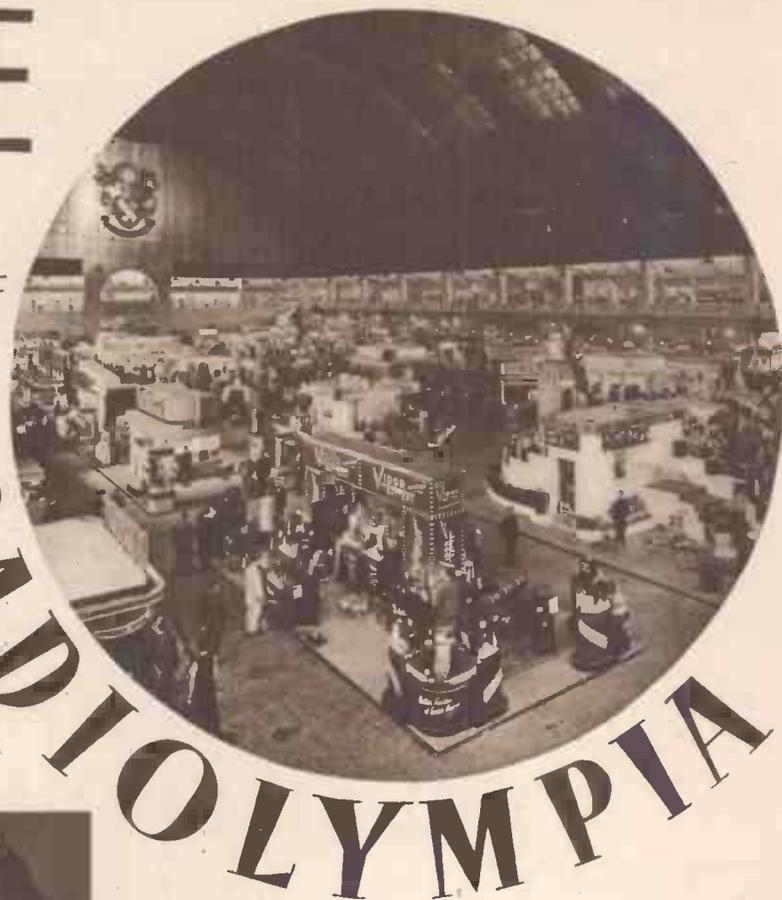
This year, then, he has kept a fast hold of the television position, gradually building up his plan to give every visitor to Radiolympia at least five minutes sight of a varied television programme. This has meant negotiation with the B.B.C. Would they adapt the Alexandra Palace transmissions to such an extent as to meet the requirements of Radiolympia? Much talking ensued. Agreement was reached—they would.

Further, what were the manufacturers of sets doing about television? Were any of them coming out with anything sensational? Moody watched their most secret investigations, entailing periodic visiting of laboratories and meetings with research experts.

The British radio manufacturers make the best sets in the world. Foreigners visiting the Exhibition testify to that. The export orders of the trade are bigger than those of any other country. Why this high standard? Because the R.M.A. is so jealous of it that it has every radio factory in these islands frequently inspected. Moody is the inspector. Journeying about the country on that job takes much of his time. He examines every one of the thousand and one bits and pieces which go to the making of sets.

Slowly, then, the form of Radiolympia takes shape in Alec Moody's brain. Follows the job of making it materialise.

The establishment of the theatre is a knotty problem. Always has been. Because it is a temporary affair, without the solid shell of a normal every-day theatre, L.C.C. safety regulations are stricter than normal.



Scenery cannot be made of cardboard and canvas—it must consist of fireproof wood. Draperies cannot be in flimsy silk—they must be all-wool, asbestos treated.

At one time there was legal argument as to whether the theatre could be called a "theatre"! The rules and regulations of the entertainment laws are full of obstacles against the establishment of this ten-days' show. But every year Moody overcomes them, the show goes on.

Then, when the theatre is being constructed, he has simultaneously to see that amplification is such that every member of the vast audience can hear properly, that wiring and protection from electrical interference is such that the B.B.C.'s broadcasts can go over perfectly, that the stage arrangements are such that the most lavish scene can be got on and off the stage in a few seconds.

The Eric Coates scene in this year's show will last three minutes; its complicated production with 20 performers would take three months' rehearsal if it were for a West End show; Moody will have it produced under Jack Swinburne, in just over a week.

How Moody gets Radiolympia ready in the short time at his disposal is, of course, a yearly miracle. Within ten days between 150 and 200 stands must be built, the great place lavishly decorated, exhibits with an insurable value of £100,000,000 got safely inside, many of them priceless and irreplaceable.

An infallible ticket system devised by Moody protects this hoard of radio riches from pilferers. When the Exhibition is being arranged it might appear easy for anyone dressed as a workman to walk in and out of it at will.

But only a special type of ticket will get anyone in, and once he's in he's there to stay—unless he has the other type of ticket which will get him out again! And if he tries to pay another visit, the old ticket won't get him in. The type of ticket is changed from day to day.

When the Exhibition is running Moody must see that every stand is properly staffed and ready for opening-time, that no hitches occur while it is open, that it closes down promptly, that its guard of night watchmen is safely on duty—then he can go to his bed in a corner of it.

There is usually less time to clear out the Exhibition when its run is over than there is to build it up. This year there will be less time than ever. It will close on the Saturday at 10 p.m. By 6 p.m. on the Sunday the Shipping and Engineering Exhibition will want to take over occupancy of Olympia.

In those twenty hours the whole of what was Radiolympia will be pulled down and cleared out. Every girder, every stand, every component of each stand, every exhibit, every workman, and every lorry will be numbered. By a working system of these numbers the great clearance will be achieved.

And then Alec Moody will cast a watchful eye over the provincial exhibitions at Bristol, Manchester and Glasgow. He will also visit Continental radio shows. And stuffed away in his pocket will be the plan of next year's Radiolympia.



Reginald Dixon, and his wife and daughter in their new home. Auto-graph-hunters' persistence drove Reggie to a new retreat

WANDERING MIKE Presents . . .
THE WEEK'S RADIO GOSSIP

Television Plans

BBROADCASTING history is repeating itself in Television. It is the stunt O.B. that viewers like to see. A sight of the Coronation procession did more for the new art in ten minutes than the best programmes in the studio could achieve in ten months. During the exhibition the Television van will be quartered in the Zoo, and each afternoon the animals in Pets' Corner will be "shot."
Up at "Ally Pally" last week I was discussing future plans with a producer just back from leave, and here are some of the "possible" engagements for the electric eye which he has jotted down in his notebook. Hatfield for the King's Cup Air Race, Westminster for the Opening of Parliament, Wembley Pool for Swimming and Diving, and Denham for shots of a film being made. Pictures like this grip the imagination.

No Luck

NIGHT after night at Tatsfield listening post high up on the Surrey hills, engineers have kept a lonely vigil listening for the Russians at the Pole. No luck so far, but they keep tuning in on the highly sensitive receivers which they use for getting America.
Reception from the States improves every week now Midsummer is passed, they tell me. "Five Hours Back" is improving all the time, and is going to get better and better. Just in case you have a short-wave set, W2XAD is the station across the Atlantic which they are getting best.

NO ANXIOUS MOMENTS AT RADIOLYMPIA

*Last Minute Rush Avoided :: Drama Listeners Getting their Way
Big Plans at Alexandra Palace*

IT was in 1933 that Alec Moody first thought of staging the terrific stage show for visitors to Radiolympia. Behind the scenes things have changed since those early days, though the café backstage where we rub shoulders with the stars between their acts is just the same lively place. Otherwise the scene is more orderly; practice makes perfect, and the last-minute rush has been avoided.
No anxious moments this year wondering whether the artistes will have a place to make-up and change, for the dressing-rooms are sure to be finished in time, and there is no longer any danger of my tripping over microphone cables. All the broadcasting gear is now neatly arranged in racks fitted in a long low room with a "check" loud-speaker beside the stage. Standing before a black ebony desk with control knobs, plugs and switches, I blinked and looked again to be certain

that I was not in the control room at Broadcasting House.

Eric Will be Missing

ERIC MASCHWITZ is a figure I shall miss this year. The author of *Balalaika*, drawing hundreds each week to His Majesty's, loved these shows, which gave him his first experience of big scale production. He was like a schoolboy on the night. The mike he used for describing the scene was placed in the wings, while stars, chorus girls, and call-boys crowded round him for a crack and a view of the act on the stage.

Nothing disturbed him, but as the red light flickered above his head, he waved his arm, put a finger to his lips, then turned from us to the mike to chat with listeners instead. Above his head an electrician on a perch was manipulating the lights; the chorus brushed past him as the girls danced on to the stage. He seemed to find this racket stimulating.

Unique Show

THIS annual show is unique. The entertainment resembles nothing to be seen in the music hall or theatre, and I am always conscious that the audience is different. It is listeners' money which rings in the box-office, and this is a radio programme staged for the public to see. A week ago hammers were nailing boards into this enormous stage which in two weeks' time will be here no more.

But before the theatre is dismantled and the Empire hall returns to normal, anything from fifty to one hundred thousand listeners will pass through its doors. As a hard-boiled agent said to me last week, "It seems like a showman's dream."

Drama Changes

THERE is going to be a lot more "Yes, Mary," "No, George," "Please, Mary," "Never, George," in drama programmes this autumn. Val Gielgud and his lads got a lot of useful tips from the panel of listeners which criticised plays. Small casts and frequent use of names in dialogue is the order for the autumn.

Producers on leave are studying the report as a holiday task, and drama fans will notice several changes. Voices will no longer shout at us through music, and there will be fewer snatches of the producer's favourite soulful symphonies which held up the action in some plays.

It is all to the good that Val and his boys have been ready to learn.



Patrick Waddington (centre) with two friends in a delightful holiday group. Pat has been to Jersey

Back from Holiday "School"

MMUSIC DIRECTORS are returning sunburnt and happy from the holiday course which Sir Adrian Boult has held this week at his delightful Surrey farmhouse. They tell me that most days the routine was this: In the morning a lecture; after tea two hours' study of tricky scores; and after dinner an hour or so's listening to a Prom or Continental concert.

Quite a number of conductors turned up, including several who do not work for the B.B.C. Some stayed in the house, while others put up at the pretty village inn, and others took rooms in the hamlet. Sir Adrian, like Vaughan Williams, who also loved this Surrey downland country, takes an active part in local life.

Getting the Bird

THE first time B.B.C. engineers went to St. James's Park the gulls gave the microphone the bird. Gulls were needed urgently for the final dismal Cornish scene in Compton Mackenzie's *Carnival*. The mikes were baited with the choicest bits of fish, and the engineers took cover.

They waited for hours, but the gulls would have none of it, and eventually at dusk they withdrew, sadder and wiser men, leaving the fish for the cats. Next month they are returning to St. James's Park for a Sunday relay from Duck Island in the middle of the lake where thousands of birds have their nests. I do not know what they will use as bait, but I wish them better luck this time.

FIRST BROADCAST from RADIOLYMPIA
August 25th. National 8 p.m.

BOBBY HOWELL AND BAND
PAULA GREEN
VINE, MORE AND NEVARD
BERYL ORDE
TWO LESLIES
SANDY POWELL
ERIC COATES & ORCHESTRA
JAN VAN DER GUCHT
ROYAL MEISTERSINGERS

Organists
DONALD THORNE and HARRY FARMER
Devised and produced by
JACK SWINBURNE
Compère : **SUTHERLAND FELCE**

JACK SWINBURNE,

the well-known Gaumont-British stage producer, has devised and produced the mammoth radio shows that will thrill you at this year's Radiolympia theatre. In this interesting article he takes you backstage and reveals some of the intense work and thought that has gone into making this year's Radiolympia show



Jack Swinburne photographed with his working model of the Radiolympia stage

ON a table in my office stands a miniature stage, filled with tiny pieces of scenery and an army of tin soldiers. It looks like an elaborate and expensive toy.

Yet on this stage I have produced "A World of Radio," a spectacular vaudeville ensemble for this year's Radiolympia Theatre!

This model is a scale replica of the actual stage which will be used at Olympia this year. It is correct in every detail, including the flies, scenery, curtains, controls, lighting, furniture, and the hundred and one pieces of equipment necessary for the magnificent scenes which are being produced for this Show of Shows.

When I was asked to undertake this responsible job, the first thing I did was to construct this model. With its aid I have built up a programme which I feel convinced will appeal to both the visual and listening public.

I resolved, right at the beginning, that this year's Radiolympia shows would be a hundred per cent. radio entertainment. Every artiste who will appear on the stage will be a broadcasting personality.

I am not including a chorus. In fact there will be no dancing acts in the shows at all. By such exclusions, and only by such exclusions, can I be sure that listeners will be able to appreciate the programmes as fully as the audiences in the theatre.

So in place of a chorus I have booked a male choir of forty.

After great deliberation I have also decided not to include any dance bands. Instead, Eric Coates and a symphony of sixty will supply all the music for the first four days, while the following week it will be in the very able hands of Louis Levy and his "Music from the Movies."

Throughout the entire production I am relying on good comedy and music. Which, of course, could not be more attractive from the listener's point of view.

Above all, the one thing I have kept in mind all along is the keynote of these shows: Dignity but not at the expense of effect.

But before I go on, let me take you behind the scenes. Here you will find a most intriguing story... a story of immense care to ensure a really high standard of entertainment, and one that highlights the enormous expense involved in the producing of these shows.

Every single act has been carefully rehearsed on my model stage. Every piece of scenery has

Producing RADIOLYMPIA'S THEATRE SHOWS

been reproduced in miniature. Studying these settings carefully, improvements have been made to get the very best effects.

Possibly it was merely the position of a dais, or perhaps a re-arrangement of a background painting but it has gone a long way in helping me to conceive really magnificent and lavish settings.

Over £50,000 has been spent in the construction of the actual theatre at Olympia.

It will be the biggest theatre, with the largest stage, ever to be built in this country. 5,000 people will be able to attend each show.

The stage itself has a proscenium opening of 75 feet, bordered at each side by two organs which will be built in the framework of the proscenium arch.

Dressing-rooms, too, have been especially constructed. Flies, scenery, costumes and an elaborate lighting installation have all added to the enormous expense attached to the building of this theatre.

The electrical equipment is of the very latest type, and the entire theatre is equipped as well as, and in many cases better than, any modern theatre in London.

And all for a ten days' show! For the day Radiolympia finishes this enormous structure will be demolished piece by piece.

The magnificence and lavishness of the entire production is beyond mere words. Each scene is a creation; bewildering in its almost fantastic splendour.

There will be two big spectacle numbers. One featuring Eric Coates, and the other Louis Levy. Both will have two hundred and forty people on the stage at one time.

Eric Coates will be featured in a scene called "In Town To-night," with, of course, his own "Knightsbridge March."

The setting is an exact replica of Piccadilly Circus. All the neon signs, the bizarre electrical signs and working models will be reproduced. Eros, too, will stand in the middle of the stage.

Around the Circus the ensemble of 240 artistes will represent nearly everyone who has been, at one time and another, included in the popular "In Town To-night" feature.

The magnificence of this setting can only be equalled by the second big spectacle featuring Louis Levy and his Symphony.

This is being called "A World of Radio." When the curtain rises it will reveal a background setting of the whole world.

Every broadcasting station will be represented by electric bulbs on the world. On the stage will be seen a

gathering of artistes dressed in the national costumes of each of these countries.

Towards the centre of the stage stands a black-draped dais. It does not appear to have much meaning at first. But later it plays a prominent part in the show.

For out of the top of this dais will appear "The Spirit of Radio."

"Miss Radio of 1937" will rise on a lift, making her dramatic appearance in blazing lights and a resounding crescendo from Louis's orchestra.

Who the lucky girl will be, I cannot, at this time, even hazard a guess.

But the whole thing is really the most wonderful scene. It has taken me weeks of rehearsing on my miniature stage. I have had a model of the lift made which works in precisely the same way as the real construction.

The costume worn by "The Spirit of Radio" has been designed especially to suggest radio in a sophisticated, modernistic manner, far and away more startling than anything attempted on stage and screen.

Besides these two elaborate spectacles, I am producing a speciality number featuring the Dagenham Girl Pipers. There is no doubt that this is one of the finest acts of its kind.

In fact, they have recently travelled to Germany to perform before Herr Hitler—and at the Fuhrer's personal command.

Another big setting will be a complete replica of a B.B.C. studio at Broadcasting House. This scene takes place inside the studio and the audience will then be able to get a clear idea of just how their programmes are put on the air.

That, however, is all I am going to reveal to you about the actual scenes at Radiolympia this year. But there are other factors connected with the producing of these all-important shows which have to be studied with extreme care.

Because these programmes will be broadcast, there will be no time for long intervals between each scene. The shifting of the scenery, therefore, presented me with quite a problem.

To shift heavy scenery in a short time would mean a lot of noise which would undoubtedly be picked up by the microphones. There was only one effective way to avoid this, and that was by planning the scenery so that the majority of it could be lowered from the roof, while the portable material would have to be carried on to the stage by scene shifters.

A huge army of stage hands has been engaged for this purpose. They will all wear plimsoled shoes, and will be well rehearsed in placing scenery without the slightest noise.

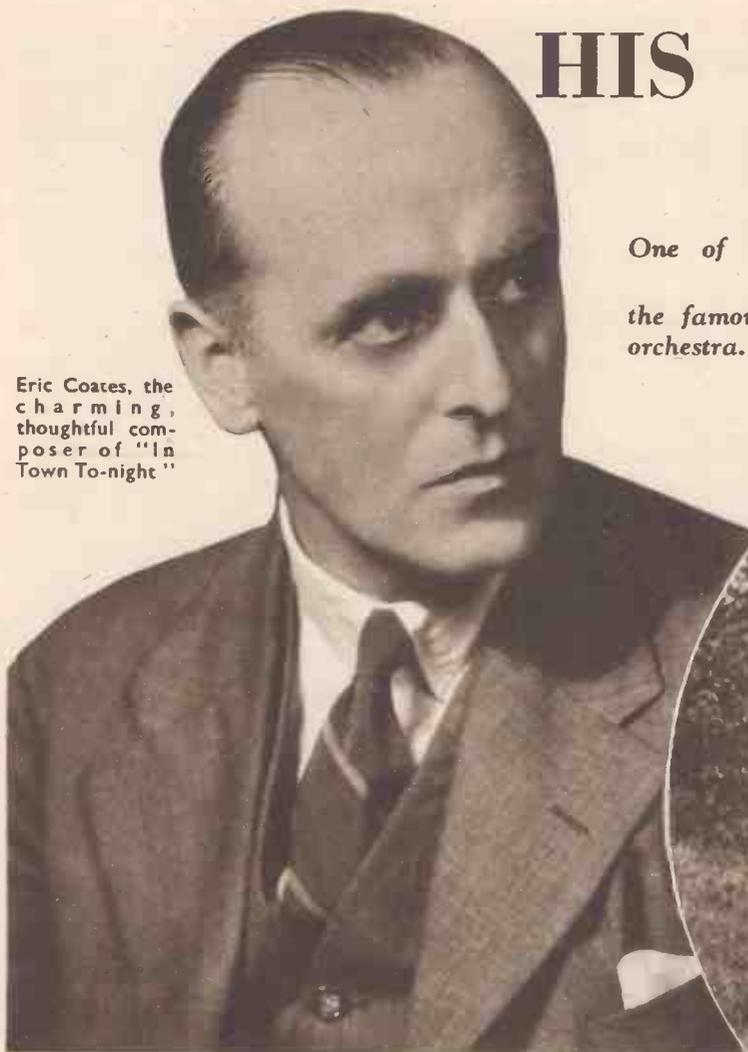
So much of the scenery is large and heavy that it would be almost impracticable to mount it on wheels as has been done in previous shows.

In producing this show, which I'm doing by the courtesy of the Gaumont-British Picture Corporation, I have been fortunate enough to have the able co-operation of Noel Gay, Tolchard Evans, and Stanley Damerell, who have composed the music and lyrics. I could not desire a better team.

HIS MELODIES NEVER DIE . . .

One of Radiolympia's biggest attractions this year will be
ERIC COATES,
the famous composer, who will be conducting a big symphony
orchestra. This article by Sam Heppner introduces Eric to you.

Eric Coates, the charming, thoughtful composer of "In Town To-night"



Happy summer snap of Mr. and Mrs. Coates and their son, Austin

THE integrity of fan journalists is not always above suspicion. A large section of the lay public believes that newspaper flattery is applied without discrimination for the sake of appearances.

So I am going to preface this sketchy biography of Eric Coates with a remark that was made to me only yesterday by a frank, unbiased and disinterested person.

I refer to that shrewd and observant lyric writer, Stanley J. Damerell, whose estimate of character is always utterly reliable. Said Stanley: "What a difference it is, after running across some of the swelled-headed lads in Charing Cross Road, to meet a man like Eric Coates who, besides being a wonderfully gifted and successful musician—a genius in his own way—remains completely genuine, charming, modest and retiring in his habits and the very personification of all that the word 'gentleman' implies."

I commend to the notice of idealists the story of Eric Coates, whose life and work embodies all the traditional elements of happiness and success.

In whatever variation it may appear, the one theme, the one passionate motive of his being, is sincerity; this he cherishes above all things, believing no thought or action to be of any value without it.

And, tracing his story, we see sincerity rewarded, and strong personal convictions enjoying their justification in success.

Eric Coates has never consciously desired money, never deliberately courted fame. No hard and fast rule of public taste has directed his creative labours; no considerations of business or commercial policy have influenced a single crochet or quaver that grace his manuscripts.

Throughout his entire career, he has written solely for his own artistic satisfaction—against the advice of all. Against the advice of parents, teachers and, even to the present day, his publishers. But he possesses that enviable and magnificent flair for producing works which, besides being immediately satisfying to himself, are also pleasing to the tastes of an incalculably vast public.

He shares also with H. G. Wells and W. Somerset Maugham the virtue of being both "popular" and at the same time "good" from any artistic standpoint you may care to invoke.

His father, a Nottinghamshire surgeon, sternly opposed his musical ambition; but his talent as a viola player soon gained him admission to the Royal Academy of Music, where he received much valuable tuition from Lionel Tertis and studied composition under Frederick Corder.

His student days over, he secured work in a theatre orchestra for 15s. a week; later he played in the Walenn Quartet and the Jan Hamburg String Quartet, with

which he toured South Africa and gave a number of recitals in London. He then graduated to the Beecham Orchestra, and was eventually appointed principal viola player with the Queen's Hall Orchestra, under Sir Henry Wood, with whom he remained for seven years.

But since it is as a composer that Eric Coates interests us principally, let us go back some years and trace the progress of his creative activities to his student days when, travelling to a lesson, the rhythmic jolting of the omnibus suggested a theme which eventually became "Stonecracker John," his first song.

This was nearly thirty years ago. Boosey's, who accepted "Stonecracker John," put it on the shelf for a year, believing it too "different" to be successful. But Harry Dearth's rendering launched it. His first instrumental work was the "Miniature Suite," written at the request of Sir Henry Wood for a promenade concert. The composer is still drawing royalties from these two early works.

You see, Eric Coates is a writer whose compositions are not plugged into a temporary vogue and forgotten. They go on. They are performed again and again; throughout the country in every conceivable place where music is publicly played; and they find more places in the radio programmes than the music of any other light composer. Indeed, Eric Coates is, beyond any question or doubt, the most played British composer of light music.

A work of his which aroused a good deal of controversy after its first performance eleven years ago, was "The Three Bears," part of which is written in the modern syncopation idiom. "The Three Bears" was composed for his small son, Austin, who was at the time four years old.

Next time it is broadcast listen carefully and you will recognise, in a brilliant exhibition of descriptive subtlety, the consecutive stages of the famous old story of Goldilocks and the Mother, Father and Baby Bear.

When I first called on Mr. and Mrs. Eric Coates in their London flat, high above the roar of Baker Street's traffic, about four years ago, I remember listening to a gramophone recording of "The Three Bears," and having the story told me by Mrs. Coates in relation to the music.

Mrs. Coates, incidentally, is responsible for many of the lyrics to her husband's songs. These appear under her professional name (she was once on the stage, and you will find a reference to her in Noel Coward's autobiography)—Phyllis Black. "The Jester at the

Wedding" is based on a children's story of her own.

At Selsey, where they have had a cottage for fifteen years, Eric, Phyllis and Austin Coates—quite inseparable—are known among the local inhabitants as "The Three Bears." Their cottage is named "Summer Days," after the composer's popular suite of that name. But they are moving shortly to another cottage three or four miles away, where Eric Coates can at last find absolute peace and seclusion in a beautiful eight-acre copse in which the loveliest trees, flowers and rabbits abound.

I am digressing. I must return to "The Three Bears," and tell you that Eric Coates's publishers first treated this work with some disfavour; its elaborate orchestration made the score a costly undertaking but, notwithstanding this objection, the work appeared and has more than justified itself over and over again.

It was the same with "In Town To-night." You probably know that this stirring and now world-famous march is the "Knightsbridge" movement of Eric Coates's "London Every Day" suite. The publishers were doubtful about that last movement; they said it was too difficult for orchestras to play.

It is difficult. But it remained in the suite, and despite its intricacy there is scarcely a band in the country that will not cheerfully attempt it. The composer doesn't mind how badly it is played so long as it is taken at a fast pace. A slow "In Town To-night" is intolerable to him.

Having tea in his flat soon after the B.B.C. launched their popular Saturday feature, "In Town To-night," I remember Eric Coates telling me of his complete surprise on tuning in during one of these early programmes and hearing his "Knightsbridge" identified with it.

Everybody knows the story of how Hanson and Maschwitz, rummaging among a batch of gramophone records for a good "In Town To-night" signature tune, chose the Eric Coates march, which has since ushered in every broadcast under this title.

And now Mrs. Coates's libretto of an opera is ready. It only awaits the music by Eric Coates who, after Radiolympia, hopes to retire to the idyllic surroundings of his Selsey home to woo his muse and complete the score.



THE TWO LESLIES have got a country cousin and, coming to town, Miss Theodora Deeds demanded to be taken to Radiolympia. Here is the The Two Leslies' hilarious account of how they did it—but as the exhibition doesn't open till Wednesday anyway, we've got a vague feeling that the cheery comics are pulling our editorial leg!

WE were sitting in the mauve-and-pace wing of Sarony Towers, or Holmes Hall (alternatively Sarony Hall or Holmes Towers) when the old 'phone tinkled.

Sarony got there first by vaulting the Queen Anne sideboard. "Hello, hello, who's that? Theodora? Oh, hello, Theodora! Whaddya think, Les? It's Theodora!"

"Not Theodora Deeds?" I choked, my spine out-freezing the Electrolux.

"Yes, the little country cousin from Poke-Under-The-Snitch. And how's our little Theodora? You're what? In town? She's in town! You've come up for Radiolympia? Well, who hasn't? What? No, that gurgling sound you heard was simply Leslie Holmes smiling. Yes, sure we'll take you to Radiolympia. . . . She wants us to take her to Radiolympia, Les. . . ."

"Hells 'ells!" I said as stoically as possible. "There, Theodora! Les Holmes says he'll be there with bells on! I'll be there with bells on, too. Give us another ring! Ha! Ha! Joke over."

A fine time for humour. We took Theodora to Radiolympia last year, and when we asked her what spectacles she'd enjoyed most, she replied "Henry Hall's." That's Theodora Deeds in a nutshell. And we dated up again for the 25th.

(The curtain is lowered here to enable us to send our Radiolympia suits to the cleaners.)

Part 2. (Note to effects-department: Loud crashing noise, please, to signify breaking of dawn on the 25th.)

The prologue over, we can now pass through the portals (or, in the case of the B.B.C.'s Admirals—the portholes) of Britain's No. 1 Radio-Exhibition.

Picture Theodora Deeds gazing wondrously at the miracles on all sides. (Note to effects-department: Didn't we tell you Theodora was in town, you mugs? Kindly stop the roar of London's traffic—we can't hear a darned thing. Thanks a lot.)

Well, it's a great day, folks! Here's Theodora pushing her way through the stars, the Shahs, the little tots and their Mammams. Everybody's here. Theodora's swinging her beribboned straw hat, 1937 Poke-Under-The-Snitch model, and wears a bunch of catmint on her left shoulder, not to mention two pale comedians hanging on her arms.

"Where's Britain's Radio Girl?" pipes Theodora.

"Do I smell sour grapes?" says I, emulating my great-uncle Sherlock Holmes. "Were you or were you not a contestant for the title? Come clean, Theodora."

Theodora turns vermilion. "Does this Exhibition really cover half a million square feet?"

"Did you send in your picture to RADIO PICTORIAL, Theodora?"

"I bet every damsel in Poke-Under-The-Snitch sent in her picture," prompts Sarony.

DOES THIS EXHIBITION REALLY COVER HALF A MILLION SQUARE FEET? (Very forcefully).

Yes, we inform her, it does. Half a million square feet, or roughly, very roughly indeed, one thousand

eight hundred and fifty rods or poles. "But I don't see any aerials," gurgles Theodora, "so why—?"

Okay, let that pass. "Let's look at the pretty sets," suggests Sarony. "Six thousand sets, stretching for five miles. Why, if all these sets were laid end to end along the River Thames. . . ."

"They'd sink, wouldn't they?"—very bright for Theodora.

The Radiolympia Museum saves us from utter defeat. Theodora is tickled pink. She wants to know if they've got Henry VIII's set on view here, but we agree that when Henry's wives got through with him, maybe he didn't care to listen any more.

(You must see this museum, folks. Between you and me and the bloke next door, they wanted to include Les Sarony's set in this museum, but it's the one he's still using.)

Come along now. No time for tarrying. There's five miles of Exhibition to be covered, or eight thousand eight hundred yards. We're sorry about all these big figures. We beg a million pardons. We beg two million. You see, Radiolympia makes you statistically-minded. You think in figures.

And have we figures here? I'll say we have. Even the usherettes in the Radiolympia are streamlined chorus-girls. . . .

(Sarony: We haven't got to the theatre yet. Keep the commentary flowing smoothly. . . .)

"And can I see a real television set?" trills Theodora.

"In the Shaftesbury Avenue Of Television, you shall see no fewer than thirty-two television sets all positively working," prattles Sarony, coming all over high-pressure salesman.

"Oh, but old Silas says there's no such thing as television. He says it's a myth," persists Theodora.

"Who, pray, is Silas?"—myself, peremptorily.

"He's the oldest inhabitant of Poke-Under-The-Snitch. . . ."

"And he says it's a myth, does he?" says I. "Well, look here, Myth—I mean, Miss—you go back and tell Silas he's got the dirty end of the earth-tube. They're turning out television sets hell for leather."

"With knobs on," elaborates Sarony.

"You muttered a mike-full, Sarony, old pal. Silas can put that in his smoke and pipe it."

And speaking of pipes, here are the Dagenham Girl Pipers doing their Dags at this year's Radiolympia; or as Sarony remarks, "At last some Pipers with knees one can look at and enjoy."

By
THE TWO LESLIES
(Who will be two star attractions at the first week of the Radiolympia Show)

"Careful," says I reprovingly, "there may be live mikes in the neighbourhood."

"All's fair in love, war, and at Radiolympia," comebacks Sarony. "And fair's the word, Holmesy, you old rascal. The fair sex abounds."

"You're darned right, Sarony, you old antheap. And to think we've got to go to work in the theatre to-night. Think we can concentrate on the act?"

"For a short time, Holmesy, we must shut our eyes to Dagenham's Delicious Dames, and the Utterly Utter Usherettes—not to mention Britain's Radio Girl in all her curvacious superhettedness. . . ."

Oh, there, now he has mentioned her. Theodora, her face like an August sunset, can't stand it. She dashes from our presence on the pretext of getting an autograph. "I think she's found Fletsam," suggests Sarony. "You mean Jotsam," says I.

It's a great day for autograph-hunters. A stunning girl, dressed to kill at ten paces, ambles up to Sarony. He signs her autograph-book "A. J. Alan." The girl swoons into my arms. I ask Sarony if he would't mind signing himself "A. J. Alan" again.

"How about a quick look round the sets?" dithers Sarony.

Ho, this is a rich one! A quick look—a quick look, mark you—around sets worth five million quid. "Five million quid," I tell him, "or one hundred million shillings, which would buy enough wireless licences to paper the Great Wall of China, or, if laid end to end. . . ."

Theodora stamps her size-seven foot. "AM I OUT WITH A COUPLE OF ADDING MACHINES?"—very cutting for Theodora.

But if Theodora isn't a nice little girl, we tell her, Theodora won't see Britain's Radio Girl, and we know that Theodora is just bursting to see Britain's Radio Girl, if only to find out what Britain's Radio Girl has got that Theodora hasn't.

Theodora blushes beautifully, right up to her bangs, and vanishes into thin air again, waving her little autograph book rather viciously. "I think she's spotted Jan van der Gucht," says Sarony. "Is he here too?" I ask. "Sure, you can't keep a Gucht man down," puns Sarony. "Oh, lay off," I hit back, with a smart service to the forecourt, "you give me a Payne in the Hillyard!"

Theodora reappears again like the Cheshire Cat in "Alice in Wonderland," and suggests that if we boys are doing our act here to-day, we'd better be moving along to the theatre, hadn't we?

"She can hardly wait to see us," sings Sarony. "The girl's just dying to laugh," I add, taking up the cue.

"WHAT I REALLY WANT TO SEE IS THE RADIOLYMPIA THEATRE," cuts in Theodora.

(The curtain must now be lowered for a bit to allow Time to Stagger On.)

(Note to effects-department: Come on, you fatheads, start up the roar of London's traffic again. We're out in the street. Thanks, boys.)

"Enjoy yourself?" asks Sarony, smiling at Theodora in a manner rather reminding of Boris Karloff.

"Oh, my, yes," vouchsafes Theodora. "And I forgot to mention. Aunt Matilda, Cousin Clarissa, Sister Susannah, and Brother Simon are all coming up from Poke-Under-The-Snitch to see Radiolympia. Would you and Mr. Holmes take them all round again?" Here the commentary ceases. I've fainted.

RED TIPS FOR RED LIPS



Introducing Stainless Stephanie

Here she is, got up to kill. That lovely colouring, we assume, is not entirely the product of Nature — but who to-day would have it otherwise?

The Modern Girl is a work of art. She knows how to make the most of her looks. But she is also careful not to offend. Observe those cherry-ripe lips. Then observe the end of the cigarette they have been

caressing. Her escort's eyes are upon it. Are they affronted by an ugly smear of lipstick upon that choice De Reszke? No.

And it's just because she smokes the new De Reszke Minors with the RED TIPS — the brilliant notion that prevents lipstick from showing on a cigarette, and helps men to preserve their beautiful illusions.

The Modern Girl smokes

De Reszke MINORS

30 FOR 1/-

Red Tips

15 FOR 6d

ISSUED BY GODFREY PHILLIPS LTD

JANET LIND, who will again be singing with Louis Levy's "Music From the Movies" Orchestra at Radiolympia this year, contributes one of the frankest articles that any star has ever written about herself. She looks in the mirror and reveals the real Janet Lind.

I WONDER if a man can ever realise just what a mirror means in the life of a woman.

At almost every crisis in her life she will rush to that little piece of glass, and in it find consolation, or knowledge, and the answer to questions she dare not put into words.

Before that glittering surface a woman will forget for awhile her little pretences, and see herself as she really is. And so—because the Editor has asked me to tell you all about myself—this is where I break down and introduce you to the Janet Lind that I see in the mirror, the Janet Lind in her lonely moments.

I hate being alone. That is confession number one. There are other fears. I am afraid of Underground trains; of elevators; of crowds (I always rush the other way when they collect

at street corners); and I am afraid of aeroplanes, of the mere sight of them. To me they are everything that is evil, and when I see them I think, "We are building up fat healthy people, like turkeys, to kill."

Also, like most women, I am afraid of mice, terrified!

I don't think I have any other fears at all.

I am not afraid, like some women, of my own sex; nor am I afraid of men. There are some types, of course, of whom I am—well, sceptical. The type, for instance, who starts a conversation by telling me that I remind him of his little daughter, or (b) any man who says his wife doesn't really understand him, or (c) the man who brushes his hair straight back, wears perpetually an old school tie (whatever his age) and runs "the peach of a sports car—you really ought to try her, old girl." His attractions are lost on me.

I am not afraid—like so many people—of growing old. I live only for to-day; for to-morrow, my friends, is round a very windy corner, and you get your hat blown off if you go round too quickly.

In other words, you will get old quicker if you worry about it.

And because I live only for to-day, however closely I peer at myself in the mirror (the sight of which does not please me), I say to myself: "Why worry, Janet, we've still got our sense of humour on the ice!" And that helps to keep one young.

Once, I used to let myself be hurt terribly. Words could hurt me, little words hastily spoken and really meaning so little; it used to hurt me when people who had known me for a long time, and should have understood me, failed to do so.

MYSELF IN THE MIRROR

By

JANET LIND

(The Girl with a Smile in her Voice)

Now, I can laugh at almost anything.

By that, of course, I do not mean that I laugh at the wrong moment, which is social suicide and is also very cruel to the nervous but well-meaning person who tries to pay you compliments.

Snobs, perhaps, are the most laughable people, at any moment of the day or night. Particularly celebrity snobs, otherwise known as "social lion hunters."

I am also vastly amused by people who think that "sex" is the most important thing in the entertainment world. I know many really clever artistes at whom a certain type of entertainment magnate will just glance and say: "Sorry, N.G." going by appearances only, and not having the sense to, so to speak, put a penny in the slot and start the machine working.

Sheer sex and nothing else may appeal to 10 per cent. of the public, but I am certain that the other 90 per cent. would prefer a little talent as well occasionally.

But here's where I forget other people's weaknesses and—in quiet contemplation of myself in the looking-glass—seek out my own.

Chiefly, my weakness lies in the fact that, if I can't do a thing right at the start, I quickly get discouraged. The "ifs" and the "may-bes" in life are apt to sap my confidence.

I admit that I've been extraordinarily lucky so far (much of which luck has resulted from the unfailing help and inspiration imparted to me by Louis Levy).

He's a grand person and simply thrilling to watch conduct his orchestra, which, of course, you will see for yourself at this year's Radiolympia.

I still have two ambitions.

I want to go to America (in fact, I am going, in September).

And I want to dance with Fred Astaire. In a show, a film, a cabaret, anything. I just want to dance with Fred Astaire.

And that's as much of myself-in-the-looking-glass that I can show you, for one should not wear a heart on one's sleeve (where the moths can get at it), and you get hurt. After all, I do still belong to Me!

Janet Lind . . . who has still got her sense of humour "on the ice"

A LOOK ROUND

BY a combination of good fortune and my natural curiosity getting to work, I have been able to see some of the designs for new receivers that many of the more prominent manufacturers are to display at Olympia from next Wednesday onwards.

It seemed fairly obvious that the main theme behind this year's show would be all-wave and short-wave receivers, but I was not quite prepared for such a wonderful showing of really sensitive all-wave sets that fully live up to their claim of providing true all-wave listening.

To a lesser extent television comes into its own, for there are no fewer than fourteen distinct manufacturers showing receivers that really do give large flickerless pictures.



This is one of the cheapest all-wave receivers in the Exhibition. It can be found on the Ferranti stands Nos. 21 and 74

After seeing a hundred or so of the new receivers and some of the stands on which they are to be displayed, the H.M.V. range sticks out very prominently. As a general rule their stand is one of the most ambitious at Radiolympia, and this year is no exception.

One of the first receivers that immediately catches the eye is a magnificent complete home entertainer including television, four-band all world radio, an automatic record-changer and a cabinet which is about the best piece of work that any reader can see in the show.

In addition to these instruments, there are dotted around the stand sets to appeal to all tastes and pockets, varying from small battery-operated straight All-World receivers up to multi-valve receivers covering five wavebands. It certainly seems to me that the Gramophone Company should come very near to winning the prize offered for the best stand in the Exhibition.

Bearing in mind that most readers favour inexpensive receivers, I made a mental note of the G.E.C. all-wave 5, which is going to be on Stand 54. This receiver is full of new ideas, including a special slow-motion tune drive and visual switching, a refinement that is long overdue.

Earlier in the year I was privileged to have the opportunity of testing one of the new Burndept 8-valve all-wave receivers. These sets are now available, and I strongly recommend readers to go straight along to Stand No. 85.

The 8-valve receiver is about the most ambitious instrument ever turned out by this company, and is one of the few that can be termed all-wave, for it covers every channel from 13.5 to over 2,000 metres.

By the use of an ingenious output circuit, the volume on this Burndept receiver is considerably greater than that given by most receivers of a similar type.

I have always had a fancy for the Pilot receivers, owing to the fact that they make such a fine job of their consoles. They tell me that a full range of these new all-wave sets will be on view on Stand 84.

An unparalleled array of the latest radio sets and gadgets will be on view at this year's grand Radiolympia. In this article MALCOLM HARVEY gives you some advance information about the many wonders to be seen, with some tips about particular stalls and sets that will merit your attention

So go along to this stand and take my tip and ask to see Model CU355, which is a 5-valve instrument in a console cabinet 39 in. high. Price is 17 guineas, has four-waveband tuning and 5½-in. calibrated compass dial which is fully flood-lit. A whole range of multi-valve receivers will also be on show on the Pilot stand.

Strangely enough, despite the popularity of mains-operated receivers, Exide tell me that they are still selling an enormous number of accumulators. I can well believe it, for they are listing at the present time a wider range of wet cells than at any time.

Housewives will appreciate that most Exide accumulators are of the unspillable type, so that they are not potential carpet wreckers. Exide are showing on Stand No. 32, so if you have a portable or any type of battery-operated set, it will pay you to go along to see just what type of accumulator you can use to give you longer life and to cost less in the first case.

One of the biggest troubles confronting the average listener is interference from domestic appliances, and the crackles which are part and parcel of radio reception in some unfortunate areas.

Belling-Lee are rather proud of their noise-suppression equipment, and to my way of thinking, rightly so, for they claim to be able to cut out most of the crackles in radio reception. Personal experience confirms this, for they were able to eliminate some interference that had been troubling me for a year or so and which was beyond several other manufacturers who had tried to be of help.



Remove the bugbear of run-down accumulators by having one of these Exide cells with an indicator on the side

Noise suppressors of all kinds for every type of receiver as well as an aerial that will give the maximum number of stations with the minimum amount of noise, are being shown at the Belling-Lee Stand No. 42.

I have been trying to discover just how the Portadyne 5-valve all-waver gets its sensitivity. The broad specification is quite conventional, but the fact remains that the receiver can pick up short-wave stations between 16 and 50 metres that are lost behind the mush level in many other receivers of similar type.

Stand No. 18, on which this receiver is being displayed, should receive an early visit, and at a later date you should have a demonstration of this receiver and just see how many short-wave stations you can pick out under average conditions.

There must be many listeners like myself who like to have a loud-speaker in each room of the house run from one main receiver. The Whiteley

Electrical Co., who are displaying W.B. loud-speakers on Stand 75, showed me some interesting extension loud-speakers that can be added to any existing set. They are complete with matching transformer in which a switch is embodied so that the quality of the extension loud-speaker does not suffer owing to possible mismatch.

On their stand there is a whole range of loud-speakers from 17s. 6d. upwards suitable for little battery sets or multi-valve superhets. If you want any kind of loud-speaker either for general or extension use you will find a suitable model on a W.B. stand.

How pianos came into a Radio Show I am not quite sure, but the fact remains that Stand No. 204



Beethoven are very proud of their model RG938. It is a radiogramophone giving high-fidelity output



Here is the Mastergram, a complete home entertainer including television, gramophone and all-world radio. It is the main feature on the Marconiphone stand

is going to be one of the most interesting in the Exhibition. All kinds of "Minipianos" are to be displayed, and although these miniature instruments appear to me to be only half the size of the average piano, they have a range of seven octaves.

Some of the cabinets are unbelievably fine, being made of maple, sycamore, walnut, oak and mahogany with some very fine contrasting effects. They even make a miniature grand piano which I should say is unique, for it is equal

THE STANDS

in performance to the average baby grand piano.

It is very unlike Ferranti to have one of the cheapest receivers in the show, but the fact remains that not only is their A.C. all-wave Model 837 one of the cheapest sets of its kind, but from all the details I have of forthcoming exhibits, it is going to be about the best value for money at the same time. This receiver gives an output of 3 watts, has three-band tuning, and unusually good selectivity. The price of this receiver is 9 guineas.

Country people who are without mains supply, but at the same time wish to run a receiver as cheaply as possible, should make a beeline for Messrs. Bulgin's Stand No. 1. They are showing an ingenious gadget which runs from a 6-volt accumulator and will supply sufficient high-tension voltage adequately to run a large six or seven-valve receiver.

The price is extremely low and the gadget would pay for itself well within a year. Incidentally, I believe there are going to be about a thousand other gadgets on Stand No. 1.

So far I have not been able to hear any of the new Bush receivers, but everybody who has heard them says that they are superb; they tell me particularly to go and have a good look at the Bush console, which covers three wavebands. It's full of new ideas despite the fact it only costs 15½ guineas, so I pass this news on to you and suggest that you go along to Stand No. 70.

Everybody knows about the Cossor Melody Maker, the first real kit set to be produced in this country. For the first time they are introducing an all-wave kit with a performance equal to the manufactured article. There are also a number of receivers that are superhets on one wavelength and straight sets on another, and include a whole host of ingenious ideas. The general tendency for this year's Cossor receivers is to reduce sets to a price so low that they are cheaper than anything else on the market with an untouchable performance. Stands Nos. 61 and 163.

Ever Ready make quite a lot of things besides batteries. One of their most outstanding achievements is a four-waveband superhet receiver tuning from 13 metres upwards. Six valves are used in this set, and the price is 18 guineas. Also on the Ever Ready Stand, No. 58, will be shown a complete

range of receivers including battery portables of a new type.

Talking about portable receivers, the smallest set I have ever seen that really has a creditable performance is the little Wayfarer. I had one of these sets during the summer, and very useful it's been. It uses special components and miniature valves, and those who are interested in clever design should make a point of seeing this receiver on Stand No. 27.

There will also be some very interesting exhibits touching the new mammoth cathode-ray tubes which are about 22 in. across, and lots of technical exhibits such as cathode-ray oscilloscopes, which will interest all, including the non-technical reader.

I propose to go along and examine the Pye, McMichael, H.M.V. and Ekco stands during the week, and I will let you know all about them and any other interesting points I may find, in the next issue.



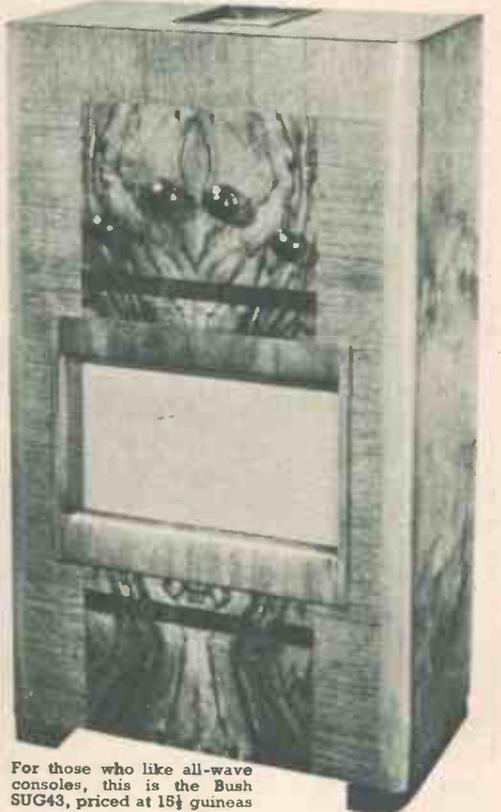
Tommy Handley has a Cossor Radiogram model 837, and you can see from this that it has one of the new modern full-vision tuning dials



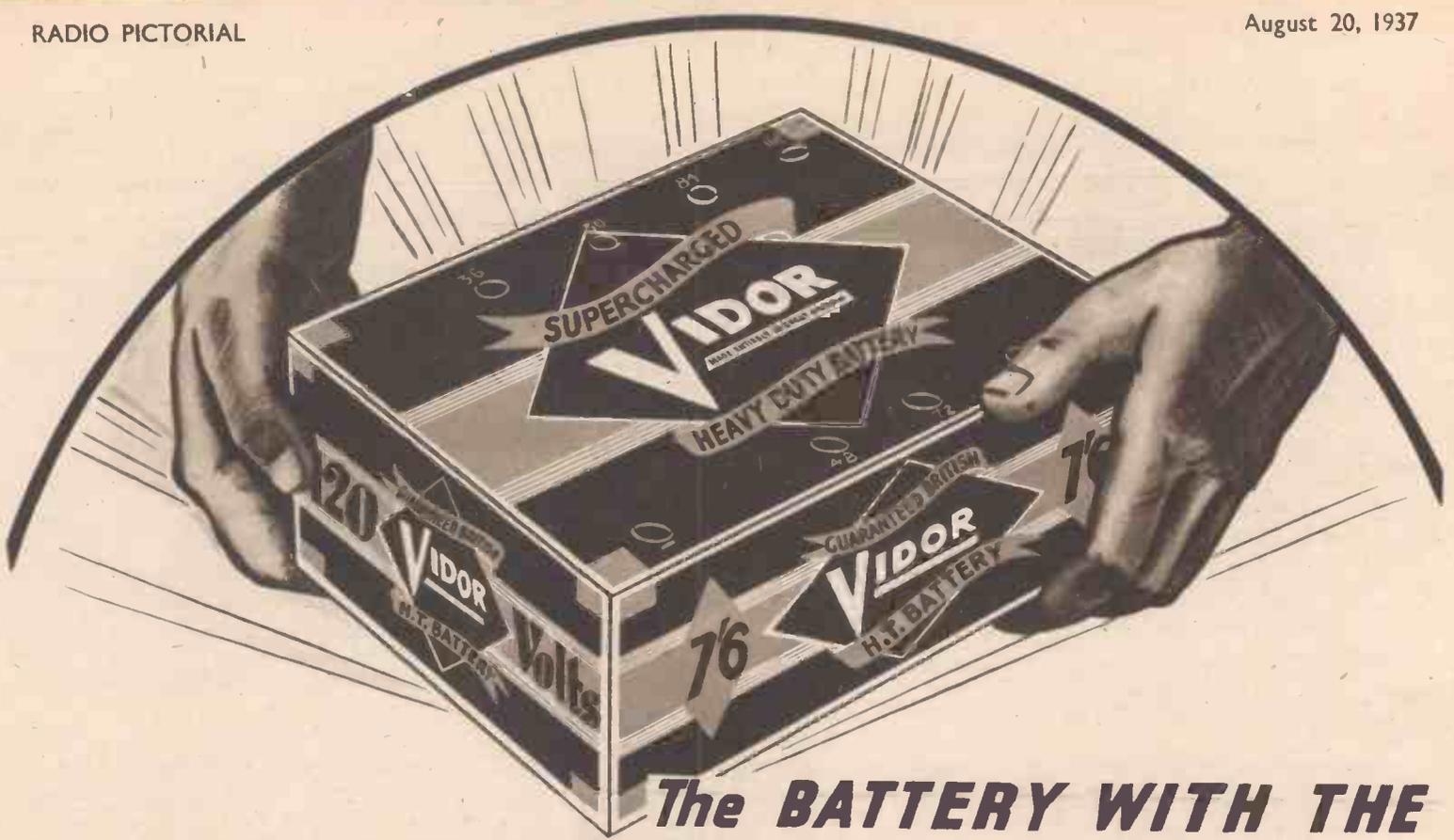
If you are in trouble with interference with your all-wave receiver fit one of these Belling-Lee suppressors in the mains lead



Ambrose has a Minipiano which has a range of seven valves



For those who like all-wave consoles, this is the Bush SUG43, priced at 15½ guineas



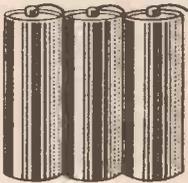
The **BATTERY WITH THE BALANCED CHEMICAL REACTION**

VIDOR 120 VOLT HEAVY DUTY H.T. BATTERY

REDUCED FROM ~~7/6~~ TO **5/-**

The difference between the Vidor Battery and ordinary batteries is this—in Vidor Batteries the chemical reaction within the cells is *balanced*. In the ordinary battery, the cells corrode, break down early, because the chemical elements are *unbalanced*, one element gives out before the others and the battery fails to last. In the Vidor Heavy Duty Battery, no one element gives out before the others—the chemical reaction is *balanced*—all the elements are made to yield *all* their power, and the Vidor Battery goes on giving *pure* current for a much longer time.

AFTER USE - THE CELLS OF A VIDOR BATTERY ARE INTACT LIKE THIS



AFTER THE SAME PERIOD OF USE THE CELLS OF AN ORDINARY BATTERY ARE CORRODED LIKE THIS



Vidor have greatly improved H.T. batteries by balancing chemical reaction. And an unparalleled price reduction—from 7/6 to 5/- for 120 volts—has now brought the Vidor Heavy Duty Battery within the reach of all. Buy the Vidor Heavy Duty Battery only from a radio dealer.

The Battery with a thousand Lives!

VIDOR HEAVY DUTY H.T. BATTERY

VIDOR LTD., WEST ST., ERITH, KENT

REDUCED FROM 7/6 TO 5/-



No. 4.—Are the Musical Activities of the B.B.C. Handicapped by Departmental Interference?

SCENE.—Court of Public Opinion during the hearing of the fourth indictment in "Listeners v. B.B.C." Case before Mr. Justice Fairplay, with Mr. Lissner, K.C., conducting the prosecution.

MR. LISSNER, K.C.: "M'lord, the defendant is charged with allowing departmental matters to interfere with the quality of musical programmes he broadcasts to my clients, the listening public. You have heard three other indictments in this important case, but, I make bold to say, no other aspect of the defendant's activities is more important than his musical programmes and in no other department are there such serious defects."

MR. JUSTICE FAIRPLAY: "I am glad that you propose to prove something, Mr. Lissner, because your opening speech, so far, is merely an accusation, wide in range and violent in phraseology, which—if I am to use an expression I heard in an American broadcast last night—leaves me stone cold."

MR. LISSNER, K.C.: "Permit me then, m'lord, to help you to warm up to the subject. I propose to call the defendant and show, by his statements, that there are departmental interferences with music policy." (Turning to B.B.C., standing in the dock), "Please go into the witness box."

(B.B.C. enters the witness box, bows to the judge and takes the oath.)

MR. LISSNER, K.C.: "In the first place, will you kindly tell his lordship whether you regard musical broadcasts as the most important of your activities."

B.B.C.: "I wouldn't go so far as to say that. Music is no more important than variety."

MR. LISSNER, K.C.: "You are trying to be cautious this morning. Do not fear that my question was intended to trap you. As, however, you so categorically state that you do not regard your musical programmes as any more important than variety, will you explain why music occupies 60 per cent. of programme time and variety 20 per cent?"

B.B.C.: "I suppose it does look strange—if we accept your figures."

MR. LISSNER, K.C. (sharply): "What do you mean, sir? Are you trying to give his lordship the impression that the figures I quoted are inaccurate? Let me put it another way: do you, on oath, deny that musical broadcasts occupy 60 per cent. of your transmission, while variety only represents 20 per cent. of the time?"

B.B.C. (sheepishly): "No; they are the comparative figures."

MR. LISSNER, K.C.: "Thank you. So it is right to assume that the B.B.C.—"

MR. JUSTICE FAIRPLAY: "Mr. Lissner; you must assume nothing. I do not. I do not assume, but feel thoroughly confident from witness's statements that the B.B.C. certainly do place superior value on their musical broadcasts."

MR. LISSNER, K.C.: "I stand corrected, m'lord; thank you for so ably stating what I so falteringly tried to express." (Turning to witness)—"How much do you estimate that your musical broadcasts cost my clients who, I like to remind you, find all the money for your various activities?"

B.B.C.: "Approximately, about £500,000 a year."

MR. LISSNER, K.C.: "That's a large sum. It is further proof of the supreme importance you place on music. Now tell me: who is in control of your musical activities?"

B.B.C.: "We have a Musical Director, an Assistant Musical Director, and—"

MR. LISSNER, K.C. (sternly): "Why is it that I have to keep demanding that you reply to my questions and not give evasive answers? I do not want to know the composition of your Music Department staff. I asked the name of the person in supreme charge of your musical operations. Who is he?"

B.B.C.: "Sir Adrian Boult is the Musical Director."

MR. LISSNER, K.C. (to the judge): "M'lord, I must appeal to you for assistance. I do not know whether witness is deliberately avoiding my question or whether he intends to convey the information that because Sir Adrian Boult is Musical Director he is, as I asked, in supreme control of B.B.C. music."

MR. JUSTICE FAIRPLAY: "I think you have ample cause to complain and I want to tell the witness that whether his method of answering straight questions by taking circuitous routes is deliberately evasive or not the Court will not tolerate it. Come, sir; is the person in supreme control of your music Sir Adrian Boult?"

B.B.C.: "Yes, my lord."

MR. LISSNER, K.C.: "Sir Adrian Boult is in supreme control, is he? Let us see. Do you recall one of your conductors, Mr. Edward Clarke, being sent by Sir Adrian to the Continent for the purpose of meeting [Toscanini, to conduct a London Music Season for the B.B.C.?"

B.B.C.: "Yes; that was in 1935, I think."

MR. LISSNER, K.C.: "Now correct me if any of my facts are wrong. Did not Toscanini agree with Mr. Clarke to visit London for the purpose of conducting the Season; that the Season was to be one of eight concerts and that Toscanini would be paid an agreed fee for the Season; that the eight concerts formed a self-contained group composed of two orchestral concerts, two performances of the Bach 'Mass'; two performances of the Beethoven 'Ninth' and two other orchestral concerts?"



"Sir Adrian Boult is the Musical Director"

B. B. C. IN THE DOCK!

(Once again the B.B.C. faces an indictment in OUR IMAGINARY COURT OF JUSTICE Garry Allighan's striking series of articles is printed for its undoubted interest, but "Radio Pictorial" does not necessarily agree with all the views expressed.—Editor.)

Reported by

GARRY ALLIGHAN

B.B.C.: "Yes, that was the original arrangement."
MR. LISSNER, K.C.: "Now is it not a fact that Sir Adrian Boult approved every detail of this arrangement and the London Music Season was announced in the press?"

B.B.C.: "Yes, that is so."

MR. LISSNER, K.C.: "Will you kindly tell his lordship why the Season was cancelled?"

B.B.C.: "Toscanini found it impossible to come after all."

MR. LISSNER, K.C.: "That, m'lord, is the truth, Toscanini found it impossible to come; but witness has studiously refrained from telling why Toscanini found it impossible to come." (To witness) "Let me help you to overcome your natural hesitancy. Are not these the facts: that after Sir Adrian Boult had sent the Season scheme upstairs to the Controller of Programmes for formal confirmation he received it back with two of the concerts cut out and that Toscanini, having spent hours carefully constructing a well-balanced artistic Season, was so annoyed that he refused to come over to conduct a Season that had been mutilated by some executive? Was not that the position?"

B.B.C.: "Something of the sort did take place."

MR. LISSNER, K.C. (scornfully): "Something of the sort! M'lord, we have now got used in this court to the half-admissions of this witness and I am sure you will assess the true value of his reluctant statement."

MR. JUSTICE FAIRPLAY: "Witness ought to realise by now that he is doing his case damage by so obviously trying to avoid giving direct answers to straightforward questions. If, however, he prefers the oblique method to the straight, he must be prepared to accept the consequences. You may proceed, Mr. Lissner."

MR. LISSNER, K.C.: "I understand that Mr. Edward Clarke is no longer a B.B.C. conductor. Did he leave your service because, as a musician and a creative artist, he could no longer stand departmental interference?"

B.B.C.: "I cannot say."

MR. LISSNER, K.C.: "Was he not the victim of another instance of interference over Sir Adrian Boult's head? I refer to the Continental tours which the B.B.C. Symphony Orchestra was engaged in two years ago. Was not Mr. Clarke sent to the cities the orchestra was to visit in order to consult with the local musical authorities and discover the type of programme they would prefer? And after he had drawn up the programmes and Sir Adrian had approved them were they not altered by some executive in the Programme Controller's office?"

B.B.C.: "So I have been given to understand."

MR. LISSNER, K.C.: "Is it not a fact that the Music Department has two well-defined sections—the creative and the administrative? And is not the work of the creative side constantly hampered or destroyed by the administrative?"

B.B.C.: "That is an impression which has gained ground, I am sorry to say."

MR. LISSNER, K.C.: "And so you should be sorry. Are you not aware that your conductors, men of mature musical judgment, are having the heart crushed out of them by the administrative machinery of the department?"

B.B.C.: "All artists are super-sensitive. And besides, the B.B.C. is big business; we must not allow the pet preferences and prejudices of conductors to obstruct our plans."

(Please turn to page 39)

BRAINS BEHIND A BAND

JACK HYLTON is the Man Behind Many Band Enterprises

DANCE-BAND FANS' DEPARTMENT

GEORGE ELRICK opened with his new act at the Birmingham Hippodrome on August Bank Holiday, and for all I know the cheering may be still going on. They did what must have been record business for a heat-wave period.

Behind this statement lies a good deal more than just the story of Henry Hall's ex-crooner's ability.

Most acts, no matter how "big" they may seem, are required to make their debuts in some comparatively obscure theatre, where public reaction can be noted and any necessary polishing up undertaken before they really launch out, and for all his great popularity, George could hardly have hoped to jump off from right at the top of the ladder had he not had some exceptional guiding hand and influence behind him.

That hand was the hand of one of the most amazing personages the entertainment industry of this country has, perhaps, ever known—Jack Hylton's.

In previous issues I have told how certain band leaders, realising that they cannot continue for ever as stage personalities, have been casting around for new features and have turned their attentions to the possibilities of theatrical agencies.

Henry Hall has launched Henry Hall Enterprises, Ltd., to book himself and other artistes. Jack Payne is going in for a similar venture, and now we have Jack Hylton Enterprises.

The Old Days

In addition to handling certain complete shows, Hylton has already taken under his wing George Elrick and the Blind Band I told you about on August 6.

They are lucky. No one knows the business better than Hylton, who for nearly fifteen years has by his sheer ingenuity and almost uncanny ability of gauging public taste kept himself at the top of one of the most difficult and precarious professions.

In the old days—and not so old at that—it was enough for a booking agent to stroll round (or 'phone up) the theatre managements, tell them he had so-and-so on his books, and who would they like—and that was all. He took 10 per cent. from those who were accepted (and often made a fortune doing it), and

those for whom he could not get dates—well, it was just too bad for them.

To-day, as many of these big-money-for-small-work hoppers are finding out to their sorrow, things are not quite so easy.

To keep a stage band, or, for that matter, any other type of act, working, an agent has to do a good deal more than dial telephone numbers.

He has to be its manager and producer as well as its booking agent. He has to devise the act, think up novel ideas for it, build it into a show, take care of its publicity, and then sell it—a job not so simple in these times of fiercest competition; and if anyone thinks it easy, let him try his hand at it.

Take the case of Elrick.

George originally intended to have a sort of screwy gang—genuinely good musicians and entertainers, but out-size in appearance. It was a good idea, but at the last minute all sorts of difficulties arose, and it looked as though the opening would have to be postponed.

Selling a Band

Then Hylton stepped in with the brilliant notion of taking over Lew Stone's band, one of the very finest in the country, for George, and almost overnight they built an act that literally paralysed the hard-boiled good folk of Brum.

Perhaps you will think that this securing of Lew Stone's band was an obvious move. Well, everything that is right and natural seems obvious when it has happened, but let me ask you this: Would you have thought of it?

Now Hylton has got to sell the Blind Band.

It is not going to be so easy because, great as it is as a show, some less imaginative managements suggested that the public might fight shy of what these managements described as "the heart-rending spectacle of sightless people performing in an atmosphere of levity."

Actually it isn't heart-rending at all. These blind boys and girls look no different from you or me and have been trained to move about the stage and generally appear as though they had full vision.



By
**EDGAR
JACKSON**

Jack Hylton, who is guiding George Elrick

To prove this, however, Hylton, had to stage a big press and professional audition for them at the Victoria Palace. Only then did the managements realise what Hylton had seen all along, that this Blind Band would be one of the greatest and most original attractions of the contemporary variety stage.

It is a pity the band could not appear at Radiolympia since wireless plays such a big part in the entertainment of the blind. It would have given new heart to the sightless to have been able to hear first hand how others similarly situated have completely overcome their handicap. But perhaps we shall have opportunities of hearing it broadcast later.

RADIOLYMPIA'S SPECIAL THEME SONG

WORDS BY
STANLEY DAMERELL

MUSIC BY
TOLCHARD EVANS

"LISTEN-IN ON YOUR RADIO"

LISTEN IN ON YOUR RADIO
WE JUST WANT TO SAY
HOW-DO
LISTEN IN ON YOUR RADIO
WE'VE A PROGRAMME HERE FOR YOU
SONGS OLD AND NEW
DANCE-MUSIC, TOO
SUNG BY REQUEST
LISTEN-IN ON YOUR RADIO
LISTEN NORTH, SOUTH, EAST AND WEST."



Tolchard Evans, composer
of "Listen-in on Your
Radio."

"LISTEN-IN ON YOUR RADIO"

(Words by Stanley Damerell)
(Music by Tolchard Evans)

"Listen-in on your Radio,
We just want to say 'How-do';
Listen-in on your Radio,
We've a programme here for you.
Songs old and new,
Dance-music, too,
Sung by request;
Listen-in on your Radio,
Listen North, South, East and
West."

On the Air This Week!

YOUR FAVOURITE DANCE BANDS

- AMBROSE—Sunday, Luxembourg, 6 p.m.
BISSETT—Sunday, Luxembourg, 7.30 p.m.; Normandy, 10 a.m.; Lyons, 9.45 p.m. Monday, Luxembourg, 8 a.m. Tuesday, Luxembourg, 4.45 p.m.; Normandy, 9.45 p.m. Wednesday, Luxembourg, 8 a.m. Thursday, Luxembourg, 8 a.m.
CARROLL—Friday, National, 8 p.m.
COTTON—Sunday, Luxembourg, 2 p.m.; Normandy, 2 p.m. Thursday, Regional, 10.25 p.m.; National, 11 p.m.
FREEMAN—Monday, Regional, 10.30 p.m.; National, 11.15 p.m.
FROST—Sunday, Luxembourg, 12.30 p.m.
GERALDO—Sunday, Luxembourg, 11 a.m.
GIBBONS—Sunday, Lyons, 11.15 p.m. Friday, Lyons, 11 p.m.
HALL—To-morrow (Saturday), 12.30 p.m. morning; Wednesday, National, 5 p.m. Thursday, National, 5 p.m.; Regional, 8.30 p.m. Friday, National, 12.30 morning, Saturday (August 28), 12.30 morning; Regional, 10.30 p.m.; National, 11 p.m.
HARRIS—Tuesday, Regional, 10.20 p.m.; National, 11 p.m.
LAWRANCE—Sunday, Luxembourg, 9.30 a.m.
LIPTON—Sunday, Luxembourg, 7.45 p.m.
MANTOVANI—Saturday (August 28), National, 6.45 p.m.
MARTIN—Wednesday, Regional, 10.30 p.m.; National, 11 p.m.
PAYNE—Sunday, Lyons, 10.45 p.m.; Luxembourg, 9.15 p.m.
RABIN—Friday, Regional, 10.35 p.m.; National, 11 p.m.
SHAW—Sunday, Luxembourg, 11.15 p.m.
SILVESTER—Tuesday, Regional, 6 p.m.
SOMERS—Sunday, Luxembourg, 4 p.m.; Normandy, 4 p.m.
STONE—Sunday, Normandy, 3.45 p.m.
THORBURN—Saturday (August 28), National, 5.15 p.m.
WINTER—Sunday, Luxembourg, 12.15 p.m., 11 p.m.
YORKE—Monday, Regional, 8 p.m.

NEWS, VIEWS AND GOSSIP

PHYLLIS ROBINS TALKS ABOUT LOVE!

—BUDDY BRAMWELL—
—CHATTERS—

HELLO to two red-heads and a blonde, three lovely sisters known to the Radiolympia crowds as "The Three Herons"; to me, as Joan, Wendy (the blonde) and Kay; they have one more sister and five brothers. Which inspires the thought that if philoprogenitiveness is hereditary they might be known as the Three Storks. Except that they're all single.

These ladies have an unusual and interesting hobby—they model film-stars' faces out of plaster of Paris. Let's try it, shall we?

Glitter of light on hair of palest gold led me unerringly through the crowd to Phyllis Robins, ex-Hall songstress also shining this year at the Big Show. I shall always adore Phyllis, but never understand her.

Once in her dressing-room we talked of this thing called Romance. "Love"—she said—"Oh, I've got past all that." And she stood there, very still and quiet, gazing with dreaming eyes at heaven-knows-what distant horizon. "We are"—I told myself—"on sacred ground." And I asked her, very quietly, what she was thinking about. "I was thinking"—she said—"that what I would like now is a nice beef sandwich. You know, cut from the outside, with those little black knobs on!"

Hats off to Peter Yorke. . . .

Peter is the brilliant young man who does the musical arrangements for Louis Levy's Symphony; and is also presenting his own Orchestra in the "Sweet and Lovely" series.

Yes, a busy man is Peter. Lives in the artistic quarter of Chelsea, starts work at 8 a.m. and goes on till 11 p.m. The "Symphony" owes much to his talent.

Peter Yorke, noted also for fine piano solos, was once with Jack Hylton. "When I left Jack"—he recalls—"he gave me my start as a freelance arranger by promising me ten pounds' worth of work a week."

A star instrumentalist of Louis Levy broadcasts is E. O. Pogson ("Poggy" to his pals) whose "regular" job is with Jack Jackson. Incessant practice has made him one of England's ace saxophonists. With Jack Payne's outfit in the Savoy Hill days, I well remember how—after he had been dragged away from his beloved rehearsal studio—I would often meet him sadly wandering the corridors, tooting a forlorn air on his sax!

One of the most famous harpists in Europe—John Cockerill—is another whose talented playing goes to make the Levy Symphony one of the finest outfits on the air.

Bobby Howell's Band, handing out rhythm at Radiolympia, includes two comics whose crazy gags keep the audience rocking with

Edgar Jackson's Selections

RECORDS OF THE WEEK

For Everybody

JOE LOSS AND HIS BAND—"The Merry-Go-Round Broke Down" and "I'm Gonna Kiss Myself Good-Bye" (Regal-Zono. MR2485).

For Swing Fans

RED NORVO AND HIS ORCHESTRA—"Jivin' The Jeep" and "Remember" (Vocalion S91).



Mrs. Mantovani, wife of the popular leader, feeds the pigeons during a holiday in Venice

laughter, once they get going. Names, Sid Dale, trombonist, and Cyril Cockenham, sax.

Howell himself discovered the comedy gifts of these boys. Dale comes from Lancashire and Cockenham from Yorkshire. And so, of course, their act is called "The War of the Roses."

You will remember that we mentioned a broadcast of hilly-billies by Midland Regional office boy, Kenneth Lambert, a week or two back? Well, this has had a romantic sequel, for Billy Merrin happened to be listening, and immediately got in touch with the youngster.

Result—Kenneth has been added to the Commanders' personnel, and is soon to tour the country and broadcast with them. He will also play the violin, and do comedy impersonations. So this go-ahead youngster will be saying good-bye to office work after a year at the B.B.C., and hopes to have a band of his own one of these days.

A few words for those vocalists who've been getting a little self-conscious o' late about being called "crooners."

From the king of them all, Bing Crosby.

"I'm proud to be called a crooner," states Bing. "I have absolutely no reason to think that being called a crooner is a mark of opprobrium. Anyhow, what I'm called leaves me awfully uninterested and unconcerned."

Nevertheless, Bing goes on to state that when they start calling him a baritone, then he'll "want to write letters of apology to Lawrance Tibbett, Nelson Eddy, and others."

Great guy, this Bing. His remarks remind me that all critics who generalise, with such as "I don't like crooners," "I don't like opera," "I don't like dance-bands," "I don't like sopranos," etc., are merely fools. I reckon there's good and bad in most things (Shakespeare thought of it before me, though).

And there are more bad critics than bad crooners!

Met our pal Billy Scott-Coomber t'other day. Charming guy, that. Doesn't quite know what he's going to do now Jack Payne's baton-swinging only for the Sunday Beecham's programmes, but tells me he "doesn't want to work too hard," as he's been working double-pressure for years.

Anyway, with his peppy personality and vocal prowess, Billy's a safe bet for any bill. And maybe he'll have time to compose more numbers for the hot-music fans. "Rhythmatitus," "Get Over the Clouds," and "Hot Coffee" were his, y'know.

Talking of Jack Payne's outfit, do you remember the days when Jack Jackson, Eric Siday, and Ben Oakley all worked therein?

And does Jack Jackson—now so definitely white-tie-and-tails at the Dorchester—does Jack recall the time when, on the halls with Jack Payne, he used to crash on the stage, dressed as a painter, and conduct the band with a paint-brush! There were four hairs in the paint-brush. . . .

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This week we are adding No. 9, HILDEGARDE; and No. 10, THE TWO LESLIES, to the list of photographs obtainable. The full list is now:—1. Gracie Fields; 2. Harry Roy; 3. Evelyn Dall; 4. Brian Lawrence; 5. Anne Lenner; 6. Ambrose; 7. Esther Coleman; 8. George Elrick; 9. Hildegard; 10. The Two Leslies.

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No. 10. THE TWO LESLIES



No. 9. HILDEGARDE

LONDON'S LATEST LANDMARK

Broadcasting House is undergoing changes. This article reveals what the new Big House will look like.

By
Geoffrey Earle

BROADCASTING HOUSE has been inadequate for the B.B.C. staff since 1935. Nearly 1,200 men and women have to be accommodated at the B.B.C. in London.

Mr. Val Goldsmith agreed to have some of the rooms above St. George's Hall converted into offices for the Variety staff. Brock House, a building in Great Portland Street, accommodates the B.B.C.'s music staff and some of the outside-broadcast executives. Photographic, Children's hour and programme staff have offices in the imposing Adams houses adjoining Broadcasting House.

It often takes ten minutes walk to get from one B.B.C. department to another.

In August, 1936, Sir Noel Ashbridge, Chief Engineer, started discussions with Mr. M. T. Tudsbery, B.B.C. Civil Engineer, as to the best way of extending Broadcasting House to get all the staff in one building.

Plans are now almost complete for a building which will be one of London's latest landmarks, and certainly the most up-to-date building in the West-end.

The extension will be about a quarter as big again as the present Broadcasting House, and will take up the whole of the island site between Portland Place and Langham Street.

It will give room for 125 per cent. greater staff accommodation. The façade of the new building is to run right along Portland Place to Duchess Street, taking up all the old houses of which the B.B.C. has bought up the leases one by one.

Mr. Tudsbery has roughed out a scheme in conjunction with Sir Noel, his superior; Sir John Reith likes the plan and now an eminent architect will be called in to collaborate with the B.B.C. engineers. Lt.-Col. G. Val Myer was the architect of the present "B.H." When the building was criticised he replied:

"Good architecture has always been a matter of common sense, plus a leavening of aesthetic instinct."

Sir Noel is wondering what the "aesthetic instinct" will be in the finish of the new building. Val Myer was collaborating with the B.B.C. for four years, and the outcome was the stone finish which, under acid action of London's grimy smoke, has already been scraped and cleaned.

The architect will have to carry out the new façade to match, and is planning also to include plenty of windows, which add an appearance of size.

The heavier materials, stone, bricks, timber, metal-work and fittings were all of British manufacture in the first half of Broadcasting House, and now that certain British firms have learned how to manufacture, at competitive prices, other fittings needed for the extension, the B.B.C. will be able to buy all materials from within the Empire.

Demolition of the Adams and Regency houses will begin probably before the end of the year. Foundations will have to be dug to accommodate three storeys below ground.

It is estimated that 53,000 tons of material will have to be excavated for three floors below street level. The foundations will just miss the underground tube tunnel which runs beneath the Concert Hall studio.

There will, however, be the same trouble with water on the site that was experienced in digging foundations for the existing building, and the same method of using a brick wall foundation will be used. One architect truly said of the present building that "it looks like a ship, and so far as its foundations are concerned it actually does float."

The new part of Broadcasting House will be just as high as the present front, and will have a tower—probably with a clock in it—at the northern end. The whole building will be nine storeys high, except on the Langham Street side.

There is no restriction as to height on the Portland Place front, except the London Building Act. There are, however, ancient light rights on the eastern front, facing Langham Street, and the roof will probably have to be sloped back from about the fourth storey.

Cost is not yet fully estimated, for the programme staff have not told the engineers how much space they need in the extension. It is probably that over 80 per cent. of the new building will be offices, and if this is so the cost will be just over £500,000. If more than the one big studio at present planned is included then architectural alterations may put the cost up another £150,000.

All the money will come direct from the B.B.C. Reserves, and at present it is not intended to raise a loan, nor (as was done with the first half of Broadcasting House) let a syndicate stand the cost and then purchase later when the building is complete.

Some of the internal fittings of the new building will be of a more lasting character, so cutting down depreciation. Greater use will be made of Hopton-Wood stone as in the present entrance hall. There will be a new entrance hall in the centre of the extension, and the existing vestibule will then be used only for artists and B.B.C. executives.

Money will be saved by altering some of the floor plans for the present "B.H." Space taken up by the canteens at present will be more economically occupied by a new boiler house to serve both buildings. The canteen will be moved to the top of the extension. This canteen will open out to a roof garden.

Mr. Tudsbery had a plan including a huge car park in the basement, but this had to be scrapped. The basement space will be taken up by a studio measuring about 60 feet by 120 feet, and running up to the ground level.

It is thought that if this were done the present Concert Hall could, if necessary, be split up into several smaller studios. The big organ would be transferred to the new building.

The Concert Hall at present is one of the "white elephant" studios. It is not big enough for the full symphony orchestra, and too big for most studio shows. Three smaller studios would be more economical, and would relieve the congestion across the way at St. George's.

A stream from Hampstead runs practically the whole length of the extension, and this will have to be bricked over. There will probably be a steel framework inside, too, to resist traffic vibration.

If the big studio in the present building is split up, the separate ventilating plant used for this will be moved next door. Under L.C.C. rules a studio of this size, for public admission, must have its own ventilating plant.

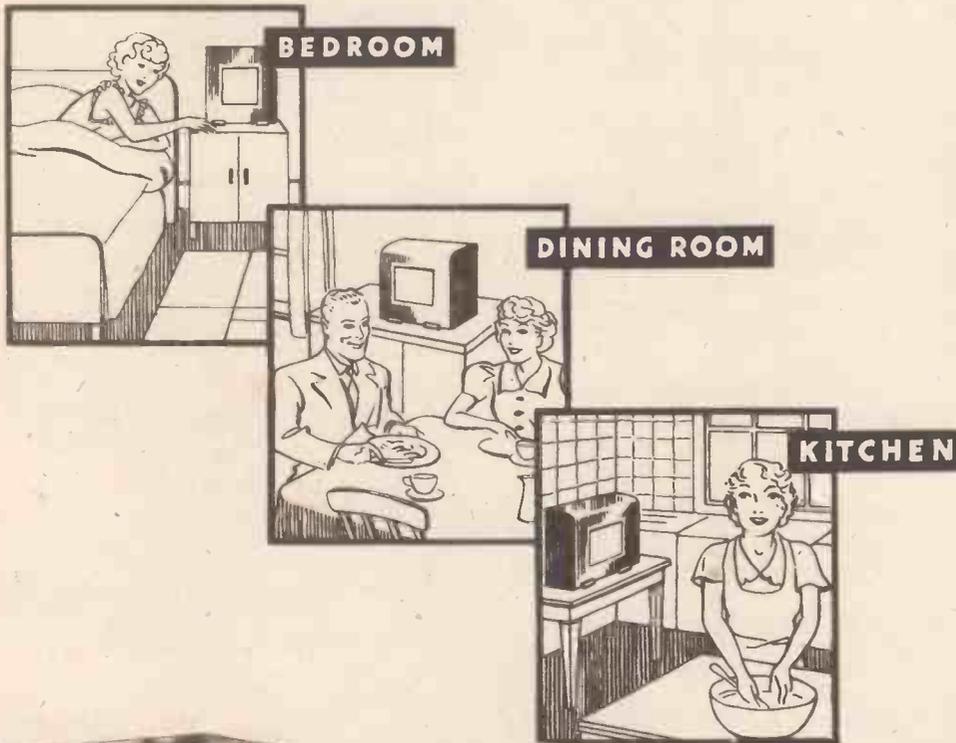
The new studio will seat about 750 people—some 250 less than the number originally planned to be seated in the Concert Hall before seating accommodation there was reduced.

A big clock, and not sculptures like "Prospero and Ariel" over the existing main door, will dominate the north end of the extension. Sculpture panels in Portland stone will decorate the façade on the Portland Place side.

About 25 per cent. of the staff in the present building will get new offices, and will have to use the new entrance.

It is intended to round off the northern end of the building, and the new Broadcasting House will look more than ever like a giant liner floating down Portland Place—floating on that subterranean stream from Hampstead!

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RADIO LYMPIA 1937

WHO'S WHO AMONG THE STARS YOU WILL SEE AND HEAR IN THE RADIO-LYMPIA SHOWS FROM WEDNESDAY, AUGUST 25, TO SATURDAY, AUGUST 28 INCLUSIVE

BERYL ORDE

BERYL ORDE, vital, fascinating, brown-haired, with a twinkle in her eye, makes a speciality of impersonation.

She is said to have a repertoire of three hundred names, including Greta Garbo, Gracie Fields, Owen Nares, ZaSu Pitts, the Houston Sisters, and Jessie Matthews. Once Betty Fields, Gracie's sister, mistook Beryl for Gracie when she heard her on the wireless. In 1932 Beryl was in a concert party with the Western Brothers, and gave an imitation of them while they were sitting on the stage.

She has been on the stage since she was nine, and at first had to have a special licence in order to appear. She travelled round the provincial halls, in the company of her mother and a governess, and gave male impersonations dressed in a sailor suit.

Four years ago she was "discovered" for the radio by Morris Levy, who happened to stroll into the Prince of Wales Theatre while she was appearing there. She made her debut on the air in a sketch with Eddie Pola called *Jazz Justice*, in which she played all the characters in the court-room.

Beryl Orde was born in Liverpool. She is unmarried and lives in Maida Vale with her mother and sister.

In addition to her radio work, Beryl tours the country in variety, concert party, and cinema acts. She can dance, sing and act. Her greatest ambition is to go to Hollywood to study all the stars there!

JAN VAN DER GUCHT

NOBODY ever believes that Jan Van der Gucht, who will be singing with Eric Coates' orchestra, is English.

How could they? But there it is. In his own words, he is "quite English," despite his Dutch name, his family having been settled in this country for over two hundred years. Even his studies were done entirely in London—under Cuthbert Smith.

Jan is an Essex man and has lived in Essex nearly all his life. He was at school at Forest School; so incidentally, was another well-known radio artiste—Cyril Nash.

Jan worked in a brewery for six years! Unromantic place for the discovery of a romantic tenor voice! But brewing enabled him to save up a bit of money until he could do what he had always wanted to do—sing.

His very first job was a broadcast (in 1931) and ever since his services have been in perpetual demand on the air.

Gordon McConnel, B.B.C. producer of light musicals, gave Jan his first important part in *The Zigeuner Baron*, by J. Strauss. Since then he has had a dig at almost every kind of broadcasting work. He has been particularly successful in light operetta and as a solo vocalist.

Jan's great love is playing cricket. To appear at Radiolympia he has had to dash back from a holiday in Switzerland.

HAYER and LEE

THE private life of Haver and Lee, *Fun Racketeers*, is just a cross-talk act. They spend their time kidding one another like a couple of schoolboys.

Haver's real name is Clay Keyes, under which he has written several songs and radio shows. All Haver's ancestors were wire-walkers. That's why he took to a wireless career. His grandfather, Bellini, was a partner to the famous Blondin, with whom he performed everywhere. When Blondin did his famous stunt of walking across the Niagara Falls on a wire, Haver's grandfather did the same walk a little farther down the river; probably just as difficult a feat, but where the odds on death in the event of a slip were just a little less.

Haver's father was also a wire-walker, and earned the praise of Blondin, who magnanimously christened him "The Infant Blondin."

Before the War, Haver worked in an act with his sister, which included comedy, dancing and instrumental work. Yes, and he's a song-writer, too, and has had several successes in that field.

Haver and Lee knew one another when they were kids, but had lost sight of one another for years until they met to join forces as *Racketeers*. Lee's parents were also in the entertainment business, and the two small boys used to stand in the wings while their fathers went on in the same show.

In later years, Lee blossomed out as a comedian, and has played comedy parts all over the country. He owns a magnificent diamond tie-pin. This was a gift to him after he had appeared before the King at the country seat of a well-known peer.

You won't believe it, but Haver isn't American; Lee is. Haver is English, born in Liverpool. He says he's never met a gangster in his life, though he spent two years in the States.

Actually, the act Haver and Lee first sprang into real prominence when they were "adopted" by Henry Hall as resident comedians for his fortnightly "Hour."



Bobby Howell, whose band will be in the theatre pit throughout the ten days of the show

PAULA GREEN

THE girl who, at each performance of Radiolympia, will introduce the show by singing Tolchard Evans' specially-written song, "Listen to the Radio!" is Paula Green, twenty-year-old croonette with Marius B. Winter's band.

Slim, gay, vivacious, with a ready smile and a lilting voice, Paula's the sort of human, "no-side" girl that you always hope and expect to find living next door. But rarely do, alas!

She was born twenty years ago on the outskirts of Manchester. Her people moved, when she was quite young, to Blackpool and Paula always considers herself a Blackpool girl.

Right from a kiddy she was keen on singing and her mother encouraged her considerably; they used to visit cafés and Paula would sing with the bands.

But, like many nice girls, Paula put aside thoughts of the stage and became a typist.

Then her parents moved south—to Eastbourne—and Paula, though still a typist, began to sing regularly with Cecil Sapseid's Savana Band at a well-known Eastbourne store.

Everything was going smoothly till her parents decided on another move... this time to London. At this stage Paula decided that office-life was grand fun... but for other people... not for herself.

She got an introduction to Marius B. Winter and, walking into his office, asked to meet him.

"What do you want?" he asked.

"I want to be a crooner," replied Paula nonchalantly.

So Marius gave her an audition and signed her up.

That's all, except to point out that through her work with Marius B. Winter and her Huntley and Palmers and Rowntrees broadcasts from Luxembourg and Normandy, Paula has forged her way into the front rank of radio croonettes.

VINE, MORE and NEVARD

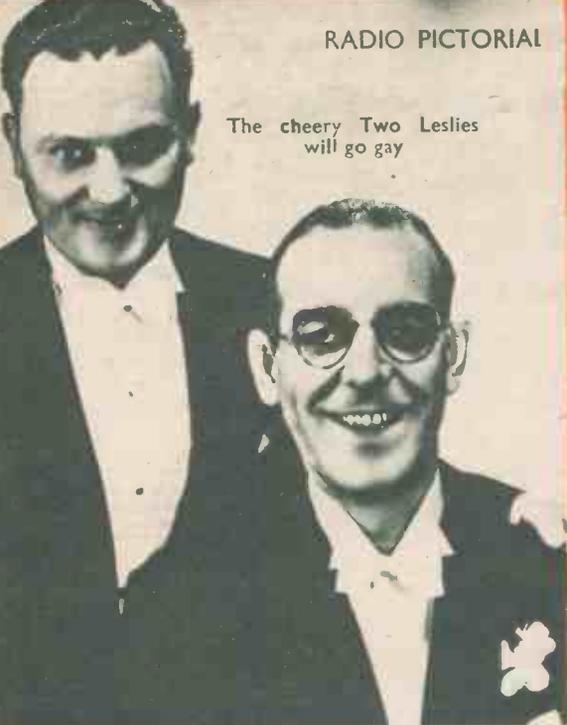
FIVE years ago Douglas Vine, in the bar of the Cafe Anglais, met by chance a certain Algy More. Over a drink they decided to get together as a piano act.

Vine had started his career in a city office, (Please turn to next page)



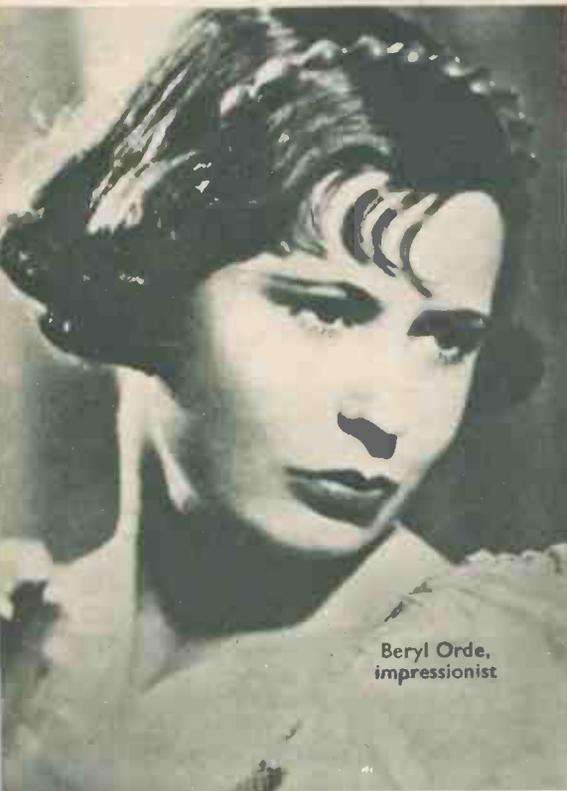
Sutherland Felce has been booked as compere for the entire show

The cheery Two Leslies will go gay



The famous Dagénan Girl-Pipers

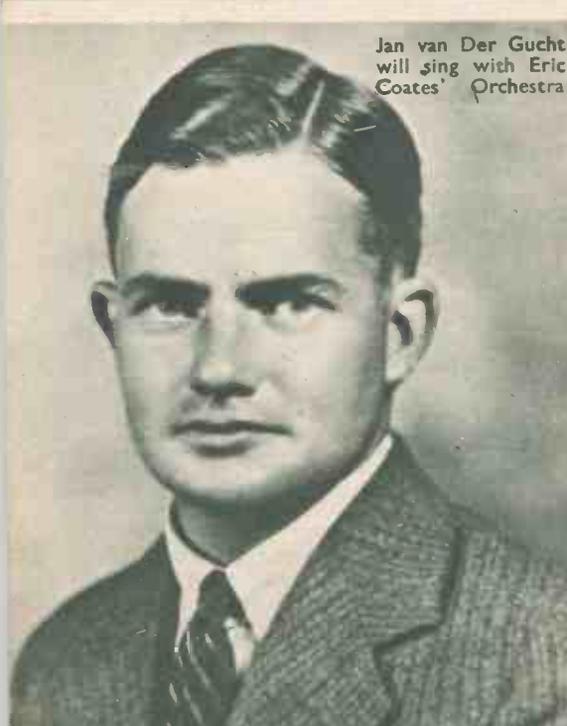
Vine, More and Nevard, clever comedians



Beryl Orde, impressionist

THIS WEEK'S RAD

Jan van Der Gucht will sing with Eric Coates' Orchestra



Vine, More and Nevard
(Continued from previous page)

but quickly finding this uncongenial, had thrown up his job and begun playing small parts in several West End shows. At one time he visited America with Robert Lorraine and, at another, toured the music halls with Alan Russell (who is now associated with the *Flying High* broadcasts).

Algy More, a member of an old theatrical family, is the writer and composer of practically all the songs put over by himself and partners. Lyrics topple off his tongue; crochets reel through his brain. Song writing comes so easily to him that he has published no less than forty numbers in the last eight years. His songs have been featured by such celebrated artistes as Gracie Fields, Jack Payne, Henry Hall, Jack Hylton, Harry Roy, Leonard Henry and Tommy Handley.

Four years ago Frank Nevard barged into the Vine and More dressing-room and in less than a week he also was roped into the act.

Nevard was born in London and comes from an old Essex family. It was only after he had experienced a lengthy army career that he entered the music hall business. His first professional job was at the London Palladium: that is why he is known as "Lucky Nevard." For a long time he was in partnership with Percy Hayden, and their well-known act, Hayden and Nevard, had an uninterrupted ten years' run.

Vine, More and Nevard never quarrel. Extra-

ordinary, but true. Perhaps that is one of the reasons why their act is so successful.

The combined hobbies of the trio are: golf, cricket and parties.

SUTHERLAND FELCE

THE luckiest holiday ever put Sutherland Felce, bright and breezy comper of the Radiolympia shows, on the road to the career which has brought him renown and a useful bank-balance.

Twelve years ago "Sutty," then just over fifteen, was a schoolboy, not worrying over-much as to how he was going to earn his living.

Then the bottom fell out of his life. His father died suddenly, leaving Sutherland with a smallish legacy but also with the necessity for finding a job.

He decided to have his first holiday abroad before plunging into the battle for existence. So he bought himself a dinner-jacket and a ticket to Juan-les-Pins.

One night he watched two ballroom dancers giving an exhibition at an hotel. Idly he asked the manager how much they earned. "£140 a week," nonchalantly replied the manager.

"Sutty" gulped. "Boy, that's money," said he to himself.

Whereupon he put a proposition to the manager.

Continuing the Radiolympia "Who's Who"

Could he find him a spot to amuse the patrons? "What can you do?" asked the manager. "Magic," replied Sutherland, remembering his schooldays' hobby.

To cut a short story shorter, Felce was engaged at a salary of £35 a week! To blazes with the bank, thought Suttly, and stayed at Juan for three months . . . the holiday having become work.

But when he came back to England he found that the silver-lined cloud that was stardom was still a long way away. Back he went to the Continent, then back to England . . . and his career was all set. He appeared in cabaret, did a show from 2LO, and was the first man to bring magic to the old television screen.

Since then he has done everything, stage, variety, concert-party, cabaret, radio, television. Gradually he dispensed with magic except as a background and concentrated on what he sometimes refers to as "comic patter and frightfully amusing stories."

Sutherland Felce favours the bright, affable, effervescent type of compering, and he does it exceedingly well. He is tall, slim, well-dressed, with a large nose, a ready smile, bright, cheery eyes, and a quick, vital way of speaking.

SANDY POWELL

"CAN You Hear Me, Mother?" brings the spotlight on a grand little bundle of fun from the North—Sandy Powell, another of Radiolympia's champion rib-ticklers.

Sandy started his professional career as a boy soprano with his mother's show—his mother being the famous Lily Le Maine. At the age of sixteen he was acclaimed as the youngest principal comedian in pantomime. Since then there is scarcely a Number One town that has not laughed at Sandy in panto. But that has not been the only form of success that Sandy has won.

Having won great fame as a solo comedian on the music-halls he realised that seaside concert party was a promising field he had not explored. So, in 1933, he produced his own summer season at Onchan Head Pavilion, Douglas, Isle of Man. Lately he has been touring the country with his own road show.

In 1933 he produced the first complete variety show ever to be seen on the television screen. He was a huge success on a tour in South Africa, and has also made frequent brilliant appearances on the radio. His popularity grows steadily.

Perhaps Sandy's biggest recording success was with his record of "The Lost Policeman," which, for three years, sold a million records a year.

Films, too. Besides innumerable shorts he has made starring appearances in such films as *The Third String*, *Can You Hear Me, Mother?* and, more recently, *It's a Grand Old World*.

The secret of Sandy's success is that his shows always have the human touch.

His humour is friendly, boisterous, and based on the essentials of everyday life. He's the man-in-the-street's comedian. To blazes with subtlety—make the customers laugh and feel good. That's Sandy's motto.

BERTHA WILLMOTT

PUNCH and Personality. That's Bertha Willmott, hilarious musical comedy girl, most irresistible of all when she is singing Old Music Hall songs.

Bertha puts over famous old ditties such as "Down at the Old Bull and Bush" and "Everybody's Doing It Now" with the flair of a Marie Lloyd. Hers is a triumph of personality; sheer microphone magnetism.

You can't imagine Bertha in a convent! But it was in a convent she was educated, and the people who first discovered her voice were nuns. At a very early age she appeared as a Lady Baritone, but during the war Bertha turned to lighter, brighter songs, and has stuck to that type ever since.

Some of you may remember her in her first stage show—the de Courville revue *Razzle Dazzle* at Drury Lane. But since her first broadcast from Savoy Hill in 1925, she has made radio her own country. Her biggest successes were in the Old Music Hall series, in which she also appeared at Radiolympia in 1934 and Radio Glasgow.

"I think Radiolympia is one of the biggest thrills one can have!" says Bertha.

She somehow manages to combine an active public career with an almost equally busy home life. She is proud of three things—her work, her husband and her son (who was recently employed by the B.B.C. as a page boy). When she is not touring the halls or broadcasting, she is helping her husband, Mr. Reginald Seymour, to run a Modern Hostelry, the New Queen's Arms at Cowley, Oxford.

The family also includes a budgerigar which Bertha bred herself—she has a passion for birds—and Monarch, a handsome Alsatian.

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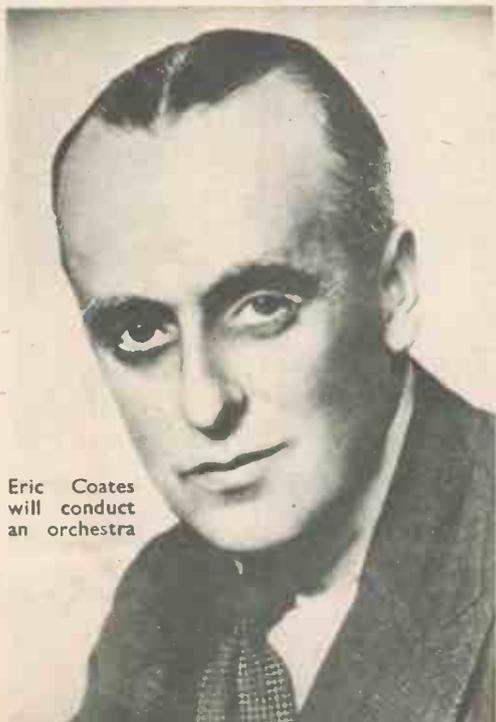


Amiable Sandy Powell, another star attraction



Popular Bertha Willmott is in the show

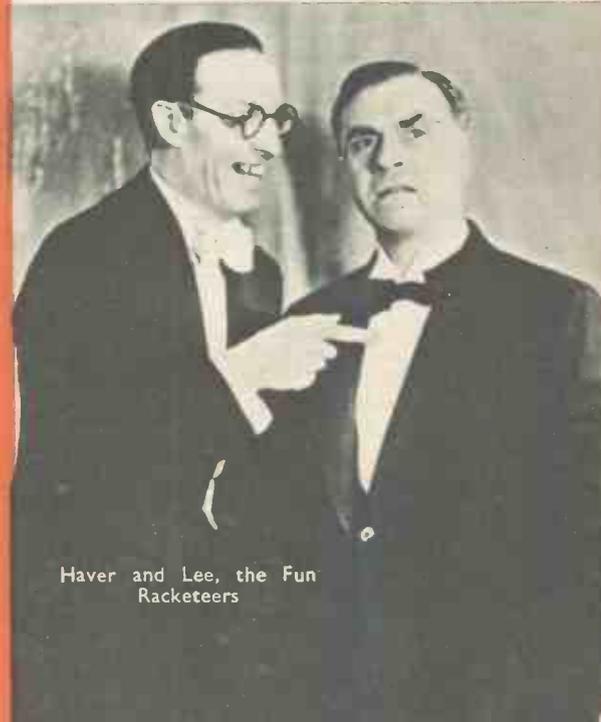
RADYOLYMPIA STARS



Eric Coates will conduct an orchestra



Paula Green will be heard every day during the show



Haver and Lee, the Fun Racketeers

Continuing the **RADIOLYMPIA WHO'S WHO****HARRY FARMER and DONALD THORNE**

FAMOUS broadcasting organists from the Granada, Tooting, Harry Farmer and Donald Thorne, are two of the most brilliant of the younger musicians produced since the war.

Harry Farmer has been a broadcaster since the age of thirteen; do you remember his piano solos from the Birmingham studios?

At that very early age, he was already playing the organ regularly for services in Walsall Parish Church. This had come about as a result of a concert in the Town Hall, at which Harry played. The Parish Church organist heard him, and was so impressed that he offered to teach him without fee on the organ at the church.

After such a start, you won't be surprised to hear that Harry won a two years' piano scholarship when he was fourteen (the judge on that occasion happened to be Sir Adrian Boult, Musical Director of the B.B.C.), and later won high awards at the Midland Festival of Music.

Harry abandoned the church organ for the cinema organ when he was fifteen. He had always been attracted to a different type of organ playing, and especially admired the style of Reginald Dixon, under whom he worked, and that of Frank Newman, F.R.C.O. You can hear these two styles blended in Harry's playing.

His favourite piece of music is Roger Quilter's *Children's Overture*, but he seldom plays it. He finds, to his sorrow, that cinema audiences are inclined to regard it as "just a lot of nursery rhymes."

Like Harry Farmer, Donald Thorne also began his career as church organist at a very early age.

It happened like this. He was a choirboy at St. Mark's Church, Clerkenwell, and one day the regular organist did not turn up for choir practice. Donald was recommended as a deputy because, as his brother said: "he knows all the hymn tunes by heart."

Donald's keenness for music increased as time went on. The story is told that one night his father, driven to desperation by the continual practising, chased him off the piano stool and out of the house! But he made ample amends,

when later he recognised his son's talent by presenting him with a grand piano of his own.

Came the day when Donald was given a job as pianist in a hotel band in London. But when he was given the opportunity of acting as deputy organist at a London theatre, he jumped at the chance.

Since then his name and talent have been duly recognised. Perhaps the most memorable event of his career was when he played in the dance band which appeared before King George V and Queen Mary at Lord and Lady Lonsdale's golden wedding.

He's a versatile young man. Another side of his talent is shown by the arrangements of many big hit numbers he has done for such famous band leaders as Jack Hylton, Henry Hall, Roy Fox, Debroy Somers, Jack Payne, Sydney Kyte, Carroll Gibbons, and Rudy and Al Starita.



Donald Thorne

THE TWO LESLIES

RADIOLYMPIA has once again captured the services of two of radio's breeziest, "most-full-of-pep" comics, Leslie Holmes and Leslie Sarony.

Holmes. Bespectacled, good-looking, with a grin that goes from ear to there. Known to Sarony as "Birkentwitt." Sarony. Short, dapper, amiable. Known to Holmes as "Snodgrass." Holmes is the one who tickles the ivories and sings. Sarony is the one who leans against the piano and sings. They both crack gags and they both write ear-tickling numbers.

Holmes started his business career in drapery. He got eight shillings a week and was worth about six. Next he moved to wholesale grocery, then estate agency, then to a railway as a clerk, then as a traveller in a millinery business. Just a young man who couldn't make up his mind.

Finally music "got" him and he became pianist at Tilley's Ballroom, Newcastle (twenty-five bob a week!). Then he became drummer at the same place. Then he decided once more to go in for Big Business, so he joined his father's firm as a biscuit traveller.

But the music bug had bitten him, so he joined the executive side of a music publishing firm. That was where he met Leslie Sarony, who had come in to sell Holmes a song. Instead they became partners.

But much had happened to Sarony before that lucky day. When he was fourteen he joined a music-hall act

called the Arthur Gallimore Trio (five bob a week!). Next he joined a troupe of dancers called the Park Eton Boys. Later he went into touring concert parties and revues. Then came the War, and in a regimental concert party called "The Barn-stormers" he first found his talent for comic song-writing. His first big hit was "If You Knew Susie," and since then he has had a prominent hand in such smash-hits as "Rhymes," "Coom Pretty One," "Teas, Minerals, and Light Refreshments," "Ain't It Grand to be Bloomin' Well Dead?" "Tweet, Tweet," and so on.

Space is too short to give a list of the numbers the Two Leslies have written together.

Nowadays they are always together—David and Jonathan. Even when Les Holmes had to go into a nursing home to rid himself of some pretty useless tonsils, Les Sarony had to have the next bed!

BOBBY HOWELL

BOBBOY HOWELL and his popular band, known to all who visit cinemas and music-halls, will be in the Radiolympia Theatre pit throughout the show.

He studied medicine to please his people, but the War intervened and afterwards he studied the violin. His first big engagement was as musical director at the Regent Cinema, Stamford Hill. For the past ten years he has acted as musical director for the Gaumont-British Corporation. He has played for Queen Mary and has been honoured three years running by being invited to lead his band at the famous Variety Artistes' Ball at Grosvenor House.

Is fond of motoring and every form of sport except horse- and dog-racing.

DAGENHAM GIRL PIPERS

NOVEL musical act that first won fame in their native Essex, but whose successes have since spread all over the country and abroad. They perform both professionally and for charity.

N.B.—For a full account of the career of Eric Coates, composer and Radiolympia orchestra leader, please turn to page 8.



Harry Farmer

HILDEGARDE, concluding her own story, writes about **THE REAL ME !**

★ In this farewell instalment, **HILDEGARDE** tells you about herself and her views on Love and The Ideal Man.

The Editor has asked me to finish my story by telling you something about the real me . . . my tastes, my likes and my dislikes.

Above everything I detest ostentation. Comfort, even luxury, I like, but it must not be pretentious. Beautiful clothes I adore, but they must be simple. Even my tastes in food are of the simplest, though my tastes in this direction are also very cosmopolitan . . . I like Chinese, Russian, Hungarian and Jewish foods.

I also have some very violent "hates" in foods. For instance, nothing on earth would induce me to eat onions, beetroot, cheese, mushrooms or caviare.

I am very fond of sport, particularly golf and swimming. Actually, I am rather proud of the fact that, when I had more time to practise, I was considered a very good golfer for a woman.

Bicycling is another passion of mine. I first started to ride in Le Touquet and I would far sooner go out on a bike than in the most elegant automobile.

I have two strange hobbies. I collect English and French newspapers and also adore collecting foreign postcards, especially those that bring back memories of people and places that I know:



I suppose that is because I confess to being a sentimentalist and perhaps in this age of rush and scurry there are not many of us left.

Sentiment. That brings us to the inevitable question, love, doesn't it?

I think life without love is something too terrible to contemplate . . . it is like a country without green grass and flowers. I have had many romances, but none of them so serious as to leave a scar. It is, perhaps, a tragedy that love can come to a person, light up her whole life for a while—a very little while—and then die, leaving nothing but tender memories.

And yet, if I find myself becoming too absorbed in love I run away, for I do not want to hurt or to be hurt. Always I want to be in love.

And as for marriage? Ah, that is very different. Some day I want to be married—is there a woman who, if she is honest, can say differently?—but not yet.

You see, I want my marriage, when it comes, to stay put. I don't want it to be something trivial, unimportant, something one can rush into and out of without caring. And so, when I do get married, I shall want to give up my career.

I do not believe that it is possible to do two such full-time jobs as singing and being a wife, simultaneously. And, at present, I am reluctant to give up my career. Can you blame me? I have had to work hard for such success as I have lately won; it is not possible lightly to throw it all aside.

What manner of man will I want to marry? He must be courteous, witty and clean-living. Looks, to me, are comparatively unimportant.

All I demand is that he is a man . . . with a man's brain and a man's outlook on life. I should want him to be a success in his career, someone to whom I could look up with pride, and I should need him to be cultured.

Let me tell you a secret. Above all I should like to marry a doctor. Medicine has always had a strange fascination for me. My uncles were all doctors and when I was very young I wanted badly to be a nurse. I should love to be married to a doctor because I admire the selfless way in which they devote their life to service. They dedicate themselves to humanity and that, to me, seems something noble.

This, then, is a brief outline of my story. It has been an adventurous road, with much heartbreak, much disillusionment, but with many compensations in the form of excitement, lovely friends and happiness in success.

I owe so much to so many people. To my mother who always believed that her little girl would win through. To Gus Edwards, who christened me and by so doing changed my luck. To Saul Bernstein, the manager of the music publishers where I worked, who advised me to take up singing. To Joe Laurie, the radio star, who is known as the pint-sized comedian.

Joe was marvellous. He told me from the beginning that though I had a lot to learn I had a voice that was bound to bring me success because it had feeling, because I sang from the heart. Thank you, Joe, for those encouraging words; I have always tried, ever since, to live up to them.

I owe much, too, to Mr. John Royal, of the N.B.C. It was his persistent faith that helped to "get me over" in my own country. In this country, too, I owe a great deal to that tireless "salesman," Henry Sherek. Mr. Sherek has worked like a trojan on my behalf. He has brought me



back to the Ritz time after time, and it was he who interested Eric Maschwitz in me.

But, above all, I owe much to my friend and advisor and manageress, Anna Sosenko. She has stood by me through bad times and good times. She has effaced herself and been content to work unobtrusively for me and for my career. Thank you, Anna.

And so, au revoir to you all. Thank you for all your sweetness to the little Milwaukee girl who has done her best to entertain you. You have been so very kind, so can you wonder if I say, in the words of my signature tune, "Darlings, Je Vous Aime Beaucoup"?
THE END.

TO YOUNG WOMEN OVER 16

- 1 How does your birthday influence your life?
- 2 What star were you born under?
- 3 What do the next 3 months hold in store for you?

If you are interested, don't fail to listen-in to



JOHN GOODWOOD

Student of the stars in a

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

Max Factor's Make-Up Studios (Dept. A),
16 Old Bond Street, London, W.1.

Send this together with 6d. in stamps or P.O., to Max Factor (Dept. A), 16 Old Bond Street, London, W.1, for your personal complexion analysis, make-up colour harmony chart, samples of powder, rouge and lipstick in your correct colour harmony, and 48-page booklet on the *New Art of Society Make-Up*, by Max Factor. R.P.7b

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The Woman Listener



Discussion in make-up between Max Factor and Claudette Colbert, who boasts she has not changed her hairdress for years.

WOMEN IN BUSINESS

—Must be Perfectly Groomed

says **MAX FACTOR**
Hollywood Beauty Expert

THIS is an age in which women are welcome in business. In fact, they have become an integral part of the business system, but frequent interviews with employment agencies have convinced me that the woman who is now successful in business is one who is well-groomed and careful of her appearance. The Hollywood standard of chic and charm has influenced the feminine world as a whole.

Business men are becoming more and more critical of the personal appearance of the people they employ in their stores and offices. This is partly because the modern girl has created for herself such high standards, and partly because charming well-groomed young women are an asset in dollars and cents to a firm.

There are a few things that the business girl has to contend with that do not touch the housewife. Her problem is nearer that of the movie star. Her make-up must be quick and efficient, like everything else about her. The time element is one of her chief concerns. She must have a small make-up kit handy at her office, because she can't just go to her dressing-table for make-up repairs.

Smartness and chic, which the efficient young business woman aims at, both in clothes and make-up; not at exotic or glamorous effects. The latter belong to her evenings, not her days at work. For these she must be "tailored" for face as well as figure.

The prime requisite for a "commercial complexion" is a clear skin. Cleanliness is the basis for this. Everyone has undoubtedly noticed that the skin gathers more dust and grime during a busy day in town than it does at home. The exhaust of many motors, carbon paper, smoke and soot are among the many reasons for this.

It is advisable, therefore, for the employed beauty to clean her face at least once a day more than the woman who stays at home. For this purpose she should keep cleansing cream, as well as her other make-up, either in her locker or in a beauty kit in her desk drawer.

Skin freshener or astringent will be found excellent for bringing back that fresh, early morning feeling that wears off as the day progresses. After cleansing the face, then applying skin freshener and a new make-up, the career woman will find that not only her appearance, but her efficiency, too, is at a higher point than it would be otherwise.

Hands that tap the typewriter are always on parade. So hand lotion should also find a place among her other office hour beauty requisites.

Coiffures for careers should be of the simple, easy-to-keep-in-place variety. Claudette Colbert boasts that she has not changed her hairdress for years, because she leads a busy life and when her hair is combed just that way it stays in place.

New hairstyles, however, often fit your type and fall into the natural inclination of your hair better than the old one. Keep experimenting until you find your own office variety. Week-ends and evenings are yours for more exotic expression.

Business beauty carries with it a set of ethics, as well as technique. Do not make-up in your office! Do not manicure at your desk! And above all, do not comb your hair between letters unless you seek privacy to do so.

Your employer must know, naturally, that you do not look perfect all the time, but it is neither necessary nor graceful to flaunt the fact in his face. He prefers to see you only at your best.

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On a fortnight's vacation at Lee, Bertie dived from the rocks to the sea; A mermaid below In search of a beau

CONDITIONS.

The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £10 and other prizes, as stated, for what they consider the best last line to this Limerick. Write your last line on paper and attach the coloured label from a portion of 'Diploma' Crustless Cheese (either Cheddar, Cheshire or Dunlop). Send as many attempts as you like, which may all be on one sheet, but for each must be attached a label. The Lines will come before a competent staff of adjudicators. The Managing Director's decision is final and legally binding. Address to:

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HOUSEHOLD DIARY

HULLO! Hullo! All of you! How's your housekeeping this week? To be perfectly frank, mine has had to be rather scrappy. If I hadn't had a fairly good supply of stores to appeal to I'm afraid I wouldn't have served meals I was proud of. You see, I've been sort of running around taking part in school break-ups, club end-ups, and more or less enjoying myself as an onlooker with the result that I haven't had so much time to give to my own affairs. But let's not waste any more time.

A LOAF CAKE YOU'LL LIKE

In the middle of my parties along came a letter asking me to test out a loaf cake. It wasn't sticky enough. How would I decorate it, and so on? ... Here's how I worked out the recipe. Result was so good, my sister has made two for me since then.
12 ozs. flour, 4 ozs. butter, 4 ozs. light brown sugar, 2 ozs. chopped candied peel, 6 ozs. stoned raisins, ½ teaspoon mixed spice, pinch of salt, 1 cup hot milk, 1 tablespoon vinegar, 1 teaspoon carbonate of

soda, 2 dessertspoons treacle, 2 ozs. roughly chopped walnuts.
Sift flour with salt, and spices into a basin. Rub in butter with fingers. Make a hollow in the centre. Add treacle and vinegar. Dissolve soda in the milk. Stir into mixture, then add peel, raisins and nuts. Beat till well mixed. Pour into a buttered loaf tin. If liked, decorate to taste with halved walnuts on top. Bake in a slow oven, 325 degrees F. until risen and brown, in about 1 ¼ hours. Test with a skewer to be sure centre is dry before removing cake from tin on to a rack.

FIELD DAY IN MY KITCHEN

Last Saturday, tired of sitting at my typewriter, I said to Elizabeth Craig the Second: "Come on. Let's have a field day in the kitchen." So after a visit to Camden Town and a scrum in the Edgware Tube, where we are transported like animals to our various destinations, I got out my baking board.

Simple Sweets You May Care to Try (Tested)

BANANA CREAM PIE

¾ cup castor sugar, ¼ cup flour, pinch of salt, 2 cups hot milk, 2 egg yolks, 1 teaspoon vanilla essence, 2 or 3 sliced bananas, baked pastry case.
Sift flour, sugar and salt into a basin. Stir in milk. Turn in to the top of a double boiler. Stir over boiling water until boiling and thick. Beat egg yolks slightly. Stir into mixture. Cook, stirring constantly, for 2 minutes. Cool. Stir in banana slices and vanilla essence or ½ teaspoon of lemon juice, if preferred. Leave till cold. Pile into baked pastry case. Decorate to taste with whipped cream. Enough for 6 persons.

NOTE.—The result was such a success that I had to make another pie the following day, but the second time I substituted 3 table-spoons grated pineapple for the banana slices and added a table-spoon of lemon juice. Use ½ lb. short crust for each case.

APPLE SHAPE

1 lb. cooking apples, 1 lemon, 3 ozs. loaf sugar, ¾ oz. gelatine, water, ½ pint water.
Peel and core apples. Slice into a saucepan. Stir in sugar, ½ pint of the water, grated lemon rind and strained lemon juice. Bring to boil. Simmer till tender. Soften gelatine in remaining water. Rub apples through a sieve. Stir in gelatine. Pour into a mould rinsed in cold water. Enough for 4 or 5 persons.

NOTE.—Serve with chilled custard sauce if cream is not available.

MEAT PATTY

(A good way of using up cold beef)

Put scraps through a mincer. To every ½ lb. allow 1 egg and 1 tablespoon minced onion. Mix meat with egg, onion, salt and pepper to taste, pinch of crushed herbs, and minced parsley. Line a greased pie plate with pastry, making it very thin on bottom. Prick with a fork. Ornament edge. Bake till risen and pale brown. Fill up with mixture. Spread top, if liked, with a little minced boiled ham. Cover filling with mashed potatoes, mixed to taste with salt, pepper, butter and hot milk, and beaten till creamy. Ornament with a fork. Bake until potato is brown.

SAVOURY CHEESE PUDDING (Appetising Canadian Recipe)

8 slices buttered bread, 3 eggs, ½ teaspoon salt, pinch of mustard, ½ lb. grated cheese, 2 ½ cups milk, 1 teaspoon minced onion, pepper to taste.
Grease a casserole. Cut bread in ½-inch slices. Arrange alternately in casserole with cheese. Make top layer bread. Beat eggs. Stir in milk, mustard and onion, salt and pepper to taste. If liked, add ½ teaspoon crushed herbs. Pour over the bread and cheese. Place casserole in a baking tin containing warm water to the depth of 1 inch. Bake in a moderate oven, 350 degrees F. for about 45 minutes until custard is quite set. Serve at once. Enough for 4 or 5 persons.

TO PRESERVE BEECH LEAVES

Do you ever try to preserve beech leaves for room decoration? Years ago, when in fear and trembling I had to visit an American beauty in London for interviewing purposes, what do you think I found her doing? Down on her knees in her William and Mary drawing-room, lined with world-famous tapestries, arranging lovely branches of beech smoothly under a part of her carpet so as to press them. Her room was decorated with great branches of beech. This used to be a favourite decoration of Lady Astor's, too.

To keep beech leaves through the winter, mix 4 ozs. of glycerine with 4 ozs. of water in a deep container.

Insert stalks of branches, and store the container with its branches in a cool, dark place until most of the mixture is absorbed. Then arrange in a container half filled with fresh water. If you renew the water from week to week, the leaves should retain their fresh look all through the winter.

IN ANSWER TO YOU

"How do I cure a ham?"

A simple way is to mix 1 lb. bay salt with ½ oz. common salt, 2 ozs. saltpetre, and 1 oz. black pepper. Rub a fifteen-pounder with mixture for four days, keeping it in a crock all the time. At the end of this time, rub in 1 ½ lbs. treacle. Baste every day for four weeks, then soak in cold water for 24 hours, and hang up to dry. This recipe was given to me by an old Bucks. woman many years ago.

"How can I remove a scorch mark from a white silk jumper?"

Mix a little bicarbonate of soda to a paste with cold water. Rub with finger-tip over scorched part, laid on a towel. Rinse in cold water. Repeat if necessary.

"Can you give me a recipe for embrocation?"

Mix ½ pint spirits of turpentine with the yolks of 3 fresh eggs and ¼ pint white vinegar. Pour into a bottle and cork tightly. Always shake well before using.

And now I'm off to forget work at a lovely picnic luncheon in the old village of Bray. Tell you about it next week if the coach that's taking me there doesn't fall foul of a crazy motorist on the way.



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RADIO FAVOURITES

IN FILMLAND

by JOHN K. NEWNHAM

Did you know that many of the stars of Radiolympia have been, or will be, seen on the screen? Here are some film facts about these broadcasting favourites

YOU'LL be able to see a number of the Radiolympia stars on the screen this year. Gaumont-British News have arranged to film scenes in the theatre. They will, of course, be released to cinemas immediately.

Most of the stars are quite familiar to the film camera. With one or two exceptions, all have at one time or another made at least one movie appearance. Many of them are regular film-makers.

Sandy Powell, from a screen point of view, is probably the most important of the lot. So far, he has been seen in only two big films, but he has already established a tremendous movie following. He made his first starring picture, *Can You Hear Me, Mother?* a couple of years ago.

It wasn't very outstanding as a picture, but it was obvious at once that Sandy was a real film discovery. His next, *Grand Old World*, was a great improvement, and it gave him full scope to display his abilities.

He completed *Leave It To Me* a little while ago. If the improvement has been maintained, it ought to be a winner.

Beryl Orde's latest picture is *Sing As You Swing*. She has previously been seen in *Radio Parade of 1935* and *In Town To-night*. This brilliant mimic was working on *Sing As You Swing* when I went to the Rock studios one day, and she was looking worried. Time was flying; and she was booked to appear on the stage in Lewisham in an hour or so.

"I'll be able to add you to my list of stars-who-nearly-missed-the-show," I told her, lightly.

"But most of them get there in the nick of time, don't they?" she asked.

I agreed. "Well," she exclaimed, "I once got to the theatre just as the National Anthem was being played! And that's why I get nervous when I'm pressed for time nowadays!"

Revnell and West have appeared in two pictures, but their popular radio act has never been seen on the screen.

Their first film was made two years ago. They appeared with Tom Burke in *Father O'Flynn*. They were seen as two waitresses.

They were also in the recently-released *Calling All Stars*, and in this they played the parts of a couple of Cockneys who sang at Leon Cortez's "wedding."

They refuse emphatically to do their radio act in a film. The reason is loyalty to their wireless and stage fans. They feel strongly about this, and apart from a very brief flash in a Radio Luxembourg advertising film, they have always refused to change their minds.

Flotsam and Jetsam also played in *Calling All Stars*, and were responsible for what story there



Brian Lawrance, as you will see him in "Variety Hour"

was to it. This was their second full-length picture together. They were in one of the *Radio Parade* films. They have also appeared in shorts together. In addition, deep-voiced Jetsam worked, without his partner, in *Chu Chin Chow*.

Louis Levy has naturally been associated with dozens of pictures. This genial little band-leader used to conduct the orchestras at various cinemas, arranging music to suit the films, before he became the Gaumont-British musical director. The stars say he helps them a lot.

Leonard Henry has been in one or two films, the most prominent of which was *Sunshine Ahead*.

That popular singer, Navarre, has made two film appearances. He appeared as himself in a pot-pourri of vaudeville artistes, *Stars on Parade*, about a year ago. And he took a character role, without singing at all, in *Shipmates of Mine*, which was released not very long ago.

He is, incidentally, the only artiste to be retained two years running at Radiolympia.

Saturday Night Revue, which has just been completed at Welwyn, has two sets of Radiolympia stars in it. They are Bennett and Williams, and Stanford and McNaughton.

Vine, More and Nevard were in *Pathetone Weekly*, a few weeks ago, and this bright news reel has, at one time or another, featured most of these Radiolympia favourites. It showed Eric Coates making the very first record of his now-famous (thanks to *In Town To-night*) "Knightsbridge March." Quite a historic bit of film!

Sandy Powell has appeared several times. So have Flotsam and Jetsam, Peggy Cochrane, and Forsythe, Seamon and Farrell. Many have appeared both in *Pathetone Weekly* and *Pathe Gazette*. These include Leonard Henry, the Two Leslies (who recently made another one), Rupert Hazell and Elsie Day (who have also played in feature pictures), Bennett and Williams, and Beryl Orde, who did one not long ago with Eddie Pola.

The Dagenham Girl Pipers have been in the *Gazette* two or three times.

So the Radiolympia stars shouldn't be at all nervous of the G.-B. News cameramen!



IF burning pain or agonising flatulence and heartburn make you dread meal-times, take a little 'Bisurated' Magnesia after your next meal. By neutralising the excess acid which causes most stomach trouble, 'Bisurated' Magnesia brings you new, instant relief. The pain you have learned to dread ceases. You can eat what you please and digest it with ease. This blessed relief from pain, heartburn and other distressing symptoms of indigestion will improve your spirits and general well-being and make you look forward with pleasure to meals. Get a bottle of 'Bisurated' Magnesia to-day.

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PEOPLE with dogs are intrigued by the announcement that special Plus Dog programmes are now being broadcast from Luxembourg.

Listeners have already discovered that these programmes are extremely entertaining and original. They introduce us to an entirely new radio personality—Tom Patch, with his PLUS dog, Raffles. Whether you are a dog-owner yourself or not, you won't be able to resist this high-spirited pair.

The programmes are being sponsored by Mr. Bob Martin, well-known breeder and dog-owner, and discoverer of the world-famous Condition Powders which keep dogs fit by purifying their blood.

With this authoritative backing the programmes are bound to be well worth hearing, for what Mr. Bob Martin doesn't know about dogs isn't worth knowing.

The Plus Dog programmes began on August 16, and we understand will be heard regularly on Mondays, Wednesdays, Thursdays and Saturdays.



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Mrs. Hinchcliffe.

Mr. Atalanta,
31/12/36
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6 Cols.	6d.	1/-	1/2	3/6	1/9	2/3	3/-	3/9	7/6	11/3	13/6	61	12
12 "	1/-	1/2	3/6	1/9	2/3	3/-	3/9	7/6	11/3	13/6	61	12	18
18 "	1/3	2/3	4/6	6/-	5/9	8/6	11/-	21/-	32/6	38/6	63	18	24
24 "	1/9	3/6	4/6	6/-	7/6	10/9	14/6	26/6	42/3	49/6	64	24	30
30 "	2/3	4/6	5/9	7/-	9/-	14/-	17/-	32/6	50/-	61/-	5	30	36
36 "	2/6	4/6	7/-	8/6	11/-	16/6	21/-	39/6	61/3	75/-	6	36	42
42 "	3/-	5/-	7/3	10/3	12/6	19/2	24/-	46/-	70/-	87/6	7	42	48
48 "	3/3	6/-	10/6	10/9	14/-	21/6	26/6	51/-	77/3	97/8	8	48	

NOTE. SPECIAL COUPS and PENNY POOL lines are charged for separately. Example: three special coups for one week on commission terms will cost you 1/3. Also 24 lines on Penny Pool for one week will cost you 1/9. Total cost of 3 coups and 24 lines for one week is therefore 3/- and 1 S.A.E. Stamped addressed envelopes must be sent for each week ordered or cost of stamps included in P.O.

TERMS NO COMMISSION ON WINS

1d. Pool or Points Pool	WEEKS											Coups on any Pool	Coups
	1	2	3	4	5	8	10	20	30	36	61		
6 Cols.	9d.	1/3	2/3	3/3	3/9	4/9	5/6	10/9	16/-	20/6	61	12	18
12 "	1/3	2/3	3/3	4/3	5/3	8/-	10/3	20/3	30/-	39/-	2	12	18
18 "	1/9	3/6	4/6	6/-	7/6	11/3	14/9	29/-	43/3	56/6	3	18	24
24 "	2/3	4/6	5/9	7/-	9/15	13/9	18/6	38/6	56/6	74/3	4	24	30
30 "	2/6	5/3	7/9	9/12	13/18	19/2	27/3	57/6	70/-	92/3	5	30	36
36 "	3/3	6/-	9/-	11/8	14/6	22/3	31/9	66/6	82/6	108/3	6	36	42
42 "	3/9	7/-	10/1	14/1	17/6	26/3	34/6	68/3	101/-	132/6	7	42	48
48 "	4/3	8/-	11/9	15/15	19/19	29/6	37/6	73/9	109/9	142/6	8	48	

THOUSANDS OF OTHER RECORD SUCCESSES WHICH ARE TOO NUMEROUS TO MENTION IN THIS ADVERTISEMENT

WHAT YOU HAVE TO DO TO WIN A FORTUNE
Send a Postal Order to-day as terms and state upon whose coupon you require any predictions, LITTLEWOOD'S, VERNONS', STRANG'S, COPE'S, MELLOR'S, MURPHY'S, SHERMAN'S, etc. We reply by return post, you filling in coupon to forward to promoters. A stamped addressed envelope must be enclosed with every order and sufficient S.A.E.'s with period orders.

DO YOU REALISE THAT ANY OF THESE LARGE WINS MIGHT HAVE BEEN YOURS

- OCT. 10.—Sherman's £746 5s. Vernon's £23 10s. Vernon's £216 8s. 6d. Murphy's £201 6s. 8d.
- OCT. 17.—Cope's £415 4s. Vernon's £358 3s. 7d. Murphy's £230 4s. McLaughlan's £29 9s. 6d.
- OCT. 24.—Vernon's £3,560 16s. Cope's £48,25s. McLaughlan's £104 12s. 6d. Sherman's £934 5s. 4d.
- OCT. 31.—Murphy's £1,153 7s. Littlewood's £1,017.
- NOV. 7.—Vernon's £1,052 12s. Cope's £217 13s.
- NOV. 14.—Littlewood's £6,242. Vernon's £2,544.
- NOV. 21.—Vernon's £238 18s. Strang's £3,625 15s. Sherman's £208 16s. 8d. Littlewood's £18,942 16s. 10d.
- NOV. 28.—Littlewood's £5,062. Sherman's £277 16s.
- DEC. 5.—Littlewood's £1,480 15s. Vernon's £225 18s. 6d.
- DEC. 12.—Strang's £1,225 5s. Vernon's £214 16s.
- DEC. 19.—Vernon's £3,298 15s. Murphy's £540 13s. 4d.
- JAN. 2.—Littlewood's £3,080. Strang's £230 9s. 4d.
- JAN. 9.—Strang's £6,428 5s. Vernon's £1,840 9s. 1d.
- JAN. 16.—Sherman's £1,343 4s. Vernon's £1,160 6s. 10d.
- JAN. 23.—Vernon's £1,281 6s. Strang's £1,075 2s. 6d.
- JAN. 30.—Littlewood's £5,031. Vernon's £467 16s. 2d.
- FEB. 6.—Littlewood's £1,450. Vernon's £1,839 2s. 3d.
- FEB. 13.—Vernon's £1,865 19s. Murphy's £1,405 13s.

A PERSONAL MESSAGE TO YOU FROM ATALANTA.

"Many of my clients win with their first order, others have to wait a few weeks, but ultimately I am virtually certain to lead YOU to wealth and happiness."

JAN. 9th
LOOK AT THIS BIG WIN
1st DIVIDEND

£9279-2-0

3rd DIVIDEND
£222-14-0

Won for my client on Littlewood's 1d. Points Pool.
On No Commission Terms.
Read his wonderful Testimonial:
133, Bag Lane, Atherton.
Dear Atalanta. Jan. 15, 1937.
Although I often noticed your advertisement in the "Radio Pictorial," I never expected to win such a large fortune with your forecasts.
This win is a wonderful New Year's Gift, and I know your clients will win many more fortunes with your excellent predictions.
Again I thank you sincerely and I hope you have a successful future. Yours faithfully,
Wm. Bennett, 'n.

DEC. 5th
£1480-15-0

Won on Littlewood's 1d. Points Pool, by Atalanta's Happy Client.
1, Leanington Place, Lower Crumppal, 13/12/36.

Dear Mr. Atalanta,
Just a line to let you know I had 25 points on Littlewood's Points Pool, December 5th.
The dividend was £1,480/15/-, and it will certainly be a big help to me. I also had 7 Results right of 38s. I can always recommend your forecasts to any of my friends. I am very pleased I noticed your advertisement. Wishing you the best of luck for your other clients.
I am, Yours sincerely,
G. O'Neill.

FEB. 6th
AND STILL ANOTHER ATALANTA SUCCESS

£8249-10-3

WON ON LITTLEWOOD'S FOR MY CLIENT

216, Otley Road, Bradford.
Dear Mr. Atalanta,
£8,249/10/3 is a fortune I never expected to receive for 1d. Littlewood's Pool forecasts you sent me have proved to me you really know what the Football results are going to be, and I thank you for your great help.
Every success to you, Atalanta.
Hugh Sunter.

ALL WINS PROVED TO THE EDITOR OF "RADIO PICTORIAL"

ORDER FORM

To-day's Date.....
Please write in block letters

Please send me..... Lines for Penny Pool and Coups for Pools numbered..... on (State Pool Firm).....

Pool for..... Weeks.....
ON NO COMMISSION TERMS Cross out I PROMISE 25 per cent. COMMISSION whichever ON WINS OVER £25 not required

Herewith is Postal Order No..... value..... made payable to ATALANTA and crossed & Co., for forecasts, and I have included sufficient S.A.E. for weeks ordered or cost of same included in P.O.

NAME.....
ADDRESS.....
TOWN..... COUNTY..... R.P.....

Read about my Record Successes during last October

OCT. 31st.
MURPHY'S
£1,153 / 7 / 2

Won for my client Mrs. A. Williams, 58, Mildred Street, Ty-nant, Beddau, Ponty-pridd.

OCT. 17th.
LITTLEWOOD'S
£3,773 / 2 / -

Won for my client J. Blower, 11, Lark Hill, Farnworth, Lancs.

OCT. 3rd.
LITTLEWOOD'S
288,920/-

World's Record Dividend Won for my client Mr. E. Warrington, 102, Vesper Road, Leeds 5.

OCT. 19th, 1935.
LITTLEWOOD'S
£11,323 / 15 / -

Won for another Atalanta client Mr. R. Hayes, 91, Hannah Street, Collyhurst, Manchester.

ATALANTA

ST. PETERSGATE, STOCKPORT, CHESHIRE.

LISTEN TO RADIO LUXEMBOURG

1,293 metres

Information supplied by Wireless Publicity, Ltd., of Electra House, Victoria Embankment, London, W.C.2, Sole Agents for Radio Luxembourg in the United Kingdom.
Chief Announcer : Mr. Ogden Smith.

SUNDAY, AUG. 22

- 8.15 a.m.** Request Programme
9.0 a.m. Station Concert
9.15 a.m. Master O.K. the Saucy Boy
Song of India, arr. Dorsey; On the Isle of Kitchymiboko, Pola; Head Over Heels in Love, Revel; Jingle of the Jungle, Sigler.—Presented by the makers of Mason's O.K. Sauce.
9.30 a.m. BRIAN LAWRANCE AND HIS MELODY FOUR
Oh How I Love My Darling, Woods; Tie a String Around Your Finger; Last Night in the back Porch; Just like the Ivy, Castling; Pardon Me Pretty Baby.—Presented by Keatings.
9.45 a.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Fiddlers at the Forge, Ives; Where the Woods are Green, Brodsky; Floral Dance, Moss; Musical Box, Heykens.—Presented by California Syrup of Figs, 179 Acton Vale, London, W.3.
10.0 a.m. Old Salty and His Accordion
Old Salty tells of his experience of an elephant that didn't forget!—Presented by Rowntree's Cocoa.
10.15 a.m. CARSON ROBISON AND HIS PIONEERS
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of Oxydol.
10.30 a.m. OLIVER KIMBALL (The Record Spinner)
Presented by Bisurated Magnesia.
10.45 a.m. Musical Menu
Mrs. Jean Scott, Head of the Brown and Poison Cookery Club, gives you free cookery advice each week. Free, Carr; Song of Songs, Moya.—Presented by Brown & Polson.
11.0 a.m. ELEVENSES WITH GERALDO AND DIPLOMA
Presented by the makers of Diploma.

KEATING'S KILLS-

and Now

KEATING'S CALLS

from
RADIO LUXEMBOURG
EVERY SUNDAY

at 9.30 a.m.

OUR SIGNATURE TUNE
'A HUNTING WE WILL GO'

DON'T MISS IT

KEATING'S

THE WORLD-FAMOUS INSECTICIDE

- 11.15 a.m.** THE OPEN ROAD
Blaze-Away, Holzman; Red, White and Blue, Gay; Blaze of Glory, Holzman; Who's been Polishing the Sun, Gay; Through Night to Light, Laukien.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, London, E.C.1.
11.30 a.m. Luxembourg Religious Talk (in French).
12.0 (noon). The Calvert Cavalcade of Sport
Presented by Calvert's Tooth Powder.
12.15 p.m. Orchard Variety
With Marius B. Winter and His Orchestra and their Guest Artistes, Kenway and Young.—Presented by Rowntree's Fruit Gums and Pastilles.
12.30 p.m. Music of Your Dreams
A mosaic in melody.—Presented by The Irish Hospitals Trust, Limited.
1.0 p.m. Princess Marguerite Programme
—Music by Grant Hughes and His Orchestra. Introducing Princess Marguerite All-Purpose Creams.—Made by Theron, Perivale, Greenford, Middlesex.
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 Peter Williams, Alan Breeze and Jack Doyle.—Presented by Kraft Cheese Co., Ltd., Hayes, Middlesex.
2.30 p.m. Your Old Friend Dan
Presented by S. C. Johnson & Son, Ltd., makers of Johnson's Glo-Coat.
2.45 p.m. MUSICAL MOODS
featuring
Lee Sims and
Ilomay Bailey
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of Fairy Soap.
3.0 p.m. MORTON DOWNEY (The Golden Voice of Radio)
Presented by Thos. Hedley & Co., Ltd., Newcastle-on-Tyne, makers of Drene Shampoo.
3.15 p.m. The Andrews Liver Salt Programme, directed by Jay Wilbur, featuring The Gresham Singers and Fredric Bayco at the Organ.
3.30 p.m. Black Magic
A programme for sweethearts.—Presented by Black Magic Chocolates.
3.45 p.m. JOHN GOODWOOD on the Coty Programme
A new programme of haunting melodies, beauty information, and John Goodwood, astrologer and student of the stars, who will tell you how the planets shape your destiny.—Presented by Coty (England), Ltd.
4.0 p.m. HORLICK'S PICTURE HOUSE
with
Debroy Somers and Company
starring
Sidney Burchall
Helen Raymond
Florence Oldham
Jack Cooper
Bert Yarlett
Voices of Marion Davies and Clark Gable
Presented by Horlicks, Slough, Bucks.
5.0 p.m. RAY OF SUNSHINE PROGRAMME
Compered by Christopher Stone
Presented by the makers of Phillips Tonic Yeast and Betox.
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. UP-TO-THE-MINUTE RHYTHM MUSIC
Ambrose and His Orchestra
with
Evelyn Dall
Sam Browne
Max Bacon
and
Leslie Carew
Presented by the makers of Lifebuoy Toilet Soap.



Gable fans! Listen to the voice of your hero in Horlicks programme, Sunday, 4 p.m.



American torch-singer, Evie Hayes, in Rinso Music Hall, on Sunday at 6.30 p.m.

- 6.30 p.m.** RINSO RADIO MUSIC HALL
Master of Ceremonies—Edwin Styles
featuring
Flanagan and Allan
Nellie Wallace
Turner Layton
Harry Champlon
Albert Sandler
Evie Hayes
Jock McDermott and the Rinso Music Hall Orchestra
Presented by the makers of Rinso, Unilever House, Blackfriars, E.C.4.
7.0 p.m. DR. FU MANCHU
By Sax Rohmer
No. 38—The House of the Devil Doctor
A further episode in the timeless war between the famous criminal investigator, Nayland Smith and Dr. Fu Manchu—arch fiend of the Orient.
Cast:
Dr. Fu Manchu—Frank Cochrane
Nayland Smith—D. A. Clarke Smith
Dr. Petrie—Gordon McLeod
Weymouth—Arthur Young
Fu Wang—Arthur Young
Karamanck—Rani Waller
Dr. Trench—Vernon Kelso
Presented by the makers of Milk of Magnesia, 179 Acton Vale, London, W.3.
7.15 p.m. Eddie Pola and His Twisted Tunes. A programme of twisted words and music.—Presented by the makers of Hudson's Extract.
7.30 p.m. WALTZ TIME
with
Billy Bissett and His Waltz Time Orchestra
Anita Hart
Eddie Lee
and
The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, Acton, London, W.3.
7.45 p.m. Dinner At Eight
Enid Stamp-Taylor, introducing: "My Friends the Stars." Adele Dixon and Patrick Waddington, with Anne De Nys and John Ridley at the grand pianos, with the C. and B. Dance Band, directed by Sydney Lipton. Let's Call the Whole Thing off, Gershwin; Caravan, Ellington; Shall We Dance? Gershwin; On a Little Dream Ranch, Hill; It Must Be Love, Stept; Amigo, Diets; Lost In My Dreams, Stept.—Presented by Crosse and Blackwells.
8.0 p.m. PALMOLIVE PROGRAMME
with
Olive Palmer
and
Paul Oliver
Presented by Palmolive.
8.30 p.m. Luxembourg News
9.0 p.m. OLD TIME MUSIC HALL MEMORIES
Impersonations of
Marie Lloyd, Vesta Victoria, Gus Elen, Harry Flagson, Harry Lester, etc., etc.
by
Bertha Willmott
Muriel Farquhar
and
Fred Douglas
Presented by Macleans, Limited.
- 9.15 p.m.** BEECHAMS RE-UNION
with
Jack Payne and His Band
with their guest artiste
Gordon Little
Compered by Christopher Stone
Presented by the makers of Beecham's and Dinneford's Magnesia.
9.45 p.m. The Colgate Revellers
You're Laughing At Me, Berlin; Do, Do, Do, Gershwin; Swing Serenade, Evans; In Your Own Little Way, Cools; Frisky Cat, Mann.—Presented by Colgate Ribbon Dental and Shaving Creams.
10.0 p.m. POND'S SERENADE TO BEAUTY
A programme for Lovers
Presented by Pond's Extract Co., Ltd., Perivale, Middlesex.
10.30 p.m. A QUESTION OF TASTE
Introduced by the
Western Brothers
Presented by the makers of Quaker Flakes.
10.45 p.m. AUSTEN CROOM-JOHNSON'S
Soft Lights and Sweet Music
Presented by the makers of Pepsodent Tooth Paste.
11.0 p.m. Rhyme With Reason
A musical programme in a new style with Marius B. Winter's Seven Swingers, the Three Heron Sisters and the Two Black Notes.—Presented by Bile Beans.
11.15 p.m. Sweet Melodies
Played by Al Shaw and His Twenty Strings.—Presented by the makers of Zam-Buk.
11.30 to 12.0 p.m. Request Programme.

MONDAY, AUGUST 23

- 8.0 a.m.** WALTZ TIME
with
Billy Bissett and His
Waltz Time Orchestra
Anita Hart
Eddie Lee
and
The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 The Vale, Acton, London, W.3.
8.15 a.m. HORLICKS
Music in the Morning
Presented by Horlicks, Slough, Bucks.
8.30 a.m. Dance Music
8.45 a.m. THE OPEN ROAD
Presented by Carter's Little Liver Pills, 64 Hatton Garden, London, E.C.1.
9.0 a.m. Smile Awhile
Programme of Musical Humour.
9.15 a.m. Tom Patch, the Wandering Philosopher and his Dog, Raffles. A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of this Wandering Philosopher and his doggy pal, Raffles.—Presented by Bob Martin, Limited.

Please turn to page 30

LISTEN TO RADIO LUXEMBOURG

1,293 metres

Full Programme Details continued from page 29

- 9.30 a.m. Variety
- 10.0 a.m. Station Concert
- 10.15 to 10.30 a.m. Request Programme
- 3.30 p.m. Concert of Light Orchestral Music
- 4.0 p.m. Thé Dansant
- 4.30 p.m. Swing Music
- 4.45 p.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 The Vale, Acton, London, W.3.
- 5.0 p.m. Borwicks Lemon Barley Concert
Presented by Geo. Borwick & Sons, Ltd.
- 5.15 to 5.30 p.m. Beauty and Melody
A programme of sweet and lovely melodies played by Brian Lawrance and The Three Ginx, with a talk on beauty by Lady Betty Bourke. I've Got My Love to Keep Me Warm, Berlin; Sailboat in the Moonlight, Lombardo; It Looks Like Rain, Burke; Goodnight Sweetheart, Noble.—*Sponsored by Elfrida Perfumery Co., Rawden, Leeds.*
- 6.30 p.m. Request Programme
- 6.45 to 7.0 p.m. Film Stars on Parade

TUESDAY, AUGUST 24

- 8.0 a.m. HILDEGARDE
The most fascinating personality of 1937
Presented by Phillip's Dental Magnesia, 179 The Vale, Acton, London, W.3.
- 8.15 a.m. "8.15 and All's Well"
Featuring Browning and Starr.—*Presented by the makers of Alka-Seltzer.*
- 8.30 a.m. Crooners
- 8.45 a.m. Iron-Ox Programme
Fifteen fascinating minutes of melody and song.—*Presented by Pharmacol Laboratories, makers of Iron-Ox Brand Tablets.*
- 9.0 a.m. Lucky Dip
- 9.15 a.m. FOUR KOLYNOS SMILES
Presented by the makers of Kolynos Dental Cream.
- 9.30 a.m. Musical Menu
Mrs. Jean Scott, head of the Brown and Polson Cookery Club, gives you free cookery advice each week.—*Presented by the makers of Brown and Polson's Cornflour.*
- 9.45 a.m. Fingering the Frets
- 10.0 a.m. Station Concert
- 10.15 to 10.30 a.m. Request Programme
- 3.30 p.m. Concert of Light Orchestral Music
- 4.0 p.m. MILTON TEA-TIME TALKS
with Gil Chard
A fascinating programme of words and music.
Presented by Milton Antiseptic, John Milton House, London, N.
- 4.30 p.m. Selections from the Shows
- 4.45 p.m. WALTZ TIME
with Billy Bissett and His Waltz Time Orchestra
Anita Hart
Eddie Lee
and The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 The Vale, Acton, W.3.
- 5.0 p.m. Station Concert
- 5.15 p.m. Musical Alphabet
- 6.30 p.m. Request Programme
- 6.45 to 7.0 p.m. Altcar's Radio Review
Latest Greyhound racing news, gossip and form in this evening's programme.—*Presented by Altcar.*

WEDNESDAY, AUG. 25

- 8.0 a.m. WALTZ TIME
with Billy Bissett and His Orchestra
Anita Hart
Joe Lee
and The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 The Vale, Acton, London, W.3.



Betty Dale is featured in "Good Morning, Neighbour," on Friday at 9 a.m.



Comedian Harry Champion: hear him in Rinso Music Hall on Sunday, at 6.30 p.m.

- 8.15 a.m. HORLICKS
Music in the Morning
Presented by Horlicks, Slough, Bucks.
- 8.30 a.m. Station Concert
- 8.45 a.m. Solo Instrumentalists
- 9.0 a.m. "Voices of the Stars"
Present Phyllis Monkman, the famous musical comedy star.—*Sponsored by Rowntree's, the makers of Chocolate Crisps.*
- 9.15 a.m. Tom Patch, the Wandering Philosopher and his dog, Raffles. A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of this Wandering Philosopher and his doggy pal, Raffles.—*Presented by Bob Martin, Limited.*
- 9.30 a.m. OLIVER KIMBALL
The Record Spinner
Presented by Bisurated Magnesia.
- 9.45 a.m. Radio Favourites
Presented by Brooke Bond Dividend Tea.
- 10.0 a.m. Station Concert
- 10.15 to 10.30 a.m. Request Concert
- 3.30 p.m. Concert of Light Orchestral Music
- 4.0 p.m. Tea-Time Cabaret
- 4.30 p.m. Famous Artists and Melodies
- 4.45 p.m. DR. FU MANCHU
No. 6—The Huk Off the Flats
Cast:
Dr. Fu Manchu—Frank Cochrane
Wayland 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, 179 Acton Vale, London, W.3.
- 5.0 p.m. Not So Very Old Favourites
- 6.30 p.m. Request Programme
- 6.45 to 7.0 p.m. The Female of the Species.

THURSDAY, AUGUST 26

- 8.0 a.m. WALTZ TIME
with Billy Bissett and His Orchestra
Anita Hart
Joe Lee
and The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.
- 8.15 a.m. HORLICKS
Music in the Morning
Presented by Horlicks, Slough, Bucks.
- 8.30 a.m. THE OPEN ROAD
Presented by the makers of Carter's Little Liver Pills.

- 8.45 a.m. Variety Programme
- 9.15 a.m. Tom Patch, the Wandering Philosopher and his dog, Raffles. A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of this Wandering Philosopher and his doggy pal, Raffles.—*Presented by Bob Martin, Limited.*
- 9.30 a.m. Musical Menu
Mrs. Jean Scott, head of the Brown and Polson Cookery Club, gives you free cookery advice each week.—*Presented by the makers of Brown and Polson's Cornflour.*
- 9.45 a.m. Swing Music
- 10.0 a.m. Station Concert
- 10.15 to 10.30 a.m. Request Programme
- 3.30 p.m. Concert of Light Orchestral Music
- 4.0 p.m. MILTON TEA-TIME TALKS
with Gil Chard
A fascinating programme of words and music.
Presented by John Milton Antiseptic, John Milton House, London, N.
- 4.30 p.m. Your Old Friend Dan
Singing his way into the home.—*Presented by S. C. Johnson & Son, Ltd., makers of Johnson's Wax Polish.*
- 4.45 p.m. SONGS AND SENTIMENT
A programme of piano and vocal duets
Presented for your entertainment by the makers of Danderine.
- 5.0 to 5.30 p.m. Smile Awhile
- 6.30 p.m. Request Programme
- 6.45 to 7.0 p.m. Altcar's Radio Review
Latest Greyhound racing news, gossip and form on this evening's programme.—*Presented by Altcar.*

FRIDAY, AUGUST 27

- 8.0 a.m. HILDEGARDE
The most fascinating personality of 1937
Presented by Phillip's Dental Magnesia, 179 Acton Vale, London, W.3.
- 8.15 a.m. Record Review
Programme of popular melodies, chosen by Donald Watt.—*Presented by the makers of Do-Do.*
- 8.30 a.m. CHIVERS CONCERT
Presented by Chivers and Sons, Limited.
- 8.45 a.m. SINGING JOE
The Sanpic Man
In the Sanpic Quarter Hour
Presented by the makers of Sanpic, Reckitt's & Sons, Limited, Hull, Yorks.

- 9.0 a.m. "GOOD MORNING NEIGHBOUR"
Reckitt's Bath Cubes Programme
featuring
The Three Admirals
Betty Dale
and
Bill Bownes
Presented by Reckitt's & Sons, Limited, Hull.
- 9.15 a.m. Countryside
A musical panorama of our glorious country, highways and byways, featuring Simon the Singer and the Carnation Countryside Quintet.—*Presented by Carnation Milk, the milk from Contented Cows.*
- 9.30 a.m. Programme of Popular Music
Presented by Freezone.
- 9.45 a.m. BROOKE BOND CONCERT
Presented by Brooke Bond Dividend Tea.
- 10.0 a.m. Station Concert
- 10.15 to 10.30 a.m. Request Programme
- 3.30 p.m. Concert of Light Orchestral Music
- 4.0 p.m. Whirl of the Waltz
- 4.30 p.m. Station Concert
- 4.45 p.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs, 179 Acton Vale, London, W.3.
- 5.0 p.m. Station Concert
- 5.15 to 5.30 p.m. Musical Alphabet
- 6.30 p.m. Request Programme
- 6.45 to 7.0 p.m. Swing Music
- 11.0 p.m. Dancing Time
- 12.0 p.m. Princess Marguerite
Programme of music.—*Presented by Theron Laboratories, Perivale, Middlesex.*
- 12.30 to 1.0 a.m. Late Dance Music

SATURDAY, AUGUST 28

- 8.0 a.m. ALFREDO CAMPOLI AND HIS ORCHESTRA
Talk by Nurse Johnson on Child Problems
Presented by California Syrup of Figs.
- 8.15 a.m. HORLICKS
Music in the Morning
Presented by Horlicks, Slough, Bucks.
- 8.30 a.m. Sunny Jim's Programme of Force and Melody.—*Presented by A. C. Fincken & Co.*
- 8.45 a.m. Variety Programme
- 9.15 a.m. Tom Patch, the Wandering Philosopher and his dog, Raffles. A programme of particular interest to all dog lovers. Both adults and children will eagerly follow the exploits of this Wandering Philosopher and his doggy pal, Raffles.—*Presented by Bob Martin, Limited.*
- 9.30 a.m. Musical Menu
With Mrs. Jean Scott, head of the Brown and Polson's Cookery Club, who gives you free cookery advice each week.—*Presented by Brown and Polsons.*
- 9.45 a.m. Musical Medleys
- 10.0 to 10.30 a.m. Surprise Item
- 3.30 p.m. Concert of Light Orchestral Music
- 4.0 p.m. Thé Dansant
- 4.30 p.m. Songs from the Films
- 4.45 p.m. HILDEGARDE
The most fascinating personality of 1937
Presented by Milk of Magnesia, 179 Acton Vale, London, W.3.
- 5.0 p.m. FOUR KOLYNOS SMILES
Presented by the makers of Kolynos Dental Cream.
- 5.15 to 5.30 p.m. Coloured Artistes
- 6.30 p.m. Request Programme
- 6.45 to 7.0 p.m. Altcar's Radio Review
Latest Greyhound racing news, gossip and form on this evening's programme.—*Presented by Altcar.*
- 11.0 p.m. to 1.0 a.m. Dancing Time.

What Listeners Think

FICTION FAVOURITES ON THE AIR

Five shillings is paid for every letter—or extract—used in this column. Address your letters to "What Listeners Think," Radio Pictorial, 37 Chancery Lane, W.C.2. Anonymous letters are ignored.

Fictional Characters

"SANDERS OF THE RIVER" and "Father Brown" are two characters from fiction who have been used by the B.B.C. in a series of short radio dramatisations. Now we're to have Captain Kettle. Dr. Fu Manchu is at Radio Luxembourg. But there are many other famous and well-beloved fictional characters who could be introduced to the listening public in the same way.

The Scarlet Pimpernel, Jeeves, Tarzan, Captain Blood, Lord Peter Wimsey, William Bindle, Allan Quartermain, Tom Sawyer, the Saint, Wee MacGregor, and Bulldog Drummond are a few that spring to mind immediately. All could provide splendid programmes of twenty-minute playlets.—*John Weston, 87 Lisvane Street, Cathays, Cardiff.*

Spot of Kings

THE B.B.C. do some things very efficiently, others they handle in an elephantine, clumsy way.

The racing results interest a great percentage of listeners, in many cases a long way removed from an evening newspaper. The placings are given, but no mention is made of the starting prices. Surely if a listener is interested in the results he is also anxious to hear the prices. Racing is the sport of the man-in-the-street, but the B.B.C. handle it as though it were something rather shady.—*C. D. Robinson, c/o 65 Baret Road, Walkergate, Newcastle-on-Tyne, 6.*

Tip for Hanson

ONE cannot but be intrigued by the question: Who is to comperé letter "X" of the B.B.C.'s "ABC"?

Were the choice left to me, I should promptly enlist the services of Mr. X of Radioland.—*A. J. ALAN!—Sydney Vaughan, 311 Shirland Road, Masda Hill, W.9.*

The Romany

THE place of Stephen King Hall, the London Children's Hour "Here and There" man, will be hard to fill, but may I suggest that a worthy successor would be "The Romany" of the North Regional's Children's Hour?

King Hall, as London's "high spot," broadcast to the North Regional Children's Hour as well as to London's, so why shouldn't our North Regional "high spot," "The Romany," broadcast to London as well as to the North Region?

He is too good not to be shared, so I vote all the nation's kiddies should be enabled to hear him, and under his expert guidance find,

"Tongues in trees, books in the running brooks, Sermons in stones and good in everything."
—*Clifford Shaw, 66 Walter Street, Brierfield.*

NEWS FROM RADIO LUXEMBOURG - - - By S. P. Ogdon-Smith

FAREWELL TO CHARLES

HALLO, everybody! Radio Luxembourg with you again—but Radio Luxembourg hardly seems the same without "our Charles." I am going to let you into a secret about our "farewell message" of Charles' last Sunday here; it happened that he found that the difficulty of the great number of tourists who wished to take their cars on the boats from Ostend to Dover made it essential that he left Luxembourg on the Sunday just after lunch.

This meant that in any case we had to cancel the "farewell party" that we had arranged to broadcast to you on the Sunday night, but we felt that, after some fifteen months or more of hearing his voice, it was necessary that some sort of official farewell should be made. So we made a record.

In case you may think that we are in the habit of doing this, I hasten to assure you that whenever we possibly can, we far prefer to use live subjects in front of our microphones for anything of such a personal nature. Incidentally, while still on the subject of Charles, he had a very unfortunate and painful experience on the last day of his residence in Luxembourg. He was at my flat, and the street door there is made of iron and weighs about half a ton. In some way or another, Charles got the tip of his little finger caught in the door and it was rather nastily crushed. We immediately applied all our first-aid knowledge and managed to patch it up, but he tells me that it was very painful during his six-hour drive from here to Ostend in the M.G.

Accents

WHAT about an *Accents Competition* some Saturday evening? At the present moment London, especially, is full of foreigners wrestling with "English as she is spoke," and a lot of Britons prick up their ears and chuckle inwardly when listening in the train or car or elsewhere to soft and sibilant, harsh and guttural, and "in between" voices doing their damndest to enlighten each other concerning the mysteries of Samuel Webster (not Weller) "Hys Dykcionary." Listeners-in might be asked to guess the nationality of the various competitors. But in that case it would be superfluous to invite Americans to take part in the contest—a couple of banjos and a jew's-harp would form admirable substitutes for their mellifluous accents.—*D. Grant, 1 Central Buildings, Westminster, London, S.W.1.*

Best Sellers

TWO or three years ago, John Watt produced and comperéd a short series of "Best Sellers," featuring the most popular tunes of the day, played by Marius Winter's band, with Brian Lawrance as chief vocalist.

Since last autumn we have had the same idea on a grand scale in the "Music Shop" series. Popular tunes have been murdered by what sounds like a symphony orchestra, a brass band and a dance band, each playing a different tune, together with a whole army of singers.

Now that John Watt is Variety Director, may we hope that he will revive the original "Best Sellers," played if possible by the same band, and give us again a programme worth hearing?—*W. H. Finch, Brook Cottage, Ulling, Nr. Maldon, Essex.*

Highbrow?

PEOPLE who wish to be amused don't want "useful information" talks sandwiched between lighter fare. But many of us are interested in music, languages and science.

Why does not B.B.C. keep one London station for "amusement" and one for "culture"? Or inaugurate a special, high-powered "University" station for all academic, artistic and scientific subjects, keeping the other stations free for amusement of the "ordinary" listeners? We would all gladly pay a little more for our licences to make this possible.—*D. Davies, 1 Penn Street, Treheris, Glam.*

Too Many Records?

I THINK the B.B.C. is giving us far too many gramophone record programmes. While not objecting to half an hour of dance records, I fail to see why serious music records should be broadcast so often. Not only that, the latter programmes are allowed very often three-quarters of an hour, while dance records never extend beyond twenty or thirty minutes. Gramophone records may be one way of saving artistes' fees, but I think the number of programmes should be cut down.—*G. R. Barnett, Bowden View, Corsham Road, Whitley, Melksham, Wilts.*

Time, Gentlemen, Please!

WHY doesn't the B.B.C. take a leaf from the Radio Normandy book and announce the time more frequently? Those "pips" are not always reliable as they are sometimes fifteen minutes behind the time stated in the official programme, and therefore apt to be misleading.

I see no reason why the time should not be given as each item is announced, and I am sure that a majority of listeners would appreciate the innovation.—*(Mrs.) H. L. Austen, 25 Tregarvon Road, Battersea, S.W.11.*



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 adventures of Sax Rohmer's famous character will be presented every Wednesday at 4.45 p.m. and Sunday at 7 p.m.

RADIO LUXEMBOURG
4.45 p.m. Wednesday; 7 p.m. Sunday

Presented by the makers of "MILK OF MAGNESIA"—the perfect antacid

WHY NOT JOIN US?

- EVERY SUNDAY MORNING—
- EVERY SUNDAY AFTERNOON—
- EVERY MONDAY MORNING—
- EVERY TUESDAY MORNING—
- EVERY WEDNESDAY AFTERNOON—
- EVERY THURSDAY MORNING—

The CARTERS CARAVAN
SETS OUT ON "THE OPEN ROAD"
SONGS—DRAMA—MUSIC

Remember the times and the stations:
RADIO LUXEMBOURG (1293 metres)
11.15 a.m. every Sunday; 8.45 a.m. every Monday; 8.30 a.m. every Thursday.
RADIO NORMANDY (269.5 metres)
2.45 p.m. every Sunday; 9.0 a.m. every Monday; 10.15 a.m. every Tuesday; 5.0 p.m. every Wednesday; 10.15 a.m. every Thursday (except first Thursday in month).

You'll be switching on to an entirely new kind of musical show! The Carters Caravan will fascinate you with Music, Song and Drama—the brightest show on the air. You and your family must listen-in to this programme.

Listen to "The Open Road" programme sponsored by the makers of **CARTERS Brand LITTLE LIVER PILLS**

Radio Normandy transmissions arranged through International Broadcasting Co., Ltd.

NESTLE ALURA
Sets the wave—gives colour brilliance!
COLOUR WAVE SET

15 COLOUR WAVE SETS
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IN FIVE COLOURS—BLACK, BROWN, AUBURN, LIGHT CHESTNUT, BLONDE. 8 NATURAL FOR PLATINUM, BLEACHED OR WHITE HAIR AND WHEN ADDITIONAL COLOUR BRILLIANCE IS NOT REQUIRED.

Get ALURA from your Chemist or Hairdresser. If any difficulty send P.O. for 1/3 stating shade required to:—C. Nestlé & Co. Ltd., 48 South Molton Street, London, W 1

★ THE LADY ★
IRENE CRAWFURD



How to be lovely

-with a gun!



HAIR the French call "cendre"—blonde with a deep ashen tone. Large eyes—truly green—thickly fringed. . . An exquisite skin—like rose petals, though she spends half her year at sports!

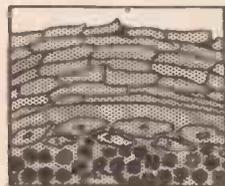
Lady Irene Crawford tells the secret of her flawless skin:—

"I was in Scotland for the shooting. And each day, on coming in from the moors, I was aghast when I glanced in my mirror—my powder looked so blotchy. So I asked advice from a friend whose skin was always perfect. And she gave me Pond's Vanishing Cream. It made my skin wonderfully soft and smooth the first time I used it—and my powder stayed perfect all day. Of course, I've used this cream ever since. I've discovered that it also protects my skin against wind and sun."

Wouldn't you like that, too—a skin that always looks lovely?

How to make skin petal-smooth

But constantly the air is drying your skin. Soon hardened cells break away, making your complexion rough and



Cross section of skin showing how dry cells break away, making it rough. Read above how to make such skin smooth at once.

coarse. Then, naturally, your powder goes on in patches and soon looks blotchy.

But you can make it smooth and soft at once. You can put into it the softening substance naturally present in the skin of beautiful women.

This substance is in Pond's Vanishing Cream. And it is absorbed, turning your skin soft and smooth instantly. Then your powder stays on with a perfect finish, while this cream also protects your skin all day against further roughening.

Yet Pond's Vanishing Cream does even more. For it contains a nourishing substance that smooths away lines.

Get Pond's Vanishing Cream today. Use it always before you powder. Use it at bedtime also, to soften and nourish your skin during sleep.

Try Pond's Vanishing Cream free. Also Pond's Cold Cream for cleansing. Just send in the coupon below.

FREE: For sample tubes of Pond's Cold and Vanishing Creams, write your name and address below, pin a 1d. stamp to this coupon, and post in sealed envelope to Dept. C1386, Pond's, Perivale, Greenford, Middlesex.

NAME _____
ADDRESS _____

BEAUTY ADVICE FREE: Write to Constance Holt, Pond's Beauty Expert, at the address above, for free advice on your skin problems.

Tune-in to Pond's "Serenade to Beauty" every Sunday—Normandy 3 p.m. and Luxembourg 10 p.m.

Tune-in also to a Pond's Programme—Mayfair's Favourite Dance Tunes played by Lew Stone and His Band every Sunday—Normandy, 3.45 p.m. Transmission from Normandy arranged through the International Broadcasting Company Limited

FOR BRIGHTER RADIO . . .



Times of Transmissions

Sunday:	7.45 a.m.—11.45 a.m.
	2.00 p.m.— 7.30 p.m.
	10.00 p.m.— 1.00 a.m.
Weekdays:	7.45 a.m.—11.00 a.m.
	2.00 p.m.— 6.00 p.m.
	†12 (midnight)—1.00 a.m.
*Thursday:	3.30 p.m.— 6.00 p.m.
†Friday, Saturday, 12 (midnight)—2.00 a.m.	

SUNDAY, AUGUST 22

Morning Programme

- 7.45 a.m. Normandy Calling Light Music
- 8.0 a.m. I.B.C. TIME SIGNAL Mayfair, Coates; In Merry Mood, Hardinger; Herman Darewski Selection; Canzonetta, d'Ambrósio.
- 8.30 a.m. Sacred Music The Thought for the Week—The Rev. James Wall, M.A.
- 8.45 a.m. Normandy Play Bill Advance News and Some of Next Week's High Spots.
- 9.0 a.m. I.B.C. TIME SIGNAL Popular Tunes on the Cinema Organ.
- 9.15 a.m. Hollywood Heroes Presented by the makers of Lux Toilet Soap.
- 9.30 a.m. ALFREDO CAMPOLI AND HIS ORCHESTRA Talk by Nurse Johnson on Child Problems. Dance of the Icicles, Ashdown; Passing Clouds; Selection—Princess Charming, Noble.—Presented by California Syrup of Figs, 179 Acton Vale, W.3.
- 9.45 a.m. THE SMOKING CONCERT A Convivial Collection with a Cigarette and a Song on Their Lips featuring CHARLIE THE CHAIRMAN and The Smoking Concert Party Presented by Rizla Cigarette Papers, Rizla House, Beresford Avenue, Wembley, Middlesex.

- 10.15 a.m. CARSON ROBISON And His Pioneers Presented by Oxydol & Co., Ltd., Newcastle-on-Tyne.
- 10.30 a.m. Eddie Pola And His Twisted Tunes. A programme of Twisted Words and Music.—Presented by the makers of Hudson's Extract, Unilever House, Blackfriars, E.C.4.
- 10.45 a.m. The Rowntree's Aerodrome A programme of Flying and Music.—Presented by the makers of Rowntree's Aero Chocolate.
- 11.0 a.m. PUTTING A NEW COMPLEXION ON LIFE Rhythm and Romance, Whistling; The State of My Heart, Heyman; Love and Learn, Schwartz; Feared Over Heels, Reuel; Sing Me a Swi: g Song, Carmichael.—Presented by D.D.D., Fleet Lane, E.C.4.
- 11.15 a.m. Union Cinemas present Harold Ramsay and his friends Andree Conti, Elsie Jackson, Fred Hudson, relayed from The Union Cinema, Kingston.
- 11.45 a.m. Programmes in French Assn. des Auditeurs de Radio Normandie

Afternoon Programme

- 2.0 p.m. The Kraft Show Directed by Billy Cotton with Peter Williams, Alan Breeze and Jack Doyle.—Presented by Kraft Cheese Company, Ltd., Hayes, Middlesex.
- 2.30 p.m. Sing a Song of Nonsense Presented by Lixen, Allen & Hanburys, Ltd., Radio Dept., E.C.2.
- 2.45 p.m. THE OPEN ROAD Blaze Away, Holzman; Red, White and Blue, Gay; Who's Been Polishing the Sun? Gay; Through Night to Light, Laukien.—Presented by Cartar's Little Liver Pills, 64 Hatton Garden, E.C.1.
- 3.0 p.m. A SERENADE TO BEAUTY Presented by Pond's Extract Co., Perivale, Greenford, Middlesex.
- 3.30 p.m. Variety With Dinah Miller, Pat Gilbert, Peggy Desmond and Charles True.—Presented by Huntley & Palmer, Ltd., Biscuit Manufacturers, Reading.
- 3.45 p.m. MAYFAIR'S FAVOURITE DANCE TUNES OF THE WEEK Played by Lew Stone and His Band Breaking in a New Pair of Shoes, Slept; Carelessly, Ellis; I've Got Beginner's Luck, Gershwin; Sweet Heartache, Washington; Too Marvellous for Words.—Presented by Pond's Face Powder.



Helen Raymond, sweet singer, will be heard in Horlick's Picture House, Sunday, 4 p.m.

- 4.0 p.m. THE HORLICKS PICTURE HOUSE With Debroj Somers and Company starring Sidney Burchall Helen Raymond Florence Oldham Jack Cooper Bert Yarlett and the Voices of Marion Davies and Clark Gable Presented by Horlicks, Slough, Bucks.
- 5.0 p.m. I.B.C. TIME SIGNAL Peter the Planter presents Fred Hartley's Sextet with Brian Lawrence.—Presented by Lyons Green Label Tea.

NORMANDY

269.5 m., 1113 kc/s

Information supplied by International Broadcasting Co., Ltd., 11, Hallam Street, Portland Place, London, W.1.

Announcers: David J. Davies, Thorp Devereux, Kenneth Maconochie, Ian Newman.

5.15 p.m.
A QUESTION OF TASTE
 A Programme in which Members of the Public select and Present their own tastes in music. With the Quaker Orchestra and Singers.—Presented by the makers of Quaker Corn Flakes, Southall, Middlesex.

Evening Programme

5.30 p.m.
HILDEGARDE
 The Most Fascinating Personality of 1937 Let's Call the Whole Thing off, *Gershwin*; There's a Lull in My Life, *Revel*; Never in a Million Years, *Revel*; It's Swell of You, *Revel*; Live, Laugh and Love, *Heyman*.—Presented by the makers of Milk of Magnesia, 179 Acton Vale, W.3.

5.45 p.m. Master O.K., the Saucy Boy Presented by O.K. Sauce, Chelsea Works, W.18.

6.0 p.m.
MUSIC HALL MEMORIES
 featuring
 Fred Douglas
 Muriel Farquhar
 Norah Blakemore
 and
 Charles Star's Old Time Variety Orchestra
 Presented by Maclean's, Ltd., makers of Maclean Brand Stomach Powder, Great West Road, Brentford.

6.15 p.m.
ALFREDO CAMPOLI AND HIS ORCHESTRA
 Talk by Nurse Johnson on Child Problems Over the Waves, *Rosas*; Her First Dance, *Heykens*; Song of the Trees, *Evans*; Chinese Rhythm, *Hellier*.—Presented by California Syrup of Figs, 179 Acton Vale, W.3.

6.30 p.m.
RINSO RADIO MUSIC HALL
 Master of Ceremonies: Edwin Styles
 featuring
 Nellie Wallace
 Turner Layton
 Harry Champion
 Albert Sandler
 Evie Hayes
 and
 Flanagan and Allen
 Jock McDermot and the Rinso Music Hall Orchestra
 Presented by the makers of Rinso, Unilever House, Blackfriars, E.C.4.

7.0 p.m. Black Magic
 A Programme for Sweethearts Presented by Black Magic Chocolates.

7.15 p.m. Voices of the Stars present Phyllis Monkman, the famous Musical Comedy star.—Sponsored by Rowntree's, the makers of Chocolate Crisp

7.30 p.m. Programmes in French Assn. des Auditeurs de Radio Normandie.

10.0 p.m. Paris Exhibition News

10.15 p.m. Normandy Play Bill Advance News and Some of Next Week's High Spots.

10.30 p.m. Request Programme From Mrs. H. King.

10.45 p.m. Advance Film News Presented by Associated British Cinemas, 30 Golden Square, W.1.

11.0 p.m. Vaudeville Presented by Western Sports Pools, Westgate Chambers, Newport, Mon.

11.15 p.m. Happiness Ahead Presented by Goodsway Football Pools, Sunderland.

11.30 p.m. Sweet Music

12.0 (midnight) Melody at Midnight Jimmy Grier and His Orchestra. Guest Artists: The Jones Boys (*Electrical Recordings*). I'm Gonna Clap My Hands, *Riley*; Shine, *Green*; Without a Word of Warning, *Revel*; What's the Name of that Song? *Seymour*; Hors d'oeuvres, *Comer*; Painting the Town Red, *Steph*; Moaning, *Brookes*; College Education, *Gensler*; At Last, *Tobias*.—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. **I.B.C. TIME SIGNAL**
 Dance Music. Here Comes To-morrow—Fox trot, *Actman*; The Mood that I'm In—Fox trot, *Silver*; The Greatest Mistake of my Life, *Nelson*; They All Laughed—Fox trot, *Gershwin*; Why Can't We Make Love? *Holloway*; Dolores—Tango, *Geraldo*; In a Little French Casino, *Silver*; Brokenhearted Clown—Fox trot, *Noel*.

1.0 a.m. I.B.C. Good-night Melody and Close Down.

MONDAY, AUG. 23

7.45 a.m. Laugh and Grow Fit With Joe Murgatroyd (The Lad fra' Yorkshire).

8.0 a.m.
MUSIC IN THE MORNING
 Cheer Up and Smile; The Clouds Will Soon Roll By, *Woods*; A Little Robin Told Me So, *Coots*; Everything You Do, *Chase*; Shine, *Brown*; Ain't She the Dainty? *Woods*; I've Got a Feeling I'm Fallin', *Waller*; And So I Married the Girl, *Steph*.—Presented by Horlicks, Slough, Bucks.

8.15 a.m. 8.15 and All's Well An Early Morning Programme to Encourage the Healthy, Happy Side of Life featuring Browning and Starr.—Presented by Alka Seltzer Products.

8.30 a.m. **I.B.C. TIME SIGNAL**
 Sidney Torch and Guest Artists Angela Parselles. — Presented by Robinson's Lemon Barley, Carrow Works, Norwich.

8.45 a.m. Patchwork
9.0 a.m. **I.B.C. TIME SIGNAL**
THE OPEN ROAD

Great Little Army, *Ajford*; Don't Let it Bother You, *Revel*; Sabres and Spurs, *Sousa*; Back to Those Happy Days, *Youmans*; Open Air Brigade, *Leon*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

9.15 a.m. **GORDON LITTLE**
 In Music Through a Window Room with a View, *Coward*; Seal it with a Kiss, *Schwartz*; At Dawning, *Cadman*; Smiles, *Roberts*; Trees, *Rasbach*; Au Revoir, but not Good-bye, *Gilbert*.—Presented by Phosferina Tonic Wine, La Belle Sauvage, E.C.4.

(Please turn to next page)



Organist Robinson Cleaver will be relayed this Sunday morning at 11.15 a.m.

IN THE RINSO RADIO MUSIC HALL THIS SUNDAY AT 6.30

LUXEMBOURG - NORMANDY (Transmission for Normandy arranged through the International Broadcasting Company Limited.)

FLANAGAN AND ALLEN



FLANAGAN & ALLEN

Nellie Wallace

TURNER LAYTON

HARRY CHAMPION

ALBERT SANDLER

EVIE HAYES

COMPERED BY EDWIN STYLES

SUNDAY AUG 29TH AT 6.30

WESTERN BROS.

GIpsy NINA

PETER DAWSON



BOB & ALF PEARSON

LEON CORTEZ AND HIS COSTER BAND

BOB AND ALF PEARSON

COMPERED BY EDWIN STYLES

RINSO RADIO MUSIC HALL

Tune in RADIO NORMANDY

—Continued from preceding page



Argela Parselles—the guest of Sidney Torch in Monday's programme at 8.30 a.m.



Dinah Miller, dusky crooner, in variety on Sunday at 3.30 p.m.

9.30 a.m. Records by Barnabas Von Gecry and His Orchestra

9.45 a.m. **HILDEGARDE**
The Most Fascinating Personality of 1937
All Alone in Vienna, *Towers*; Carelessly, *Ellis*; Melancholy Baby, *Norton*; September in the Rain, *Warren*; April in Paris, *Harburg*.—Presented by Milk of Magnesia, 179 Acton Vale, W.3.

10.0 a.m. Light Music
10.30 a.m. Cinema Organ Favourites
10.45 a.m. Ten Forty-Five and All That

11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.
2.0 p.m. Pierrot Parade
Celebrity Concert Party.

2.30 p.m. Paris Exhibition News
2.45 p.m. Heroes of Song
3.0 p.m. Request Programme
From Miss F. V. Gardner. Records by Nat Gonella.

3.30 p.m. Evergreen Song Favourites
4.0 p.m. Accordion Band
4.30 p.m.

ROMANTIC MELODY TIME
With the Romeo of Song
More Than You Know, *Youmans*; By the Waters of Minnetonka, *Laurence*; I'll Sing You a Thousand Love Songs, *Warren*; Beyond the Blue Horizon, *Whiting*; Miracles Sometimes Happen, *Noble*.—Presented by Milk of Magnesia, 179 Acton Vale, W.3.

4.45 p.m. **Cookery Nook**
Your Tea-time Rendezvous with Phyllis Peck, McDougall's Cookery Expert. Lazy Bones, *Carmichael*; Doin' the New Low Down, *McHugh*; Solitude, *Ellington*; Solomon, *Porter*.—Presented by McDougalls Ltd., Millwall Docks, E.14.

5.0 p.m. **I.B.C. TIME SIGNAL**
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.

5.15 p.m. **Advance Film News**
Presented by Associated British Cinemas, 30 Golden Square, W.1.

5.30 p.m. A Quarter Hour Programme For Boys and Girls. Birthday Greetings from the Uncles.

5.45 p.m. Written and Recorded by—Mrs. Lowsborough Goodby, *Porter*; The Pussycat News, *Flotsam and Jetsam*; Camembert, *Forsythe*; A Wee Doch and Doris, *Lauder*.

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody at Midnight
Jimmy Grier and His Orchestra. Guest Artists: The Rhythm Rascals. (*Electrical Recordings*).—Presented by Bille Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. **I.B.C. TIME SIGNAL**
Dance Music
1.0 a.m. I.B.C. Good-night Melody and Close Down

TUESDAY, AUG. 24

7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire).

8.0 a.m. Light Music
8.30 a.m. Records by Billy Mayerl
And The Gipsy Accordion Band
Presented by Vitacup, Wincarnis Works, Norwich.

8.45 a.m. **Cookery Nook**
Your Rendezvous with Phyllis Peck, McDougall's Cookery Expert. Night and Day, *Porter*; Rock and Roll, *Whiting*; When Yuba Plays the Rumba, *Huffield*; The Love Bug Will Bite You, *Tomlin*.—Presented by McDougalls, Ltd., Millwall Docks, E.14.

9.0 a.m. **I.B.C. TIME SIGNAL**
Fred Astaire and Ginger Rogers (*Electrical Recordings*).

9.15 a.m. **TUNES YOU MIGHT HAVE HEARD**
Regimental Marches; A Little White Room, *Nichols*; Lily of Laguna, *Stuart*; Shade of the Palm; I May Be Crazy; Selection—Country—Girl, *Monckton*.—Presented by the proprietors of Lavona Hair Tonic, Braydon Road, N.16.

9.30 a.m. **Tunes We All Know**
Presented by Limestone Phosphate, Braydon Road, N.16.

9.45 a.m. **WALTZ TIME**
With Billy Bisset and His Waltz Time Orchestra
with Pat Hyde and Sam Costa and The Waltz Timers
Presented by Phillip's Dental Magnesia, 179 Acton Vale, W.3.

10.0 a.m. **Normandy Play Bill**
Advance News and Some of Next Week's High Spots

10.15 a.m. **THE OPEN ROAD**
Colonel Bogey, *Alford*; Over My Shoulder, *Woods*; The Stein Song, *Fensted*; Ca' c'est Paris, *Padilla*; Officer of the Day, *Hall*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

10.30 a.m. **POPULAR CONCERT**
Marche Symphonique, *Savino*; Holiday Express, *Maccaffer*; Waltz Song, *German*; Song of the Islands, *King*.—Presented by Macleans, Ltd., Great West Road, Brentford.

10.45 a.m. **Ten Forty-Five and All That**
Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. Records by Shep Fields and His Rippling Rhythm Orchestra.

2.15 p.m. **Advance Film News**
Presented by Associated British Cinemas, 30 Golden Square, W.1.

2.30 p.m. **Paris Exhibition News**
Dancing Reflections in the Musical Mirror.—Presented by the makers of Novopline Foot Energiser, Yeo Street, E.3.

2.45 p.m. **OLIVER KIMBALL**
The Record Spinner
Martial Moments; Rendezvous, *Allder*; In a Little Gypsy Tea Room, *Leslie*; Selection—The Belle of New York, *Kerker*.—Presented by Bismag, Ltd., Braydon Road, N.16.

3.15 p.m. **Light Fare**
3.45 p.m. Sydney Torch and Guest Artist, Anona Winn. Toreador Song, *Bizet*; I'll Follow My Secret Heart, *Coward*; Jealousy, *Wade*; Sing an Old Fashioned Song; Lost, *Ohlman*.—Presented by Robinson's Lemon Barley, Carrow Works, Norwich.

4.0 p.m. **An Old World Garden**
Whispering Flowers, *von Blom*; Forget-me-Not, *Macbeth*; Hollyhock, *Mayerl*; Narcissus, *Nevin*; Scent of Jasmine, *Squire*.

4.15 p.m. **Soaring With Serafo**
Presented by the proprietors of Serafo Self-Raising Flour, Dartford, Kent.

4.30 p.m. **Programme of Box, Cox and Roberts Hits.** My Girl's a Rhythm Fan; I Wonder Where the Old Gang's Gone; At the End of the Caribou Trail; There's Only Five Bullets in My Old Six Shooter; Angel of the Great White Way; The Wheel of the Wagon is Broken, Swing Me to Sleep; Across the Great Divide; I'm Gonna Chuck Myself into the Cold Canal.

4.45 p.m. **I.B.C. TIME SIGNAL**
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the Children by the makers of Post Toasties, 10 Soho Square, W.1.

5.0 p.m. **I.B.C. TIME SIGNAL**
Count of Luxembourg Waltz, *Lehar*; If I Had Napoleon's Hat, *Woods*; Alice Blue Gown, *Tierney*; Selection—Quaker Girl, *Monckton*.—Presented by Bismag, Ltd., Braydon Road, N.16.

5.15 p.m. A Quarter-Hour Programme For Boys and Girls. Birthday Greetings from the Uncles.

5.30 p.m. **PALMOLIVE HALF-HOUR**
With the Palmollivers
Brian Lawrance
Paul Oliver and Olive Palmer

The Trouble is Love, *O'Connor*; A Brown Bird Singing, *Haydn Wood*; Fifty Million Robins Can't Be Wrong, *Tracey*; Lovely One, *Costlow*; Romance Medley; Just an Echo in the Valley, *Woods*; If I Had You, *Connelly*; One in a Million, *Pollack*; Love's Dream, *Dowden*; Me, Myself and I, *Gordon*; That Foolish Feeling, *McHugh*; You're Number One in My Love Parade, *Robinson*.—Presented by Palmolive Soap, Palmolive, Ltd., S.W.1.

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody at Midnight
Jimmy Grier and His Orchestra. Guest Artist: Jerry Shelton. (*Electrical Recordings*).—Presented by Bille Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. Dance Music
1.0 a.m. I.B.C. Good-night Melody and Close Down

WEDNESDAY, AUG. 25

7.45 a.m. Laugh and Grow Fit
with Joe Murgatroyd (the Lad fra' Yorkshire).

8.0 a.m. **MUSIC IN THE MORNING**
Don't Let it Bother You, *Revel*; Look for the Silver Lining, *Kern*; Hallelujah, *Youmans*; La de de, La de da, de Rose; Chinatown, My Chinatown, *Schwartz*; Little Dutch Mill, *Harris*; Tiptoe Through the Tulips, *Dubin*; Flirtation Walk, *Wrubel*.—Presented by Horlicks, Slough, Bucks.

8.15 a.m. **I.B.C. TIME SIGNAL**
Prosperity Programme featuring Altair, the Astrologer. You Can't Do That There 'Ere, *Wallace*; Red, White and Blue, *Gay*; There's that Look in Your Eyes Again, *Revel*.—Presented by Odol, Odol Works, Norwich.

8.30 a.m. Sidney Torch and Guest Artist
Esther Coleman. Torch Dance, *German*; My Hero, *Straus*; Shepherd's Dance, *German*; Au Revoir, But Not Goodbye, *Gilbert*.—Presented by Robinson's Lemon Barley, Carrow Works, Norwich.

8.45 a.m. "Force" and Melody
Versatility: Stuart Robertson (*Electrical Recordings*).—Presented by A. C. Fincken and Co., Clifton House, Euston Road, N.W.1.

9.0 a.m. Dance Music
Presented by Sanitas, 51 Clapham Road, S.W.9.

9.15 a.m. Favourite Melodies
Presented by Freezone Corn Remover, Braydon Road, N.16.

9.30 a.m. Popular Tunes
Presented by Fynnon, Limited.

9.45 a.m. **ALFREDO CAMPOLI AND HIS ORCHESTRA**
Talk by Nurse Johnson on Child Problems
Prunella, *Bridgewater*; The Dancing Clock, *Montague*; Hiawatha, *Mored*; The Swan, *Saint Saens*.—Presented by California Syrup of Figs, 179 Acton Vale, W.3.

10.0 a.m. Listen to Vitbe
The Peanut Vendor, *Gilbert*; Vagabond Fiddler, *Damerell*; You Hit the Spot, *Revel*; The Touch of Your Lips, *Noble*; What Are We Gonna do with Baby? *Fola*.—Presented by Vitbe Bread, Crayford, Kent.

10.15 a.m. **TANTALISING TUNES**
Guess the Titles. A "Teaser" Programme compiled by Steven Miller.
Presented by the makers of Lacto Calamine, The Crookes Laboratories, Park Royal, N.W.10.

10.30 a.m. A Hill-Billy Sing-Song

10.45 a.m. Ten Forty-Five and All That
Cavalcade of Martial Songs, *arr. Nicholls*; Hungarian Dance, *Brahms*; Dicky Bird Hop, *Gourley*; Gee Whizz, *Gennin*.

11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. Pierrot Parade
Celebrity Concert Party.

2.30 p.m. Paris Exhibition News
2.45 p.m. Dream Waltzes
Presented by True Story Magazine, 30 Bouverie Street, E.C.4.

3.0 p.m. Records by The Band of His Majesty's Grenadier Guards.

3.15 p.m. **MUSIC MOODS**
An Unrehearsed Entertainment
By Lee Sims and Ilomay Bailey
Presented by the makers of Fairy Soap
Thos. Hedley & Co., Ltd., Newcastle-on-Tyne and Manchester.

3.30 p.m. **MORTON DOWNEY**
The Golden Voice of Radio
Carelessly, *Kenny*; Please Believe Me
Yoeli; Little Town in County Town,
Sanders; I Feel Like a Feather in the
Breeze, *Revel*; Will You Remember?
Romberg.—Presented by Thos. Hedley
and Co., Ltd., makers of Drene Shampoo.

3.45 p.m. **SONG SUGGESTIONS**
Presented by the makers of Lava Soap,
Thos. Hedley & Co., Ltd., Newcastle-on-Tyne.

4.0 p.m. **MILTON TEA-TIME TALKS**
Fascinating Programme of Words and Music
With Gil Chard
Presented by Milton Antiseptic, John Milton House, N.7.

4.30 p.m. Fingering the Frets
A Programme for Instrumental Enthusiasts.

4.45 p.m. **GORDON LITTLE**
In Kiss Through the Window.
One Kiss in a Million, *Lewis*; Always
Berlin; Meant for Me, *Hassal*; In an Old
Fashioned Town, *Harris*; Moonlight and
Shadows, *Robin*; So Nice of You, *Weldon*.
—Presented by Phosferine Tonic Wine,
La Belle Sauvage, E.C.4 (U.P.C. Production).

5.0 p.m. **I.B.C. TIME SIGNAL**
HEALTH AND HAPPINESS
Colonel Bogey, *Alford*; You've Got to
SMILE, *Stowing*; Semper Fidelis,
Sousa; Everything's in Rhythm With
My Heart, *Sigler*; Washington Post,
Sousa.—Presented by Carter's Little Liver
Pills, 64 Hatton Garden, E.C.1.

5.15 p.m. Radio Tour (India)
Presented by Rentals R.A.P., Ltd., 183
Regent Street, W.1.

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.

12.0 (midnight) Melody at Midnight
Jimmy Grier and His Orchestra. Guest
Artists: Jack Vall and His Blue Four,
June Pursell and the Uptowners (*Electrical
Recordings*).—Presented by Bille Beans,
C. E. Fulford, Ltd., Leeds.

12.30 a.m. **I.B.C. TIME SIGNAL**
Dance Music.
1.0 a.m. I.B.C. Good-night Melody and
Close Down.

7.45 a.m. Laugh and Grow Fit
with Joe Murgatroyd (The Lad fra' Yorkshire).

8.0 a.m. Singing Joe The Sanpic Man
The Rolling Stone, *Hamblen*; Cowboy,
Carr; Will You Remember? *Romberg*;
Linden Lea, *Quilter*; The Powder Monkey,
Walson.—Presented by the makers of
Sanpic, Reckitt & Sons, Ltd., Hull.

8.15 a.m. **I.B.C. TIME SIGNAL**
GOOD MORNING, NEIGHBOUR
featuring
The Three Admirals
Betty Dale
Bill Bowness

The Goose Hangs High, *Lombardo*;
There's a Lull in My Life, *Revel*; Twinkle,
Twinkle, Little Star, *Revel*; Temptation
Rag, *Lodge*; I'm Bubbling Over, *Revel*.—
Presented by the makers of Reckitt's Bath
Cubes, Reckitt & Sons, Ltd., Hull.

8.30 a.m. The Colgate Revellers
With plenty of Money and You, *Warren*;
Heat 'Wave, *Berlin*; Let's Call the Whole
Thing Off, *Gershwin*; Sweet is the Word
for You, *Rainey*; Shall We Dance?
Gershwin.—Presented by Colgate's Ribbon
Dental Cream, Colgate, Ltd., S.W.1.

8.45 a.m. **Popular Music**
By Jacques Offenbach. Orpheus in the
Underworld; Gendarmes' Duet; Tales
of Hoffmann.—Presented by Fels Naptha
Soap, Clifton House, Euston Road,
N.W.1.

9.0 a.m. **I.B.C. TIME SIGNAL**
Dance Music. Jamboree—Fox trot,
McHugh; On a Little Dream Ranch,
Hill; La Bomba—Rumba, *Rainey*;
What Are We Gonna Do With Baby?
Fola.—Presented by Woodward's Grape
Water, 51 Clapham Road, S.W.9.

9.15 a.m. Patricia Rossborough and a
Piano (*Electrical Recordings*).

9.30 a.m. **OLIVER KIMBALL**
The Record Spinner
Count of Luxembourg Waltz, *Lehar*; If
I Had Napoleon's Hat, *Woods*; Alice
Blue Gown, *Tierney*; Selection—Quaker
Girl, *Monckton*.—Presented by Bismag,
Ltd., Braydon Road, N.16.

(Continued on page 36)



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The voice that has charmed and fascinated three continents. Lovely . . . alluring . . . irresistible . . . singing for you six days out of seven.

Sunday, 5.30 p.m.,	NORMANDY
Monday, 9.45 a.m.,	NORMANDY
Tuesday, 8.0 a.m.,	LUXEMBOURG
Thursday, 9.45 a.m.,	NORMANDY
Friday, 8.0 a.m.,	LUXEMBOURG
Saturday, 4.45 p.m.,	LUXEMBOURG

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People sometimes make light of pains after meals. "Just a touch of indigestion," they say—and do nothing to correct it.

But pains after meals, however slight, ought to be stopped at once. Pain is a sign of something wrong. Stomach pain means a stomach that is out of order. Nothing serious to begin with—that is all the more reason why you should get rid of it while you can. If you take stomach trouble in time, your indigestion, flatulence, heartburn, or gastritis will just fade away and you'll have no more of them. Maclean Brand Stomach Powder, that famous specific, puts pain down, gently but firmly. Many stomach sufferers find that this remarkable powder soothes their pain away almost at once. Others, more stubborn cases, need more patience. But *all* in time yield, safely and surely, to the gentle persuasion of this safe, soothing and certain remedy.

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THE I.B.C. SHOP WINDOW

By The Looker-In

WHO IS UNCLE CHRIS?

I WAS introduced to Uncle Chris under what, to me, were particularly happy circumstances. It was a Saturday afternoon, and I'd called round to see whether friend George was in. He wasn't, as Mrs. George told me. Having said "Oh!" and Mrs. George not having closed the front door, I searched for other absorbing topics of conversation. Now the George's have three children . . . delightful, but—well, very healthily boisterous. So not hearing any glass being broken and not being surrounded by a minor typhoon, I said brightly, "Children out?"

A slight look of apprehension passed over Mrs. George's face. "No," she said . . . then "They are rather quiet, aren't they? I wonder what they're up to?" She hurried away up the passage, leaving the front door open. She peeped in the sitting-room and then beckoned to me. I must admit to rather expecting to see a number of young corpses surrounded by wrecked furniture. But what I saw surprised me even more.

"Would you believe it!" whispered Mrs. George. "No!" I hoarsely replied, and looked again at three shining faces grouped round the radio.

"So we hurried down the garden," came a most confiding voice from the radio "and when we got to the third white post Maggie, Scram and Gillie started digging frantically. The earth simply flew about, and suddenly we saw a tin box. Was it the hidden treasure? Oh, dear, now my time's up, so you'll have to wait until Monday to hear whether it was the hidden treasure."

Then the children turned to us and cried, "That's Uncle Chris."

Well, an uncle who can keep George's children quiet for a quarter of an hour has more than a touch of genius in his make-up. So I said, "And who is Uncle Chris?"

"He's Uncle Chris," exclaimed Sheila, the eldest of the George tribe. "And he's on every weekday, except Wednesday, at 5 p.m. from Radio Normandy in the Post Toasties Children's Party."

My admiration for Uncle Chris rose to fever pitch. The man who could impress all that into Sheila's ten-year-old head was more than a genius . . . he was a good uncle.

"But who is Uncle Chris?"
"He gives us half-crowns," lisped little Peter, "and tells us all about Maggie, Scram and Gillie . . . they must be nice dogs, mustn't they? . . . Uncle Chris says they are, too. And we can write to him . . . and he gives us half-crowns. . ."

Well, this went on for a bit, and I left, muttering to myself, "Who is Uncle Chris? For heaven's sake, who is Uncle Chris?" And then I met George, and he knew. "Why Christopher Stone, of course," he exclaimed, taking off his hat. "What a man! Keeps the children quiet for a quarter of an hour every day—except Wednesday and Sunday. And then they're so busy writing to him that the only sound is the scratching of pens."

Well, I always knew Christopher Stone was something of a hypnotist. Hasn't he got me, who has the lowest of all brows, listening to classical gramophone records, and swearing I liked it? I always thought it was some sort of trick. But now I know it isn't—and never was. What he has got is a wonderful gift—the gift of understanding people, particularly those disconcertingly discerning little pieces of humanity—children.

What I want to do is to meet the man who first thought of making lovable Christopher Stone into the first Radio Uncle who didn't condescend to children. He's got the art of being *with* children—instead of indulging in the annoying adult pastime of "talking down" to them. Can you wonder that his afternoon children's party attracts thousands of children every day? Why, the man's a positive menace. He's got me asking the wife to listen in so that I can know when he finds that hidden treasure in his garden. And instead of asking, "What's for dinner, dear," my first question now as I trip over the mat is "How are Maggie, Scram and Gillie to-day?"

Now don't laugh at me. Just tune in to Radio Normandy any weekday afternoon, except Wednesday, at 5 p.m., and listen to the Post Toasties Children's Party. And if I smile because you keep on doing so it will be a smile of tolerant understanding. Oh, and by the way, don't forget to call the children into the room. After all, it is their programme, isn't it?

NEXT WEEK

ANOTHER SPECIAL
RADIOLYMPIA ISSUE

SO YOU
TOOK MY
ADVICE?

YES! I
TOOK
BEECHAMS



That's how the fame of Beechams Pills has been spreading for 90 years!

Beechams Pills banish Constipation—in the quick, safe, inexpensive way. Soon they establish REGULARITY, without creating a medicine-taking habit. They overcome indigestion and liverishness and purify the blood. They improve the complexion, preventing sick-headaches, depression, nervous irritability and a host of common ailments. Take a dose to-night—you'll feel "like new" to-morrow. Purely Vegetable—no pain or inconvenience.

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Perfumery Co.,
Rawdon, Leeds.



RACHEL NATURAL PEACH OCRE

3^d & 6^d

Tune in RADIO NORMANDY

—Continued from page 34



George Elrick fans choose a programme—on Thursday at 3 p.m.



Records by Billy Mayerl will be played on Tuesday at 8.30 a.m.

9.45 a.m. **HILDEGARDE**
The Most Fascinating Personality of 1937 Handsome Young Soldier, *Pola*; Sweet Leilani, *Owens*; We Haven't a Moment to Lose, *Johnston*; Love is Good for Anything that Ails You, *Friend*; There's Something in the Air, *McHugh*.—Presented by Milk of Magnesia, 179 Acton Vale, W.3.

10.0 a.m. **Radio Favourites**
Presented by Brooke Bond & Co., Ltd., London, E.1.

10.15 a.m. **THE OPEN ROAD**
Entry of the Gladiators, *Fucik*; Sing Something in the Morning, *Brodsky*; Chorus Gentlemen, *Loehr*; Belphegor, *Brepsant*; Left, Right, Out, In, *Nichols*.—Presented by Carter's Little Liver Pills, 64 Hatton Garden, E.C.1.

10.30 a.m. **POPULAR CONCERT**
Whistling Rufus, *Mills*; You Shall be the King of My Heart, *Stolz*; Baby's Birthday Party, *Romell*; Come to the Ball, *Monckton*.—Presented by Macleans, Ltd., Great West Road, Brentford.

10.45 a.m. Ten Forty-Five and All That

11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.30 p.m. Paris Exhibition News

2.45 a.m. Love, Life and Laughter

3.0 p.m. Request Programme from The George Elrick Fan Club. Favourite Comedy Songs—Part I; The Feather in Her Tyrolean Hat, *Mills*; Boris on the Bass, *Arden*; The Goona Goo, *Young*; I Wanna Woo, *Wayne*; The Travelling Salesman, *London*; The Duck Song, *Damerell*; Favourite Comedy Songs—Part II.

3.30 p.m. Yesterday's Song Favourites

4.0 p.m. The New Music of Reginald Foresythe. Serenade for a Wealthy Widow; Berceuse for an Unwanted Child; Dodging a Divorcee; Angry Jungle; Lullaby.

4.15 p.m. **PUTTING A NEW COMPLEXION ON LIFE**
It's Been So Long, *Adamson*; Stardust, *Carmichael*; Here's Love in Your Eye, *Rainger*; We Were Dancing, *Coward*; The Love Bug Will Bite You, *Tomlin*.—Presented by D.D.D., Fleet Lane, E.C.4.

4.30 p.m. Summer Days

4.45 p.m. Dancing Reflections in The Musical Mirror.—Presented by the makers of Novopine Foot Energiser, Yeo Street, E.C.3.

5.0 p.m. **I.B.C. TIME SIGNAL**
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the children by the makers of Post Toasties, 10 Soho Square, W.1.

5.15 p.m. A Quarter-Hour Programme for Boys and Girls. Birthday Greetings from the Uncles.

5.30 p.m. Musical Meanderings

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody at Midnight
Jimmy Grier and His Orchestra.
Guest Artists: Cleo Brown and the Charioteers (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. Dance Music

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

FRIDAY, AUG. 27

7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire).

8.0 a.m. **MUSIC IN THE MORNING**
Got to Dance My Way to Heaven, *Coslow*; I'm in a Dancing Mood, *Hoffman*; I Won't Dance, *Kern*; The Call to Arms, *Schwartz*; The Darktown Strutters Ball, *Brooks*; It's a Million to One You're in Love, *Davis*; Is I in Love I is, *Robinson*; We're a Couple of Soldiers, *Woods*.—Presented by Horlicks, Slough, Bucks.

8.15 a.m. 8.15 And All's Well
An Early Morning Programme to Encourage the Happy, Healthy Side of Life featuring Browning and Sparr.—Presented by Alka Seltzer Products.

8.30 a.m. **I.B.C. TIME SIGNAL**
Cavalcade of Stars.—Presented by the makers of Do-Do Asthma Tablets, 34 Smedley Street, S.W.8.

8.45 a.m. Sunny Jim's Programme of "Force" and Melody. When Harvest's in, *Wright*; Harvest Home, *Tate*; The Windmill, *Longfellow*; The Jolly Miller, *Trad.*—Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.

9.0 a.m. **I.B.C. TIME SIGNAL**
For Beauty's Sake.—Presented by Cuticura Preparations, 31 Banner Street, E.C.1.

9.15 a.m. **GORDON LITTLE**
In Music Through the Window
It All Depends on You, *de Sylva*; Shadow Waltz, *Warren*; Down in the Forest, *Ronald*; Shine on Harvest Moon, *Hogworth*; Bird Songs at Eventide, *Coates*; Just Like a Melody Out of the Sky, *Donaldson*.—Presented by Phosferine Tonic Wine, La Belle Sauvage, E.C.4.

9.30 a.m. **Radio Favourites**
Presented by Brooke Bond & Co., Ltd., London, E.1.

9.45 a.m. **ALFREDO CAMPOLI AND HIS ORCHESTRA**
Talk by Nurse Johnson on Child Problems
Memories of the Ball; The Teddy Bears' Picnic, *Bratton*; Muted Strings, *Uhl*.—Presented by California Syrup of Figs, 179 Acton Vale, W.3.

10.0 a.m. A Refreshing Programme
Toodle-Oo, *Lombardo*; Nursery Masquerade, *Boyle*; Black Eyes, *Ferraris*; My, What a Different Night, *Revel*.—Presented by Borwick's Lemon Barley, 1 Bunhill Row, S.W.1.



Stuart Robertson's voice is heard in the "Force" programme on Wednesday at 8.45 a.m.

10.15 a.m. **SKY HIGH WITH SKOL**
featuring
The Famous Petulengro
Reading the Stars for You and
A Programme of Gipsy Music
My Gipsy Flower, *Ferraris*; Hungarian Rhapsody, *Liszt*; Gipsy Melody, *Nicholls*; Gipsy Longing, *Kempner*.—Presented by the makers of Skol Healing Antiseptic, 1 Rochester Row, S.W.1.

10.30 a.m. **SONGS AND MUSIC**
From Stage and Screen
Selection—On Your Toes, *Rodgers*; Head Over Heels in Love (Head Over Heels), *Revel*; Birdie Out of a Cage (Take My Tip), *Lerner*; The Crest of a Wave (The Gang Show), *Reader*.—Presented by Macleans, Ltd., Great West Road, Brentford.

10.45 a.m. Ten Forty-Five and All That

11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. **Pierrot Parade**
Celebrity Concert Party

2.30 p.m. Paris Exhibition News

2.45 p.m. Normandy Play Bill
Advance News and Some of Next Week's High Spots.

3.0 p.m. Request Programme
By Mrs. F. Gamblin, of Martock, Somerset.

3.30 p.m. Potpourri of Past Favourites

4.0 p.m. **MILTON TEA-TIME TALKS**
Fascinating Programme of Words and Music
With Gil Chard
Presented by the proprietors of Daren Bread, Daren, Ltd., Dartford, Kent.

4.30 p.m. Fingers of Harmony
Presented by the proprietors of Daren Bread, Daren, Ltd., Dartford, Kent.

4.45 p.m. **Cookery Nook**
Your Tea-time Rendezvous with Phyllis Peck, McDougall's Cookery Expert. There's a Small Hotel, *Rodgers*; A Fine Romance, *Kern*; Men of My Dreams, *Meskill*; Birdie Out of a Cage, *Lerner*.—Presented by McDougall, Ltd., Millwall Docks, E.14.

5.0 p.m. **I.B.C. TIME SIGNAL**
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the children by the makers of Post Toasties, 10 Soho Square, W.1.

5.15 p.m. A Quarter-Hour Programme for Boys and Girls. Birthday Greetings from the Uncles.

5.30 p.m. Records by Fred Astaire in Selections from "Shall We Dance."

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.

12 (midnight) Melody at Midnight
Hal Grayson and His Orchestra
Guest Artists: Carol Lee and the Jones Boys (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. **I.B.C. TIME SIGNAL**
Dance Music.

1.0 a.m. **I.B.C. TIME SIGNAL**

1.30 a.m. **I.B.C. TIME SIGNAL**

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

SATURDAY, AUG. 28

7.45 a.m. Laugh and Grow Fit
With Joe Murgatroyd (The Lad fra' Yorkshire).

8.0 a.m. **MUSIC IN THE MORNING**
Sing Brothers, *Waller*; Without a Song, *Youmans*; Let's All Sing Like the Birdies Sing, *Hargreaves*; I Need You, *Bottrell*; Harlem, *Carroll*; It's an Old Southern Custom, *Meyer*; My Heart Stood Still, *Rodgers*; Outside of You, *Warren*.—Presented by Horlicks, Slough, Bucks.

8.15 a.m. **I.B.C. TIME SIGNAL**
Tunes of To-day.

8.30 a.m. **Happy Days**
Selection: Follow the Fleet; There's a Small Hotel, *Rodgers*; Girl on the Little Blue Plate, *Alter*; On a Little Bamboo Bridge, *Fletcher*.—Presented by Wincarnis, Wincarnis Works, Norwich.

8.45 a.m. Sunny Jim's Special Children's Programme of "Force" and Melody
Presented by A. C. Fincken & Co., Clifton House, Euston Road, N.W.1.

9.0 a.m. **I.B.C. TIME SIGNAL**
Do You Remember.

9.30 a.m. Favourite Melodies
Presented by Freezone Corn Remover, Braydon Road, N.16.

9.45 a.m. Records by Billy Cotton and His Band.

10.0 a.m. Listen to Vitbe
Presented by Vitbe Bread, Crayford, Kent.

10.15 a.m. News Parade
Presented by the Editors of "News Review."

10.30 a.m. Problems

10.45 a.m. Ten Forty-Five and All That

11.0 a.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

2.0 p.m. **Blackbirds**
(Celebrity Concert Party).

2.30 p.m. Paris Exhibition News

2.45 p.m. The Whirl of the World
Presented by Monseigneur News Theatres.

3.0 p.m. **Musical Cavalcade**
Presented by the publishers of "Cavalcade," 2 Salisbury Square, E.C.4.

3.15 p.m. Swing Music
Request Programme from Mrs. D. N. Parfitt.

3.30 p.m. **Dancing Time**
A Programme of Dance Music chosen by Victor Sylvester.

4.0 p.m. Something for Everybody

5.0 p.m. **I.B.C. TIME SIGNAL**
POST TOASTIES RADIO CORNER
Uncle Chris (Christopher Stone)
Presented to the children by the makers of Post Toasties, 10 Soho Square, W.1.

5.15 p.m. Melodies of To-day and Yesterday. Mood Indigo, *Ellington*; 'Neath the Southern Moon; A Little Bit of Heaven, *Brennan*; There's Something in the Air, *McHugh*.—Presented by Rentals R.A.P., Ltd., 183 Regent Street, W.1.

5.30 p.m. **Who Won?**
Presented by International Sporting Pools, Victoria Street, Bristol, 1.

6.0 p.m. Programmes in French
Assn. des Auditeurs de Radio Normandie.

12 (midnight) Melody at Midnight
Tom Doring and His Orchestra.
Guest Artist: Edythe Wright (Electrical Recordings).—Presented by Bile Beans, C. E. Fulford, Ltd., Leeds.

12.30 a.m. **I.B.C. TIME SIGNAL**
Dance Music.

1.0 a.m. **I.B.C. TIME SIGNAL**

1.30 a.m. **I.B.C. TIME SIGNAL**

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

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Times of Transmissions
 Sunday: 6.00 p.m.—7.00 p.m.
 10.30 p.m.—11.30 p.m.
 Weekdays: 10.30 p.m.—11.00 p.m.
 Announcer: John Sullivan.

SUNDAY, AUG. 22

- 6.0 p.m.** From the Shows and Films
 Good-night, My Lucky Day (23½ Hours' Leave), *Steph*; The Silver Patrol (The Silver Patrol), *Thayer*; Swing High, Swing Low (Swing High, Swing Low), *Lane*; Selection—Shall We Dance? *Gershwin*; How Could You? (San Quentin), *Warren*; Was It Rain? (The Hit Parade), *Handman*; September in the Rain (Melody for Two), *Warren*; My Heart Will Be Dancing (Lilac Domino), *May*; I Adore You (College Holiday), *Raisner*.
- 6.30 p.m.** Records by Sophie Tucker
 Life Begins at Forty, *Shapiro*; No One Man is ever Going to Worry Me, *Shapiro*; You'll Have to Swing It, *Coslow*; My People, *Cunningham*.
- 6.45—7.0 p.m.** Records by Geraldo and his Orchestra. A Gipsy Who Has Never Been in Love, *Saville*; When the Sun Bids Good-night to the Mountain, *Vincent*; Dolores, *Geraldo*; If the World Were Mine, *Posford*; I Once Had a Heart, *Margarita, Schmitz*.
- 10.30 p.m.** Variety Theatre
 Sentimental Gentleman from Georgia, *Perkins*; French Marching Song, *Romberg*; The Desert Song, *Romberg*; Tin Pan Alley Medley.—Presented by Goodsway Bonus Football Pools, *Sunderland*.
- 10.45 p.m.** Old Favourites
 The Forge in the Forest, *Michaelis*; The March of the Cameron Men, *Trad.*; In a Chinese Temple Garden, *Kelby*; Selection—The Quaker Girl, *Monckton*.
- 11.0 p.m.** Cabaret
 Missouri Waltz, *Shannon*; I Only Have Eyes for You, *Warren*; Sweet Heartache, *Washington*; Whistlin' Blues, *Lewis*; I Still Suits Me, *Kern*; Give Me a Heart to Sing To, *Washington*; Speaking of the Weather, *Arlen*; Kitten on the Keys, *Confrey*; Ebony Shadows, *Carroll*.
- 11.30 p.m.** I.B.C. TIME SIGNAL
 I.B.C. Good-night Melody and Close Down.

MONDAY, AUG. 23

- 10.30 p.m.** Songs With the Piano
 I Need You, *Boltrell*; The Bedouin Love Song, *Pinsuti*; Let's Get Friendly, *Dougherty*; Bright Smiling Eyes, *Alcock*.
- 10.45 p.m.** It's Time for Dancing
 The Mood that I'm In, *Sherman*; There's a Ranch in the Sky, *Shay*; Maracay—Tango Fox trot, *Nicholls*; In a Little French Casino, *Sherman*; Let's Call the Whole Thing Off, *Gershwin*.
- 11.0 p.m.** I.B.C. TIME SIGNAL
 I.B.C. Good-night Melody and Close Down.

TUESDAY, AUG. 24

- 10.30 p.m.** Dance Music and Cabaret
 Relayed from the Scheherazade Night Club. Compèred by John Sullivan.

WEDNESDAY, AUG. 25

- 10.30 p.m.** Some Tangos and Rumbas
 Red Heels—Tango, *Ney*; José O'Neill, The Cuban Heel, *Jerome*; Red Roots of Brittany—Tango, *Watson*; Speak Easy—Rumba, *Murphy*.
- 10.45 p.m.** Radio Stars
 The Merry-Go-Round Broke Down, *Friend*; Across the Great Divide, *Box*; Big Boy Blue, *Tinurina*; Here Comes To-morrow, *Actman*.—Presented by "Radio Pictorial."
- 11.0 p.m.** I.B.C. TIME SIGNAL
 I.B.C. Good-night Melody and Close Down.

THURSDAY, AUG. 26

- 10.30 p.m.** Something for Everybody
 Storm Music, *Rimsky-Korsakov*; La Paloma, *Yradier*; Home Again, *Thayer*; Over the Waves, *Rosas*; River Stay 'Way from My Door, *Woods*; Fairy Song, *Houghton*; Vocal Gems—Follow Through, *de Sylva*; Dreamy Blues, *Ellington*.
- 11.0 p.m.** I.B.C. TIME SIGNAL
 I.B.C. Good-night Melody and Close Down.

FRIDAY, AUG. 27

- 9.0 p.m.** (approx.) French Theatre Relay

RADIO MÉDITERRANÉE

(Juan-les-Pins)
 235.1 m., 1276 Kc/s.

Times of Transmissions
 Sunday: 10.30 p.m.—1.0 a.m.

SUNDAY, AUG. 22

- 10.30 p.m.** Variety Concert
 Sing a Song of Nonsense, *Carmichael*; Across the Great Divide, *Box*; A Fly's Day Out, *Kennedy*; Watching the Stars, *Lerner*; The Yodelling Sailor, *Van Dusen*; The Postman Passes My Door, *Dyrenforth*; The Doll Dance, *Brown*; Selection—Take My Tip, *Lerner*.
- 11.0 p.m.** Light Orchestral Concert
 Free and Easy, *Porschmann*; Tina, *Kennedy*; Merry Window Waltz, *Lohar*; In the Shadows, *Finck*; Parade of the Tin Soldiers, *Jessel*; Donauwellen Waltz, *Ivanovici*; Neapolitan Nights, *Kerr*; Looking Backward—Potpourri, *Finck*.
- 11.30 p.m.** Musical Potpourri
 Selection—Swing High, Swing Low; I Saw a Ship a-Sailing, *Byron*; In the Chapel in the Moonlight, *Hill*; Family Favourites, arr. *Ewing*; Goodnight, My Love, *Gordon*; Was It Rain? *Hirsch*; Raymond Overture, *Thomas*; Jollification, *Reeves*.
- 12 (midnight)** Dance Music
 In the Sweet Long Ago—Fox-trot, *Tobias*; Big Boy Blue—Fox-trot, *Lawrence*; At the Balalaika—Tango, *Posford*; Red, White and Blue—Fox trot, *Gay*; Floating on a Bubble—Fox trot, *Franklin*; All Alone in Vienna—Fox trot, *Towers*; Little Old Lady of Poverty Street, *Lerner*; Let's Dance at the Make-Believe Ballroom—Fox trot, *Denniker*; Harbour Lights—Fox trot, *Williams*; Gee, But You're Swell—Fox trot, *Tobias*; Love and Learn—Fox trot, *Heyman*; Love is Good for Anything that Ails You—Fox trot, *Friend*; Keep Calling Me, *Sweetheart*, *Long*; Pennies from Heaven—Fox trot, *Johnston*; Have You Forgotten So Soon? *Nicholls*; Mummy Bong—Rumba, *Norman*.
- 1.0 p.m.** I.B.C. Good-night Melody and Close Down

RADIO LJUBLJANA

569.3 m. 527 Kc/s.

Time of Transmission
 Friday: 10.30—11.0 p.m.
 Announcer: F. Miklavcic.

- 10.30 p.m.** Old Favourites
 Selection: The Naughty Nineties; The Policeman's Holiday, *Ewing*; By the Side of the Zuyder Zee, *Mills*; In the Gloaming, *Harrison*.
- 10.45 p.m.** Military Band Music
 Marching Through Georgia, *Miller*; Selection: The Mikado, *Sullivan*; See Me Dance the Polka, *Grossmith*; Post Horn Gallop, *Koltau*.
- 11.0 p.m.** Close Down

SHORT-WAVE EMPIRE TRANSMISSIONS

31.45 m., 9480 Kc/s.

Time of Transmission
 Sunday: 12—12.30 a.m.
 Announcer: E. Allen.

- 12 (midnight)** Light Music
 That's Georgia, *Koehler*; Mandolinata, *de Pietro*; Two Hearts that Beat in Waltz Time, *Steininger*; Napolitana, *Hay*.
- 12.15 a.m.** I.B.C. TIME SIGNAL
 Black Eyes, arr. *Ferraris*; Happy, *Lupino*; A Place in Your Heart, *Coslow*; In Aragon, *Cuvelier*.
- 12.30 a.m.** I.B.C. Goodnight Melody

SATURDAY, AUG. 28

- 10.30 p.m.** Variety
 California, *Jolson*; The Right Somebody to Love, *Pollack*; Early Bird, *Pollack*; I've Got Beginner's Luck, *Gershwin*; Cupid on the Cake, arr. *Reeve*; Did I Remember? *Daldson*; Now You've Gorn and Done It, *Sarony*; My Red Letter Day, *Sibler*; It Isn't the Hen, *Fyffe*; Sing As We Go, *Parr-Davies*.
- 11.0 p.m.** I.B.C. TIME SIGNAL
 I.B.C. Good-night Melody and Close Down.

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Short Story.

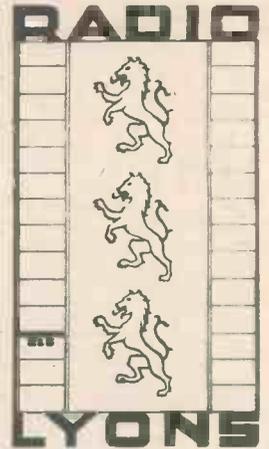
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Charming Martha Boswell in Tuesday's "Big Broadcast" at 10 p.m.



Guy Lombardo, American band-leader, is featured on Monday, at 10 p.m.

SUN., AUG. 22

- 8.15 p.m.** "Gramo-Variety" A variety of good things on gramophone records.
- 8.30 p.m.** "A QUESTION OF TASTE" featuring The Western Brothers, The Quaker Orchestra, pianists and singers, and two members of the listening public Sent to you by the makers of Quaker Cornflakes.
- 8.45 p.m.** The Laugh Parade Fifteen humorous minutes.
- 9.0 p.m.** "Young and Healthy" Dance music and popular songs, presented weekly by the makers of Bile Beans.
- 9.15 p.m.** The Zam-Buk Programme Melody, humour and song in a quarter-hour entertainment.—Presented by the makers of Zam-Buk.
- 9.30 p.m.** ALFREDO CAMPOLI AND HIS ORCHESTRA in a programme of light music, with an interesting talk by Nurse Johnson. Presented for your entertainment by the makers of California Syrup of Figs.
- 9.45 p.m.** "WALIZ TIME" featuring Billy Bissett and his Waltz Time Orchestra With Anita Hart and Eddie Lee and The Waltz Timers A programme of immortal waltzes.—Presented by the makers of Phillips' Dental Magnesia.

- 10.0 p.m.** "SONGS AND SENTIMENT" A delightfully informal programme of piano and vocal duets, featuring Helen Clare and Ronald Hill. Brought to you by the makers of Danderline.
- 10.15 p.m.** DR. FU MANCHU, by Sax Rohmer Episode No. 25 "The Golden Pomegranate" A further dramatic episode in the timeless war between the famous criminal investigator Nayland Smith and Dr. Fu Manchu, arch-fiend of the Orient. Dr. Fu Manchu—Frank Cochrane Nayland Smith—D. A. Clarke Smith Dr. Petrie—John Rae Weymouth—Arthur Young Lewisham—Vernon Kelso Meyerstein—Arthur Young Voice—Arthur Young Woman—Rani Waller Presented in serial form by the makers of Milk of Magnesia.

- 10.30 p.m.** PRESERVENE NIGGER MINSTRELS An old-time minstrel show featuring Johnny Schofield (son of the late Johnny Schofield of "Mohawk" fame) and Kent Stevenson (the wise-cracking interlocutor) A programme full of fun and entertainment.—Presented by the makers of Preservene.
- 10.45 p.m.** "BEECHAM'S RE-UNION" presenting Jack Payne and his Band Billy Scott-Comber Ralph Sylvester Ronnie Genarder and this week's guest-artist—Reginald Purdell The programme compered throughout by Christopher Stone and presented by courtesy of the makers of Beecham's Pills and Dinneford's Magnesia.

- 11.15 p.m.** CARROLL GIBBONS AND HIS RHYTHM BOYS with Anne Lenner George Melachrino and The Three Ginx In a programme of dance music that you can dance to, songs to which you can listen and musical memories that thrill. Presented by the makers of Stork Margarine

- 11.45 p.m.** "The Night Watchman" bringing the evening programmes and the day to a close with his soothing selection of music.
- 12 (midnight) Close Down



With Carroll Gibbons on Sunday at 11.15 p.m.—Anne Lenner

MONDAY, AUG. 23

- 10.0 p.m.** Guy Lombardo and His Royal Canadians. America's leading sweet dance orchestra in a programme of gramophone records.

- 10.15 p.m.** "Sunny Jim" Transmitting "Force" and Melody. An old-time ballad concert.—Presented by A. C. Fincken & Co.
- 10.30 p.m.** Your Old Friend "Dan" A fresh supply of new songs from Lyle Evans, assisted by Phil Green at the piano.—Presented by arrangement with the makers of Johnson's Wax Polish.
- 10.45 p.m.** "Time For Dancing" To your favourite dance orchestras.
- 11.0 p.m.** "Review of Revues" and Musical Comedy Memories
- 11.30 p.m.** "Organ Parade" with popular cinema-organists.
- 12 (midnight) Close Down

TUESDAY, AUG. 24

- 10.0 p.m.** "The Big Broadcast" Stars of American radio in a programme of gramophone records. Featuring Bing Crosby, The Boswell Sisters, Arthur Tracey, The Mills Brothers, Frances Langford, Morton Downey, and Benny Goodman's Orchestra.
- 10.30 p.m.** CARSON ROBISON AND HIS PIONEERS (The Western Prairie's favourite songsters) Cowboy melodies, humour and fun.—Presented by the makers of Oxydol.
- 10.45 p.m.** Programme of Modern Dance Music, featuring No. 1 Dance Orchestras. Sent to you by the makers of Beecham's Pills.
- 11.0 p.m.** "Sign Please" The Signature Game rapidly gaining popularity with our listeners, introduced and conducted by friendly, popular Tony Melrose. Address your letters to 10 Soho Square, London, W.1.
- 11.30 p.m.** "The Night Watchman" bringing another selection of music.
- 12 (midnight) Close Down

WEDNESDAY, AUG. 25

- 10.0 p.m.** The Borwick's Programme Refreshing melodies, songs and dance music.—Presented by the makers of Borwick's Lemon Barley Water.
- 10.15 p.m.** "Sunny Jim" Transmitting "Force" and Melody. A programme of contrasts in music.—Presented by A. C. Fincken & Co.
- 10.30 p.m.** "MUSICAL MOODS" Starring Ilomay Bailey and Lee Sims A piano and vocal entertainment. Presented by courtesy of the makers of Fairy Soap.
- 10.45 p.m.** Dancing Time
- 11.0 p.m.** "Film Time" with "The Man on the Set" and an interesting competition. Address, 10 Soho Square, London, W.1.



Friday at 10.45 p.m.—Mantovani and his Sweet Music

- 11.30 p.m.** Light Music by popular orchestras and instrumentalists.
- 12 (midnight) Close Down

THURSDAY, AUG. 26

- 10.0 p.m.** THE PALMOLIVE HALF-HOUR featuring Palmolive's own masters of rhythm The Palmolivers, with songs, ballads and duets by Paul Oliver and Olive Palmer. Sponsored and presented by the makers of Palmolive.
- 10.30 p.m.** MORTON DOWNEY (Radio's Golden Voice) Assisted by the Drene Orchestra and Organ under the personal direction of Hal Hoffer Presented by courtesy of Drene.
- 10.45 p.m.** PROGRAMME OF MODERN DANCE MUSIC with your favourite rhythm-makers Sent to you by the makers of Beecham's Pills
- 11.0 p.m.** Dance Tunes Popularity Contest Yet another opportunity for you to forecast Britain's five most popular dance tunes. All entries must be addressed to Radio Vox, 10 Soho Square, London, W.1.
- 11.30 p.m.** "Trans-Atlantic" The latest in song, dance and humour from "Across the Pond," by American artistes and orchestras.
- 12 (midnight) Close Down

FRIDAY, AUG. 27

- 10.0 p.m.** Andy Iona and his Islanders and The Three Tobacco Tags. An unusual entertainment on gramophone records.
- 10.15 p.m.** "Bolenum Bill" on Parade A programme of stirring songs and marches, featuring "Bolenum Bill" and his army of daily workers.—Presented by the manufacturers of Bolenum Overalls.
- 10.30 p.m.** Lew Stone and his Band
- 10.45 p.m.** Hildegard with Mantovani and his Orchestra, in a programme of songs and sweet dance music.
- 11.0 p.m.** CARROLL GIBBONS AND HIS RHYTHM BOYS with Anne Lenner George Melachrino and The Three Ginx in dance music, songs and musical memories Presented by courtesy of the makers of Stork Margarine.
- 11.30 p.m.** "The Night Watchman" Bringing a further supply of his favourite melodies.
- 12 (midnight) Close Down

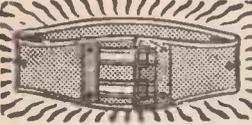
SATURDAY, AUG. 28

- 10.0 p.m.** Dance Music Thirty minutes of your favourite dance orchestras.
- 10.30 p.m.** "On Wings of Song" A collection of ballads.
- 10.45 p.m.** "Film Time" With your film-friend and guide, the "Man on the Set," with a supply of film news and an interesting contest. Address for entries, 10 Soho Square, London, W.1.
- 11.15 p.m.** "Passing By" A corner for listeners, conducted by Tony Melrose, who is helping listeners with their life problems. Write to him at 10 Soho Square, London, W.1.
- 11.45 p.m.** "The Night Watchman" and his soothing selection of "Good-night" music.
- 12 (midnight) Close Down

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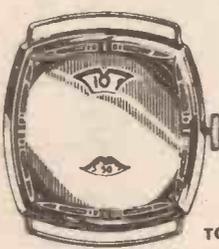
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B.B.C. IN THE DOCK!

Continued from page 15

Mr. LISSNER, K.C.: "And is that why you have allowed such competent musicians as Edward Clarke and Aylmer Buesst to leave you? Now let me turn to another matter. You have, on your music staff, a young man named Stanford Robinson, have you not?"

B.B.C.: "Yes; and a very fine musician he is."

Mr. JUSTICE FAIRPLAY: "What interests me, Mr. Lissner, is the amazing rapidity with which witness not only answers, but adds to some questions. He evidently has a great admiration for this man Robinson and is conscious of no embarrassment in expressing it. I'd hate to hear the terms in which he would express his admiration of you—or your clients."

Mr. LISSNER, K.C.: "Have no fear, m'lord; he will never express an admiration he does not feel. As for my clients, it is not admiration but contempt he feels for them. Only a supreme contempt for their intelligence can possibly explain some of the programmes forced down their loud speakers." (To witness) "Now sir, respecting this man Stanford Robinson—is he not a very young man, most of whose conducting experience—if not all—has been with the B.B.C. for whom he has acted as Chorus Master and Conductor of the Theatre Orchestra?"

B.B.C.: "That is so; but we have now taken him off light music and desire him to concentrate on opera. To that end we sent him on a tour of the Continental opera centres for a year."

Mr. LISSNER, K.C.: "And do you expect him, or any other man, to learn opera in a year? Is not opera a life-study? Has not such an opera authority as Charles Webber (whom you overlooked in favour of a young man) had to spend years at Leipzig, Milan and other centres of the opera, soaking in the atmosphere and mastering the operas as a working musician before hoping to be an operatic conductor? Do you still think that your young genius Robinson can become the B.B.C. operatic conductor as the result of a year's tour of the Continent?"

B.B.C.: "We still believe that Stanford Robinson has a great future in opera."

Mr. LISSNER, K.C.: "Then why have you brought him back from his operatic studies?"

B.B.C.: "We had some important conducting for him to do here."

Mr. LISSNER, K.C.: "Come now, just because you think that the listening public has no intelligence do not run away with the idea that his lordship is so

foolish as to be persuaded that conducting 'Victorian Melodies' is important enough to cause the operatic studies of Mr. Robinson to be interrupted. Is it not a fact that 'Victorian Melodies' was the only concert he conducted on that occasion?"

B.B.C.: "Yes, and then he returned to Salzburg to resume his studies."

Mr. LISSNER, K.C.: "At my clients' expense. Do you mean to stand there and tell his lordship that the only way the B.B.C. can broadcast opera is to send its light music conductor to the Continent for a year or so, gain a superficial smattering of opera and then put him on a pedestal as the great operatic conductor,

HOW I SEE THE B.B.C. . . .



FOR THE SCHOOLS . . . by Hen Wilkin

above the heads of conductors deeply experienced in opera? Do you call that an economical method? Is that wise spending of my clients' money?"

B.B.C.: "I can assure you that we endeavour to spend wisely."

Mr. LISSNER, K.C.: "Maybe you do; perhaps Regent Street, which leads to Broadcasting House, is, like another famous thoroughfare, paved with good intentions."

Mr. JUSTICE FAIRPLAY: "Very expensive paving, Mr. Lissner, don't you think? In my young days the whole of London, not merely the approach to Broadcasting House, was paved with gold, which is almost as costly as being paved with good intentions."

Mr. LISSNER, K.C.: "But not quite, m'lord. The good intentions of the B.B.C. cost my clients more than four million pounds a year." (Turning to witness) "You spend, do you not, about £250,000 on your orchestra?"

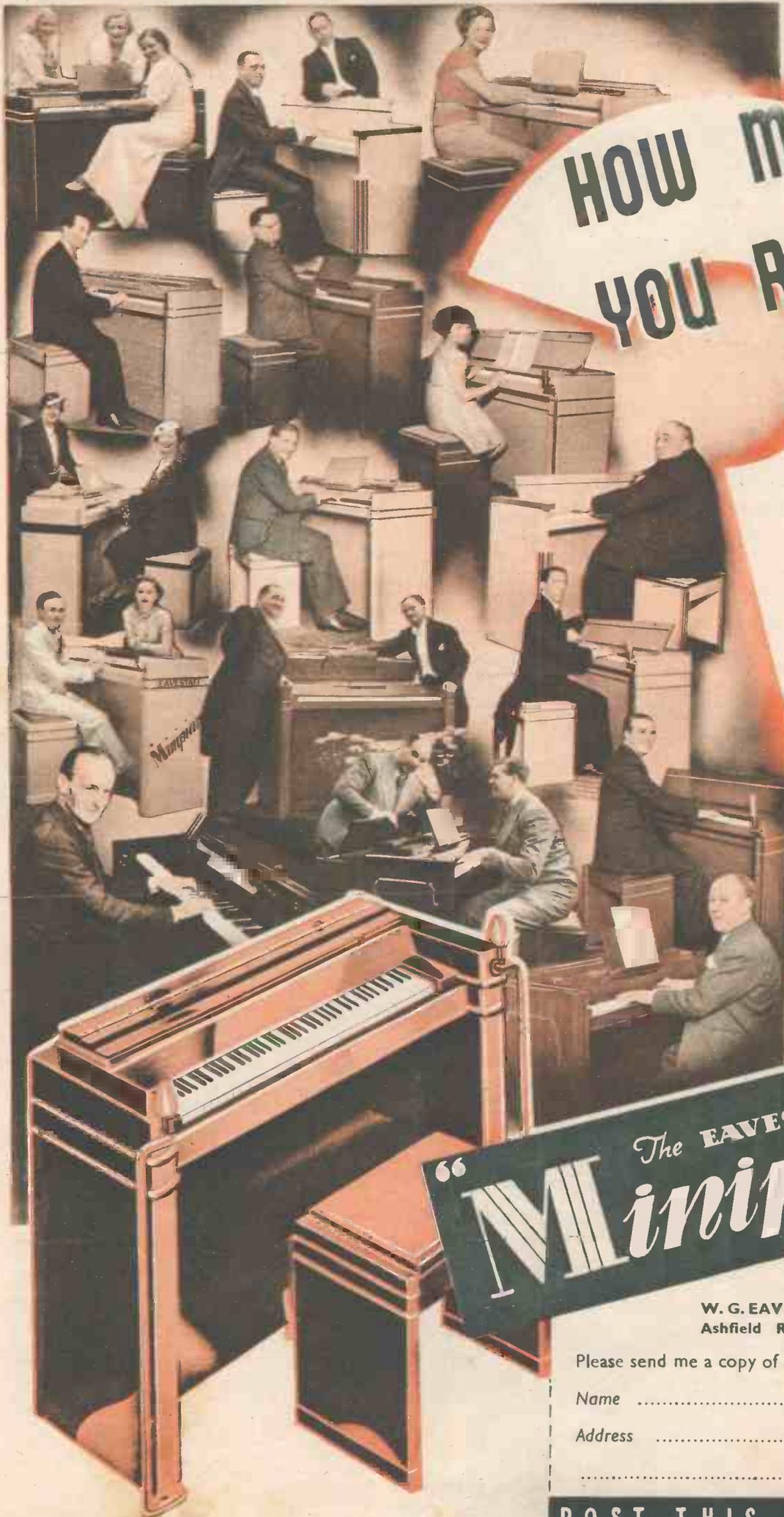
B.B.C.: "Not quite as much as that, but the figure is near enough at the moment."

Mr. LISSNER, K.C.: "Thank you so much. Is it not a fact that you are overworking that orchestra, forcing them to play every night during the 'Prom' season and every night during the season of Winter Concerts with the result that they often sound under-rehearsed, have to play stock standard works and are unable to do either themselves or the listeners full justice? Do you think that is wise spending of my clients' money?" (The witness did not answer.)

Mr. LISSNER, K.C.: "I rest my case on that silence, m'lord, and ask you to say that defendants are depreciating the value of their musical operations by unnecessary interference with the creative workers on the Music Department staff by comparatively non-musical executives."

Mr. JUSTICE FAIRPLAY: "It is transparently clear to me that the B.B.C. are wasting much of their musical opportunity. Music, its performance and its creation, is a highly artistic operation in which the clumsy fingers of administrative workers should not be inserted. It should be left to such competent musicians as Sir Adrian Boult and the other creative workers associated with him and not treated as a department of a highly organised factory, such as it appears the B.B.C. is in danger of becoming. I find the defendant guilty."

NEXT WEEK—"B.B.C. in the Dock," Fifth Indictment: "That the evil of centralisation is destroying the Regional system."



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